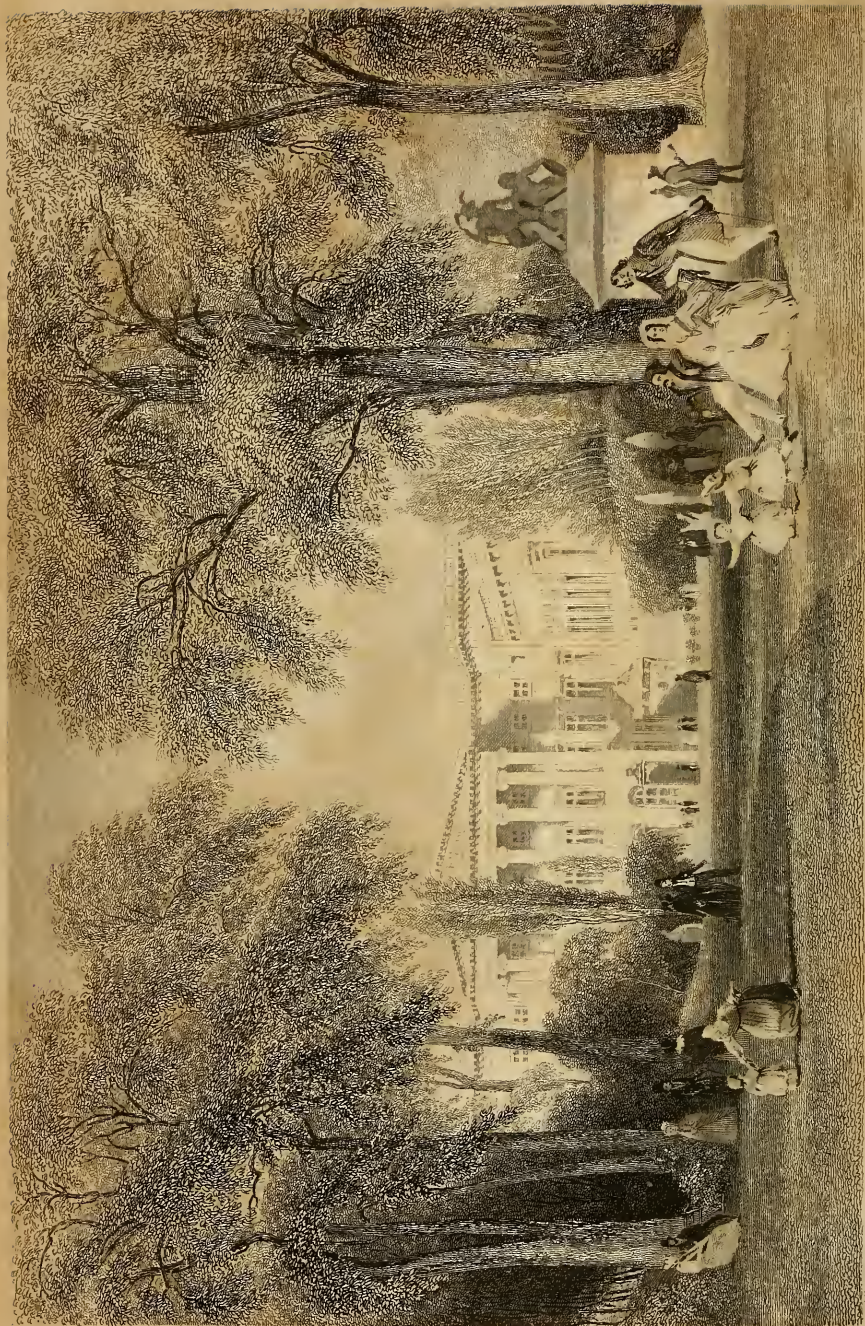




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Chamber of Deputies in Paris

SCENES AND SKETCHES

IN

CONTINENTAL EUROPE:

EMBRACING DESCRIPTIONS OF

FRANCE, PORTUGAL, SPAIN, ITALY, SICILY,
SWITZERLAND, BELGIUM, AND HOLLAND,

TOGETHER WITH

INTERESTING NOTICES OF THEIR PRINCIPAL CITIES AND TOWNS.

CAREFULLY PREPARED FROM THE BEST AND LATEST SOURCES,

BY ROBERT SEARS.

ILLUSTRATED WITH NUMEROUS ENGRAVINGS.



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PREFACE.

So great has been the influence of cheap novels upon the morals and welfare of our community, and so extensively have they been circulated, that within the last year, men of sense, and men of family, those who have wives, and those whose children are just coming forward on the stage of action, have risen up in their might, and boldly presented themselves against the further wholesale diffusion of books, which having no useful end or aim, and conveying no teachings of wisdom, or lessons of practical utility, serve but to pass away an idle hour; and, in many cases, to destroy a disposition for works of a more valuable character.

We have attempted, in an humble and unobtrusive way to assist in this noble work. We have endeavored to call the attention of the American people to the diffusion of truly valuable knowledge—knowledge which can be made available in every rank and station of life. To this end have our efforts been directed. Nor is this all; still further to assist in this glorious undertaking, our books have been made attractive by pictorial embellishments, designed by the first artists, and from authentic pictures. These embellishments also serve another purpose, to humanize the mind, to render it alive to the charms of nature, and to inspire among the people a taste for the fine arts.

In this enterprise our efforts have been nobly sustained by the people, and all interested in diffusing principles of sound education. Our PICTORIAL WORKS have found their way into every village. They have been offered as premiums for excellence in mental attainments; and have been introduced into the libraries of sabbath and district schools. Men of genius and talent, those holding the highest official stations in the country—men who direct the masses—who have placed their mark on the present age, and who will be ever remembered as among the gifted of the nineteenth century—have cheered us onward with their approbation. Sustained by the influence and patronage of those whose good opinion is ever to be appreciated, we shall go on laboring earnestly and zealously in the great cause, uninfluenced by those whose envy may detract from the merits of our books.

Only a few months since we issued the "*Pictorial Description of Great Britain and Ireland.*" The present, although a separate and distinct book, may be regarded as another of the same series. It treats of a part of the European continent, which is deeply interesting, and over which the classics of Tacitus, Horace, Cicero, and Virgil, have thrown a charm, which does not exist in the more northerly parts of Europe. We commend our new work to those who have smiled so kindly on our previous enterprises, assuring them that the present work is equal in value to its predecessors.

R. S.

NEW YORK, May 1, 1847.

THE PARK OF BRUSSELS.

SEE FRONTISPIECE.

WE have selected for our frontispiece a fine drawing of the beautiful park of the city of Brussels, with a view of the Representatives' Hall. The Park, as a whole, forms a very extensive and magnificent range of pleasure-grounds, adorned by rows of lofty trees, and containing several large and beautiful lawns, ornamented with statues and fountains. Around this have been placed the most splendid edifices of the city, including the palaces, public offices, and finest private residences; and one of the most beautiful of these, the Hall of the Representatives, has been selected as the central point of our engraving.

It needs no new recapitulation of historical facts, to throw an interest around the city of Brussels. The plains of Brabant, with the dark forest of Soignies—supposed to be a remnant of that of Ardennes, immortal in Shakspeare's "As you like it"—and the little villages of Quatre-Bras, St. Jean, La Belle Alliance, and Waterloo, which surround it on the south and southwest, within a few leagues, have been, since the memorable eighteenth of June, 1815, indissolubly associated with one of the greatest political and poetical crises of modern times.

Brussels still rings with its "sound of revelry by night," and amid all changes holds its place as one of the gayest and most elegant cities of the old world. It now stands as the capital of a new kingdom, built up in the very heart of Europe, amid the jarring jealousies of the other powerful and time-beaten empires. The state of Belgium, for four centuries subjected to other powers, has achieved its independence, claimed its individual nationality, and founded a constitutional monarchy, under which religious liberty, the freedom of the press, liberty of instruction, personal liberty, and the right of petition, are guaranteed to the citizen.

Without entering upon any of the speculations which this, her position, or the onward steps of the principle of freedom which have led to it, open, we are happy to have been able to furnish the present view of one of those beautiful spots in her principal city, which time and revolutions have spared to enrich the blessings which the progress of civilization has given to her people.

CONTENTS.

CHAPTER I.

FRANCE.—PARIS—General Remarks—Notre Dame—St. Germain des Pres—St. Genevieve—St. Gervais—St. Sulpice—St. Etienne du Mont—Pantheon—Madeleine—Cemeteries of Paris—Pere la Chaise—Tuilleries—Chamber of Deputies—Public Libraries—School of Medicine—Louvre—Galleries of Pictures—Teniers—Van Ostade—Jordaens—Gallery of Sculpture—Boy extracting a Thorn—Theatres—Academie Royale—Odeon—Italian Opera—Triumphal Monuments—Porte St. Denis—Arc de l'Etoile—La Morgue..... 12 to 48.

CHAPTER II.

FRANCE.—PARIS—Waterworks—Fountains—Place du Chatelet—Fountain of Elephant—Palaces—Palais Royal—Town Hall—Mint—Bourse—Markets—Butter, Egg, and Cheese Market—Poultry Market—Marché des Innocens—Fruit Market—Flower Market—Wine Market—Grain Market—Wood Yard..... 48 to 77.

CHAPTER III.

FRANCE.—PARIS—Baths—Boulevards—Bridges—Pont Neuf—Pont Notre Dame—Obelisks—Luxor—Municipal Government..... 77 to 86.

CHAPTER IV.

FRANCE.—NORMANDY—Climate—People—Productions—Woodcutters—Forests—Roumare—Bretonne—Rouvray—Pont de l'Arche—Andelys—Costumes of Normandy—Pollet—Dieppe—Abbey of la Trappe—Castle of Arques—Battle of King Henry and Leaguers..... 86 to 106.

CHAPTER V.

FRANCE.—ROUEN—Its Cathedral—Abbey of St. Omer—Church of St. Maclou—Palace of Justice—Maid of Orleans—Rheims—Place Royale—Cathedral Church of St. Remi.—AMIENS—Its Cathedral.—CHARTRES—Its Cathedral.—LAON—Its Cathedral.—BEAUVAIS—Its Cathedral.—DIEPPE—Baths—Manufactures—Commerce—Fisheries.—POICTIERS—Battle of Poitiers.—BOULOGNE—Its Museum—Antiquities.—ST. OMER.—TOURS—Plesis les Tours.—LA ROCHELLE.—ROUEN.—LA HAVRE..... 106 to 148.

CHAPTER VI.

PORTUGAL—Its History—Mines—Population.—OPORTO.—LISBON—Its Churches—Convents—The Praça—Streets—Castle of St. George—The Earthquake of 1755... 149 to 172.

CHAPTER VII.

PORTUGAL.—ELVAS—Its Streets—Hospital—Cathedral—Fortifications—Aqueduct.—
PRAGA—Its Battle.—CINTRA.—The DOURO.—ST. UBS.—EVORA—Its Temple—Castel-
lum—Monastery, 173 to 189.

CHAPTER VIII.

PORTUGAL—Forests—The Cork—The Olive—Bull-Chase—Smuggling, 189 to 198.

CHAPTER IX.

SPAIN—Its People—Farmers—Muleteers—Manners—Productions.—MADRID—Its Popu-
lation—Palace—Churches—Promenades—Theatres—Police.—BADAJOS—Bridge—Gate.
—BARCELONA—Its Gate—The Rambla—Belem Church—Fortifications—Churches—Ca-
thedral—Bishop's Palace.—CORUNNA—Its Battle.—VILLA VELLID—Its Castle.—ALCAN-
TARA, 199 to 223.

CHAPTER X.

SPAIN.—GRANADA—The Alhambra—Its Courts and Fountains—Baths.—SARAGOSSA—The
Inquisition, 224 to 240.

CHAPTER XI.

ITALY—Its Divisions—Boundaries—Literature.—GENOA—Its Arsenal—Cathedral—
Churches—Palaces—Hotels—Hospitals—Harbor—People.—PISA—Its Tower—Duomo—
Baptistery—Churches—Palaces—Distinguished Men—Galileo.—LEGHORN—Its Church-
es—Monuments.—FLORENCE—Palaces—Libraries—Churches—Cabinets—Works of Art
—Pictures—Sculptures—Antiquities—Amusements—Horseraces—Pallone—Its Envi-
rons—Careggi de' Medici—Protoline—Fiesole—Vallombrosa—Manners of the Floren-
tines, 240 to 275.

CHAPTER XII.

ITALY.—ROME—Colosseum—Pantheon—St. Peter's.—Aqueducts—Porticoes—Temples—
Palaces—Trajan's Column—Forum—Monte Cavallo—Arch of Constantine—Cloaca Max-
ima—Temple of Vesta—Palace of Cæsars—Villa Spada—Circus Maximus—Baths of
Titus—Laocoon—Chiesa di St. Martine in Monte—St. Pietro in Vinculi—The Capitol—
Senatorial Palace—Museum—Hall of the Gladiator—Cupid and Psyche—Vatican—Its
Frescoes—Stanse di Raffaello—Wall of Constantine—Gallery of Inscriptions—The
Library—Hemycircle of the Belvidere—The Square Porch—The Portico of the Court—
The Hall of Busts—The Cabinet—The Museum of Gregory XVI.—The Gallery—The
Egyptian Museum—Architecture, 276 to 335.

CHAPTER XIII.

ITALY.—ROME—Church of St. John—Lateran Church—St. Maria Maggiore—Mamertine
Prison—Fountains—Of Paul V.—Of Prince of Palestine—Roman Carnival—Il Giuoco
alla Ruzzica—Morra—Roman Swing—Roman Puppets—Punch, 336 to 357.

CHAPTER XIV.

ITALY.—Environs of Rome—Church of St. Cecilia in Trastevere—St. Prisca—St. Sabina—
St. Alessio—Baths of Caracalla—Tomb of Scipios—Gate of St. Sebastiano—Catacombs—
Circus of Caracalla—Tomb of Cecilia Metella—Basilic of San Paolo.—TIVOLI—Tem-
ple of Sibyl—ALBANO—Pontine Marshes—Vendemmia.—ANTIUM.—TERRACINA.—CA-
PUA, 358 to 373.

CHAPTER XV.

ITALY.—NAPLES—Its Position—Strada Toledo—Churches—Castel Nuovo—Castel St. Elmo—Abbey of St. Martino—Villa Reale—Royal Palace—Campo Santo—Theatres—Neapolitan Letter-Writer—The Canta-Storia—Rinaldo—The Mole—The Vehicles of Naples—The Corricolo—The Flower-Pot—Calessò 374 to 394.

CHAPTER XVI.

ITALY.—Environs of Naples—Tomb of Virgil—Grotto of Posilippo—Pozzuoli.—HERCULANEUM—Forum.—POMPEII—Its Destruction—Street of Tombs—Villa of Diomedes—Semicircular Seats—Herculaneum Gate—Post-house—Custom-house—Bake-house—Wine and Oil Shop—House of Sallust—of Pansa—Forum Civile—Temple of Hercules—of Isis—of Esculapius—Theatre—Curia—Sculptor's Shop—Amphitheatre—House of the Faun—City Walls—MOUNT VESUVIUS..... 395 to 423.

CHAPTER XVII.

ITALY.—PÆSTUM—Its Walls—Gates—Temple of Neptune—of Ceres—Theatre—Amphitheatre.—BENEVENTO—Arch of Trajan.—BOLOGNA—Leaning Towers—Picture Galleries.—VENICE—St. Mark's—Bridge of Sighs.—MILAN—Cathedral—Palaces..... 423 to 435.

CHAPTER XVIII.

SICILY—General Description.—PALERMO—Streets—Gates—Cathedral—Churches—Marmara—St. Rosalia—Stromboli.—MONREALE.—SYRACUSE.—MESSINA.—CATANIA—Mt. Etna.—MARMARENII—Salt Springs of Sicily.—SEGESTA—Its Temple.—AGRIGENTUM—Its Temple.—SELINUNTE—Its Ruins..... 436 to 456.

CHAPTER XIX.

MALTA.—VALETTA—St. John's Cathedral—Siege of Malta—Maltese Ladies—Soil—Productions..... 457 to 472.

CHAPTER XX.

TYROL—Its features—Inhabitants—Valley of the Non.—INNSBRUCK—Tomb of Maximilian I.—Andrew Hofer—His Monument—Battle of the Tyrol—Valley of Meran—Valley of Sulza—Castel Val—Dwellings of the Tyrolese—Agriculture of Tyrol.... 473 to 495.

CHAPTER XXI.

SWITZERLAND—History—Independence declared—Description of the Cantons—Geographical Features of the Country—Population of the Cantons.—GENEVA—William Tell—Bridge at Friburgh—Hunting Chamois—Godfrey Mind..... 496 to 521.

CHAPTER XXII.

BELGIUM—History.—BRUSSELS—Hotel de Ville—Church of St. Gudule—M. Vander Maelen—Waterloo—Its Battle—Antwerp—Its Cathedral—Furnes 522 to 535.

CHAPTER XXIII.

HOLLAND.—AMSTERDAM—Its Commerce—Streets—Stadthouse—Exchange—Church of St. Nicholas—Leyden—Its University..... 535 to 544.



EMBELLISHMENTS.

FRANCE.

	PAGE.
Principal Front of the Cathedral of Nôtre Dame.....	19
Church of St. Gervais.....	21
Church of St. Sulpice.....	22
Church of St. Etienne Du Mont.....	23
The Pantheon	24
Church of La Madeleine.....	27
Pere la Chaise.....	29
Chamber of Deputies.....	31
The Knife-Grinder—by Teniers.....	35
The Smoker—by Ostade	37
“The King Drinks”—from Jordaens... ..	39
Boy extracting a Thorn.....	41
Théâtre de l’Odéon, Paris.....	43
Arc de Triomphe de l’Etoile.....	45
Fountain in the Place du Châtelet....	49
Design for the Fountain of the Elephant	51
The Bourse.....	55
Market for Butter, Eggs, and Cheese ..	57
Marché à la Volaille.....	65
Marché des Innocens	67
Marché aux Fruits	69
Hall aux Vins.....	71
Hall aux Blés et Farines.....	74
Wood-Yard and Raft on the Seine, Fau- bourg St. Antoine	76
Pont Nôtre Dame.....	79
Hieroglyphics on the uppermost Division of the Obelisk of Luxor.....	81
Obelisk of Luxor.....	83
Farmer of Normandy	87
Forest of Brotonne, Normandy.....	91
Harvest in Normandy.....	93
Norman Fruit-Woman.....	96
Norman Peasant.....	97
The Porter of a Convent of La Trappe, in Normandy	99
A Monk of La Trappe, at his Devotions	100
Castle of Arques, Normandy—Gateway Towers.....	103
Castle of Arques—Ruins of the Keep..	105
West Front of the Cathedral of Rouen.	107
North Side of the Church of St. Maclou	109
Statue of the Maid of Orleans, at Rouen	111
Jeanne d’Arc, before her Accusers.....	113
West Front of the Cathedral at Rheims	115
Virgin and Child, Cathedral of Amiens	118

	PAGE.
West Front of the Cathedral of Amiens	119
Porch of Chartres Cathedral.....	121
West Front of Leon Cathedral.....	123
South Front of the Cathedral of Beauvais	125
Harbor of Dieppe.....	127
Fleet of Oyster-Boats, Dieppe Harbor..	129
Poitiers	131
Medal struck by Napoleon, to commem- orate the Invasion of England.....	135
Medal of Catherine de Medicis—struck to commemorate the Massacre of St. Bartholomew	135
Ancient Boulogne Flagon.....	136
Old Drinking-Cup.....	136
Ancient Sling.....	137
Brain-Cap.....	137
The Trebuchet.....	138
Entrance to St. Omer, from Calais.....	141
Present State of Pléssis les Tours.....	143
La Rochelle	145
Havre	147

PORTUGAL.

Oporto.....	153
Belem Castle	155
Convent of St. Vicenti di Fora.....	157
Praga do Commercio, Lisbon.....	159
Beggar Boy—by Murillo.....	161
Ruins of St. Paul’s, Lisbon.....	167
Interior of the Opera-House, Lisbon... ..	169
Praga (Square), Elvas.....	173
Market-Place, Elvas.....	175
Citizen of Braga.....	178
Moorish Aqueduct, Elvas	179
St. Joaõ da Foz.....	181
Valley of Setubal.....	183
Temple of Diana, at Evora.....	185
Roman Aqueduct and Castellum, at Ev- ora.....	187
Cork-Forest at Moira.....	191
Gathering Olives.....	193
Wild-Bull Hunting.....	195
Contrabandistas.....	197

SPAIN.

Spanish Muleteers.....	201
Madrid	205

	PAGE.		PAGE.
Royal Palace of Madrid	206	The Canofieno	349
Castle of Badajos	209	Cassetta de Burattini	352
Palace of Barcelona	211	Tomb of Clement XII., in St. Peter's, at Rome	356
Church of Santa Maria del Mar	213	Pyramid of Caius Cestius	358
Plan of the Battle of Corunna	216	The Catacombs	359
Village of Villa Vellid, in Old Castle ..	219	Tomb of Cecilia Metella	360
Bridge and Town of Alcantara	222	Temple of the Sibyl	363
Hall of Justice, Alhambra	225	Horsemen Driving Wild Cattle in the Maremna	366
Fountain of Lions, Alhambra	229	Driving Wild Cattle on Foot	367
Saragossa	233	Wine-Making	369
Costume of Prisoners of the Inquisition	238	The Return from the Vintage	371
Procession of the Inquisition	240	Naples	375
ITALY.			
Portraits of Italian Authors	243	Chart of Naples	377
Rostrum of an ancient Galley	244	Castello Nuovo, and Castle of Sant' Elmo, Naples	379
Genoa	245	Rolls of Papyrus from Herculaneum ..	383
Leaning Tower of Pisa	249	Italian Letter-Writer	385
Portrait of Galileo	252	Neapolitan Peasants	386
Palazzo Vecchio, Florence	255	Sailors on the Molo, at Naples, hearing the History of Rinaldo	389
Statue of Niobe, Florence	257	The Neapolitan Calesso	393
Florence Cathedral	261	Bacchante taming a Centaur	394
Baptistry of Florence Cathedral	265	Virgil's Tomb	396
Interior of Chiesa di Santa Croce	267	The Grotto of Posilippo	397
Corso dei Barberi	270	Masques from Herculaneum	400
Madonna del Seggiola	274	Mount Vesuvius	401
Colosseum of Rome	277	View of the Street of Tombs, Pompeii ..	403
Interior of the Colosseum	279	Mosaic at Pompeii	404
The Pantheon	281	Female Artist copying Bacchus	405
St. Peter's, from the East, above the Bridge of St. Angelo, at Rome	283	Baker's Shop and Mill, Pompeii	407
Bird's-Eye View of St. Peter's	285	Grotesque Representation of a Portrait Painter's Studio	408
Central Nave of St. Peter's	287	Ruins of the Temple of Isis, Pompeii ..	410
Bas-Reliefs on Trajan's Column	292	Candelabra found at Pompeii	411
Trajan's Column, at Rome	293	Implements of Building found at Pom- peii	412
The Forum, at Rome	297	Large Theatre at Pompeii	413
Piazza del Popolo, from the Pincian Hill	301	Tragic Scenes—from a Painting found at Pompeii	414
Piazza of Monte Cavallo	304	House of the Faun, and its Mosaic Floors	417
Arch of Constantine	305	Mount Vesuvius	419
Cloaca Maxima, Temple of Vesta, and Temple of Fortune	306	Restored View of Pompeii	422
Ruins of the Palace of the Cæsars	309	Interior of the Temple of Neptune	424
Group of the Laocoon	311	Temple of Neptune, at Paestum	425
The Capitol	314	Arch of Trajan, at Benevento	427
The Dying Gladiator	317	Leaning Towers of Bologna	429
Cupid and Psyche	319	Distant View of Venice from the Sea ..	430
The Loggia of Raphael in the Vatican ..	321	Fishermen of Chioggia, preparing to de- part for the deep-sea Fishery	431
The School of Athens, by Raphael— from a Fresco in the Vatican	323	St. Mark's Cathedral	432
Poesy of Raphael—from a Fresco in the Vatican	225	Cathedral of Milan	434
Head of Nero—from a Bust in the Vat- ican	328	Coach of Milan in the 16th century ..	435
The Apollo Belvidere	329	City of Palermo, in Sicily	437
Head of Antoninus—from a Bust in the Vatican	331	Interior of the Grotto of St. Rosalia ..	439
Egyptian Columns	335	Festival of St. Rosalia	441
The Mamertine Prison	338	Volcano of Stromboli	442
Fontana Paolina	340	Cloister of Monreale	443
Fountain of the Prince of Palestine— by Bernini	341	Greek Theatre, Syracuse	445
Roman Horserace—Horses preparing to start	343	Volcano of Mount Etna	447
Il Giuoco alla Ruzzica	345	Salt-Springs in Sicily	450
The Game of the Morra	347	Temple of Segesta	451
		Temple of Concord, Agrigentum	453
		Ruins of Selinuntum (now called Seli- nunte)	455

MALTA.

	PAGE.
Malta.....	459
Valetta, looking into the Harbor from Fort Ricasoli.....	461
Grand-Master, of the Order of Malta..	464
Grand-Marshal, of the Order of Malta..	464
Maltese Lady, wearing the "Faldetta," and attended by her Servant.....	466
Sailors and Maltese Calesso.....	471

TYROL.

Tyrolese Mountaineer.....	473
Innsbruck, Capital of the Tyrol.....	475
Monument to Andrew Hofer, in the Cathedral-Church of the Holy Cross, at Innsbruck.....	478
Tyrolese Peasant.....	480
Valley of Meran—Vine-Trellis over the Road—Tyrolese Peasants.....	483
Waterfall of Golling.....	485
View of Castel-Val.....	487
Alpine Peasants returning Home.....	489
Interior of a Tyrolean Peasant's House	491
Valley of Non.....	493
Child saved by a Dog.....	494

SWITZERLAND.

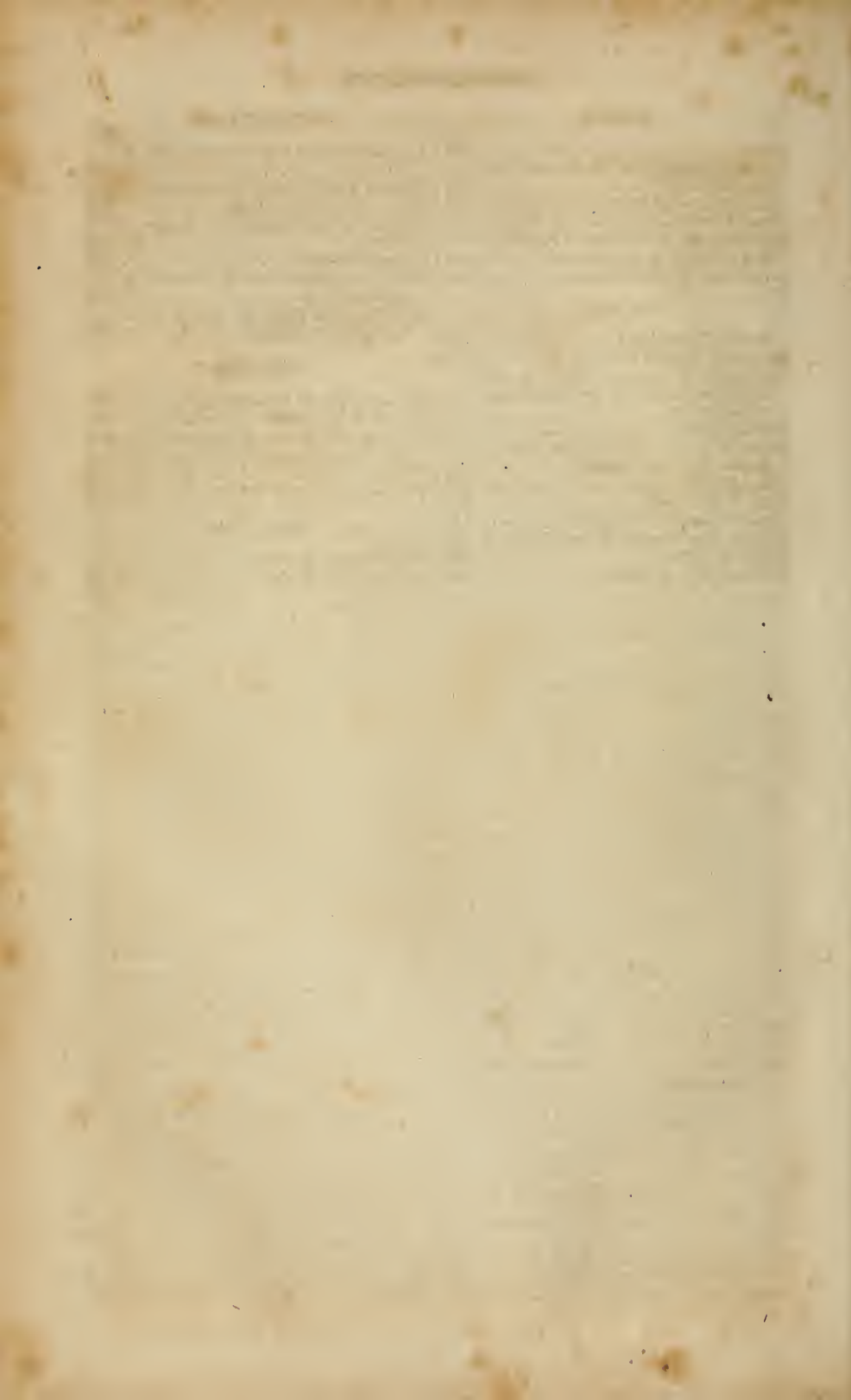
	PAGE.
An Old Man and Girl of the Canton of Soleure.....	505
William Tell's Chapel, at Kussnacht..	509
Friburg Suspension Bridge.....	511
Sections of the Suspension Bridge at Friburg.....	513
Chamois-Hunters.....	517
Children at Play—from a Drawing by Godfrey Mind.....	519
Amusements of Children—from a Draw- ing by Godfrey Mind.....	520, 521

BELGIUM.

Hotel de Ville of Brussels.....	523
Church of St. Gudule, Brussels.....	525
Ruins of the Chateau of Hougoumont..	529
West Front of Antwerp Cathedral....	531
Furnes.....	533
Coronation of Louis le Gros.....	534

HOLLAND.

Stadthouse of Amsterdam.....	542
University of Leyden.....	593



SCENES AND SKETCHES

IN

CONTINENTAL EUROPE.

CHAPTER I.—FRANCE.

AMONG the countries comprising Continental Europe, France stands foremost in the arts of life and civilization, in the tribute paid to genius and talent; and in her devotion to literature and learning, although not blessed with a republican form of government—and although there is less democracy in her political institutions than in Great Britain—still the cosmopolite is more independent than in any other country, and more free to do and to speak.

In alluding briefly to the physical and statistical characteristics of this fine country, we shall mention its boundaries: Belgium, Switzerland, and Piedmont, on the east; the Mediterranean, with Spain, on the south; and the sea on the west and north. It lies between the forty-third and fifty-first degrees of north latitude, and is particularly fortunate in its frontier, having strong natural barriers in the Pyrenees, the Alps, the ridge of Jura, and the Vosges; it is open only on the side of Belgium. Its length from east to west (from Alsace to Brittany), is 650 miles; its breadth from north to south about 560; its superficial extent is computed at 131,000,000 of English acres.

France, generally speaking, presents a level but not undiversified surface; the only mountains that deserve the name are found in the district of Auvergne. They are connected with those of Dauphiné, Provence, and Languedoc. The general declination is toward the ocean and the Mediterranean; the coasts rise gently from the sea, and in few places exhibit cliffs or dangerous surfs. The finest parts of France lie along the course of the Seine to Paris; thence by the great road to Moulins and Auvergne, thence to Viviers on the Rhone, and thence along the course of that river to Aix. The provinces of Bretagne, Maine, and Angoulême have, in general, the appearance of deserts. Some parts of Touraine are rich and pleasing; but most of it is deficient in beauty. Picardy is uninteresting. Poitou is by no means pleasant; and its extensive marshes resemble the Norfolk and Lincolnshire fens. Champagne is scarcely more interesting, in general, than Poitou. Lorraine, Franche-Comté, and Burgundy, even where well-wooded, are gloomy and destitute of cheerfulness. The same character applies to Berry and La Marche; though the chestnut-tree makes its first appearance here, and it is not easy to conceive how much the luxuriant verdure of this tree increases the beauty of the landscape. Mr. Young says that the Limousin possesses more natural beauty than any other province of France; hill and dale, woods, lakes, streams, and scattered farms, are mingled everywhere through its whole extent, in a thousand delicious pictures. The

Vivarraise along the Rhone, and the adjoining parts of Dauphiné, are most romantic; while, on the other hand, Sologne is so far from being beautiful, that its name has, in some measure, become proverbial for its melancholy appearance. The picturesque beauty of the hilly parts of France is heightened by the rich and luxuriant verdure of the chestnut-trees, particularly in the Limousin, the Vivarraise, and Auvergne. Provence is rather gloomy than otherwise, the verdure being injured by the hue of the olive-tree; and the scenery of the plains of Burgundy is insipid.

The soil, as well as climate, of France, varies in different provinces, but is in general productive. The northeast is the richest and best cultivated district of the kingdom, and there are admirable corn-districts along the Seine, the Somme, the Rhine, and the Moselle. The chalk and calcareous hills of Champagne and Burgundy produce the finest vines. The soil of the basin of the Garonne is warmer but less productive than that of the northern districts. According to Young, there are seven different kinds of soil in France, viz.: 1, rich loam; 2, heath; 3, mountain; 4, chalk; 5, gravel; 6, stone; 7, sand, granite, gravel, &c. From a mode of calculation, of which he gives the particulars, Mr. Young estimates the quantity of acres of each kind of soil, as follows: Rich loam, 28,385,675 acres; heath, 25,513,213 do.; mountain, 28,707,037 do.; chalk, 16,584,889 do.; gravel, 3,827,282 do.; stone, 20,412,171 do.; sand, granite, gravel, stone, &c., 8,292,444: total, 131,722,711.

The climate of a country so extensive as France must necessarily be various; yet this diversity may be regarded on the whole as perhaps more favorable to the sustenance and comfort of human life than the climate of any other region in Europe. In the northern districts the climate is hotter and more moist in the summer than in the southwest part of England. In the department of Finisterre an almost perpetual mist obscures the sky. It rains almost incessantly at Brest and Morlaix; and the inhabitants are said to be so accustomed to dampness and wet, that dry seasons prove prejudicial to their health. The heat in summer is always moderate here; and the cold less intense, by six or seven degrees, than in Paris. The humidity of the climate of Normandy is fully proved by the beautiful verdure of its rich pastures; yet, even at a distance from the coast, the rains in the north of France are extremely heavy, and of much longer duration than in England. In winter they experience heavier snows, and more severe frosts, than the natives of southern England; and whenever there is a long and sharp frost in the north of Europe, it is felt much more severely in Paris than in London. The central division of France possesses the best climate. In Touraine and the Limousin no snow falls, sometimes for the space of many years, and frost seldom occurs. There are neither the fogs and mists of Bretagne, nor the excessive humidity of Normandy, nor the burning sun of the southern provinces. The air is pure, light, and elastic, and the spring a continuance of such weather as is enjoyed in England about the middle of May. The harvest commences about the latter end of June, but is sometimes so late as the middle of July. The great heats are from the middle of July to the middle of August. Still, however, the climate of the central provinces has its disadvantages. All the country south of the Loire is subject to violent storms of hail and rain, the former occasionally beating down and destroying all the corn and vintage on which it may fall. These hailstorms are so frequent and ruinous, that it is calculated, on an average, that one tenth of the whole produce in the south of France is damaged by them. Thunder-storms are also frequent and violent in the south of France. The cataracts which then rush down the mountains carry ruin and desolation along with them, burying those meadows which, a few hours before, were covered with beautiful verdure, under heaps of stones, or masses of liquid mud, and cutting the sides of the mountains into deep ravines, where formerly the smallest track of a rivulet was not to be discovered. In most parts of France frosts are experienced so late in spring, and so early in autumn, as greatly to injure vegetation. The high country of Auvergne is bleak and cold; and all the districts of the Vosges mountains are affected by the snow upon them, which sometimes falls so late as the end of June.

In the southern provinces, the greatest heats seldom occur till the 15th of July, nor after the 15th of September. Harvest generally begins on the 24th of June, and ends the 15th of July. The middle of the vintage is about the end of September. During the continuance of the hot weather, scarcely any one who can avoid it thinks of quitting his house during the middle of the day. During the end of

autumn and the beginning of winter violent rains frequently fall; but, in the intervals between the rains, October and November may be regarded as the pleasantest months in the year. In December, January, and February, the weather is generally fine; but after February the wind called the *bise* or *mistral* is very frequent. It is a strong north or northeast wind, generally accompanied with a clear sky, and not unfrequently with snow. It is sometimes so violent on the mountains as to blow a man off his horse. It seldom lasts longer than three days at a time; but when felt it seems to pierce through the whole system. About Avignon the winters are rendered by it most distressingly cold; and the olive-trees sometimes perish to their very roots. Some parts of the coast of Provence, as about Toulon and Hières, are still milder than the neighborhood of Marseilles and Aix; but the northern and more mountainous parts of this province often experience very severe weather in winter. The vast swarms of flies and musquitoes in the summer months must be ranked among the chief inconveniences of the southern provinces.

The climate of France naturally divides itself into four zones, according to the vegetable produce which each affords. The most northern zone considerably resembles England, in vegetation and climate. The second differs from the preceding chiefly in exhibiting here and there a few vineyards. Fields of maize begin to make their appearance in the third; and the fourth is distinguished from all the former by the intermixture of olives and mulberries with corn, vines, and maize. Coucy, ten miles north of Soissons; Clermont, in the Beauvaisis; Beaumont, in Maine; and Herbignac, in Britany, mark the dividing line between vines and no vines. The separating line between maize and no maize is first seen on the western side of the kingdom, in going from Angoumois and entering Poitou, at Verac near Ruffec; and is met with in crossing Lorraine, between Nancy and Luneville. These lines are not parallel to the degrees of latitude; but proceed in an oblique line from southwest to northeast, parallel to each other. The line which is formed by the vines is nearly unbroken; but that formed by the maize, in the central part of France, proceeds no further north than the south of the Limousin. The line of olives is also pretty nearly in the same oblique direction from northeast to southwest. It passes through Carcassone, near the Spanish frontier, and Montelimart, upon the Rhone, south of Lyons. Hence Mr. Young concludes that the eastern parts of France indicate by their productions two and a half degrees latitude of more heat than the western—a generalization somewhat erroneous. The surface of France rises gradually toward the east, and has consequently a lower mean temperature on the eastern side than on the western; and the heat is more unequally distributed in the seasons, the winter being more vigorous, the summer more ardent. Hence the eastern provinces are better fitted for the culture of such plants as, being annual like maize, or losing their leaves like the vine, totally escape the severity of winter. The western side of France, on the other hand, is better suited to the growth of such plants as are injured by cold: as the kermes-oak, the cork-tree, and the fig-tree.

We shall now proceed to describe some of the most remarkable cities of France; and first, Paris.

PARIS is the metropolis of France, and one of the largest and richest cities of Europe. It is situated in a valley, on both banks of the Seine. The river crosses it from east to west, dividing it into two nearly equal parts; it then divides itself into two branches, which again unite, after forming three considerable islands. The communication between the banks of the river and the islands is effected by a great number of bridges, many of which are remarkable for the beauty of their construction, and join the quays, which are intended rather for ornament than for business. The environs do not exhibit much variety. Instead of gardens, parks, and country-seats, Paris, on several sides, presents large tracts of unenclosed cornfields. The stream of life in the great streets, crowd of wagons, carriages, and horsemen, is not so great as in the neighborhood of London. Most of the streets, however, are wide, airy, watered by numerous fountains, and full of magnificent hotels and shops. The finest approach to Paris is by St. Germain, a broad, straight street, lined with lofty buildings, leading from Neuilly to the city, where the view is terminated by the Arc de l'Etoile, which stands on an elevation; from this to the charming Champ Elysées extends a walk about a mile and a half in length, planted with fine elms, and lined on both sides with handsome houses and beautiful gardens. The next objects are the Tuilleries, with its gardens and statues; the Seine, with its bridges and quays; and the Place Vendôme, with its triumphal column. The circuit of the city, as

marked by a wall raised in 1787, to prevent smuggling, is fourteen miles, its greatest breadth three miles, its greatest length above five. The original soil on which Paris is built, is a marly gypsum, and a great portion of the southern part of the city is built over the immense quarries which form the catacombs.

Previous, however, to entering into a lengthened detail of the public edifices and institutions which grace this distinguished city, we must proceed to give a brief description of its foundation and gradual increase from an inconsiderable village to its present rank and political importance among the cities of civilized Europe. Paris evidently owes its foundation to the means of defence afforded in early ages by the insular position of the spots now called the Cité and Isle of St. Louis. It was small but strong, when, under the name of Lutetia, it offered a temporary resistance to a Roman detachment sent against it by Cæsar. The Romans, after they had taken the city, made important improvements in the fortifications, erected an aqueduct, and the public building called *Thermæ*, from its warm baths. But it remained in comparative obscurity until the reign of Julian, who erected a splendid palace during his stay in the town. Its advantageous situation soon made it a place of great trade. In 486 the Franks conquered it, and made it the capital of their kingdom. It was considerably improved by Charlemagne, who instituted the schools, from which, at a later period, sprung the university. After Hugh Capet, count of Paris, the first king of the third race, ascended the throne in 987, Paris remained the residence of the kings until Louis XIV., whom the Fronde had driven from the capital in 1649, made Versailles the royal residence. Hugh Capet resided in the Palais de Justice. The place increased, and was divided into four quarters. Under Louis le Gros, not more than above twelve francs of taxes were collected monthly at the northern gate, in the neighborhood of the present street St. Martin. In 1165, Bishop Maurice de Sully nearly completed the cathedral of Notre Dame, as it is still to be seen; and in the same century the Templars built their palace on the square, where at present is the Market du Temple. In 1190, Philip Augustus, who had caused Paris to be paved, ordered a third enlargement, and divided the city into eight quarters or divisions. Until that period it had but three gates; then it received fifteen. In the thirteenth century St. Louis founded the hospital of the Quinze Vingts for the blind, and a number of convents. After the abolition of the order of Templars, in 1312, Philip the Fair, in 1314, caused the grand-master, Moly, and several knights, to be burned in the Place Dauphiné, so called, at least, before the revolution of 1830. Under Philip of Valois, Paris contained 150,000 inhabitants; but the black death, so called, which ravaged Europe about the middle of the fourteenth century, destroyed more than half the inhabitants. About this time, the Hôtel de Ville, on the Place de Grève, was commenced; and in 1367, the fourth enlargement of Paris took place under Charles V. Until that time, Paris had only two bridges, one toward the north, Le Pont au Change; the other toward the south, Le Petit Pont. In 1378, the third, Le Pont St. Michael, opposite the present street Laharpe, was built. The fourth bridge, called Pont Notre Dame, was erected soon after. In 1418, Paris was visited by famine and pestilence, by which 100,000 persons perished in three months.

In 1420, Paris was taken by the English, who retained it for some years, but they were finally expelled by Charles VII., and shortly after, the city suffered so severely from plague and famine, that it was almost depopulated. In the succeeding reign, Paris was greatly improved and extended. The foundation of the royal college was laid by Francis I., who also erected a magnificent palace on the site of the old towers of the Louvre. Streets were formed in different parts of the city, and several splendid churches were erected in this reign. The Grecian orders of architecture were now, for the first time, introduced into the edifices of Paris, and the interior of the public buildings were adorned with sculpture, and the paintings of the Italian school. Under Louis XIV. was effected the great improvement of levelling the Boulevards or great circular mound, filling up the moat, and planting the whole with beautiful rows of trees. Versailles, however, was still the chief care of the Bourbons; and Paris received only slow and partial embellishments, until the revolution, when Napoleon, zealous to make the French nation the ruling power of Europe, and Paris the capital of the world, collected together the finest portions of both modern and ancient art, partly as trophies of his own victorious arms, and partly from a desire to render the capital of France as distinguished for the magnificence of its arts and architecture, as it was for its science and learning. He freed the

bridges and banks of the Seine from the embarrassment and deformity of the old houses, by which they were still crowded, built magnificent quays and wharfs, and erected several bridges, which are remarkable for their beauty. He also provided public fountains, which were abundantly supplied with water. The people, not merely of Paris, but of the whole kingdom, are indebted to him for those spacious markets, so admirably arranged for the sale of every kind of produce, for public stores, which surprise by their vastness, and astonish by their architectural grandeur. He erected several abattoirs beyond the city walls, and thus relieved the inhabitants of Paris from the inconvenient and dangerous presence of herds of cattle, and the revolting spectacle of blood. He cleared the Place du Caroussel, between the Louvre and the Tuilleries, of its obstructions, and adorned it with a triumphal arch; and completed the Louvre, filled its gallery with sculptures and paintings, and built a second gallery from the adjacent angle, so as to complete the square of the vast area of the Caroussel, and the junction of the Louvre with the Tuilleries. Many of the public improvements which were commenced by Bonaparte, but left unfinished, have since been carried on; many were completed after the restoration of the Bourbon family to the throne of France, and during the reign of Louis Philippe.

A history of Paris is, to a considerable degree, a history of France, so much has this city, during the last centuries, concentrated in itself all the vital action of France. This has had several good and many evil consequences; and true liberty, the life-blood which should animate all parts of the body politic, can not be domesticated in France until the departments and provincial towns have resumed their proper importance. The preponderance of Paris over all France, not only in a political sense, but in literature, arts, customs, &c., is immense, and was most strikingly manifested during the revolution of the last century.

On the 31st of March, 1814, the taking of Paris concluded the campaign of the allies against Napoleon. The congress of Chatillon had been broken up. Thirty thousand men, under Marmont, Mortier, and Compans, with 150 cannons, occupied the fortified heights before Paris, in a semicircle, from Charenton and Nogent on the Marne to Neuilly on the Seine. By degrees, 120,000 men were brought against them. With the break of day on the 30th, the battle began. After an obstinate struggle, the allies succeeded in taking the heights of Belleville; the village Lavolette was taken by assault, while other troops advanced through Neuilly on the Marne, and Nogent sur Marne toward Vincennes, where the bridge of Charenton was taken by assault, and where 150 élèves of the veterinary school of Alfort died a heroic death. Blücher, at the same time, drew near, passing through St. Denis, and Montmartre was taken by assault at three o'clock in the afternoon. Marmont, in the meantime, had proposed an armistice to General Schwartzemberg, which was concluded at three o'clock. At six o'clock, Counts Nesselrode, Orloff, and Paar went to Paris, where the conditions of surrender were concluded on the 31st, at two o'clock in the morning. The corps of Marmont and Mortier were to leave Paris at seven o'clock, and hostilities were not to begin before nine o'clock. The city was recommended to the mercy of the allies. The victory of Paris cost the latter 9,000 men; the French lost 4,000 besides the prisoners, and more than one hundred cannons. The troops of the allies were kept under strict discipline. The French made loud complaints of outrages, and though it is impossible that so large an army should take possession of a hostile city without some cases of violence, the behavior of the armies must be allowed to have been very strictly regulated, particularly if compared with that of the French armies in Vienna, Berlin, and other great cities, where cruelty was added to injury. The French even went so far as to complain bitterly of the allies for taking the works of art which Napoleon had carried from their countries.

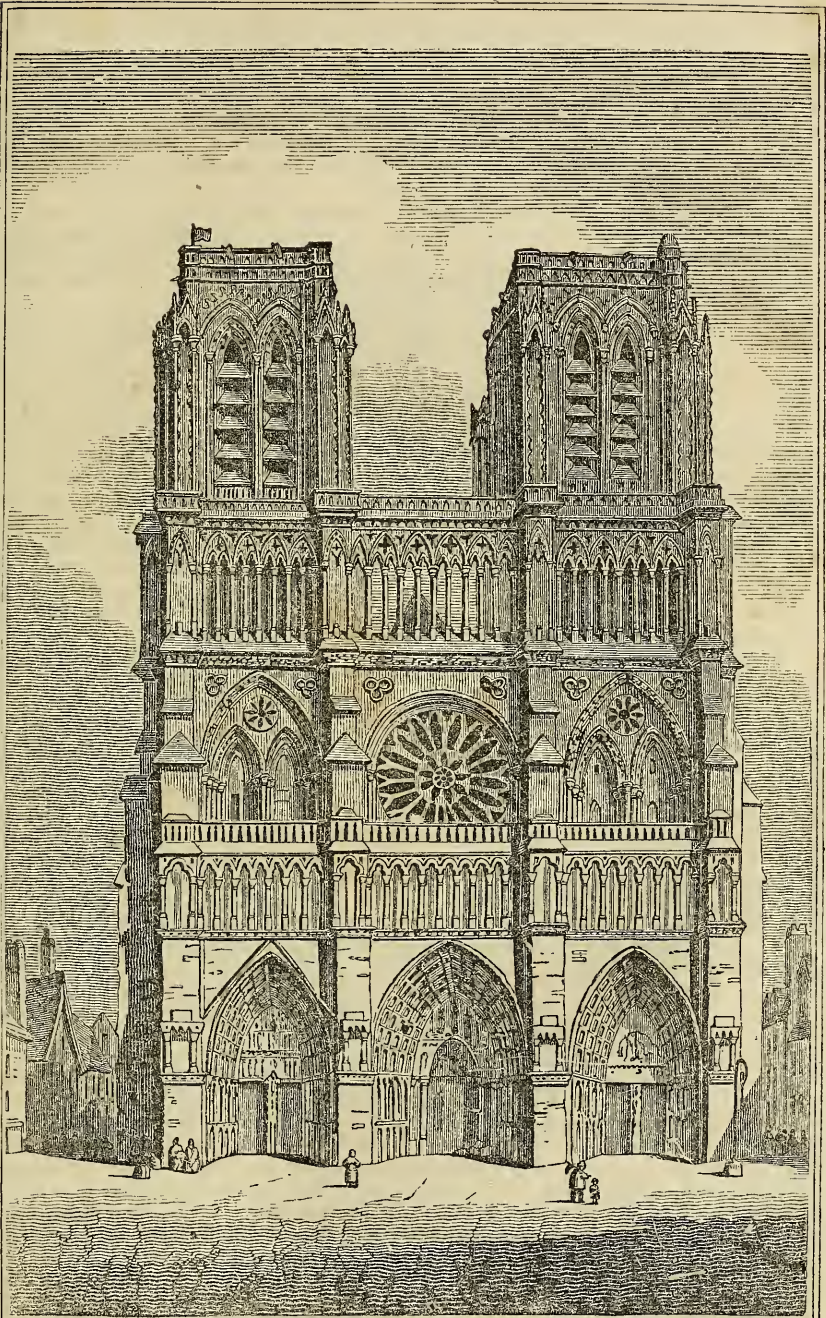
When Napoleon returned to Paris in 1815, and lost the battle of Waterloo, Davoust received the command of about 60,000 men for the defence of Paris. It was difficult to attack the city, as formerly, from the north and east, because the heights and villages were fortified, and well supplied with artillery. The British, therefore, remained before these lines, and the Prussians passed over the Seine to attack Paris from Versailles. The city is weakest on this side, and might also be forced to surrender by cutting off all the supplies of provisions which come from Normandy. On June 30, 1815, therefore, the first and third Prussian corps marched to St. Germain; the fourth remained in its former position until the arrival of the English; and on July 2, the third corps marched though Versailles to Plessis Piquet, the first

through Vaucresson to Sèvres and Meudon; the fourth, which was to act as a reserve, was placed at Versailles. The enemy had been driven back at Sèvres and Plessis Piquet, as far as Vaugirard and Montrouge, and had occupied Issy. A council of war, held at Paris, almost unanimously determined that Paris was untenable; but in order to make a last attempt, Vandamme advanced on the morning of the 3d, with 10,000 men, and attacked Issy. He was repulsed after several hours' fighting, and the surrender of Paris was resolved on. The capitulation was concluded at St. Cloud on the same day. The French army was to leave Paris within three days, and cross the Loire within eight days; Montmartre was to be surrendered July 5, and all the barriers on the 6th. July 7, the Prussian army entered the barrier of the military school, and part of the English army that of St. Denis. Louis XVIII. arrived the next day.

The next great political event of which the city of Paris became the theatre, was the revolution of 1830, which ended in the dethronement of Charles X. and the elevation of Louis Philippe I. to the throne of France. During that short and memorable revolution, the greatest part of the street lamps were broken; 4055 barricades thrown up with great rapidity, consisting of the pavement torn up for the purpose, of coaches and other vehicles, trees, &c.; 3,125,000 paving-stones were dislodged, and the paving the streets again cost 250,000 francs. We shall speak of this hereafter.

We may, in the first instance, enumerate the principal ecclesiastical edifices. The cathedral of *Nôtre Dame* occupies the southeast corner of the small island in the Seine, called the *Isle de la Cité*, or the *Isle du Palais*, and is consequently almost in the centre of Paris. It is a Gothic building, venerable for its antiquity, and also, in its architectural character not destitute either of grandeur or beauty, although it can not be ranked, upon the whole, among the happiest specimens of the style to which it belongs. The site of the church of *Nôtre Dame* appears to have been devoted to sacred purposes from very early times. In making some excavations under the choir, in March, 1711, there were found, at the depth of fifteen feet below the surface, nine stones, bearing inscriptions and figures in bas-relief, which seemed to have originally formed an altar, dedicated conjointly to Esus, or Eus (the Celtic god of battle and slaughter), to Jupiter, Vulcan, Castor, and Pollux. From the circumstance of ashes and incense being still found in the hole where the fire had been placed, it was inferred that the altar had stood on the same spot where its ruins were discovered. It is probable, however, that it stood in the open air; for there is no reason to believe that any pagan temple was ever erected within the bounds of this islet. These sacred edifices among the ancient Gauls were, for the most part, placed outside the towns; and this seems clearly to have been the case with those at Paris. The first Christian church which Paris possessed was erected on or close to the site of the present cathedral. Its date is assigned to about the year 375, in the reign of Valentinian I. This church was dedicated to St. Stephen, and it was for a long time the only one in the city. About the year 522, Childebert I., the son of Clovis, erected another close beside it, which he dedicated to the Virgin. The present cathedral may be considered as uniting these two churches, covering as it does nearly the whole space which they formerly occupied. It was begun to be built, according to some accounts, about the year 1010, in the reign of Robert II., surnamed the Devout, the son and successor of Hugh Capet; while others refer it to the time of Robert's great-great-grandson, Louis VII. or the Young, in the year 1160. It is most probable, however, that it was not really commenced till after the accession of Louis's celebrated son and successor, Philip II., usually called Philip Augustus, who occupied the throne from 1180 to 1223. The work was carried on with the extreme deliberation common in those times, in the case of structures which were intended for the utmost possible duration; and it was not quite finished till the close of the reign of Philip VI., or about the middle of the fourteenth century.

The principal front of the cathedral of *Nôtre Dame* is the west. It consists of three portals, surmounted by a pillared gallery, over which again are a great central and two side windows, from which the principal light for the body of the church is derived. Over the windows is another gallery, supported by columns, from the extremities of which rise two towers, 204 feet in height, but more remarkable for solidity than elegance. The architecture of this front is altogether of a very florid description, and presents many grotesque ornaments. Originally, a flight of thirteen



Principal Front of the Cathedral of Nôtre Dame.

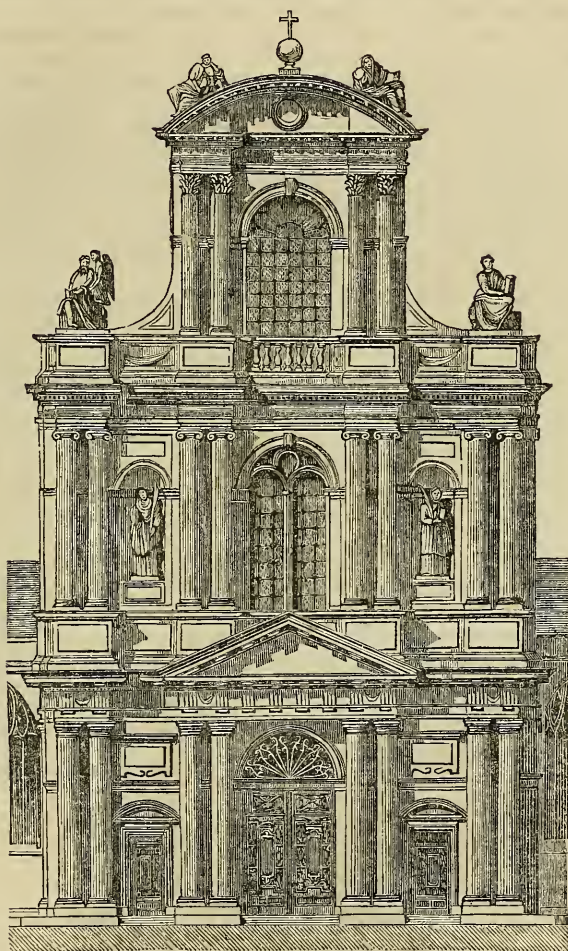
steps used to lead up to the doors; but such has been the accumulation of the surrounding soil, that it is now considerably higher than the floor of the church. The gallery immediately over the doors used formerly to contain twenty-eight statues of the kings of France, from Childebert to Philip Augustus, inclusive, but these were pulled down and destroyed in the early fury of the Revolution. The cathedral, indeed, sustained many other injuries beside this in the confusion of those times. Of its most ancient and curious ornaments, the greater number were carried away; nor have all the efforts that have since been made, both by Bonaparte and the Bourbons, effected its restoration to its former splendor.

The walls of the cathedral of *Nôtre Dame* are remarkably thick. The dimensions of the interior are, 414 feet in length by 144 in width. The roof is 102 feet high. The columns from which the arches spring, by which the roof and galleries are sustained, amount in all to nearly three hundred, and each is formed of a single block of stone.

The nave is flanked by a double aisle, and forty-five chapels; but the effect of this quadruple range of columns is diminished by the mixture of the clustered Gothic with the massive and clumsy corrupted Roman. A double arcade surmounts the nave. The circular windows of the *façade* and transepts being the only ones of colored glass, the quantity of light generally admitted into the building is out of keeping with its massive character. The exterior of the choir is ornamented with a curious series of ancient bas-reliefs, representing scripture histories, by Jean Roy and his nephew, Jean le Boutelier, who completed them in 1351. The high altar and interior of the choir were repaired and ornamented for Bonaparte's coronation; but as these improvements were made without any reference to the general style of the building, they are but little in unison with its architectural character. The stalls are handsomely carved in wood; above them are eight large scripture pieces, by Hallé, Jouvenet, Philippe de Champagne, La Fosse, Louis Boulougne, and Antoine Coyvel. On each side of the altar are colossal statues of Louis XIII. and XIV., in white marble, by Coustou and Coyzevox.

In a chapel to the left of the choir, near the bottom of the church, is a monument to the memory of Cardinal de Belloy. The whole is of white marble, and of colossal proportions. The cardinal, seated in an arm-chair placed on his tomb, is represented as bestowing alms on a poor woman, supported by a young female, whose countenance expresses gratitude and respect. In the prelate's hand is an open Bible, with an inscription. On the same side appears St. Denis, standing on a cloud, with a scroll in his left hand, bearing the names of the bishops of Paris, his successors, and precursors of the cardinal, to whom he is pointing with his right hand. Among the *Monumens Français*, there is a mausoleum belonging to *Nôtre Dame*, of a much higher character than the one we have been describing. It is that of Henri Claude, Comte d'Harcourt, marshal of France, who died in 1769. At the foot of his opening coffin, his wife bends forward in an attitude eager and supplicatory; the marshal is raising himself feebly, and looking toward her with a countenance of living death. His grave-clothes have partly fallen off, and discover his emaciated body; a shrouded skeleton at the head of the coffin is immediately recognised as the grisly king of terrors, who stretches out a minute-glass, as if to limit the period of resuscitation, and again claim his victim. The design was suggested by a dream of Madame d'Harcourt, the night after her husband's death.

The abbey-church of St. Germain-des-Près is remarkable for its antiquity. It was founded by Childebert, in 558, in honor of St. Vincent's shirt, which this monarch is said to have brought as a trophy from Saragossa, together with a large cross from Toledo. It was known at this period by the name of St. Germain-le-Doré, from the gilding employed on its roof. Childebert was himself buried in it, as well as St. Germain; and part of the western tower is believed by antiquaries to belong to the original edifice. The principal part of the building had, however, been three times burned by the Normans, when Abbot Morard began to restore it in 990, and completed it, nearly as it now stands, in 1014. Considerable repairs were made in 1646, when the roof was, for the first time, vaulted with stone, the windows enlarged, the columns ornamented with capitals, and other changes made, which did not, however, extend to any essential alteration in the character of the edifice. Its appearance is gloomy and mean. The arches are round, except in the semi-circular arcade, at the eastern end, where they are pointed, in consequence of the contracted space between the pillars; and this is one among a number of instances where the



Church of St. Gervais.

pointed arch was used from accident and necessity, before it generally became an object of taste.

The abbey-church of St. Genevieve is reckoned among the most ancient edifices of France, part of the existing building being referred to the age of Clovis, by whom it was founded under the name of St. Peter and St. Paul, though the greater part of it was rebuilt in 1177. It is a mean structure, without transepts; the columns of the nave are Lombard, and of unequal size; the windows lancet-shaped. It contained the sepulchre of Clovis, whose figure was placed on his tombstone, with his diadem and sceptre, and the marks of consular dignity conferred on him, according to general belief by the Emperor Anastasius.

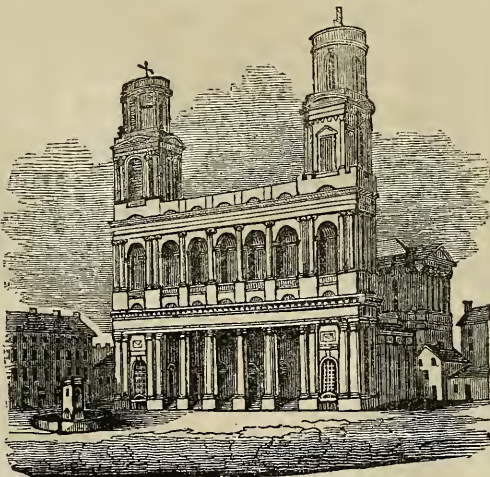
St. Germain l'Auxerrois is a Gothic edifice of the eleventh century; but has no particular merit, except that it contains the tombs of the Count de Caylus, the Chancellor Olivier, Malherbe the poet, Madame Dacier, as well as of several artists, and several other celebrated characters.

St. Gervais presents a curious specimen of the treatment to which Gothic edifices were subjected on the revival, as it was called, of the arts. This church was rebuilt in 1212, and repaired in 1581. Its style is Gothic, with a considerable degree of elegance; but instead of entering it by a corresponding façade, the visiter is surprised to see a towering pile of porches, rising story above story, to the height of above 150 feet: the lower columns are Doric, the central Ionic; and four of the Corinthian order, supporting a circular pediment, terminate this ingenious mask, which was put upon the old building in 1619.

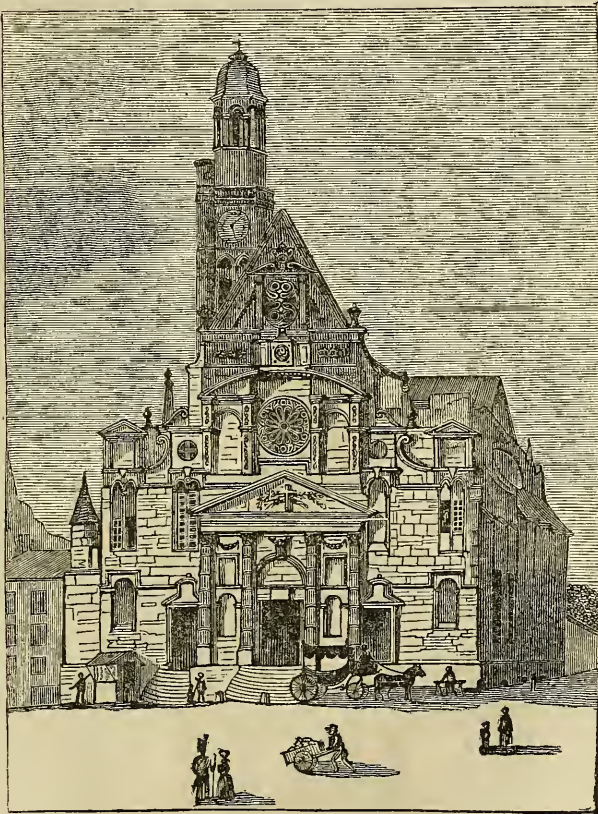
The churches of St. Eustache and St. Etienne-du-Mont exhibit the degeneracy of Gothic architecture, when it was supposed to be improved by a mixture of Grecian ornament. The former was built in 1532, the latter was not finished until 1616. The sanctuary of St. Eustache is ornamented by five scriptural pieces, by Charles Vanloo, and a virgin, in white marble, by Pigalle.

The church of St. Etienne-du-Mont, though clumsy in its general style of architecture, is remarkable for the boldness of the screen, which separates, in the form of an arch, the nave from the choir. The two spiral stone staircases at either end of it look as if suspended in the air, notwithstanding their fretted massiveness. In the cloisters of this church is some beautifully painted glass, by Pinargrier. Many of the countenances, particularly those on board the ship of the gospel, have the air of portraits.

The church of St. Sulpice is a most elaborate effort of bad taste. The portico is composed of a façade flanked by two towers; the former is consequently not a projection, but a recess, of two stories, of which the lower entablature rests upon four Doric, and the upper upon the same number of Ionic columns. The towers are to-



Church of St. Sulpice.

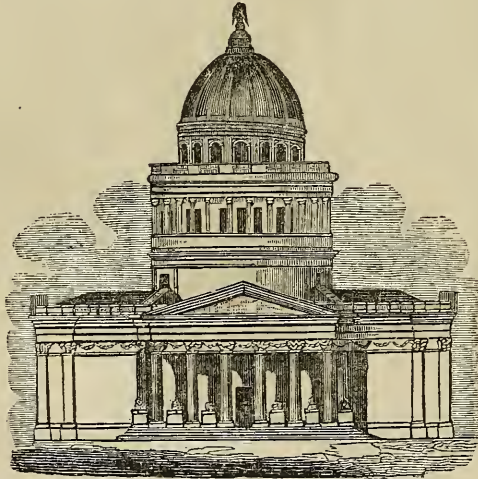


Church of St. Etienne-du-Mont.

tally dissimilar in design from the body of the edifice, and even from each other. They consist of two stories, the lower of which is a square, presenting on each of its sides four Corinthian columns, supporting a triangular pediment: the upper is a circular tower, surrounded by nine Corinthian columns, and terminated by a balustrade. The extreme length of the interior is estimated at 336 feet. The height above the choir is ninety-nine feet; the width of the latter is forty-two. The manner in which the light has been made to fall upon a statue of the virgin at the eastern extremity of the building has been much admired. A general view of the exterior of the building is given in the foregoing engraving.

The church of St. Roch is rich in decoration; but the most curious part of it is the chapel of Calvary, at the bottom of the building, which is fitted up to represent a dark cavern, with the incidents of the crucifixion. Groups of figures, rocks, and trees, are arranged as we sometimes see hermits' grottoes in tea-gardens. In one part of this chapel is a marble figure of Christ on the Cross.

The splendid edifice, or rather dome, of the Invalids, may be considered as the chef-d'œuvre of church-building in the age of Louis XIV., and though certainly a magnificent edifice, is strongly characterized by the architectural defects of that time. The façade, 180 feet in width, and ninety-six high, is composed of two stories, ornamented with Doric and Corinthian columns, and surmounted by a triangular pediment. The dome is also divided into two stories, round the lower of which there is a series of columns, arranged in the form of little porticoes, to support the heavy buttresses of the second story, which is crowned with a balustrade. The first defect observable in this exterior is the clumsiness of the double stories; the second is the blankness arising from the want of a portico. The projecting buttresses of the upper story of the dome take greatly from boldness and simplicity, which are the chief grace of such elevations. The whole is, besides, much too high and massive for the body of the edifice, which seems less to support than to be crushed beneath it.



The Pantheon.

The Pantheon is, perhaps, the happiest effort of French architecture. It is built in the form of a Greek cross, 340 feet long and 250 wide. The porch of the principal entrance is composed of a triple range of fluted Corinthian columns, fifty-eight feet high, and five and a half in diameter, supporting a triangular pediment; the front of this porch is 120 feet long. The dome is composed of two stories, the lower of which is surrounded by thirty Corinthian columns, supporting a gallery and balustrade; the upper story is plain, and surmounted by a cupola, which is sixty-two feet eight inches in diameter; it is lighted by a small circular lantern, the height of which from the interior pavement is 282 feet. The first impression produced by viewing this edifice, is of the superiority it derives from its portico of a

single story, projecting with an impressive depth of shade, and magnificence of columns; while the transepts behind it give a breadth and solidity to the whole edifice, which preserve its proportions with the superstructure. The dome is light and graceful, but it can scarcely be said to approach sublimity; against which, nothing in architecture seems more to militate than minute gradations and divisions, of which there are four in this dome: namely, the lower story with its gallery, the upper story, the cupola, and the lantern, which itself has a bad effect, from being very like a miniature temple. Viewing the Pantheon angularly, there is a plainness in the sides and transepts, when contrasted with the magnificent portico, which gives the body of the edifice an appearance of unfinished poverty. The basso-relievoes of the pediment are political allegories. The foregoing cut represents the principal front of the edifice.

The interior of the Pantheon is eminently graceful in its effect, notwithstanding the four massive buttresses, which have been substituted in the place of columns for the support of the dome. The style of decoration is rich; the pillars are Corinthian, and the vaulted roof finished with basso-relievoes. The vaults and galleries beneath the Pantheon were, some years back, arranged as places of sepulture. Each vault was fitted up to contain several rows of stone coffins, or sarcophagi, in which many dignitaries of the empire were installed.

The most splendid of the modern erections in Paris, however, is decidedly the Madeleine church. The erection of this church, like that of many other of the public buildings in Paris, has been affected by the vicissitudes which public events have from time to time occasioned in France, during the last fifty years. The population of the village of Ville l'Evêque, now annexed to Paris, having, toward the middle of the last century, increased to such an extent as to require additional church accommodation, the construction of a new parochial church was commenced by direction of Louis XV. The first stone was laid on the 3d of April, 1764. In 1777 the architect died, and the revolution of 1789 led to the suspension of the works. It was not likely that they should be resumed under the rule of Robespierre, and several years elapsed before the country was in a condition, either morally or financially, to enable the government to pay much attention to the erection of ecclesiastical edifices. After a delay of eighteen years, the Emperor Napoleon, under whom the military rather than the ecclesiastical power, was predominant, proposed to convert the building into a Temple of Glory, dedicated to his armies. The present structure was in consequence commenced in 1808. Again the works were suspended on account of political events, and from 1813, when the allies invaded France, up to 1816, no progress was made toward the completion of the building. In 1816 the clergy exercised greater influence than any other class in the state. A large portion of the nation was sick of the incense which had been perpetually offered to the military, and Louis XVIII. directed that the building should be completed as a church, and that it should contain monuments to the memory of Louis XVI. and his queen, Marie Antoinette, their young son Louis XVII., and Madame Elizabeth. This intention is not likely to be carried into effect, but the edifice is on the point of completion, and will be used as a church. The Pantheon is already dedicated to the celebrated men whom France has produced, and that building is the depository of their remains. Napoleon, however, reversed the decree of the national assembly, and religious worship was, in consequence, again conducted within its walls. Under the restoration, the remains of Voltaire and Rousseau, which had been deposited in the building when it was intended to serve as the burial place of remarkable men, were removed to an obscure vault. Since the revolution of 1830, the Pantheon has again reverted to the purposes for which it was decreed by the national assembly.

The form of the Madeleine is a parallelogram, surmounted by a portico formed of columns of the Corinthian order, which rest upon an elevated basement, and are surmounted by an entablature. Each front is supported by eight columns, and an emblematic design, on a large scale, fills the angles of the pediment. The height of the basement is seven feet and a half, and of the columns, seventy-two feet. Eight Corinthian columns, fifty-four feet in height, divide the nave from the aisles. The architecture of La Madeleine forms a highly-striking contrast to that of Nôtre Dame. Each edifice represents an epoch, and the architecture of the middle ages is less in character with the present times, and the existing national spirit, than the fine specimen of an earlier style of architecture which the Madeleine presents.

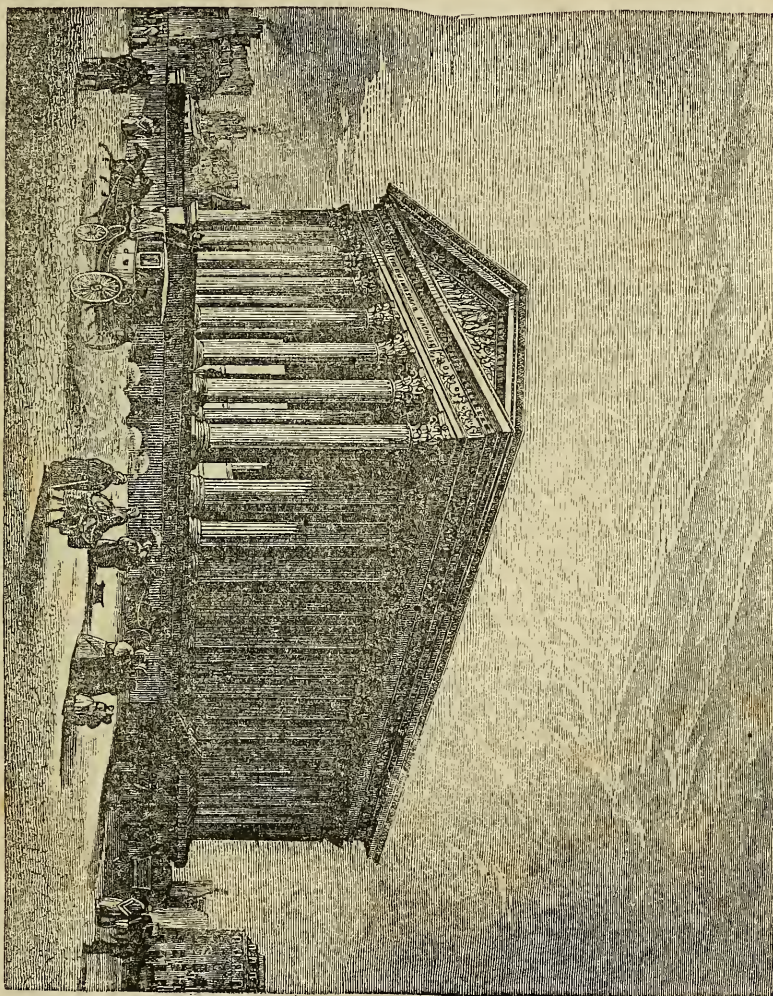
The position of the Madeleine is extremely well calculated to give effect to its

magnificent and well-proportioned dimensions. In proceeding from the Boulevard des Italiens it catches the eye, and as the numerous Corinthian columns on which it rests, come successively into view, it can not fail to excite admiration, even in those who are ignorant of the rules of architectural elegance and beauty. Seen from the middle of the Place Louis XVI., though it enters into competition with other commanding objects, it produces a fine effect. From the latter position are seen the Chamber of Deputies and the Bridge of Louis XVI., adorned with fine marble statues; and opposite to these objects is the Madeleine. In a northern direction, at the end of the vista formed by the avenue of the Champs Elysées, is the Arc de Triomphe; and opposite to that fine monument is the palace of the Tuilleries and its pleasant gardens.

Paris has five cemeteries: Père-la-Chaise, Montmartre, Vaugirard, St. Catherine, and Mt. Parnasse. All these are ornamented, but the first more than any other, and, doubtless, gave an impetus to the Mount Auburn, Greenwood, and Laurel Hill, of America.

The site of Père-la-Chaise is a commanding eminence, called Mont-Louis, to the north of the city, being a prolongation of the heights of Montmartre. It covers a considerable extent of ground, the surface of which is irregular and undulating, and shaded in places with clumps of trees, very much in the manner of an English pleasure-ground. Winding gravel-walks divide it into plots of graves and tombstones; each of these is the cherished property of a family, and each stone gleams over a bed of flowers, surrounded by a light hedge, or trellis-work. "At the period of my visit," says a modern traveller, "the soil was literally glowing, and the air perfumed, with these numberless patches of flowers. Pots, containing rare and delicate plants, were set round many of the tombs; garlands and votive offerings were suspended on others, by the hands of parental sorrow, filial affection, or youthful companionship. It may be that in many cases this was but the affectation of feeling—a parade of sentiment—got up to look like sorrow. Our baser nature is but too apt to believe this; yet of all affectations, that surely is the most pardonable, which comes upon us in the guise of a mourner, watering flowers round the tomb. It is difficult, moreover, to imitate feelings of so sacred a character, without becoming, in a certain degree, susceptible of their influence; it is difficult to plant a rose-bush on the grave of a parent, child, friend, or mistress, and see its blossoms expand in a returning summer-sun, without directing a thought toward that mortal wreck upon which no sun shall shine again. It is difficult to have thoughts occasionally so bestowed, without somewhat disdaining our everyday selfishness, and feeling convinced to what a pitiful end we urge the toilsome march of vanity and passion. Thou art sleepless, O avarice! careworn, and hast no man's blessing; yet it were well done if thy ingots could redeem one friend from this 'cold obstruction!' As it is, what profits it to have made life a torment?" In the early ages of the French monarchy, it was distinguished by the name of "Bishop's Field" (*Champ de l'Evêque*), and doubtless belonged to the Bishop of Paris. It subsequently passed through several hands, and was at length purchased, for about \$35,000, by the prefect of the department of the Seine, to be converted into a cemetery. It then consisted of forty-two acres. M. Brongiat was the person appointed to adapt this spot to its new destination; and in drawing his plan he took care to preserve whatever could be rendered subservient to the use or embellishment of the new establishment. To render access easy to different points, winding paths were formed, a wide paved road was opened to the spot where the mansion of Père-la-Chaise formerly stood, and cypresses and willows were intermingled with the shrubs and the fruit-trees. The cemetery, thus prepared, was consecrated early in 1804, and on the 21st of May in the same year the first corpse was interred.

The advantageous situation of this spot, upon the slope of a hill, surrounded by luxuriant valleys and rising grounds, with the fine and picturesque view it commands, occasioned such a demand for its graves, that it has been enlarged, until it now comprehends an extent of nearly one hundred acres. Properly, the cemetery of Père-la-Chaise is the burial-place of only the inhabitants of the fifth, sixth, seventh, eighth, and ninth wards of the city; but when a perpetual right in the ground for a grave is purchased, remains may be brought from any part of the city, or even of the kingdom. This privilege has been so extensively used, that the burial-ground, which, by its regular destination, would have been principally occupied by the sober citizens of Paris, now contains the names of most of the illustrious dead of modern



Church of La Madeleine.

France. Hence no Parisian cemetery can be compared to this for the number and beauty of its monuments. Some of them, of large dimensions and elegant architecture, are in the form of temples, sepulchral chapels, funeral vaults, pyramids, and obelisks; while others present piers, columns, altars, urns, and tombs, variously formed and ornamented. Many are surrounded by enclosures of wood or iron, within which are planted flowers and shrubs, and near some of them benches are placed for the accommodation of the friends of the deceased and other visitors. A subterranean canal, which formerly conveyed water to Mont-Louis House, still exists, and furnishes a sufficient supply to keep the plants and herbage in perpetual verdure. Some families pay an annual sum to the gardener for cultivating the shrubs and flowers which have been planted upon the graves of their departed friends.

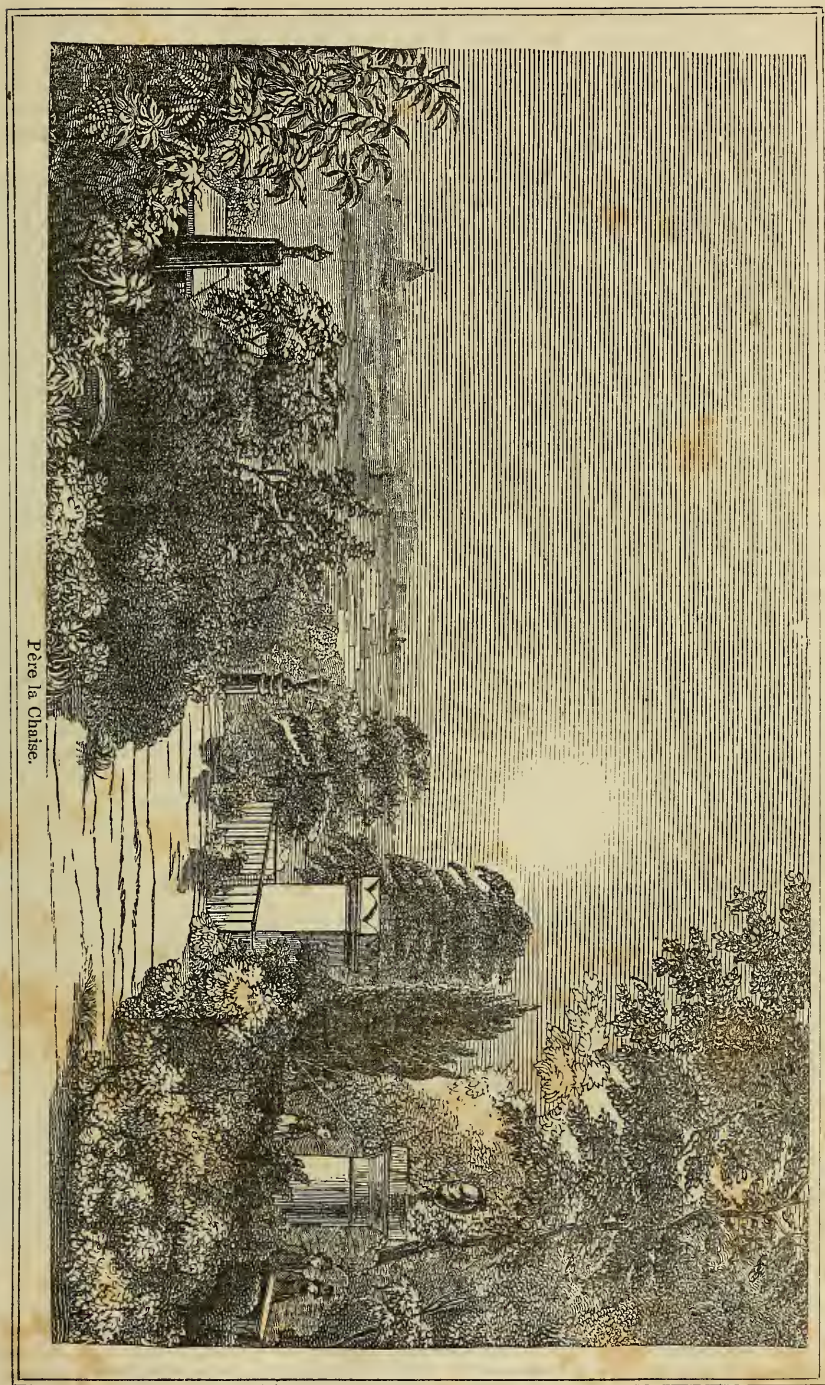
It is impossible in this article to give even the most brief description of the numerous interesting monuments which Père-la-Chaise exhibits. That of Abelard and Heloise attracts the most attention, from its dimensions and beauty. Among the names commemorated by monuments are those of Laplace, Cuvier, Denon, Volney, and Monge; Fourcroy, the chymist; Bocage and Mentelle, the geographers; Langles, the orientalist; Molière; La Fontaine, the fabulist; St. Pierre, author of "Paul and Virginia;" Talma, the actor; Haüy, who taught the blind to read by means of characters in wood; Sicard the distinguished instructor of the deaf and dumb; Parmentier, to whom France is chiefly indebted for the general cultivation of the potato. Among military names may be mentioned those of Ney, Massena, Davoust, Caulincourt, Lauriston, Foy, Labedoyère. Among political names, Tallien, who for a time swayed the destinies of republican France, and Manuel, the parliamentary orator. And, among women, Madame Dufresnoy, the "Tenth Muse;" Madame Cottin, authoress of the "Exiles of Siberia;" the beautiful and accomplished daughter of Cuvier; Madame Blanchard, who perished in 1819 by her balloon taking fire; and Mademoiselle Raucourt, the actress, to whose interment in consecrated ground the clergy offered so much opposition as nearly to occasion a popular tumult.

It was stated in 1830, that upward of 100,000 bodies had been interred in the cemetery of Père-la-Chaise. Of this number, the friends and families of 15,000 had erected monuments over their remains, of which 1,500 were rendered objects of more than ordinary attention by some striking peculiarity—by their neatness or magnificence, or from the interest connected with the names they commemorate.

The cemetery is entirely surrounded by walls. The gate of the proper cemetery is in the centre of a semi-circular recess, decorated on each side with piers and funeral ornaments. On the gate is a Latin inscription from the book of Job, xix. 25; on the right is another, from John, x. 25; and on the left, one from the Apocrypha, Wisdom, iii. 5. The chapel of the cemetery, for funeral ceremonies, is plain and neat, and receives light by a window in the centre of the roof; it is fifty-six feet in length by twenty-eight in breadth, and its elevation is about fifty-six feet. It is surmounted by a white cross, and stands at the extremity of the two principal alleys leading from the gate.

In the cemetery there are three kinds of graves. First, the *fosses communes*, or "common trenches," four feet and a half deep, in which the poor are gratuitously interred in coffins placed close to each other, without any intervening space, but not upon each other. These trenches are reopened every five years, that time being considered sufficient for the decomposition of bodies in this clayey soil; but the ground of each grave may be purchased for a term of six years, or for ever, by families, at the time the trenches are about to be reopened, unless it should happen to be in the line of any contemplated road. It is not to be concealed that these immense common graves are very unpleasant features in the Parisian cemeteries. Their existence was forbidden by the law of 1804, which prescribed the depth and distance of the separate graves in which all bodies were to be interred. We cannot learn whether they continue by connivance, or whether the law has been repealed. They have, however, in their present form, probably resulted from the wish of the proprietors to perform, with the least possible expense, that condition for the gratuitous interment of the poor, in consideration of which they were allowed to receive the payments of the wealthy.

The second class of graves are the separate temporary ones, which, upon the payment of ten dollars, are held for six years, but then revert to the establishment,



Père la Chaise.

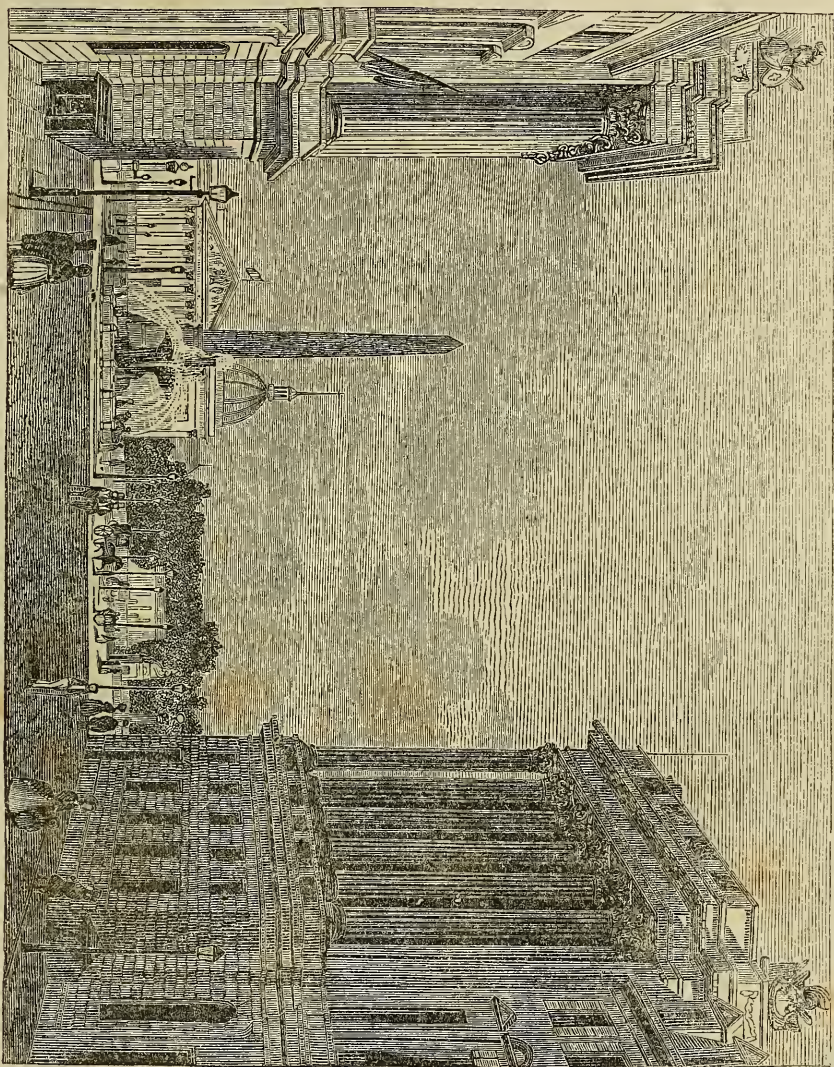
even though monuments should have been erected over them. If, however, individuals wish to prolong their lease of the spot, they may do so by paying at the rate of ten dollars for every five years; but if the payments are not duly made, the graves are reopened, and the monuments restored to those by whom they were erected. It is optional, also, to purchase a perpetual right in the graves which were at first bought for only a limited period; in that case a discount is allowed of one of the sums of ten dollars each previously paid for its temporary possession.

The third sort of graves are those in which the perpetual right is purchased in the first instance, when vaults may be sunk and monuments erected at pleasure. Not less than six feet six inches is granted for an adult, nor less than half that extent for a child under seven years of age. But families are at liberty to purchase as much more as they please; and hence many families do possess large spots of ground in the cemetery. The price is twenty-five dollars for a square metre (of about thirty-nine and one quarter inches), and three dollars for the deed and registration of the sale. When a person desires to purchase ground, he applies to the keeper of the cemetery, who accompanies him to select such an unoccupied spot as he may please. When a family wishes to construct a vault or tomb for the reception of the dead, the corpse is meanwhile deposited in a temporary grave, for the use of which, upon its removal, the sum of twenty-five francs is paid; but this removal can not take place without the special permission of the prefect of police, and in the presence of a commissary of police, who draws up minutes of the transaction.

The palace of the Tuilleries forms one of the principal edifices of Paris. It was so called because a tilekiln formerly stood on the site where it is erected. At that time, this part of Paris was not comprised within the walls; nothing was to be seen in the vicinity of the tilekiln but a few coppices and scattered habitations. The construction of this palace was begun in May, 1564. Henry IV. enlarged the original building, and, in 1600, began the grand gallery which joins it to the Louvre. Louis XIII. made some alterations in the palace; and, in 1664, Louis XIV. directed it to be finished, by making the additions and embellishments which have brought it nearly to its present state. These deviations from the first plan have destroyed the proportions required by the strict rules of art; nevertheless, the architecture, though variously blended, presents, at first sight, an ensemble which is magnificent and striking. The whole front of the palace consists of five pavilions, connected by four piles of building, standing on the same line, and extending for the space of more than one thousand feet. The first order of the three middle piles is Ionic, with encircled columns; the two adjoining pavilions are also ornamented with Ionic columns, but fluted and embellished with foliage, from the third of their height to the summit. The second order of these two pavilions is Corinthian. The two piles of building which come next, as well as the two pavilions of the wings, are of the Composite order, with fluted pillars.

In the council-chamber of the Tuilleries is a globe, and also a curious clock, that shows the time of day in every part of the northern hemisphere. In another room is a clock, with emblematical devices, representing Time present and Time past, in the way that Young describes him, concealing his wings as he advances, and displaying them as he flies away, so as to keep his body out of sight. The gardens of the Tuilleries are always open to the public, and form the principal promenade of this part of the town. A grove of horse-chestnut trees furnishes a fine shade; and a military band performs in the morning from eleven till twelve. Among the decorations of the gardens are many fine statues, bronzes, and casts. The statues of Hippomenes and Atalanta, and a wild boar, are among the best. In the summer, one walk, which runs the whole length of the garden, is decorated with a range of large orange-trees, in cases, on each side of it.

The palace in which the chamber of deputies holds its sittings was formerly the residence of the princes of the house of Condé, who had adorned its elegant pavilions, its spacious galleries, its gardens, and its theatre, with every splendor that luxury could devise, or wealth command. It consequently early fell a prey to the devastating fury of the revolutionists; it was then plundered of all its costly furniture, and remained unoccupied till the year 1798, when the "council of five hundred" took possession of it, and held within its princely walls their republican assemblies. It had been adapted for many purposes previous to its present destination. The building was originally commenced in 1722, by Louis Françoise, duchess dowager



Chamber of Deputies, and Place de la Concorde.

of Bourbon, and received various additions till its completion in its present form, in 1807, when the splendid Grecian peristyle was erected, from the designs of an architect of the name of Poyet.

It is nearly one hundred feet in breadth, composed of twelve Corinthian columns, of elegant proportions, surmounted by a pediment, the tympanum of which is ornamented with statues. The entrance is by twenty-nine steps, at the foot of which, upon a pedestal, eighteen feet high, are colossal statues of Justice and Prudence; there are also, in front of the building, sitting figures of Sully, L'Hôpital, D'Aguesseau, and Colbert. This façade cost 1,759,000 francs (\$350,000). The interior of the hall of assembly is semicircular, the chair of the president, and the desks of the secretaries, occupying the base of the semicircle. In front of the desk of the president is the tribune, ornamented with a basso-relievo, representing History and Fame. By this arrangement the orator necessarily turns his back upon the president. There are also some good statues, among others those of Lycurgus, Solon, Demosthenes, Brutus, Cato, and Cicero. Different galleries are set apart for the accommodation of the public, the foreign ambassadors, and the peers, and a separate space is reserved for the convenience of those connected with the public press. The numerous apartments and galleries of this very magnificent palace are all fitted up with great splendor, and commodiously arranged.

There are numerous public libraries, some of them containing immense collections of books and manuscripts. These are open to the public and to men of letters, almost the whole year, and present inexhaustible sources of instruction. Most of them have a large saloon, well warmed in winter, for the accommodation of visitors. The king's library, the foundation of which goes as far back as the reign of Charles V., contains nearly 600,000 printed volumes, and 80,000 manuscripts. It is open every day, from ten to two; the vacation commences on the first of September, and closes on the fifteenth of October. The city library is open every day from twelve to four, except on festivals, and the days of the sittings of the medical and agricultural societies. It contains 42,000 volumes, among which are many modern works. The vacation is from the first of September to the fifteenth of October. The old library of St. Genevieve, remarkable for the beauty of its architecture and decorations, as well as for the choice of books it contains, reckons about 112,000 volumes, and 3,000 manuscripts. It is open every day, from ten to two, and its vacation continues from the first of September to the twelfth of November. The magazine library, at the Institute, is open every day, except from the fifteenth of August to the fifteenth of October, and on Thursdays and Sundays. It contains 93,000 volumes, and 4,000 manuscripts. The library of the Institutes is not public, but admission is easily procured on the recommendation of a member. It contains about 70,000 volumes. The library of the royal garden, in the museum of natural history, presents a rich and varied collection of works relative to the natural sciences, herbaria, designs of plants and flowers, and paintings of animals. The library of the medical school contains about 30,000 volumes, including all the best treatises on medicine and chymistry. It is open on Mondays, Wednesdays, and Fridays, from eleven to two, and its vacation is from the fifteenth of August to the first of November.

The school of medicine is one of the finest establishments in Paris. Its amphitheatre, capable of holding at least 12,000 persons, is adorned with busts of Peyronie and Martinière, the founders of the school. In a long gallery are seen skeletons of both sexes, and all ages. There are also many skeletons of animals, for the study of comparative anatomy. Opposite to this gallery are specimens of all sorts of diseases of the bones, and deformities in their conformation; a number of injected preparations exhibit the systems of the vessels, the blood, the arteries, the veins, and the lymphatic organs. In another room are wax figures, illustrative of the nervous, vascular, sanguineous, and lymphatic systems. There are also representations in wax of a great number of pathological cases. Two figures, in particular, surpass everything of this kind that has ever been executed; they exhibit the whole of the lymphatic system, external and internal. These masterpieces, as well as several others, were executed by the celebrated Lavoisier, of Rouen. A third room contains all the natural substances which the three kingdoms of nature furnish to the *materia medica*; and a fifth is devoted to demonstration of the lectures on medical physics.

The great museum of the Louvre is the finest collection of works of art in Europe, and notwithstanding the losses it has experienced, it contains many masterpieces of all the schools. It consists of three principal divisions, the first containing

the statues, the second the pictures, and the third the designs. The museum of antiquities is on the ground-floor, that of the drawings on the first floor, and the paintings occupy the saloon and the grand gallery that unites the Louvre to the Tuilleries. The first three divisions of this gallery are devoted to the productions of the French school; the second three to the German, Flemish, and Dutch schools, and the last three to the Italian. Among the works of many other artists, crowds are seen, every Sunday, before those of Teniers. The name of David Teniers is common to two painters, father and son, the subjects and styles of whose pictures are very similar. The younger Teniers, however, is much more distinguished than the elder.

David Teniers the younger was born at Antwerp, in 1610, and was brought up under the professional instructions of his father. Some biographers state that he left the study of his father for that of Adrian Brauwer, and that he even received lessons from Rubens. The elder Teniers was certainly a pupil of Rubens, and there is no improbability that the younger may have received instructions from him; but there is no proof that he did. The belief that he received instruction, not only from Rubens, but Elsheimer and other masters, is reasonably conjectured to have arisen from the wonderful fidelity and success with which, during the earlier portion of his professional life, he employed himself in imitating the works of most of the painters of his time. He also amused himself by making compositions in the styles of different celebrated painters, as Titian, Tintoretto, the Bassans, Rubens, &c., in which he imitated the touch of these great men with such ability, that the imitations, which are known by the name of pasticcios, deceived the best judges of his own time, and since have frequently been mistaken for originals, and sold as such. They must, therefore, have had great merit. However, all the skill which Teniers exhibited in this line procured him no better name than the Proteus, or else the ape, of painting; although he had certainly acquired considerable reputation in his native town before the period commenced in which his original powers were manifested.

The latter period is said to have been determined in the following remarkable incident, which we find related in the "Biographie Universelle." Teniers was one day in an alehouse of the village of Oyssel, and when he was preparing to depart, found he had no money to pay the reckoning. He then bethought himself of painting some little piece, and selling it to raise the necessary funds. In ordinary circumstances, he would probably have thought of copying a picture; but, as there was none to copy, he called to him a blind man who was playing on a flute, and made him the subject of a picture, which he sold for three ducats to an English traveller, who was stopping at the cabaret to change horses. A note appended, in the work we have mentioned, to this statement, informs us, that the purchaser was a nobleman, who a long time preserved the picture, which the connoisseurs regarded as a masterpiece of Teniers; but it was at last stolen, and never again heard of until 1804, when it was discovered, with several other compositions of the same artist, by Colonel Dickson, in Persia.

After this, some other circumstances directed the attention of Teniers to more original undertakings than those by which he had previously been known, and which would never have established his fame on its present basis; and he appears seldom, unless in the way of amusement or indulgence, to have again exercised his old powers as a copyist. He became a constant and faithful observer of nature; the example of his father probably influenced him in choosing for his subjects village festivals, fairs, and merry-makings. His paintings on these subjects place before us not only the grotesque costumes of the villagers of his country, but represent, with much nature and great justness of expression, the play of their features, their manners, their passions, and their individual characters. That he might the more conveniently mingle with the scenes he chose to represent, he established himself in the village of Perk, between Antwerp and Mechlin; and there he studied the undisguised impulses of natural character among the lower classes of the people, and has left many pleasing and beautiful memorials of occurrences, in themselves uninteresting, or even repulsive, but rendered engaging by the delightful mode in which they are represented.

The landscapes of Teniers are not, in general, well chosen; but they possess, in an eminent degree, the merit of local truth, and the talent is astonishing with which he has exhibited the ever-varying effects of atmosphere. In this high quality he is scarcely surpassed even by Claude Lorraine himself; and it often makes complete amends for the flatness and insipidity of his scenery. In the interior of apartments the cottage, the cabaret, the guard-room, or the chymist's laboratory, the clearness

and precision of Teniers is not less admirable than in his exteriors. He surpassed Ostade and many other painters, in the knowledge of perspective of his art. The touch of Teniers's pencil was lively, light, and ethereal; and the tone of his coloring is rich and natural. By continual practice upon the same system, he acquired an unexampled promptness in execution. This enabled him to paint a vast number of pictures. It was not unusual for him to execute a picture in a single day, and he used himself jocosely to observe, that it would require a gallery six miles in length, to contain all the pictures he had painted. He was in the habit of assisting the landscape-painters of the day by putting figures into their pictures; hence there are many such works which owe an increased value to this circumstance. The works of Teniers are numerous in the collections of England, Holland, and Germany, and still bear very high prices. Sir Joshua Reynolds used to regret that this artist had not employed on nobler subjects than he had generally chosen, the elegance and precision of his pencil. But this observation does not seem well-founded. It is questionable whether he would have attained more than mediocrity in that rank where this elegance and precision could not always be a substitute for an innate taste for fine forms, and grandeur of style.

The fine picture, our engraving of which is taken from the "Musée Français," possesses the usual characteristics of Teniers's style, and is, therefore, remarkable for its soft and harmonious coloring. The general tone is slightly golden; the sky, the earth, the houses in the side view, and even the trees, partake more or less of this tint. The principal figure, illuminated by a tranquil light, is placed upon a clear depth; and the writer of the illustrative article in the work we have mentioned, dwells with much interest on the openness and serenity the countenance expresses, and conjectures, rather unnecessarily, we imagine, that it is the portrait of a warrior who had disguised himself in this manner for the purpose of examining the enemy's country, and collecting the information necessary for a plan of attack.

The life of Teniers, so far as known, presents few events that claim our notice. In private, the mildness of his manners and the regularity of his conduct seem to have endeared him to all who were personally acquainted with him. He soon obtained the favorable notice of the Archduke Leopold, who appointed him his principal painter, and made him one of the gentlemen of his chamber. That eccentric woman, Christina, queen of Sweden, made him a present of her portrait, with a chain of gold; and the prince Don John of Austria became his pupil. After an industrious, and apparently comfortable life of eighty-four years, Teniers died at Brussels in the year 1694.

Adrian Van Ostade is another of the artists whose works attract general notice in the Louvre. He was a distinguished painter of the Flemish school, was born at Lubeck, in the year 1610, and studied under Francis Hale, in company with Brauwer, with whom he contracted a close intimacy. The reputation which the works of Teniers then enjoyed, led him to be ambitious of imitating the manner of that artist. But he was deterred from the execution of this project by the advice of Brauwer, another Flemish painter, who convinced him that he could never attain a high place in his art if he devoted himself to the servile imitation of another, however eminent. Van Ostade followed this advice, as well as the bent of his own mind; for while the subjects of which he made choice were of the same class with those of Teniers, he treated them in a manner altogether his own.

Characteristic traits, some of which strike us at the first glance, distinguish Ostade and Teniers. These two masters are equally admirable for the transparency and harmony of their works, but the coloring of Teniers is clear, gay, and silvery, and his touch firm, light, and bold, while the pencil of Ostade, always rich and soft, is sometimes wanting in firmness.

If we consider design and composition, Teniers places in opposition, and unites with skill, numerous groups; bold and able in giving all the effects of light, he develops extensive scenes in the open air, and gives them the spirit and life of nature, without any of his shadows being ever extravagant, and without even suffering the art of his combinations to be apparent. His figures are always correctly drawn, their attitudes easy, and even graceful. Ostade, on the contrary, collects his figures into places feebly lighted; generally in the interior of houses, where a partial gleam only breaks through the masses of foliage which shade the window. He does not always observe the laws of perspective with rigorous accuracy; and the



Knife-Grinder of Teneirs.

drawing of his figures is often incorrect. But he charms principally by the spirit with which he animates his group, by a general softness of composition, and by his mysterious and striking effects of light.

But a difference, still more important, distinguishes the works of these two masters. Teniers, while he imitates nature, preserves her grace. If he represents rustic festivals, we recognise in the sports of the peasants, in their joy, in their anger, the diversity of their characters. Every condition and every age has its peculiar manners. Ostade attaches himself constantly to the representation of humorous scenes. Confining the circle of his models, he contents himself with choosing from the figure and the actions of peasants, whatever nature offers of grotesque and of low. He varies his subjects with skill, as well as the expression of his faces; but he never deviates from the burlesque style which he has chosen. Teniers paints the manners of the Dutch peasantry, as they were marked by occasional grossness, but with a general character of hearty jollity, and of mirth proceeding from content. Ostade, a satirist, deforms his personages to render them more droll and ridiculous. The director of Ostade's taste, Brauwer, painted in alehouses the companions of his debauchery; Ostade, on the contrary, as well as Teniers, was remarkable for the decency and the gravity of his manners.

The coarse natures and the gross enjoyments which Ostade delighted to paint, are represented with such truth and excellence, that the most refined taste regards his works with satisfaction. He surprises the judgment into such implicit admiration by the truth of character and energy of effect displayed, that the ground which his choice of subjects often affords for censure is forgotten. It is true that his pictures are not always of a low character; but Van Ostade did not often attempt any other, nor excel when he did. It did not occur to the Dutch painters to do what Wilkie has so admirably done—to invest the representations of common life with dignity and grace, by associating them with scenes which, though familiar, affect the heart.—

“Some natural sorrow, loss, or pain,
Which has been, and may be again.”

The works of Ostade are too highly-labored to be very numerous, and hence they are now only to be bought at very high prices. His peculiar talent was so much appreciated by the artists of his own time, that many of the most eminent were in the habit of soliciting him to put the figures into their landscapes, by which their value was greatly increased. He had already acquired considerable reputation, when the approach of the French troops in 1662 induced him to withdraw from Haarlem, where he had gone to complete his studies. He had sold all his works, and intended to return to Lubeck; but, on his arrival at Amsterdam, an amateur, called Constantine Sennepert, so forcibly represented to him the advantages which an artist possessed in a great city, that he was induced to settle at Amsterdam, and remained there until his death, in 1685.

This picture, from the Musée Français, of which our engraving is a copy, is particularly remarkable for extreme finish. The whole bears the greenish and violet tint which was familiar to Ostade; the coloring is rather monotonous, and the touch wants vigor, but the effect of the light is managed with great skill, and the head of the principal figure is full of spirit and character.

Another celebrated picture in the Louvre, is that by Jordaens, “The King Drinks.” It was originally in the possession of a merchant at Antwerp; but in the year 1783 it was purchased for Louis XVI. The height of the picture is four feet nine inches, and its breadth six feet two inches. The spirit of the painting will be better understood by the following account of the custom to which it refers, the materials of which are chiefly derived from Brand's “Popular Antiquities (Ellis's edition), Strutt's “Sports and Pastimes,” Brady's “Clavis Calendaria,” and the letter-press illustration of the engraving in the “Musée Français.” The election of a mock-monarch to preside over the sports and pastimes of particular seasons is a very old practice, which was formerly common on the continent, and of which there are still some existing traces. Hence we read of the kings of Christmas, of the cockneys, and of the bean, of the May-queen, the lords and abbots of misrule, corresponding to the abbot of unreason in Scotland—not to speak of the kings, popes, and bishops of fools, on the Continent. Selden, in his “Table Talk,” is of opinion that these whimsical assumptions of dignity are derived from the ancient



The Smoker.—By Ostade.

Saturnalia, or feasts of Saturn, when the masters waited upon their servants, who were honored with mock titles, and permitted to assume the state and deportment of their lords. It is indeed remarkable that the twelfth day nearly coincides in the time of the year with the Saturnalia; and Fosbrooke even finds that the king of the Saturnalia was elected, like the king of the twelfth night, by a bean. These fooleries were so exceedingly popular, that they continued to be practised long after the establishment of Christianity, in defiance of the threatenings and remonstrances of the clergy, who at last yielded to the stream of popular prejudice, and permitted the continuance of the practice; but so altered the primitive object of the institution, that the orgies which had marked the festival of a heathen deity became changed to Christian commemorations.

Of these various monarchs, who much resembled each other in their powers and functions, the one represented in our engraving seems to be the "king of the bean," whose reign commenced upon the vigil of the Epiphany, or upon the day (twelfth day) itself. We are informed by Bourne that "it was a common Christmas gambol in both our universities, and continued [at the commencement of the last century] to be usual in other places to give the name of king or queen to that person whose extraordinary good luck it was to hit upon that part of a divided cake which was honored above the others by having a bean in it." Strutt, however, is disposed to doubt that in early times (for the title is by no means of recent date) the election of the monarch depended entirely upon decision of fortune. The words of an old Romish calendar seem to countenance a contrary opinion. They are to the following effect, as cited by Mr. Brand in a note to the above passage of Bourne: "On the 5th of January, the vigil of the Epiphany, the kings of the bean are created; and on the 6th the feast of the kings shall be held, and also of the queen, and let the banqueting be continued for many days."

As all the various customs of different countries on this day concur in the common object of commemorating the visit of the three wise men, or kings, to the birthplace of Christ, a king is in some way or other always a conspicuous personage in the entertainments which take place. In France, previously to the revolution, this mode of celebrating twelfth day prevailed as well at court as among the people in general. At the former, one of the nobles was chosen king, and at the entertainment which followed, the twelfth-day monarch was attended by the king and the courtiers. It does not seem that this custom was revived at the restoration of the Bourbons, but instead of it the royal family washed the feet of some poor people, and bestowed alms upon them. Among the people, the person who obtained the slice of cake was king, and reigned throughout the evening. The first act of the new monarch was to dub some one of the company the fool of the evening, whose business it was to "keep the table in a roar" by his verbal and practical jokes. No one drank until the king set the example, for which every one was on the watch, and when he placed the cup to his lips, the place was in an uproar with huzzas, laughter, and shouts of "The king drinks!" It was doubtless this form of the institution, which prevailed equally in France, Belgium, and Germany, that Jordaens had particularly in view. Time has somewhat altered the form of the institution everywhere. In France, the more respectable families are content with giving some of the cake to the domestics; and, in general, there is no election of a sovereign, but the mistress of the house presides.

It seems to have been customary to expect the king to bear the expenses of the entertainment. Sir Thomas Urquhart, of Cromarty, in a curious political tract, published soon after the battle of Worcester, in 1651, says, "Verily, I think they make use of kings as the French on the Epiphany day use their *roy de la fêve*, or king of the bean; whom, after they have honored with drinking of his health and shouting aloud, "*Le roy boit! le roy boit!*" they make pay for all the reckoning, not leaving him, sometimes, one penny, rather than that the exorbitancy of their debosh should not be satisfied to the full." So also Misson in his "Travels in England," informs us in a note, that "on twelfth day they divide the cake, *alias* choose king and queen, and the king treats the rest of the company."

Brand, in his "Popular Antiquities," quotes, in one of his notes, a passage from the work of Auban, entitled "*Mores, Leges, et Ritus omnium Gentium*," 1620, which seems to give a good general account of the mode of election. He says that each family made a cake of flour, honey, ginger, and pepper; the maker, in the kneading, thrust in, at random, a small coin. When it was baked, it was divided



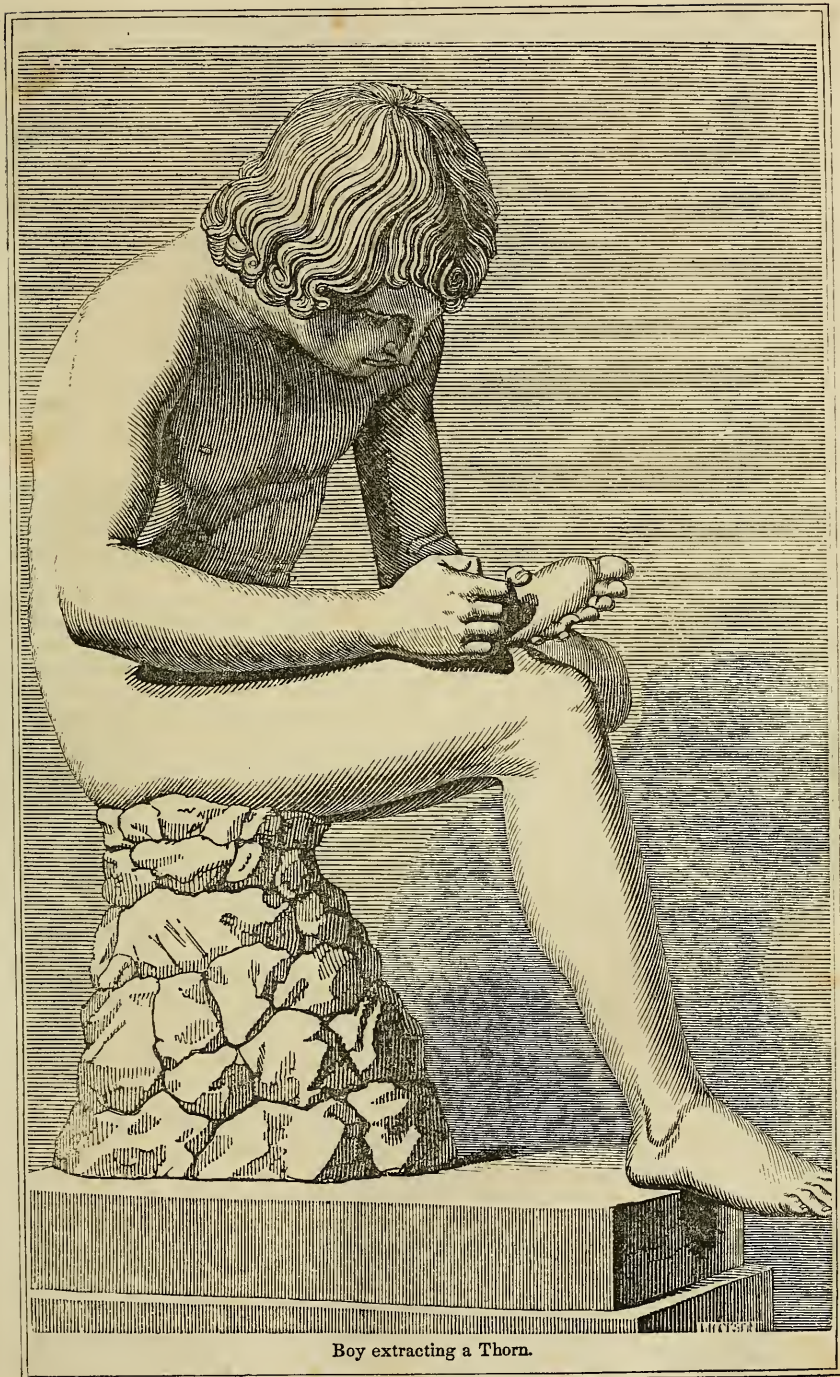
“The King drinks.”—From Jordans.

into as many parts as there were persons in the family; it was distributed, and each had his share. Portions of it were also assigned to Christ, the virgin, and the three magi, which were given away in alms. Whoever finds the piece of coin in his share is saluted by all as king: and being placed on a seat or throne, is thrice lifted aloft with joyful acclamations. He holds a piece of chalk in his right hand, and each time he is lifted up makes a cross on the ceiling. These crosses were thought to prevent many evils, and are much revered. Brand says he did not know that the custom was, when he wrote, practised anywhere in the north of England, though still very prevalent in the south, where, after tea, a cake is produced, and two bowls, containing the fortunate chances for the different sexes. The host fills up the tickets, and the whole company, except the king and queen, are to be ministers of state, maids of honor, and ladies of the bed-chamber. Often the host and hostess, more by design, perhaps, than accident, become king and queen. According to twelfth-day law, each party is to support his character until midnight.

In the picture before us we seem to recognise the mistress of the family in the richly-attired young woman seated at the middle of the table; the young female near her is supposed to be a servant, and all the other persons represented are probably of the same rank in life, with the exception of the child. The heads of the two young females, the figure of the king, on which the light falls from behind, that of the old man by his side, and that of the young man who fills the cup, are all admirable in their way. The young man at the bottom of the table is evidently raising the shout, "The king drinks!"

Jacob Jordaens was a distinguished painter of the Flemish school, born at Antwerp, in the year 1594. He was the pupil of Adam Van Oort, whose daughter he married at a very early period of life; but he is considered to have been much indebted to the instructions of Rubens, though it does not appear that he was ever regularly admitted to the school of that great painter, whose principles were more fully worked out by him than by any of the pupils, except Vandyke. Rubens is said to have been jealous of him; but this is always said of the elder of any two contemporary painters. However, it is certain that Jordaens ranked very high in his profession. He was in constant employment throughout his long life; and his great industry, joined to the facility and expedition with which he worked, enabled him to produce a vast number of pictures, and to acquire considerable wealth. His compositions are very tasteful and effective; his style is brilliant and harmonious, and his designs are eminently characterized by accuracy and truth. He was particularly skilful in giving relief and roundness to his figures; and from the character of their execution, he is presumed to have studied his subjects by candlelight. His principal defect is said by some to be occasional grossness of subject and form, and a preference of images of low and common life; but the extent to which this can be considered at all as a defect admits of a dispute. He was never in Italy, but he is said to have omitted no opportunity of studying the productions of the Venetian school, particularly the works of Titian, for which he had a strong preference. It is stated, indeed, that Jordaens never left his native city, where he died, in 1678, at the age of 84 years.

In the apartment devoted to sculpture, one of the most interesting is the bronze statue of the "Boy Extracting a Thorn." It is one of the best preserved among the monuments of Grecian art which have descended to our own times. It stood, many ages since, in the Roman capitol, and has been the subject of many tales, not only without foundation, but which the noble and simple style of the figure prove to be erroneously dated. The common people believe it to represent a young shepherd, who, during the intestine wars of the middle ages, was sent to observe the enemy, and into whose foot a thorn had entered, on his return to Rome to relate what he had seen. But the incontestable antiquity of this fine work would rather incline one to believe that it represents a young victor in the races of the Stadium, who apparently had, in running, met with an accident, but, notwithstanding this disadvantage, had won the prize. The custom of perpetuating, by the position and action of athletic statues, some one of the circumstances attending the victory in such races, was early established in Greece. The absolute nakedness of the figure shows that this is an athletic statue. Its form, although somewhat slender, unites much elegance with the most exact adherence to nature; it is at once felt that living nature must have afforded the model. The posture of this young man, who is stooping, and appears to give all his attention to the extraction of the thorn from his left



Boy extracting a Thorn.

foot, which is placed upon his knee, possesses so much of simplicity and grace, as to excite the untiring admiration of the spectator. The writer in the "Musée Français," from which this description, as well as the engraving, is taken, thinks that the statue must have been executed during the sixty years which elapsed between the period when the athletic statues began to be made in characteristic attitudes, and the time of Lysippus, when a style more soft and ideal marked the final limits of the art. It is probable, however, that he is mistaken in the era thus assigned.

This statue, which formerly stood in the palace of the capitol at Rome, was ceded to France by the treaty of Tolentino. It is two feet five inches in height, and the casting is clean and fine. Some defects appear to have been remedied by pieces attached with much art; and some holes, occasioned by time, were filled up with great care in the sixteenth century. The bronze rock on which the figure is seated is entirely ancient, and of the same material with the statue. The eyes are hollow, and were, doubtless, filled up anciently with some other material, probably silver. The Greek school very rarely neglected this practice in works of bronze.

An exhibition of the pictures and sculptures of French living artists takes place every two years, in the gallery of the Louvre. The royal museum of the Luxembourg contains several rooms devoted to the exhibition of the principal pictures of living artists, when these pictures become the property of the government. It is open on the same days as the Louvre.

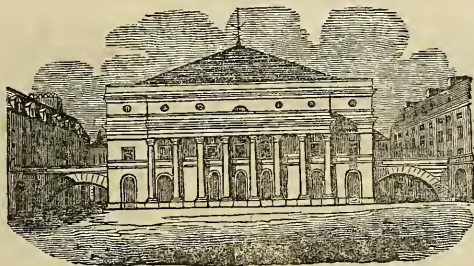
The museum of natural history consists of a botanical garden, with hothouses and greenhouses, of several galleries, in which the productions of the three kingdoms are methodically arranged, a menagerie of living animals, a library of natural history, a cabinet of comparative anatomy, and an amphitheatre, with laboratories, for courses of lectures.

The principal theatres are supported by the government; among them are the grand opera, or Académie Royale de Musique. The richest decorations, an enchanting ballet, splendid costumes, beautiful scenery, and a powerful orchestra of two hundred musicians, are all here united to bewilder the senses. The French heroic opera with ballets, the opera seria, and some pantomimic ballets, are represented here. The serious French vocalism can never be agreeable to an ear accustomed to Italian and German music, especially when it is carried to excess, as is often done in this theatre; but the rhythmical recitative, and the chorusses, are more pleasing. On this stage, the operas of Gluck and Sacchini are, as it were, at home; and nowhere else in Europe have they been represented in such perfection. The dances which accompany the grand operas, and the grand pantomimic ballets which follow the opera, excel everything of the kind, except the grand Italian opera in London. On no other stage on the continent is the ballet, as a whole, so complete as in the Paris grand opera. The beautiful opera-house in the rue Richelieu was closed after the assassination of the duke of Berry, in 1820, and finally taken down. The present opera-house in the Chaussée d'Antin was opened in 1821; it accommodates two thousand persons.

The Théâtre Français (properly called Premier Théâtre Français), in the rue Richelieu, is connected with the Palais Royal. It was first opened in the Hôtel Bourgogne, in the year 1518. In 1650, Molière became an actor there. In 1689, it was removed to the rue Fossés St. Germain; in 1770, to the Tuilleries; in 1782, to the Odeon; and in 1799, when this was burnt, to the present edifice, built by Louis. The gallery is supported by twenty-six Doric columns, which form a complete semicircle around the pit; and between these columns are the boxes. The theatre was erected in 1787-'89, and in 1822 the interior was wholly new-modelled, under the direction of Percier and Fontaine. The repertory of this stage consists solely of acknowledged masterpieces of French classic literature, ancient and modern, both tragedy and genteel comedy. It is very seldom that a young actor ventures to attempt both these branches, and hence the actors are generally attached to one or the other, exclusively. The immortal *chef-d'œuvres* of Corneille, Racine, Voltaire, Crébillon, and Molière, are here performed. Genteel comedy seems here to be in its native home. Truth, and nature, and elevated simplicity, conspire to make the performances attractive and interesting. The scenery is of the best kind.

L'Odéon, or Second Théâtre Français, in the suburb St. Germain, near the Luxembourg, was built in 1791, under the superintendance of Peyre and Wailly. It was then called the Théâtre Français, as the first company to which that name had been

given, performed in it. In 1799, it was burnt, but was rebuilt and occupied by a second company, set up to rival the first French theatre; it was then called Théâtre de l'Odéon. In 1818, it was again burnt, but was re-opened in 1819. The same pieces are performed as in the Premier Théâtre Français, and the two stages are engaged in a constant competition. The older repertory of the classic French dramatists is open to both theatres. A view of this edifice is given in the annexed sketch.



Théâtre de l'Odéon, Paris.

The Italian opera attracts the first society in the fashionable world of Paris. The interior is convenient and beautiful, and the orchestra is considered perfect of the kind. The Italian opera is patronised by the government, as a school of vocal music, and the managers are careful to maintain a complete and skilful company. Next to these principal theatres come the three smaller popular theatres, frequented principally by the lower classes—the Théâtre du Vaudeville; the Gymnase Dramatique, and the Théâtre des Variétés, both in the Boulevards. These theatres display to perfection the exhaustless gayety of the French people, their wit, and disposition to make themselves merry at the most trifling occurrence. The small pieces performed in these theatres contain no deep-laid plot, and are not accompanied by any magnificent decorations. They are written merely for wit, and seem designed to increase the natural aptness of the nation to laugh at everything. The lash of satire, indeed, is always heard, but applied for amusement, and not to gratify malice. The songs which animate the performances are of a popular cast, and are heard in every street. Nothing appears in the higher theatres which is not parodied here, and the house is frequently entertained with the tricks of harlequin. The Gymnase was long the most popular of these three theatres, and its income exceeded that of the first Théâtre Français. The Vaudeville is at present on the decline. The Théâtre de la Porte St. Martin, the Théâtre de la Gaîté, and the Ambigu Comique, in the Boulevards, represent chiefly the melodrama, pantomime, and ballet. The two latter are designed principally for the lower ranks. In 1821, the Panorama Dramatique was opened. No pieces are represented here in which there are more than two performers. In 1817, the Cirque Olympique was opened by Franconi, where equestrian feats are performed. The Soirées de M. Comte, likewise denominated the Théâtre de Magie, represents the conjuration of spirits, philosophical experiments, feats of ventriloquism, &c.

The Porte St. Denis is a triumphal arch raised by the city of Paris in commemoration of the two months' campaign of Louis XIV., in 1672, in which short period he effected the passage of the Rhine, conquered from the Dutch the three provinces of Utrecht, Overysse, and Guelders, together with above forty cities and towns, laying Holland prostrate and helpless at his feet. This war, as brilliant as it was unjust and fruitless in its results, was carried on in conjunction with the profligate English monarch, Charles II., who joined it for no better reason than that by so doing he might continue his shameless and disgraceful career of vice, having entered into a secret treaty, by which he was to receive from the French king the sum of £200,000 per annum for his co-operation. In this flagrant violation of justice, indeed, so false and frivolous were the reasons employed to justify his attack upon Holland, that one of the chief pretexts for it was the legend upon a medal, in which she boasted of having "secured the laws, purified religion, succored, defended, and reconciled the monarchs, asserted the freedom of the seas by the strength of her arms, made a glo-

rious peace, and established the tranquillity of Europe ;" which was, perhaps, not boasting of much more than she had really done ; yet, upon the complaint of Louis, and to appease his pride, the die was broken ; but his thirst for revenge and conquest was not so easily removed. Voltaire observes that "it is singular that not one of the enemies who were ready to overwhelm this little state, had any reasonable cause or pretext for their aggression," and compares it to the iniquitous triple alliance, known as the league of Cambray, against the liberties and existence of the republic of Venice.

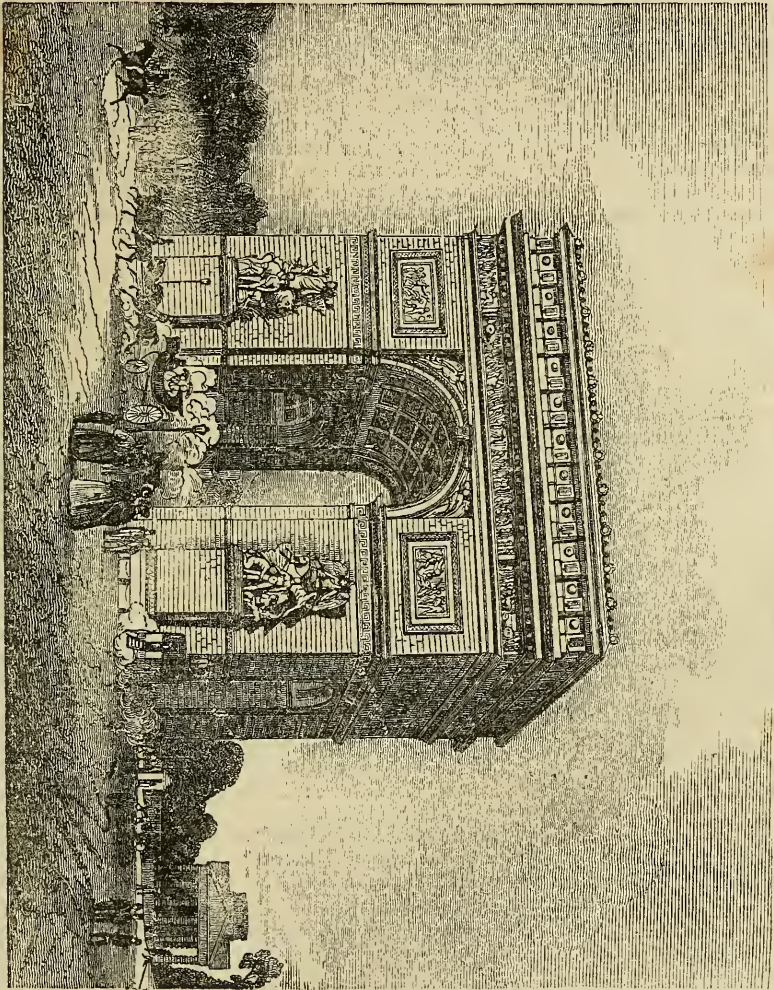
Upon Louis crossing the Rhine, a panic appears to have seized upon the whole population. City after city surrendered to his arms without striking a blow, and Amsterdam would have fallen into his power, had not the sluices been broken, and, by letting in the waters, overflowed the surrounding country, which became the means of saving the city, and eventually the country. Had the capital been taken, the republic would have perished. We quote from Voltaire: "The richest families, and those which were most zealous for liberty, prepared to flee into the farthest part of the world, and embark for Batavia. They took a list of all the vessels capable of making the voyage, and made a calculation of the numbers they could embark. It was found that fifty thousand families could take refuge in their new country. Holland would no more have existed, but at the extremity of the East Indies. Its provinces in Europe, which purchase their corn only with the riches of Asia, which subsist only by their commerce, and, if the expression may be used, by their liberty, would have been ruined and depopulated. Amsterdam, the mart and magazine of Europe, where commerce and the arts are cultivated by two hundred thousand men, would soon have become a vast morass. All the neighboring lands require immense expenses, and thousands of hands to keep up their dykes. In all probability their inhabitants would have left them, with their riches, and they would have been at last sunk under water, leaving to Louis XIV., only the miserable glory of having destroyed the finest and most extraordinary monument ever erected by human industry."

It was in this fearful situation that the Dutch sued for peace, and implored the clemency of the victor ; but they were received with insulting haughtiness, and intolerable conditions prescribed. The terror of the people was changed into despair, and despair revived their drooping courage. Louis, finding a spirit of resistance arising, difficulties increasing, and that he could do nothing more in a country almost submerged, the dikes having been broken, left his army, and returned to Paris to enjoy the flattery and adulation of his court and of the people of his capital, who erected the vain trophy of the Porte St. Denis, to eternize conquests that were abandoned before the proud monument was finished.

This edifice is built on the site of the ancient Porte St. Denis, erected by Charles IX., and was designed by Blondel. Its beauty of proportion and execution renders it a very conspicuous ornament of the French metropolis. It rises from a base of seventy-two feet to a height of seventy-three feet, the principal arch being twenty-five feet wide and forty-three feet high. Two smaller openings on each side, five feet in width by ten feet in height, are rather defects in the structure, not originally intended by the architect. Over these entrances are pyramids in bas-relief, which rise to the height of the entablature, and are ornamented with sculpture. The bas-reliefs over the arch represent, the one the passage of the Rhine, and the other the taking of Maestricht. In the spandrels of the arch are figures of Fame and Victory, and on the frieze, in bronze letters, is the inscription *Ludovico Magno*.

Another edifice of a similar character is the triumphal arch of the barrier of Neuilly. This great national monument and work of art was opened to public view during the celebration of the Revolution of 1830. Every part of the design is completed, with the exception of the figures and emblems which are to crown the pediment.

The triumphal arch erected in honor of the emperor Constantine, at Rome, was sixty-eight feet high ; that of Septimus Severus sixty feet ; and the fine arch in the department of Vaucluse, in the south of France, in honor of Caius Marius, was seventy-four feet high. The Porte St. Denis, at Paris, is perhaps the most remarkable work of this kind erected in modern times, with the exception of the one just completed. It was undertaken by direction of Louis XIV., and this vain monarch gave orders that its dimensions should exceed any similar work. Its height is seventy-seven feet, and breadth seventy-seven feet. The Arc de Triomphe de l'Étoile was



L'Arc de Triomphe de l'Étoile.

designed by the emperor Napoleon to commemorate the glory of the French armies, and the first stone was laid on the fifteenth of August, 1806, being the emperor's birthday. Its dimensions are more than twice as large as those of Constantine's arch or the Porte St. Denis, and are as follows: height, 161 feet; breadth, 146 feet; thickness, 72 feet; height of the grand archway 67 feet, breadth 47 feet; height of the lateral arches 60 feet, breadth 27 feet. The depth of the foundations is 27 feet; and the arc is 179 feet long by 79 feet wide.

The front represented in the engraving faces the palace of the Tuilleries, and the approach from the palace is by the principal avenue in the gardens, through the Place Louis Quinze, and thence by the avenue of the Champs Elysées. There is a gradual rise of the ground for some distance before arriving at the barrier of Neuilly, and the arch is placed on a circular space at the summit. It forms one of the most commanding objects from various parts of the environs of Paris.

On each of the two principal fronts there are two groups of sculpture. The first represents the departure for the armies in 1792, when France was menaced on all her frontiers, and by a solemn decree of the national convention the country was declared in danger. The Genius of War is represented pointing with a sword to where the enemies of the country ought to be met and overcome. A commander waves his helmet to invite the citizen-soldiers to follow him, and he is eagerly joined by a young man. A little to the right of the spectator a man advancing into years has already drawn his sword, thrown aside his mantle, and is prepared to march; and behind him an old man, who can no longer combat for his country, offers his counsel to the commander. To the left, a warrior seated draws his bow, and behind him is another in a coat-of-mail, who sounds a trumpet; and at the back of this last figure is a young man on horseback. The whole group is surmounted by the national flag.

The triumph of the French arms, at the period when the empire appeared to be most firmly consolidated in 1810, is also represented on the side of the arch nearest the Tuilleries. The emperor is crowned by Victory; Fame publishes his deeds, and History records them. Citizens of vanquished towns approach to make their submission, and on a palm-tree there are suspended trophies of arms taken from the enemy. The group is completed by a prisoner in chains.

The resistance made to the approach of the allies, in 1814, is the subject of the group on the right. A young soldier defends his invaded country; on one side his father, who is wounded, embraces him, and on the other, his wife, with a child which has been killed in her arms, vainly endeavors to stop him. Behind, a horseman, mortally wounded, falls from his horse; above this group, the Genius of the Future encourages the young man to resistance.

The other group on the Neuilly side is an allusion to the peace of 1815. A warrior sheathes his sword in the scabbard; on his left a woman caresses an infant on her lap; another child, who is reading, leans upon her. To the right is a man occupied with a ploughshare, surrounded by corn; behind him, "*un soldat laboureur*," returned to his hearth from the wars, subdues an ox which he wishes to put to the plough.

These four groups are designated as follows: *Le Départ* (1792); *Le Triomphe* (1810); *La Résistance* (1814); *La Paix* (1815).

There are two bas-reliefs on each of the principal fronts, and one on each of the sides. They represent the death of General Marceau, on the 19th of September, 1796. He was wounded so severely on the field of battle, that he fell into the hands of the Austrians. The Archduke Charles paid him the greatest attention, but he expired soon after he had received his wound, and the Austrian army showed the highest respect to his remains, which were interred, accompanied by the usual military honors, in which both the Austrians and French took part. The other bas-reliefs represent the battle of Aboukir, July 24th, 1799; the passage of the bridge of Arcole in Italy, on November 5th, 1796; the taking of Alexandria, in Egypt, July 2d, 1798; the battle of Austerlitz, December 4th, 1805; the battle of Jemappe, November 6th, 1792.

The frieze of the grand entablature, on the front shown in the engraving, and the half of each of the sides, represents the departure for the armies. In the centre the representatives of the people, before the altar of the country, distribute the flags to the commanders of the different corps of the armies of the north and south. To the right and left, extending to one half of each side, the troops are in full march.

On the Neuilly front, and the remainder of the sides, is represented the return of the armies. France, regenerated, accompanied by Prosperity and Plenty, distributes wreaths to the chiefs; and on the right and left the troops defile, bringing with them the works of art.

The shields contain a list of thirty victories which are supposed to have had the most important influence on the affairs of France. They are: Valmy, Jemappe, Fleurus, Montenotte, Lodi, Castiglione, Arcole, Rivoli, Pyramids, Aboukir, Alcazar, Zurich, Heliopolis, Marengo, Hohenlinden, Ulm, Austerlitz, Jena, Friedland, Somosierra, Esling, Wagram, La Moskwa, Lutzen, Bautzen, Dresden, Hanau, Montmirail, Montereau, Ligny.

The tympan of the lateral arches contain the figures of a grenadier, a light horseman, a heavy dragoon, a horse and foot artilleryman, a sailor, and a marine.

In the exterior decoration of the arch, there could only be appropriated a space capable of containing the names of thirty battles. The interior of the grand arch, as well as the smaller arches, is inscribed with other actions to the number of ninety-six, in which the French arms were not less distinguished. Under the heads of north, east, south, and west, follow the names of twenty-four actions which took place in each quarter.

To the list of military combats are added the names of the commanders-in-chief, marshals, and generals, who contributed to their celebrity. The list includes those of several generals-of-brigade, and colonels, who perished in the field. It has been necessary to confine this list to the superior grades of the army, but it contains three hundred and eighty-four names, and includes some Polish, German, Italian, and Spanish officers, who fought in the ranks of the French army. These three hundred and eighty-four names are divided in four groups of six columns each. Beneath them are the names of the armies which France sent to the different theatres of war, and a list of them shows the prodigious efforts which were required to sustain the system of Napoleon. On the north occur the names of the armies whose operations took place in that quarter, namely, the armies of the north, of Ardennes, of the Moselle, of the Rhine, of the Sambre and the Meuse, of Holland, of Hanover. On the east, the armies of the Danube, of Helvetia, of the Grisons, of the Var, of Italy, of Rome, of Naples. On the south, the armies of Dalmatia, of Egypt, of Spain, of Portugal, of Andalusia, of Aragon, of Catalonia, of the South. And on the west occur the armies of the eastern Pyrenees, of the western Pyrenees, of the West, of the Camp of Boulogne, of the Army of Reserve, and the Grand Army. Above each of the four tables of the names of distinguished officers is a bas-relief, representing military devices.

The cost of the triumphal arch has been rather more than \$200,000, which has been contributed in nearly equal proportions under the empire, the Restoration, and since the commencement of the reign of Louis Philippe. It has sometimes been said, that the French, while embellishing their towns, and particularly the capital, have neglected works which contribute to domestic and personal comfort. Improvements, however, are going forward, which prove that indifference toward the latter objects no longer exists, and that, while the love of art has not diminished, great exertions have been making at the same time in matters which really contribute to utility and convenience.

The establishment called the "Morgue," was instituted in 1804, and is destined to receive the dead bodies of such individuals as have fallen victims to accident or assassination, or have been induced, by despair, to put an end to their own lives; they are publicly exhibited, that they may be recognised by their relatives or friends. This receptacle for the unknown dead found in Paris and the faubourgs of the city, contributes not a little to the forwarding of the medical sciences, by the vast number of bodies it furnishes, which, on an average, amount to about two hundred annually. The process of decomposition in the human body may be seen at La Morgue, throughout every stage to solution, by those whose taste, or pursuit of science, leads them to that melancholy exhibition. Medical men frequently visit the place, not out of mere curiosity, but for the purpose of medical observation, for wounds, fractures, and injuries of every description occasionally present themselves, as the effect of accident or murder. Scarcely a day passes without the arrival of fresh bodies, chiefly found in the Seine, and very probably murdered, by being flung either out of the windows which overhang the Seine river, or off the bridges, or out of the wine and wood-barges, by which the men who sell the cargoes generally return with

money in their pockets, and it is well known that many suffer in this way, whose home, being at a distance from Paris, those bodies, when found, are not seen by their friends, and there fall into the dissecting-room. The clothes of the dead bodies brought into this establishment are hung up, and the corpse is exposed in a public room for the inspection of those who visit the place for the purpose of searching for a lost friend or relative. Should it not be recognised in four days, it is publicly dissected, and then buried.

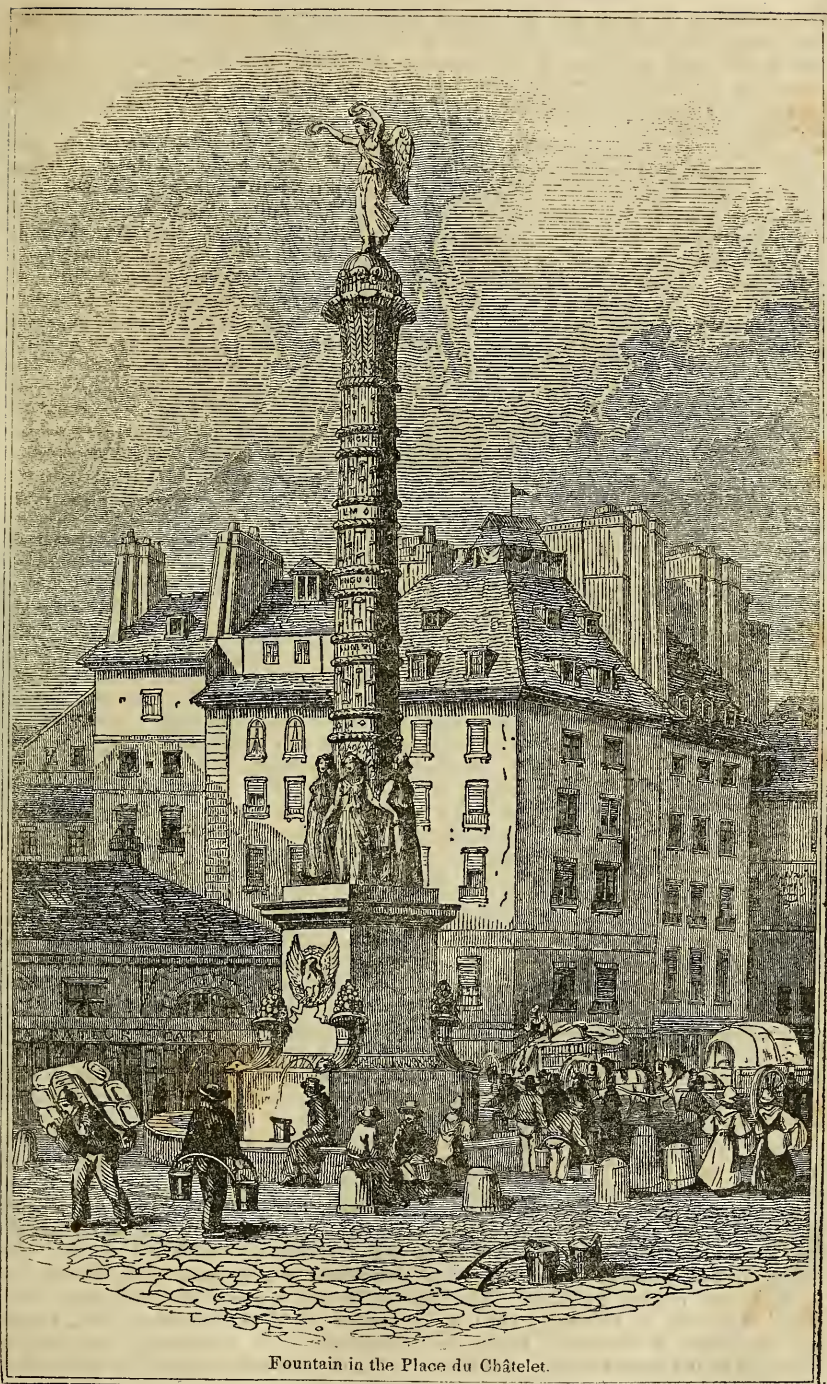
CHAPTER II.—FRANCE.

WATER is one of the most essential necessities of life; and together with an ample or insufficient supply of food, enables population to add to its numbers, or compresses them within certain bounds. If the supply be scanty, or the quality unwholesome, and the evil can not be remedied by artificial means, it is plain that the existence of a large or thriving community is impossible. None but those whose poverty fixes them to a certain spot will reside there; and if there should be the opportunity of acquiring property from the exercise of some local industry, those individuals who are sufficiently fortunate to do so, when they have become masters of their own movements, will be under the strongest temptation to choose their residence elsewhere. Such a district will never be selected by those who can fix their habitation where they please; and it is therefore left to its poverty. A town thus situated may obtain a supply of water by means of aqueducts, canals, cisterns, reservoirs, hydraulic machines, &c.; and this triumph over the defects of situation places the inhabitants in circumstances favorable to their prosperity, and manufactures and arts may flourish, which could never have been pursued, but for an abundant supply of this necessary element.

Paris, though now well supplied with water, in former times often experienced the effects of scarcity, owing to the indifference of the authorities to the public wants, the concessions made to individuals and religious communities, and the defective nature of the hydraulic power employed in drawing the supply from its sources. Under the Roman domination, Paris obtained a supply of water by an aqueduct about five miles in length, which terminated at Arcueil. During the period which preceded the re-establishment of order and security, the Normans ravaged the country, and this aqueduct was either destroyed or became dilapidated. Henry IV. resolved upon re-establishing the Roman aqueduct; and in 1613 the first stone of the work was laid by Louis XIII. and his queen. It was found that, owing to a part of the aqueduct being carried over quarries of calcareous stone, the water percolated through the strata, and the fountains which it supplied became nearly dry. In 1777, the necessary repairs were completed at an enormous expense. The other sources of supply are the Seine, the Ourcq, and the springs of St. Gervais, Belleville, and Menilmontant. The aqueduct of Belleville was constructed in the reign of Philip Augustus, and was repaired by Henry IV. The aqueduct of St. Gervais, or Romainville, conveys the waters of Romainville and the neighboring heights into a reservoir, whence it is conducted by leaden pipes to Paris. Besides these aqueducts, there are a number of hydraulic machines, the principal ones being those of the Pont Notre Dame, of Chaillot, and of Gros Caillou.

Under the reign of Philip Augustus, Paris only contained three fountains. Between his reign and that of Louis XIV. thirteen others were constructed, and during the reign of Louis XIV. the additions were much more numerous. From 1804 to 1812, the palmy period of the empire, the number of fountains erected was seventeen. The number of fountains is now about seventy; and there are above one hundred and thirty *bornes fontaines*, or orifices, in the public streets, from which the water issues.

In 1608 an hydraulic machine, constructed by a Fleming, was fixed near the Pont Neuf, and in 1671 a similar machine was placed contiguous to the Pont Notre Dame. These machines were frequently out of order, and the greatest inconvenience was occasioned by the want of water. In 1769 the Chevalier d'Auxiron made a proposal for erecting steam engines in certain positions, which would obviate the defects of the old machines; but no active steps were taken until 1778, when a company, authorized by letters-patent, commenced its labors. The engine at Chaillot, which



Fountain in the Place du Châtelet.

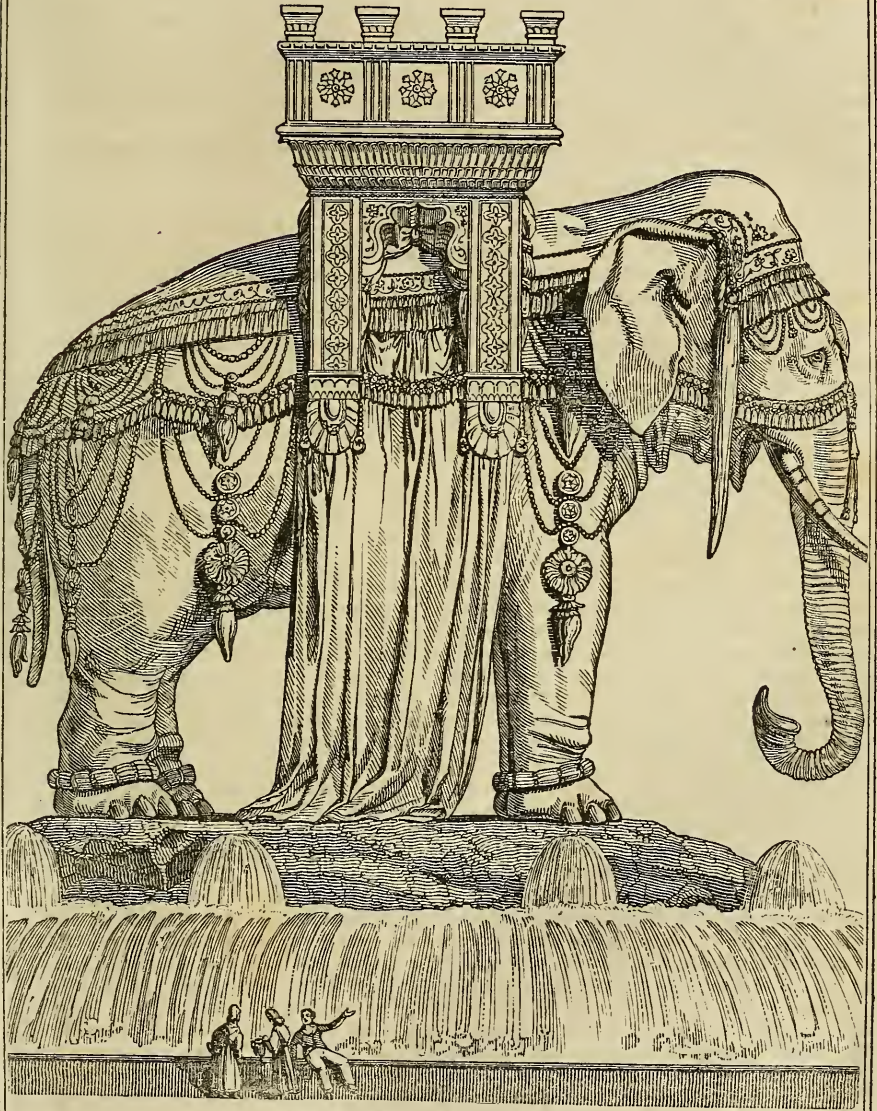
they caused to be fixed, was the first of the kind worked in France; this machine was put in motion in 1782. In 1788 four fifths of the company's shares had been sold on the stock exchange for government securities; and the executive being in possession of nearly the whole property, the engines and the establishment of the proprietors passed into its hands. The supply of water has been vested in the government ever since.

A want of practical talent was exhibited by the French more frequently in the period preceding the revolution than since that change. During the reign of Louis XIV. splendid fountains were constructed; but when completed they benefited nobody, as the water for supplying them was not to be obtained, and they stood as if in mockery of the wants of the people. The same course was pursued in the succeeding reign. The machines for raising water were inefficient, and the scarcity was great. Privileged individuals and religious establishments were abundantly supplied, but the inhabitants generally could not obtain a sufficient quantity. When complaints were made which could not be silenced, the authorities attacked the privileges which had been granted to individuals, or they ordered new fountains to be erected. The fine fountain of Grenelle, finished in 1739, was the result of one of these efforts to satisfy the public; but for some years it gave no supply, and hence it was generally called "La Trompeuse." It was not until the power of steam was applied to raise water that this fountain fulfilled the purpose of its construction. Under Louis XVI. the municipal authorities willingly undertook to erect fountains, but no plan of supplying them was seriously taken into consideration. Dulaure remarks, in his "Histoire de Paris," that "they wished to show that they had abundant resources, while at the same time they were attacked on all sides on account of scarcity; they were poor, and they wished to show themselves magnificent."

In 1799 proposals were made for bringing the waters of the Ourcq to Paris, but the plan was not considered feasible. In 1802, however, the government gave directions for undertaking the work, the expense of which was to be defrayed out of the receipts at the barriers on different articles of consumption. Various circumstances occasioned delays, and in 1814 a complete suspension of the works took place, but they were completed under the restoration. The waters of the Ourcq are conveyed by a canal, which is navigable, into a large basin within the barriers, whence the houses, manufactories, and fountains, obtain an abundant supply. The canal is about twenty-five miles in length, and, by avoiding the windings of the Seine, greatly facilitates the conveyance of goods.

Few houses are supplied with water by pipes which convey it at once into the apartments. Hence a description of industry has sprung up which is unknown in this country; where water is brought into the houses by pipes. In Paris it is sold by a distinct class of men, who carry it from house to house and from family to family. The price is one sou for each pail. The number of "porteurs d'eau," having casks on wheels, exceed one thousand four hundred; and those who carry it with yokes are still more numerous. It is calculated that about nine hundred thousand dollars a year are paid to the water-carriers. Besides the water obtained from the fountains there is a company, or companies, for supplying filtered water. The water-carriers are an industrious class of men, of simple habits, and very economical, for which they have an object sufficient to deter them from dissipation or ill-judged expenses. They indulge the hope of some day being enabled to possess a slip of land in their native department. The wife often assists in the labor of drawing the casks, which are placed on wheels, and is not less an advocate of every plan which can insure the completion of their hopes.

Our engraving opposite represents a fountain which, although long designed, has never yet been erected—the famous "Fountain of the Elephant." This was one of Napoleon's many projects for the embellishment of the capital of France. The "Fountain of the Elephant" was to have been erected in the centre of the oblong rectangular space which now occupies the site of the bastille, between the canal of St. Martin and the arsenal. It was one, and might be considered, indeed, the crowning one, of many improvements, which would almost have rendered this the most superb quarter of Paris. The decree for the erection of the fountain was dated on the 9th of February, 1810, and it named the 2d of December, 1811, as the day on which the structure should be completed. The foundation, accordingly, was laid in the course of the year 1810; but to the present day nothing further has



Design for the Fountain of the Elephant.

been done in the execution of the magnificent design. The model, however, in plaster-of-Paris, still exists; and even from that it may be felt how fine the effect of the intended erection would have been. This model is kept in a large shed, where it was originally put up, close by the proposed site of the fountain. It is to be seen upon proper application; and its enormous dimensions and fine proportions abundantly repay the curiosity of the visiter.

Upon the massive pedestal of stone was to have been placed a colossal elephant in bronze, surmounted by a tower, as seen in the engraving, the whole forming a figure of about eighty feet in height. A staircase leading up to the tower was to have been concealed in one of the legs of the figure, each of which was to have been six feet and a half in thickness. The fountain was to have been adorned with twenty-four bas-reliefs in marble, representing the arts and sciences.

The foundation and model of this unexecuted conception remain as memorials of how sometimes

“Vaulting ambition doth o'erleap itself.”

The bronze for the enormous elephant was to have been obtained from the cannons captured by the imperial armies in Spain, in that contest, then only in its first stage, the course and issue of which some time after contributed so materially to hurl from his throne the proud military chief who thus so arrogantly anticipated conquest while on the eve of discomfiture and destruction.

The Palais Royal, with its gardens, its courts, its galleries, and arcades, is the central point of pleasure in Paris. It was built in 1663, by Cardinal Richelieu, who gave it the name of the Palais Cardinal. He bequeathed it to Louis XIII., after whose death Anne of Austria entered it with her infant son, Louis XIV., quitting the Louvre, where she had previously resided. From that time it has borne the name of Palais Royal. Louis XIV. resigned the occupation of it to his brother, and at last gave it to his grandson, the duke of Chartres. Since then it has remained in the family of Orleans, which made it their abode until 1791, and returned thither in 1816. Frenchmen who remember it as it was in the last century, speak with rapture of the great avenue of chestnut-trees, which formerly extended the whole length of the garden. From eleven o'clock in the morning it was crowded with people; there were seats on each side, which were always filled with men of all ranks and all countries. In the centre was a tree—the celebrated *arbre de Cracovie*; under its shade the politicians decided the fate of the world. This was ever the most liberal spot in Paris. The trees were afterward superseded by rows of booksellers' and jewellers' shops, gambling-houses, coffeehouses, theatres, and other establishments of the kind. This assemblage brought a rich revenue to the duke. The walkers avenge themselves with jokes for the loss of their beautiful trees: they called the duke the *egorgeur des ombres*. In three years two of the great wings were finished, the arcades of which were immediately crowded with splendid shops. New rows of trees were planted, but they did not flourish, probably on account of the dust raised by the crowd which perpetually throngs the garden. The Théâtre Français was also placed in the Palais Royal, and yet remains there. During the revolution, the duke called this palace the Palais Egalité. In 1802, it had, for a short time, the name of Palais du Tribunal.

The principal entrance to the Palais Royal is upon the Rue St. Honoré. The front is seen from the Chateau d'Eau—a building containing the reservoirs of water for the Tuilleries and the Palais Royal. The two front wings, with Ionic and Doric pillars (each of which is adorned with a pediment and statues by Pajou), are joined together by a Doric portico. Three gates form the entrances to the palace. Upon entering the first court, the two wings of the buildings here appear adorned with Ionic and Doric pillars. Between them is the outer court, which leads from the first court into the second (La Cour Royale). Massive Doric pillars arise on each side, but their effect is destroyed by the number of booths and shops which are crowded together about them. The second court is separated from the garden by wooden galleries, and there the booksellers and pamphlet-sellers, the milliners and riband-venders, exhibit the articles in which they deal. Through this *galerie de bois* one enters the fairy-land of the garden, surrounded by its splendid arcades. This garden has no shade; it is stiff and dry; the ground is hard-pounded gravel; the trees are small and quickly withered, being struck by the reflected rays of the sun. But the effect of the arcades and pavilions, especially in the evening, when

they are brilliantly illuminated, is truly splendid. The two side-wings have a length of seven hundred feet, and the opposite ones a length of three hundred. They are all of a similar form. Fluted pilasters of the composite order, surround the building, and support a balustrade, upon which are vases, which cover its whole length. On the level ground, a vaulted gallery surrounds the ground, with one hundred and eighty arcades, between every two of which is suspended a large lamp. They terminate, on both sides, in two vestibules, adorned with magnificent columns. The intervals are ornamented with festoons and bas-reliefs. Over the arcades is the first story, with high windows, proportionate to the building; above this, the second story, with lower windows; and above this, the windows in the roof, before which runs the terrace. Here gratifications are held out to every appetite and desire. The book-shops afford the oldest and the newest, the most scientific and the most frivolous books. Celebrated and unknown writers here meet, and the place swarms with critics and amateurs of literature. A splendid jeweller's shop, which fills three arcades, is, in the evening, lighted up by more than fifty wax-lights, and large mirrors increase the light and the play of colors. The elegant shops of the milliners afford all that fancy can create with riband and gauze, with flowers and feathers. One lofty arch glitters with brilliant silk stuffs; another with the finest cloths, the richest Eastern shawls, or the most delicate embroidery. Shops with watches of every kind alternate with others with beautiful porcelain; here are ornaments of wedgewood ware and of diamonds; there are gold watch-chains, sword-hilts of polished steel and silver; here are exhaled the most delicious perfumes; there beautiful miniature pictures or splendid engravings attract the eye; bonbons and mathematical instruments, playthings and arms, are exhibited in great variety; in one place we meet with a shop which contains every article of dress, made in the most exquisite taste; in another, with luxurious furniture. Lottery-ticket sellers and money-changers, seal-engravers and pastry-cooks, restaurateurs and fruit-venders, are all crowded together.

The choicest delicacies, from the sea and from the provinces, are collected in the celebrated *Boutique au Gourmand*, while the best ice is to be found in the *Café de Foi*, where assembles the most select company. In the *Café des Aveugles* is heard the gayest music, executed by blind persons, while loud cries and reckless gayety resound from the *Café du Caveau* and the *Café du Sauvage*. The *Café du Ventriloque* attracts many guests, to witness the performances of its proprietor; and the *Café des Mille Colonnes*, to view its thousand brilliant mirrors. All the articles for sale in the *Palais Royal* are dearer, by one half, than in the rest of Paris. Everything here appears intended for the gratification of the senses; nothing spiritual, pure, or natural, finds a congenial atmosphere, and the uncorrupted stranger soon wishes himself away from this intoxicating labyrinth. But the upper halls are still more seducing and dangerous than the galleries. Here, in the first story, between the rich shops and the brilliant halls of the restaurateurs, are the infamous gambling-rooms, where, at the green tables, roulette, and rouge et noir, stand ready for their victims. In the attics live the shop-keepers, whose places of business are below. At every hour of the day, men are to be found walking in the *Palais Royal*. Early in the morning, the industrious tradesman passes through it to breathe the fresh air before he goes to his labor. The inhabitants are yet plunged in sleep. At eight o'clock the shops are opened, and at nine the coffeehouses begin to fill; the newspaper-readers assemble, and the groups collect. From twelve to two, it is the rendezvous of the gay world. The benches are insufficient; hundreds of straw-bottomed chairs, which are piled up under the trees, are brought forward, and let for two sous each. From two to five the crowd diminishes, but the nursery-maids and mothers, with their little children, employ this interval; soon, all those who frequent the theatre pass by in crowds. About eight o'clock in the evening a brilliant illumination begins, and the hours, until eleven, are noisy and variously employed. After eleven the noise gradually ceases, and at twelve the gardens are empty, and everything is still. The walks are watered three times a day, so that the dust is not troublesome. A pleasant coolness is preserved by a large fountain, in the middle of the garden, with a jet d'eau in twenty-four streams. From the gardens the visitor can also pass, through a second gallery, into the court, where the most beautiful flowers and foreign plants are to be had. Another entrance leads, by an open staircase, into the splendid *Rue Vivienne*. The *Palais Royal* is the

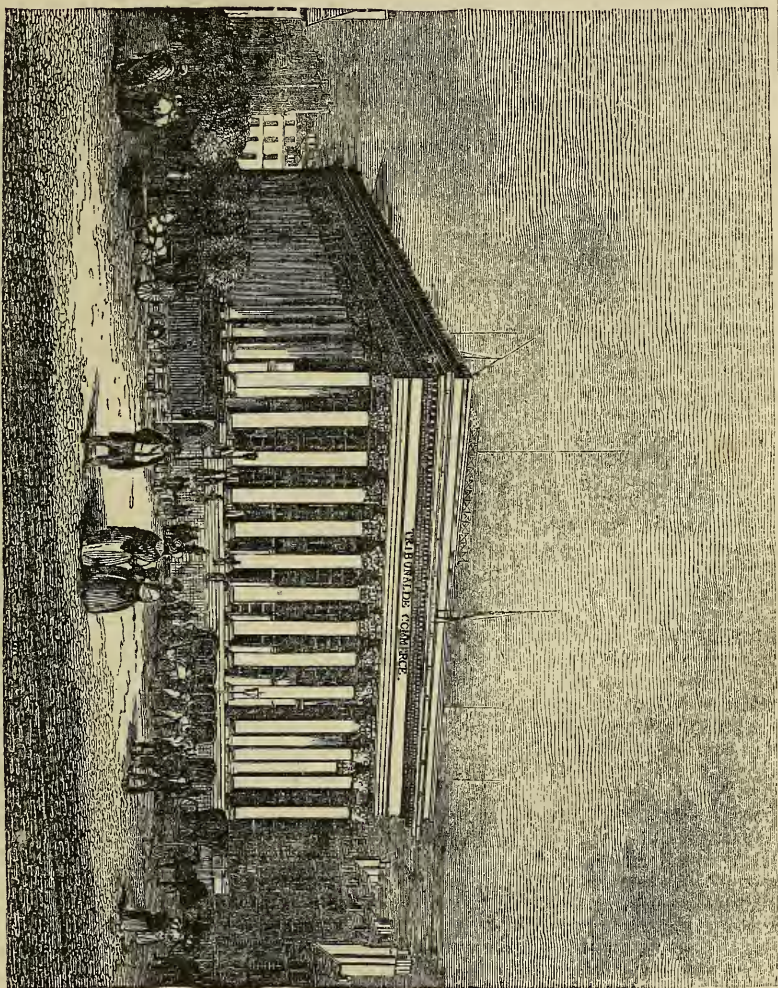
richest and most faithful picture of the frivolity and luxury, as well as of the sensuality and corruption, of modern times.

The town-hall was commenced in the year 1533; it is in the Gothic style of architecture, and very regular and harmonious in its proportions. Over the principal entrance is an equestrian statue, in bronze, on a pedestal of black marble, of Henry IV. This edifice has been the theatre of many remarkable political events. The Mint is situated on the banks of the Seine, almost in the centre of Paris. The first stone was laid by the comptroller-general of the finances in 1771. The principal building is surmounted with an attic, on which is a group of allegorical figures.

Paris is not a vast entrepot for the commerce of the world. Its inland position precludes this; but the mere daily consumption of a large metropolis occasions every day extensive transactions in home, foreign, and colonial productions. A concentrated population, exceeding eight hundred thousand, an immense number of whom are engaged in manufactures of various kinds, which are in demand all over the globe, stimulates commercial activity, and enlarges the scale of traffic. The expenses of the state amount to upward of \$225,000,000 per annum; and receipts to the same amount are continually in the course of payment into the coffers of the public treasury. The national debt exceeds \$1,500,000,000; so that Paris is the centre of great financial operations, and in this respect is second only to London. The only place authorized by the government for the general meeting of capitalists and merchants, for the transaction of business, is the Bourse. The funded system is the growth of modern times, and there are few buildings appropriated to this purpose which were erected before the seventeenth century. The exchange at Amsterdam was begun in 1608; and the royal exchange of London was built at the expense of Sir Thomas Gresham, after the great fire of 1666. They are to the large commercial transactions of the present day that which the market-cross was at an earlier period.

At the time when the Mississippi scheme of Law gave rise, in France, to the most extraordinary mania which the thirst of riches ever occasioned, the transactions took place in the open air, in the Rue Quincampoix, a street chiefly occupied by bankers and money-dealers. A royal road to wealth appeared to have been attained, but it led only to the most disastrous public and private calamities. In 1724, the exchange of Paris was first established in the Hôtel Mazarin. It was not until the Emperor Napoleon directed his attention to the embellishment of the capital that it was resolved to erect a building to be specially devoted to the meetings of persons engaged in transactions relating to the public securities and to commerce. The first stone of the present edifice was laid March 24th, 1808; but it was eighteen years before it was completed, the work having been suspended in consequence of political events. The form of the Bourse is a parallelogram, that is, having a square form, the sides of which are longer than the ends. The fronts of the Bourse are one hundred and sixty-four feet in breadth, and the length of the sides is two hundred and fifty-six feet; and it is surrounded by sixty-four Corinthian columns. Each front is supported by fourteen columns, and each side by twenty—reckoning the pillars at the angles twice over. They are elevated on a basement of about eight feet in height, and in height are thirty-two feet. The colonnades are accessible to the public during the hours of business. The elevation terminates by a simple entablature. The roof is made of copper and iron. It is confessed that the Bourse has scarcely the air of an edifice devoted to commerce. It was erected during the most prosperous days of the empire; and the intention of the architect was to give to his design an imposing grandeur, and to produce a general effect, rather than to excite an appropriate idea of the objects of the building. The convenience of the apartments for the use of the commercial authorities has, perhaps, been slightly sacrificed; but undoubtedly the Bourse is one of the finest structures of which Paris can boast.

The hall in which the business in the funds is transacted is one hundred and four feet in length, and fifty-nine feet broad, and will hold two thousand persons. The floor is paved with marble: and at the upper end is a space, surrounded by a circular railing, termed the *parquet*, which is the place where the *agens de change*, or stock-brokers, assemble, who alone have the power of negotiating the public securities. An arcade on each side of the hall is used as a "walk" by merchants and ship-owners. A gallery of ten feet wide extends round the hall, and a staircase on the left in the vestibule leads to it. From this gallery there is an excellent view of



The Bourse.

the proceedings of the speculators below. The rooms at the sides and at the lower end are appropriated to the tribunal de commerce, and other authorized commercial bodies. The interior of the hall, the roof of which slopes toward a skylight, is embellished with sixteen admirable imitations of marble bas-reliefs, five being on each side, and three at each end. The subjects are as follow: The Genius of French Commerce accepting tribute from the four quarters of the globe; Europe; Asia; the town of Nantes; that of Rouen: these are on the north side. In front of the public entrance is the king of France presenting the New Exchange to the city of Paris; the town of Lille, and the town of Bordeaux. On the right side: the union of Commerce and the Arts contributing to the prosperity of the State; Africa; America; Lyons; Bayonne. Above the entrance: the City of Paris receiving from the Genius of the Seine and the Genius of the Ourcq the fruits of Abundance; Strasburg and Marseilles. Between the arcades are inscribed, in letters of bronze, the names of all the first commercial cities in the world.

At the London stock exchange no person is allowed to transact business but those who are ballotted for annually by the committee; and the business is confined entirely to the purchase and sale of stock and other securities, the royal exchange being devoted to transactions which are of a more strictly commercial nature. But the Bourse is both a stock and a commercial exchange. The business in the former commences at one o'clock and terminates at four. The *parquet* is then forsaken by the *agens de change*, and the merchants and ship-owners transact business until five o'clock. Bordeaux, Lyons, and some other places, have their bourses, as the minister of finance, in 1819, authorized supplementary grand books of the state; and the *agens de change* in those places are enabled to effect negotiations in the public funds without recurring to the capital. The inscriptions in these supplementary books are inspected by the prefect of the department, and signed by the departmental receiver-general. The transactions which have arisen out of this arrangement are on a small scale.

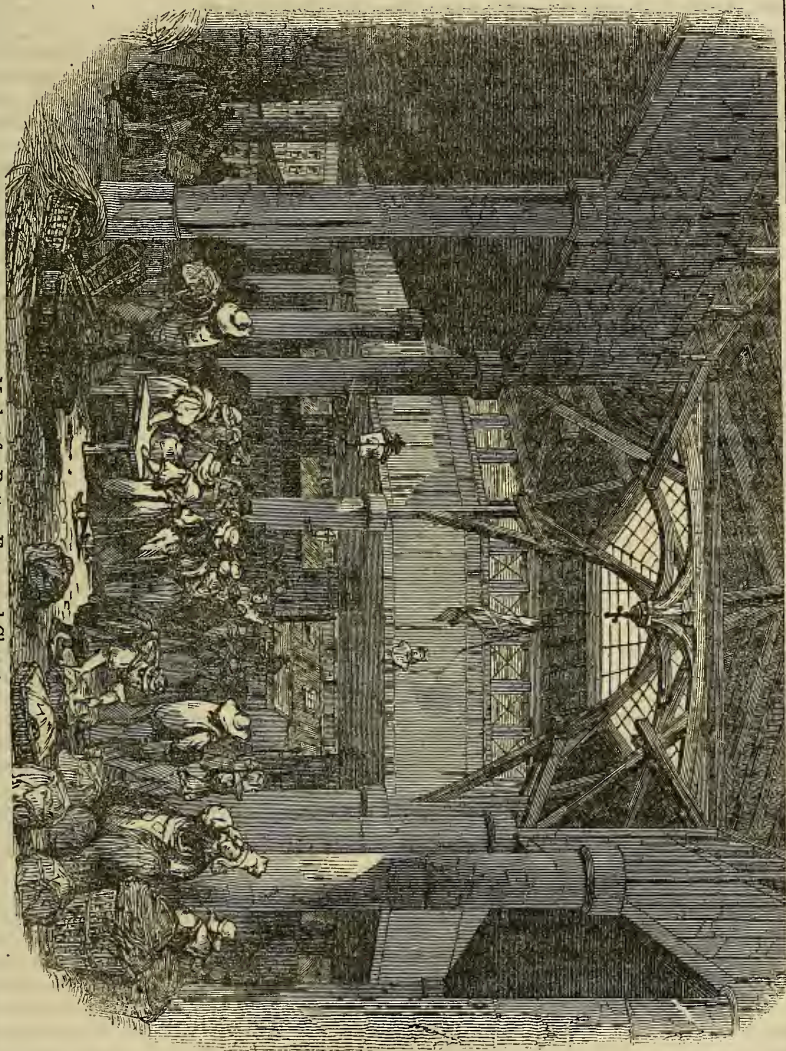
The authorized brokers (*agens de change*) receive their appointment from the king, and are sixty in number. They are obliged to provide heavy security. No transactions in the funds or in bills of exchange can be negotiated but by the members of this body. Another public body, connected with the Bourse, is composed of the *courtiers de commerce*, whose number is also limited to sixty. They certify the price of gold and silver, establish the rates of insurance and freights, and are alone admitted in the courts of law as arbitrators in disputes of a commercial nature. The Tribunal de Commerce comprises the principal merchants of the capital, who are nominated by a general assembly of the mercantile body. It is composed of eight judges, fifteen deputy judges, and has its subordinate officers; among whom are ten called *gardes du commerce*, who execute the judicial orders of the tribunal. The Tribunal de Commerce is the court of bankruptcy.

Some years ago it was attempted to exclude females from the Bourse. The women of France are accustomed to take an active part in business, a practice which is in accordance with the habits and feelings of the French. They were active among the speculators at the Bourse, and, driven from its precincts, they carried on their operations in one of the adjoining houses, and the fluctuations in French and foreign stock were conveyed to them by messengers. The exclusion was not long kept in force.

During the revolution of the last century one of the churches was converted into an exchange. The present Bourse is in the centre of the gayest part of Paris, only a short distance from the Boulevards, and not far from the Palais Royal, by the rue Vivienne. Immediately facing this building, dedicated to business, is the théâtre des nouveautés. In Paris the commercial speculator and the man of pleasure jostle each other continually. The last three articles of information in every daily paper in Paris consist of an account of the drawings of the state lottery, the operations on the Bourse, and the list of plays to be performed at the different theatres.

In the "Annuaire," published by the Bureau des Longitudes, the consumption of butter in Paris in 1834 is stated to have amounted in value to \$2,100,000; and the consumption of eggs in the same year is valued at \$882,915. No estimate is given of the value or quantity of fresh cheese annually consumed, but it probably equals the consumption of dry cheese, which is valued at \$230,000 a-year. There are several places in France celebrated for the quality of cheese which they produce; and among the better cheeses may be named the *fromages de Roquefort*, in the department of the

Market for Butter, Eggs, and Cheese.



Aveyron; those of the Mont d'Or, in the Puy-de-Dôme; of Neufchâtel, in the Seine Inferieure; of Montpellier; of Sassenage, in the Isère; of Marolles; of Langres; of Brie; of the department of the Cantal; besides many others. The peculiar qualities of some of them are owing to their being made with goats' milk, and also with the milk of ewes. Some of the above-mentioned descriptions of cheese are dry, and others are fresh. There is also a tolerably large consumption of Swiss cheese, principally of the kind called Gruyère. The common round Dutch cheese is also in request, and occasionally Cheshire and Gloucester cheese may be seen in the stores of the principal purveyors, who ransack the world for the gratification of the *gourmand*. The value of cheese annually imported into France amounts to above \$3,250,000 per annum, and about one sixth of this amount is exported. In London the consumption of butter is believed to average about twenty pounds for each person per year, and the consumption in Paris is probably about one fourth less. There is, however, the greatest difference as to the manner in which butter is used in the two capitals, the chief consumption being at the morning and afternoon meal in London, while there is no repast in France which answers to that one which, among the great majority of the people, follows that of dinner in England; and butter does not necessarily form part of a French breakfast, so that the quantity consumed is almost wholly employed in culinary preparations. The butter brought to the Paris market is in large masses or lumps, in a fresh state; and instead of being conveyed in barrels, is wrapped up in cloths, as shown in the engraving. It is sold in the market at auction. The present markethouse was erected for the accommodation of the dealers in 1822, and is of a triangular form, the roof being supported by stone pillars. It is lighted from the top by a glazed cupola, beneath which is the *bureau de vente*, where the auctioneer and his assistants stand. The market opens every day at noon. On Monday and Friday the country people in the neighborhood bring their butter and eggs; on Tuesday the market is open only for the sale of cheese; on Wednesday, the butter of Issigny, a place some distance from Paris, is exclusively sold; and on Thursday and Saturday, only the butter of Gournay, a small town in the department of the Seine Inferieure. Normandy is, indeed, the great source whence Paris draws its supply of food.

In a pamphlet published by Mr. Burke, in the year 1795, entitled "Thoughts and Details on Scarcity," he commenced his work as follows: "Of all things, an indiscreet tampering with the trade of provisions is the most dangerous, and it is always worst in the time when men are most disposed to it, that is, in the time of scarcity. Because there is nothing on which the passions of men are so violent, and their judgment so weak, and on which there exists such a multitude of ill-founded prejudices." These truths have been applicable to all times, but it will be seen that they were peculiarly so during the period in question.

The public anxiety in Paris respecting the supply of provisions was awakened in 1789, the year in which the states-general were assembled. One of the political parties into which the country was divided had, previous to the harvest, despatched couriers into the provinces with alarming rumors, that the "brigands" employed by the enemies of the national regeneration had the intention of cutting down the corn before it was ripe. The object of this proceeding was to arm the people in support of the national rights, though it is contended by some that it was the opponents of change who had adopted this course, calculating upon the support of the country against the violent partisans of the revolution. At all events, it had the effect of arming the whole of France. The alarm thus engendered proved most injurious to the public confidence, and the rich farmers, instead of bringing their produce into the markets, preferred waiting the arrival of quieter times. As supporters of the revolution, Necker and Bailly, fearing that its success would be prejudiced by popular tumults arising from the scarcity of food in Paris, made great sacrifices for the supply of the capital, but without much success. The markets were ill-supplied, and prices became excessively high; land carriage was difficult and expensive, owing to the necessity of recurring to a wider range of markets; and robberies were frequently committed on the road, for the scarcity, though most severely felt in Paris, pressed upon the whole country. On the 5th of October, a tumult, which originated with the market-women of Paris, occasioned the celebrated movement of the populace to Versailles, whither they marched in disorderly masses, uttering cries for bread. The distance of this place is about twelve miles from Paris, and the journey there and back could not be performed by such a multitude in a single day. During the night a tolerable degree

of order was preserved, but early in the morning the palace was forcibly entered, and the queen had barely time to leave her sleeping apartment. The state of ignorance in which the people had been kept, may be judged of by the fact of their believing that proceedings of this nature would by any possible means have the effect of restoring plenty.

Three years afterward, in 1792, the harvest was late, and, owing to the number of men required for the armies, the thrashing out of the grain had not proceeded very actively; but, as in 1789, other causes of a more powerful nature were at work. Under ordinary circumstances, the farmer would have availed himself of a period of high prices to dispose of his grain, and labor, which was deficient, would have been stimulated by higher wages. The employment most profitable for the moment would have invited all the disposable labor at hand, and abundance would soon have been visible in the markets. This would have taken place, if the natural circumstances under which men act had been allowed their free operation; but a number of vexatious regulations had been adopted, with a view of forcing supplies into the markets. The most absurd ideas were fermenting in men's minds, and the *sans culottes* had raised a clamor against the large farmers, whom they designated as "aristocrats," a term which a short time afterward was sufficient to bring a man to the scaffold. The surplus produce of a large farm is greater in proportion than that of a small farm; but, said these economists, the large farms ought to be divided. The more fiercely the farmers were attacked, the less disposed were they to expose themselves to the risk of pillage, and to injurious regulations; and of course the scarcity became greater. The supplies which were furnished being small, were sold at an exorbitant price.

These difficulties were increased by the creation of a new paper money, intended to represent the national domains, the property of the church, and the estates of the emigrants, which the national convention had taken into its hands, for the purpose of defraying the expense of the war. To put in circulation the value of this property the assignats were resorted to. They were intended to represent this property, and as it found purchasers the assignats were to be called in. The value of this money fluctuated from day to day, for if the revolution lost the ascendancy in the nation, and the ancient state of things was restored, it was conceived that the currency which the revolution had created for its own purposes and wants would be dishonored, and of no value; and the fear that all sales of public property would become null and void kept back purchasers. Nevertheless, the quantity of assignats emitted was prodigious, and their value, as compared with specie and merchandise, was constantly diminishing, as they remained in circulation without representing an equivalent value. The working-classes, who received their wages in assignats, could not command the necessaries of life. Not only bread, but sugar, coffee, candles, and soap, doubled their prices. The washerwomen complained to the national convention, that they paid thirty sous for soap which they formerly obtained for fourteen sous. The people were told to ask a higher price for their labor, in order that the proportion between their wages and the price of consumable articles might be re-established; but this arrangement they could not effect, and they denounced as objects of vengeance those whom they termed the mercantile aristocracy. On the 25th of February, 1793, Marat addressed the people in his newspaper, stating that the only means of putting an end to the evils of which they complained was to pillage the shops, and to hang up the shopkeepers at their own doors. This advice was followed: at first the shopkeepers were compelled to sell their commodities at half-price; and the next step—and it was scarcely in any degree more unjust—was to take them without paying anything at all. The difficulties of the shopkeepers themselves were not less than those which the other classes of the people endured. They were backward in disposing of their goods in exchange for a currency whose value underwent daily changes, but they willingly sold if payments were made in coin, as the metallic currency alone remained the real standard of value. The general distribution of the necessaries of life became impossible under these circumstances. The people who received only assignats in vain endeavored to procure the necessaries of life in exchange for them.

Amid these harassing difficulties, it was determined that, as the anticipated value of the national property had been put into *forced* circulation, it was necessary to sustain its value by *forced* means. The convention decreed, that whoever was found guilty of exchanging a higher (nominal) value of assignats against a smaller quantity

of coin, silver or gold, should be punished with imprisonment in irons for six years; and that the same penalty should be inflicted upon whoever stipulated for a different price for payments made in paper or specie. Notwithstanding these heavy penal enactments, it was impossible that the difference in value, which was inseparable from the two species of money, should not have its due action in some shape or other. In June, a franc in coin was worth three francs in assignats; and in August, only two months afterward, a franc in silver was worth six assignats. Merchants and shopkeepers refused to sell their commodities at the same price as formerly, because payment was offered to them in a currency which had no more than a fifth or sixth of its value. Persons in official employments, the creditors of the state, and creditors generally, could not live upon their deteriorated property or income, and the working-classes were in the greatest distress. It was suggested, as a means of remedying the general misfortunes, that a fixed price should be set upon all merchandise and produce. The law had decreed that an assignat was worth so many francs, and had prohibited payments being made or demanded of so many assignats as made up the difference in value between the assignat in paper and in coin; but it was necessary to advance a step farther, and to fix a value upon all saleable articles. In May, 1793, the convention passed a decree, by which the farmers and corn-dealers were obliged to declare the quantity of grain they had in stock, to thrash out that which was in ear, to carry the produce into the markets, and into the markets only, and to sell it, not at a price determined by the nature of things, but at a price fixed upon by the revolutionary authorities in each parish, which price was based on the prices of an anterior period. Nobody was permitted to buy more than was required for his personal wants for a period not exceeding one month; and those who bought or sold at a price higher than that which had been fixed upon by the above-mentioned authorities were punished with confiscation, and penalties of from sixty to two hundred dollars. Domiciliary visits were made, for the purpose of verifying the statements of the farmers and dealers. The revolutionary authorities of Paris framed regulations which were to be strictly observed by the inhabitants on receiving their supply of bread from the bakers. Cards were delivered, on which was stated the quantity of bread to which the bearer was entitled, the proportion being according to the number of each family. The revolutionary committees even regulated the order to be observed in applying at the bakers. A cord was to be attached to the baker's door, and each person as he arrived took hold of it, and was served in his proper turn. The cord was sometimes cut by mischievous persons, when tumults ensued, and the armed force was called in to quell the disturbance. It must be remarked, that all this time there was no real scarcity of corn in the country. The immense task of supplying Paris with bread, which the government had taken upon its shoulders, the vexatious regulations of minor authorities, were each the consequence of a derangement and subversion of the ordinary principles of supply and demand, which these authorities had brought about by a system of interference with private interests. One step was necessarily followed by another. The circulation of the assignats being forced, it became necessary to fix prices within rigid limits, to force sales, and to regulate even the hour, the quantity, and the mode of distribution. As many of the dealers closed their shops, in order to avoid the ruin with which they were menaced by the system of interfering with their concerns, they became the objects of hostile denunciations. At the same time the supplies intended for the capital were pillaged on the high-ways, and on the canals and rivers. The authorities endeavored to repress these outrages, and Pache, the mayor, caused the following address to be posted on the walls of Paris:—

“The mayor Pache to his fellow-citizens: Paris contains 700,000 inhabitants. The soil of Paris produces nothing for their nourishment or their clothing, and it follows that everything must be obtained from other departments and from abroad. If produce and merchandise intended for the markets of Paris are pillaged, the producers and manufacturers will cease to send supplies; Paris will no longer be able to obtain either clothing or the means of supporting its numerous inhabitants, and 700,000 starving men will devour each other!”

In spite of this appeal to common sense, it was impossible to restore confidence, and the markets were nearly unsupplied. The convention endeavored to remedy this by an increased severity, and it was enacted that all sales which did not take place in the public markets should subject the seller to the punishment of death. The most vexatious and inquisitorial means were resorted to for the purpose of secu-

ring attention to this regulation. Every merchant and dealer was required to make a declaration of the amount of his stock, and fraudulent attempts to conceal the real quantity subjected the unhappy individual to capital punishment. Persons distinguished for their attachment to the revolution were appointed in each parish, and they fixed the price of all saleable commodities at a rate which it was presumed would leave a moderate profit, and not be beyond the means of the poor consumers; but, nevertheless, sales were to be made whether any profit remained or not. These inflexible regulations occasioned a still greater number of dealers of all kinds to close their shops. The retail dealers were alone subjected to them at first, but it was soon apparent that the producers ought also to be under their control. The retail-dealer was not in a position in which he could influence the price of the raw material, or the rate of wages paid to the workmen by whom it was prepared for the market; and, in order to avoid enormous losses, they sold none but articles of the most inferior quality at the prices fixed by the authorities. The butchers bought cattle which had died, and the bakers did not half bake the bread, in order to make it weigh heavier. They reserved articles of the best quality for those who came in a secret manner, and paid the full value. These practices were suspected by the people, and they demanded that all the dealers should be compelled to keep open their shops and continue their trade; and that the regulations enacted for their observance should be strictly obeyed. Chaumette, the procureur-general of the commune of Paris, threatened that the shops and manufactories which had been closed, should be taken in possession on behalf of the republic, with all the goods and materials which they contained.

The general violation of the principles of production had so completely disorganized the economy of society, that the proposition of the state taking possession of all raw materials, and manufacturing on its own account, began seriously to be entertained. The ruinous consequences of such a course were overlooked amid the necessities of the moment. At every step in this career the public difficulties increased, and the erroneous principles which had given rise to them were still more earnestly clung to as a means of obtaining supplies. The commune of Paris required each dealer in the necessaries of life to make a statement of the stock which he held, the orders which he had given for a fresh supply, and the expectation he entertained of its being received. All dealers who had been in business one year, if they gave up business, were placed on the list of disaffected persons, and as such were imprisoned. To prevent individuals accumulating a stock of provisions for their private consumption, the commune issued orders that the consumer could only be supplied by the retail-dealer, and the latter only by the wholesale-dealer, and it fixed the quantity which each should be thus allowed to obtain. Thus the shop-keeper could not obtain more than twenty-five pounds of sugar at one time of a wholesale-dealer. The cards authorizing the delivery of these scanty supplies were delivered by the revolutionary committees. The commune did not stop here, but as the crowds which surrounded the bakers' shops frequently occasioned tumults, and many persons passed a part of the night, in order to obtain an early supply, directions were given that the last-comers should be served the first; but this neither diminished the anxiety of the people, nor the causes of disturbance. On complaints being made that the worst description of bread was reserved for the poor, it was ordered that there should be only one sort of bread made in Paris, which should consist of three parts wheat and one part barley.

Some delay had taken place in applying the *maximum* to goods before they left the manufactory, but it was at length determined that they should be subjected to it, and tables were prepared of the prices at the place of production three years before, and a scale of future prices was arbitrarily fixed, and even the rate of profit of the wholesale and retail dealer. The cost of carriage was also settled; so that the exact price at which the goods were to be sold was established before they reached the retail-dealers. The raw materials were not yet comprised in the tariff, but at least one half of the labors of the community were brought within the most absolute and vexatious rules. Commerce, however, endeavored to emancipate itself from them in spite of the penalties by which it was surrounded; and merchandise and produce were frequently concealed and secretly sold, or, what was worse, they ceased to be an object of production.

In 1794, owing to the war in La Vendée, whence Paris drew its supplies of cattle, there was a real scarcity of meat. The butchers could only procure a supply at an

exorbitant price, and obliged to sell at the established prices, they endeavored to evade the law. The best meat was reserved for those who could afford to pay a good price, and a number of clandestine markets were established in the neighborhood of Paris. The buyers who presented themselves in the shops, and offered the regulation prices, either could not obtain a supply, or meat of the worst description was offered to them. Vegetables, fruit, eggs, butter, and other articles, were no longer brought to market. The price of a cabbage was ten pence. The market-carts were met on the road, and the produce was bought up at any price. Paris, in the meantime, was in a state of famine. Great numbers of persons obtained a living by forestalling the markets, and selling provisions above the maximum to families in easy circumstances. The commune interfered with its regulations, and directed that those who forestalled the markets should be subjected to the heaviest punishments, and that the supplies should be equally distributed in the different places, for public sale. Persons waited around the butchers' shops in the same manner as at the bakers'. These multiplied regulations did not do away with the evils complained of; and at length it was suggested that the public gardens should be planted with potatoes and other vegetables. This idea was eagerly adopted, and the commune, which refused the people nothing, acceded to the plan. The authorities had granted everything which was demanded, but as the evil did not decrease, the most violent and ignorant began to attribute the public calamities to the moderation of one of the parties in the national convention; and the clamor did not cease till these men were led to execution.

The harvest of 1794 was abundant, and orders were given that it should be thrashed out immediately. To prevent wages rising to an extraordinary height, harvest laborers were put in forced requisition, and their wages were settled by the local authorities. The supply of meat was still insufficient, and the daily consumption of Paris was fixed at seventy-five oxen, one hundred and fifty hundred-weight of veal and mutton, and two hundred pigs. These could only be slaughtered at one particular place, and the butchers appointed by each section of the capital came there for their supplies. The inhabitants were served in rations like an army in the field. Every five days each family was entitled to receive half a pound of meat for each individual. This supply could only be obtained on the presentation of a card delivered by the proper authorities. As wood and charcoal did not arrive, owing to the operation of the maximum, the supply to each family was limited in like manner. During this period the country butchers carried on a lucrative trade. Profiting by the negligence of the rural parishes, they bought cattle in the pastures, and sold it above the maximum in a clandestine manner. The knowledge of this fact, however, soon occasioned the graziers to be subjected to a rigorous system of inspection.

In 1795 the harvest was bad, and was followed by a severe winter. The reign of terror was over, but it was not so easy to restore life to commerce. The extraordinary system of provisioning Paris not being sustained by men's fears, the supplies were more deficient than ever. The relaxation of the maximum was resolved upon, but this not being immediately followed by the awakening of individual industry and confidence, there was every prospect of a complete dearth. Prices were excessive, and the government, in order to bring them down, placed stores of its own at the pork-butchers, the grocers, and shopkeepers, to be sold at a cheaper rate. But this plan only led to frauds, which defeated the intentions of the authorities. This desperate state of things added to the exasperation of political parties. "Behold," said one, "the effect of the abolition of the maximum."—"Look," said the other, "at the inevitable effect of your revolutionary measures."—"Repair the injustices which have been committed," repeated some. "Restore the energy of the Revolution," said others. On the 16th of March the inhabitants were put upon rations. A pound of bread per day was given to each individual; and a pound and a half was given to workmen, who were also served the first. On the 26th of March, the quantity of flour necessary for the supply of the day not having arrived, only one half of the usual rations was distributed, and the remainder was promised for the end of the day. On the 1st of April, a mob, which consisted of women and children in the first instance, created a tumult on account of this mode of obtaining the means of existence, which led to an outrageous violation of the freedom of the legislature. In 1796 the directory suppressed the distribution of provisions by rations, but the change was not effected without difficulty, and for a considerable time the government was under the necessity of buying grain at its full

value, and reselling it to the inhabitants, at a nominal value. The receipts scarcely equalled the two hundredth part of the cost of this mode of supply, and the population of Paris was thus pretty nearly supported at the expense of the remainder of the country. Rations were for some time longer distributed to the indigent, to the creditors of the state, and to public officers whose incomes did not exceed one thousand crowns. The final suppression of rations to the inhabitants generally, excited violent commotions. For most of the last years France has not been visited with scarcity; the harvests have been abundant, and that shrewd monarch, Louis Philippe, with that natural and foreseeing sagacity which is so important a feature in his character, has been quietly and silently depositing in reserve granaries the provision for his people, to be used in time of need. It is thought now, in 1846, that these reserve stores will be needed.

It will be perceived from the foregoing circumstances, that the consequences of throwing the hopes and feelings of the industrious part of the community out of their ordinary sphere, were of the most mischievous character; and that the task of supplying the population with food by forcing the action of commerce, and arbitrarily interfering with private concerns, was found to be attended with perils both to individuals and to society. Let the system then pursued be contrasted with the silent operation of individual interest directed to the same end with such advantageous results to all classes. A more alarming state of things can not be conceived, than an immense population reduced to such a dilemma as the one which has been described; and the folly and inutility of coercive measures is rendered more glaring by the fact, that, generally speaking, there existed no alarming deficiency in the quantity of food. The want of confidence in the security and stability of things alone rendered its distribution uncertain and nearly impossible.

The **POULTRY MARKET**, which is both neat and commodious, was erected in 1810, and occupies the site of the convent church of the Augustins. It is situated nearly at the foot of the Pont Neuf, on the Quai des Augustins. The building is of stone, and is pierced with arcades, which are closed with iron rails; between the interior and exterior walls are three galleries, which add considerably to its utility. The entire length of the building is one hundred and ninety feet, and the breadth one hundred and forty-one feet. It is open daily, but the supply is largest on Mondays, Wednesdays, Fridays, and Saturdays. Game is sold in this market. A considerable quantity of poultry is brought to the market alive, and as all the operations connected with preparing it for the spit are carried on within the building, it frequently presents rather a disgusting appearance. The supply of poultry required for the consumption of Paris in 1811, was as follows: the population has since increased about one third, and as there has not been a proportionate increase in the consumption of meat, the actual consumption of poultry may perhaps be ascertained with tolerable accuracy by adding one third to each of the quantities given. The number of pigeons was 931,000; ducks, 174,000; fowls, 1,289,000; capons, 251,000; turkeys, 549,000; geese, 328,000. In 1834 the consumption of poultry and game amounted in value to \$1,545,610; the value of the eggs consumed was \$882,915; making a total of \$2,428,525. In England, when a family which rarely consumes poultry, wishes to provide this species of food, a goose is most commonly selected for the occasional treat, and hence the number brought to market is much larger than that of turkeys; but in France there is a sort of prejudice against this bird, and comparatively few are reared for the Parisian market. The greater dryness of the climate of France probably tends to deteriorate the quality and flavor of the flesh of the goose.

Poultry is an important object of French farming, and it is thought by many that the consumption of poultry equals that of mutton; but at all events it is much greater than in England, and it may be interesting to notice some of the causes to which this may be attributed. In the first place may be mentioned the lean and inferior quality of cattle and sheep in France. The weight of the English sheep is more than three times that of the French breed. The average weight of the Teeswater breed is twenty-eight pounds per quarter; of the Leicester, twenty-two pounds per quarter; of the Southdown, eighteen pounds per quarter. About ninety years ago, the average weight of the entire sheep sold in Smithfield market, was about twenty-eight pounds, but it is now about eighty pounds; and the average weight of cattle has risen from three hundred and seventy pounds to about eight hundred pounds. No such improvement has taken place in France. There does not exist to

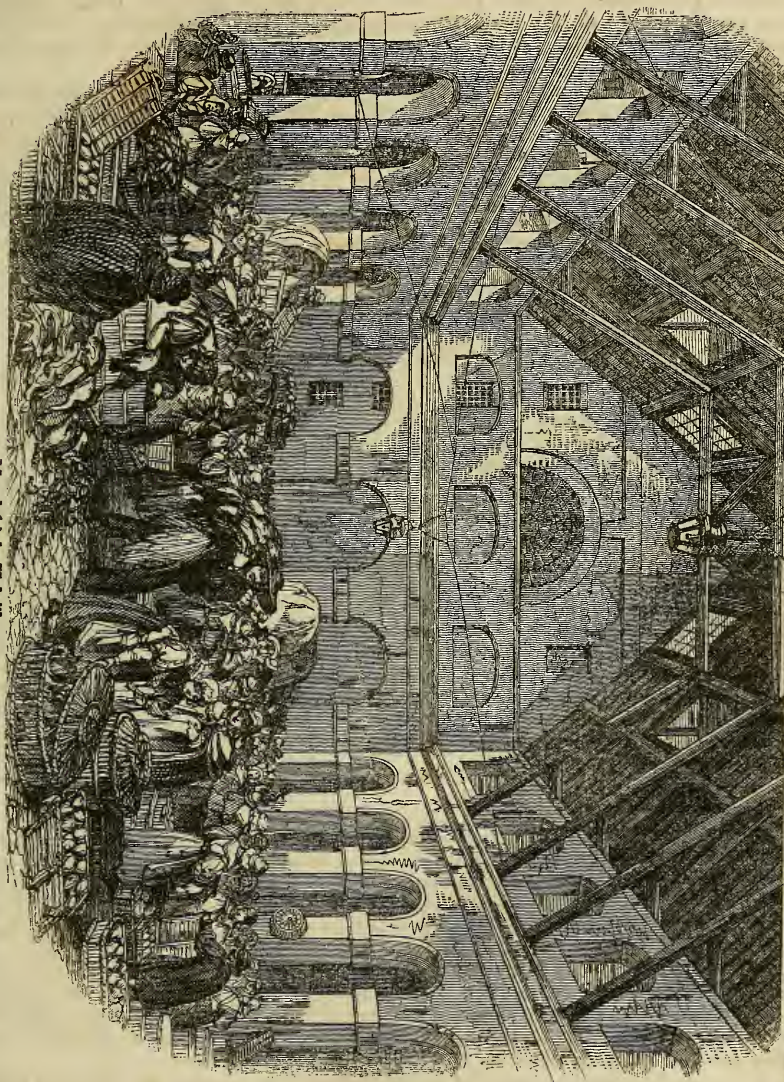
any large extent a class of agriculturists whose endeavors to improve the breed of live stock would operate in so extensive a manner as in England, where the change for the better in most of the domestic animals has been almost complete. In France, not only are the cattle not half fattened, in consequence of no proper food being grown for them, but the butchers do not prepare the carcase in so neat and clean a manner as with us. Some of the sheep, when fattened, do not weigh more than twenty pounds, and sell at about ninety-four cents a head. Bonaparte felt that it would be desirable to improve the breed of sheep; but his interference, so far from producing the desired effect, tended to render the race more degenerate. The French butchers do not sufficiently attend to the age of the animals which they kill. Calves are taken to market so young, that a little horse will sometimes carry two or three in a pannier hanging at its side; and in the country-towns a farmer will walk into the market with as many as four live lambs on each arm, their fore and hind legs tied together, through which he puts his arm. The peculiar character of French cookery renders this want of perfection in butchers' meat less obvious; but notwithstanding this, the greater consumption of poultry may be considered as one of its results.

The circumstances in which a large number of the cultivators of the soil are placed in France, do not enable them to produce grain, even for their own consumption. Land has been divided and subdivided, in many instances, in very minute proportions, but the ambition to be landowners, which is so general in France, leads these small occupiers to make every exertion to maintain their position, although it is often an absolute waste of time to superintend the little patches into which their crops are divided. They grow, perhaps, a little wheat and rye, flax, garden produce, and possess a few fruit-trees. They require some money, though not much; and to obtain this, the produce of their garden, their fruit-trees, and their poultry, are exchanged at the nearest market-town. It will be seen that, to a class thus circumstanced, the rearing of poultry is really one of the most important means of their acquiring the various necessaries of life; for if corn be grown at all, it is required for the domestic consumption. The Irish cottier is enabled to pay his rent by the sale of his pig; and though the French peasant has no rent to pay, yet money is equally indispensable to him, and poultry, fruit, and garden esculents, constitute the only surplus produce which he is in a condition to raise. Mr. Birkbeck, who visited France in 1814, and made some interesting notes on the agriculture of the country, thus describes the manner in which the population is arranged. The extract is not only interesting, as exhibiting the structure of society, but it shows that throughout the country it is consistent with the interests of a large class to supply all the minor objects of rural industry, and that they are, in consequence, likely to be cheap. Mr. Birkbeck says: "A town [Moulins, for instance] depends for subsistence on the lands immediately surrounding it. The cultivators individually, have not much to spare, because, as their husbandry is a sort of gardening, it requires a large country population, and has, in proportion, less superfluity of produce. Thus is formed a numerous, but poor, country population. The daily supply of the numberless petty articles of French diet, employs, and therefore produces, a multitude of little traders. It must be brought daily from the country, and the number of individuals whom this operation employs is beyond calculation. Thus fifty thousand persons may inhabit a district, with a town of ten thousand inhabitants in the centre of it, bartering the superfluity of the country for the arts and manufactures of the town."

Another cause which lessens the demand for poultry in England is the abundance of game. In France the game has been nearly all destroyed since the Revolution of 1789, and it is nowhere preserved as in England. Hence arises the larger consumption of poultry in France. The price of a hare in France, in a country town, is about sixty cents, and of a brace of partridges, about thirty-one cents. This is higher, as compared with the prices of meat and poultry, than in England. The consumption of Paris, in 1811 is stated to have been only 131,000 partridges, 29,000 hares, and 177,000 rabbits.

The MARCHÉ DES INNOCENS occupies the site of the ancient burial-ground of the church dedicated to the Innocents, which was demolished about fifty years ago. Formerly it was not included within the walls of Paris, but it is now in the centre of the northern quarter of the capital. The cemetery having been used as a depository for the dead for so long a period as eight hundred years, became, in conse-

Marché à la Voaille.



quence of the increase of the surrounding population, unfit for the numerous interments, though it was not until the practice had been subject to complaint for many years, that the authorities determined upon its remedy. In 1786, however, the church was taken down, and men were employed during the night for the space of several months in removing the relics of the dead. The exhalations which ensued on opening the graves occasioned much disease in this populous quarter. When the work was completed, fresh earth was brought to the place, the vacant ground was paved, and it was converted into a market for fruit and vegetables. In 1813 a wooden arcade or gallery was erected on each side of the market, for the convenience of the retail-dealers who attend during the day.

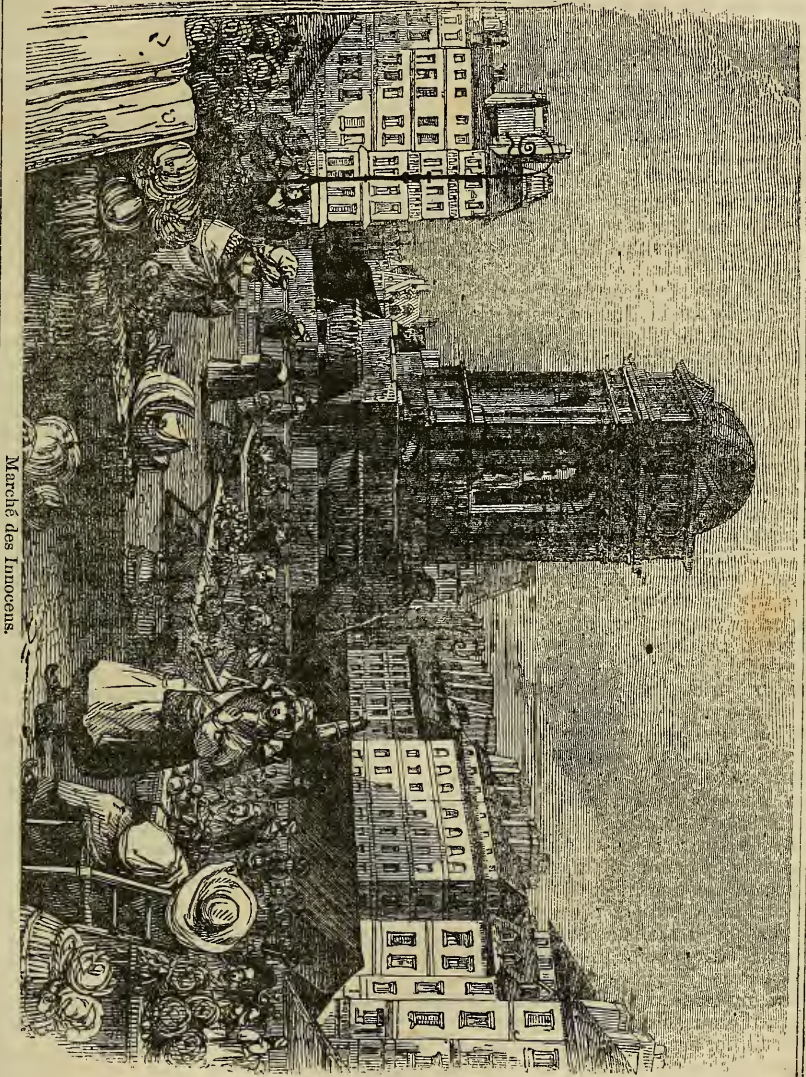
The fountain in the centre of the market was formerly placed at the angle formed by the rue St. Denis and the rue aux Fers, and having been executed in the year 1551, in the best style of that day, is an interesting specimen of the sculpture of the sixteenth century. The parts were carefully taken down, and in the reconstruction a fourth arcade was added, so as to give it a quadrangular form. The architect employed stone from the same quarry, and by intersecting the old pieces with the new, the general character and appearance of the whole was preserved. The Corinthian pilasters are surmounted by a pediment ornamented with naiads and bas-reliefs. The lions were placed at a subsequent period, and resemble those of the fountain of Termini at Rome. The cupola is covered with scales of copper. The height from the ground to the top of the cupola is forty-two feet. In the interior, on an elegant pedestal, is a large vase, from which the water ascends and falls into four large vessels, and thence into the lower basin which surrounds the whole. A reference to the engraving will convey a better idea of the design than any description.

Formerly each class of dealers and each neighboring town had its particular market-place in Paris; but this was before trade and commerce began to be considered of much consequence, and such a useless regulation has long ago become obsolete. There are now a number of large and well-arranged markets in different parts of Paris. The *Marché des Innocens* is the most important, from its situation in the midst of a dense population; and it also covers the largest quantity of ground. Hence it is generally called the *halle*, by way of distinction. There are several markets very near to the *halle*, and the Emperor Napoleon formed a design of uniting them in a square of above one hundred acres, which would have included the *Halle aux Blés*. The *Marché des Innocens* is clean and well regulated, and the same may be said of the other principal markets in Paris. The *Marché à la Viande* is, perhaps, the least so of any; though, as the cattle-markets are held at *Sceaux* and *Poissy*, both at the distance of several miles from Paris, and all cattle are slaughtered at the public abatoirs in the outskirts of the capital, there is every circumstance which can obviate such a state of things; except, perhaps, that meat is not so well adapted for sale in a public market open only at certain hours, but preserves its appearance, and is altogether better when brought at once from the slaughterhouse to the butcher's shop.

A visiter who sojourns at Paris for a few weeks only, as is the case with many of our countrymen, could take no better means of making himself acquainted with the appearance of the French peasantry, and the perfection and variety to which garden culture has attained in France, than by paying a visit to the *Marché des Innocens*. Saturday should be the day selected for this purpose. The month of September is the season in which there is the greatest variety of fruit; and from three o'clock in the morning till the opening of the market at four o'clock, is the most interesting time. During the day the market is occupied by the women of the *halle* or town-dealers, as the wholesale market is over in a few hours, and the country-people have taken their departure before eight o'clock. The market then becomes encumbered with refuse vegetables, and the appearance is altogether different from that which it presents when the business of the day commences.

It is computed that six thousand peasants attend the *Marché des Innocens* every day, many of whom come from a distance of thirty or forty miles.

THE FRUIT-MARKET, PARIS.—The inhabitants of Paris would appear to be better situated for obtaining fruit in a fresh state than those of London. There are, first, the market-gardeners, who, however, do not cultivate on so extensive a scale as those in the neighborhood of London; and then there are the small peasant-proprietors, who support themselves on the produce of their own soil, exchanging the

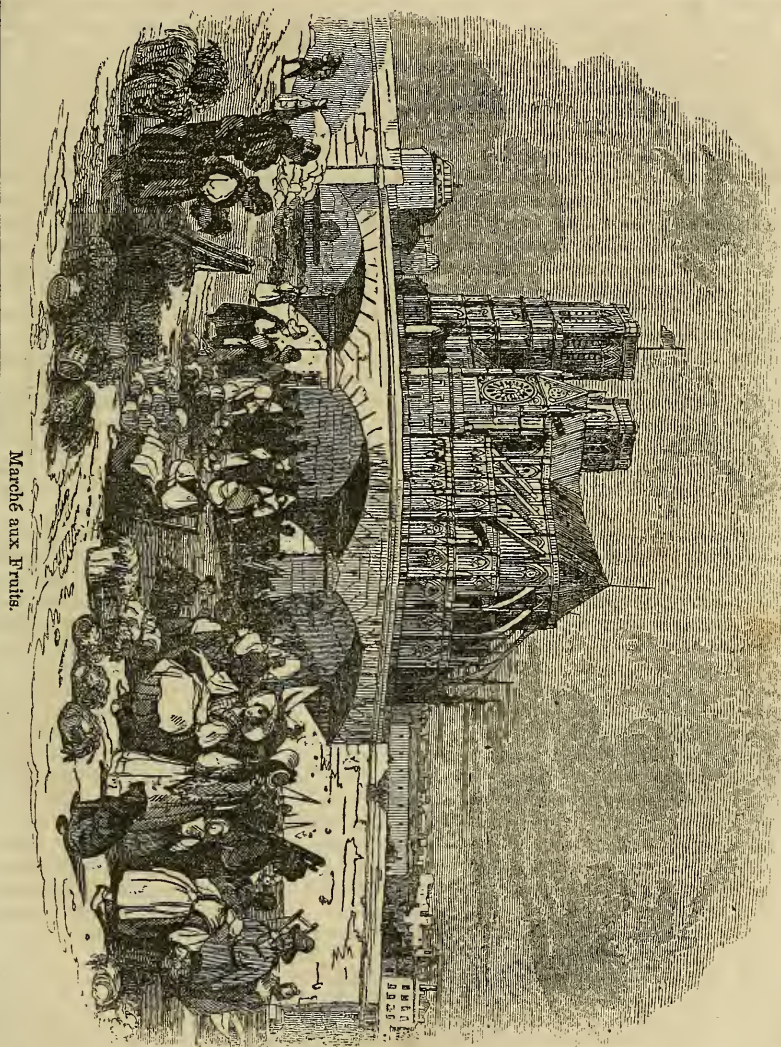


Marché des Innocents.

surplus for groceries, &c. This class will take the most trifling articles to market, and are always determined to bring back something in exchange. Many of them occupy little more than half an acre; and yet they will make this small patch produce walnuts, plums, cherries, apples, grapes, currants, &c. Not possessing a sufficient quantity of land to enable them to have a proper rotation of grain-crops, they do not raise enough for family consumption, and though they might subsist with a very small outlay on colonial produce, yet the necessity of procuring bread sends them into the market with all the fruit, vegetables, poultry, eggs, &c., which they can spare by rigid economy; for the French peasant would rather starve than give up his property in land. Covent-Garden market, on the other hand, is indebted for its supplies to a comparatively small number of commercial gardeners, whose operations are conducted on an extensive scale. In London, therefore, the supply of fruit must be distributed chiefly by intermediate dealers, while in Paris the opportunities of obtaining it fresh from the producer are much more numerous. Some of the London market-gardeners hold above one hundred acres, while the largest garden in the neighborhood of Paris does not exceed sixty acres, and the proprietor of this employs some portion of it in the production of mangel-wurzel for milch cows. The large space of ground covered by nursery-gardens at Vitry, near Paris, comprises nearly four thousand acres—(*Loudon*); but the number of nurserymen is two hundred—(*Forbes*).

Mr. Loudon ("Encyclopedia of Gardening") says that "the great mass of operative gardeners in France, both as masters and laborers, are incomparably more ignorant, both of gardening as a science, and of knowledge in general, than the gardeners of this country." Few of them are regularly apprenticed, and there is little or no demand for good master-gardeners. The assistant-gardeners in the neighborhood of Paris are said by Mr. Loudon to be poorly paid, and are worked much harder than the same class in England. In the time of Louis XIV. the work of the royal gardens was all done in the night-time, and finished by six or seven in the morning, as this vain monarch and his courtiers probably saw nothing to interest them in the labors of the garden. The hardy fruits of France exceed those of Britain, but this is dependent upon climate; and it is the opinion of horticultural tourists, likely to be free from prejudice, that in no country is gardening more extensively cultivated, or with so much ardor, as in England at the present time. The French gardener has more difficulties to contend with than might be supposed. The winters are sometimes excessively cold, and in summer the heat and drought are occasionally injurious to him. He is not stimulated to the same extent as in England by the patronage of the wealthy, and ten dollars per pound for cherries, one dollar for a single peach, and for other fruit, on its first appearance, in proportion, are prices which are never heard of in France, where they are more content to enjoy each description of fruit in its own season. If it were not for the indirect good proceeding from this lavish expenditure, the motive for which often arises from a spirit of exclusiveness that has few redeeming qualities to recommend it, such extravagance would be more commonly regarded with less favor. In France, a greenhouse is not considered so necessary an appendage to a gentleman's residence as in England; but forced productions are more in demand than they were ten years ago. The cultivation of the pineapple was only introduced at Versailles so recently as during the reign of Charles X.

In the neighborhood of Paris, certain places have obtained a prescriptive claim for the excellence of the fruit or vegetables which they produce. Thus, around London, Battersea is celebrated for cabbages and cauliflowers; Mortlake, for asparagus; Charlton and Plumstead, for peas; Twickenham, for strawberries; Pershore, for currants; Maidstone, for filberts and cherries, &c. Rhubarb, for tarts, is sent by wagon-loads to the metropolis from a considerable distance. In the vicinity of Paris, there is Montmorency, famous for its cherries; Montreuil, for peaches; Argenteuil, for figs; Fontenay-aux-Roses, for strawberries; and, more distant from the capital, Fontainebleau, for its *chasselas* grapes, remarkable for their skin and fine flavor. Mr. Forbes, the head-gardener at Woburn Abbey, who has lately published observations made during a horticultural tour which he undertook at the expense of the duke of Bedford, in the course of which he visited France, makes the following comparison of the peaches produced at Montreuil with those grown in England: "On my approach to Montreuil I was surprised at the extent of white walls covered with peach-trees and grape-vines." These walls, if extended, would reach



Marché aux Fruits.

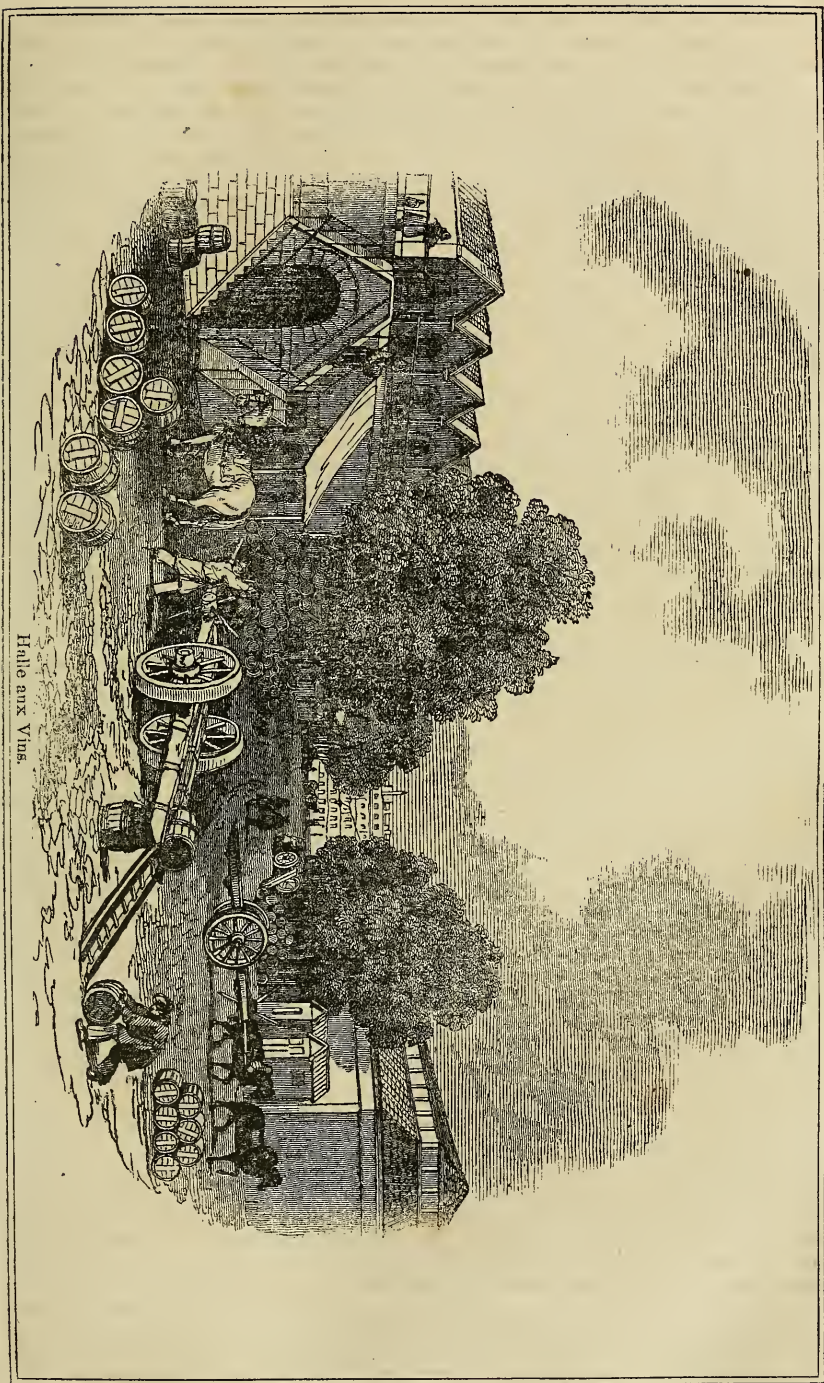
several miles. Mr. Forbes says, "The peaches on the walls in this country (England) are much larger than any in France or Belgium, although the soil and climate in these countries are more congenial to the growth of this tree and maturity of its fruit, than our more northern atmosphere." It would be with regard to flavor that we should expect the fruits of France to excel those of England, but Mr. Forbes merely speaks of the comparative size. These peaches are sold at from one to four cents each. Mr. Loudon, however, does not speak so highly as might be expected of the fruit grown in France, compared with similar descriptions produced in England. In an account of a horticultural tour in France, made a few years ago, which he published in the "Gardener's Magazine," vol. vii., he has given his opinion as follows. Under the head, "Fruits for tarts and pickling," he merely remarks, "On a par with British markets." He visited the *Marché des Innocens* on the 13th of September, and the following record occurs in his diary: "Abundance of apples, chiefly *Colvilles*; and of pears, chiefly *bon chretiens* and *bergamots*; rock and canteloup melons; *chasselas* grapes; peaches, figs, and plums; pear-shaped sorbs, sold at about a cent each; and a great quantity of very excellent strawberries. The last article is the only one in which this market excelled that of *Covent-Garden*; in all the other fruits it was much inferior." In his "Encyclopedia of Gardening," Mr. Loudon has again drawn attention to the comparative merits of the fruit and vegetables brought to the markets of Paris and London. Alluding to the former, he says, "The quantity and variety of fruits are greatly inferior, and also the dryness and flavor of potatoes, and the succulency of turnips, cabbages, and the other common culinary vegetables; but the Paris markets approach to equality with those of London in mushrooms, salads, and aromatic herbs, during summer, and far surpass them in those articles during winter." In the produce of the vine England has no pretension to vie with France. The grapes used for making wine are not those which are preferred at the desert, just as we make a distinction between apples for the kitchen, for the cider-press, and the dessert. The finest *chasselas* grapes may be bought at about eight cents per pound. Grapes for the table are grown to a considerable extent in the market and flower-gardens around Paris.

Fruit and vegetables, being articles intended for immediate consumption, are disposed of with the most advantage to the consumer, and the least cost to the producer, in a public market-place. Paris has the benefit of several large markets, while London, containing twice the population, receives its supplies of garden produce in one market, and then through a much smaller number of persons than Paris. Whatever, therefore, may be the respective qualities of the fruit and vegetables of the two countries, the inhabitants of Paris can more readily deal with the producer than those of London, to many of whom a visit to *Covent-Garden* would be a journey of no trifling distance. Mr. Forbes visited the Paris vegetable and fruit market on the 7th of October. He says, "The display of pears, grapes, and walnuts, was very fine; there were also a number of peaches, but these were of an inferior size to those grown on the open walls in England. The fruit-market was really so crowded with baskets of pears and with women, that it was with much difficulty I could pass through it. There was an abundant supply of vegetables."

The market represented in the engraving is used solely for the sale of fruit, which is chiefly brought in boats by the rivers *Seine* and *Marne*. Grapes and other descriptions of fruit may here be bought at a much lower rate than at the fruit-shops. A west view of *Nôtre Dame* is given on the right. The bridge here only crosses one arm of the *Seine*, the river here dividing into two channels, and forming the *Isle du Palais*, on which stands the cathedral of *Nôtre Dame*.

THE WINE-MARKET, PARIS.—The words "*halle*" and "*marché*" are often applied in an indiscriminate manner, but there exists a difference between their true import, which it may be useful to observe. A *halle* is a place of *depôt* for merchandise, where it is at the same time stored for consumption and exposed for sale; and it is, of course, sheltered from the elements. A *marché*, on the other hand, is an open space of ground where articles are not stored, but merely brought for immediate sale. When the business of the day is over, the *marché* is a vacant space, while the *halle* still contains its stores. Thus the spot where butter, eggs, fish, or vegetables, are brought for sale is, properly speaking, a *marché*, while the appointed public place where flour, cloth, or wine, are constantly kept on sale, is a *halle*. The *Halle aux Vins*, or wine-market, is one of the most complete and best-arranged

Halle aux Vins.



of any of the places in Paris for the accommodation of merchants and traders. It is situated within the walls of the capital, at its eastern extremity, beyond the Jardin des Plantes. The inconvenience of the old Halle aux Vins, established in 1656, had long been felt; but the first stone of the present market was not placed until the 15th of August, 1813, when the empire was on its wane. At first the works were actively carried on, but political disasters occasioned them to be suspended, and they were not completed until several years after the Restoration. It fronts the river. The piles of magazines are seven in number, four in front and three behind. The two centre piles in front are divided into seven compartments, and are used as a market. One of the buildings in the back division is of large dimensions, for containing brandies. The buildings are neat and commodious, and a part of them are surrounded by a terrace. The space between the several masses forms a sort of street, of which there are several, named after the different kinds of wine, as the Rue de Champagne, Rue de Bourgogne, Rue de Bordeaux, Rue de Languedoc, Rue de la Côte d'Or. This latter street, which is represented in the engraving, is the finest, and extends the whole length of the *halle*. There are counting-houses for the merchants, and *bureaux* for the officers who superintend the entrance and delivery of the wines. A duty of twenty cents is paid per cask, and the number of entries sometimes amounts to fifteen hundred a day. France can boast of the simplicity of its system of weights and measures, but improvements are often obstructed by local customs; and in the *halle* there is a *bureau de dépotage*, containing measures of the casks in use in different parts of France, and here purchasers can have their casks gauged. The Halle aux Vins contains three hundred and twenty-five thousand square yards, enclosed by walls on three sides, and separated on the side toward the Seine by an iron railing eight hundred and eighty-nine yards in length. The buildings were calculated to contain four hundred thousand casks, though in making this estimate it was thought there would only be one row of casks above the ground-floor; but the manner in which the constructions were completed renders it probable that they will hold from six to eight hundred thousand casks.

The consumption of wine and spirits in Paris is under twenty millions of gallons a year, and the *halle* probably contains sufficient for the consumption of eight or nine months, or twelve or fifteen millions of gallons. The quantity of wine and foreign spirits in warehouse under bond in London, when compared with the consumption, exceeds the proportion contained in the *halle* at Paris; for in England fifty gallons of ale or porter are drunk to one gallon of wine and three fourths of a gallon of foreign spirits, while in Paris, for every fifty gallons of beer which is drunk, there are above one hundred and sixty gallons of wine. But, notwithstanding this difference in the relation of the articles consumed, the stock of wine in the docks of London is four millions five hundred thousand gallons; and of foreign spirits there is more than nine months' consumption for the whole of the three kingdoms, the quantity in bond exceeding three millions six hundred thousand gallons, making the total amount of wine and foreign spirits in bond in London over eight millions of gallons. If to this be added the stock in the hands of the dealers, the total quantity of wine and foreign spirits may be taken at twelve millions of gallons in London alone. The relative consumption of wine and beer in France being as three to one, the quantity of wine stored in Paris should be three times as great as in London. It is true that the stock taken into the Halle aux Vins, is consumed in Paris, while that in bond in London is partly destined for the general consumption of the country; but in England, exclusive of the quantity in London, the wine in bond exceeds seven millions five hundred thousand gallons, being considerably more than one year's consumption for the three kingdoms; and in the hands of the dealers there is also sufficient for a year's consumption. The foreign spirits in bond in England, exclusive of London, amount to nearly six millions five hundred thousand gallons, and nearly two millions of gallons are in the dealers' hands, which makes a total of eight millions five hundred thousand gallons, or two years' consumption for the United Kingdom. The supply beforehand of wine and foreign spirits amounts altogether to about twenty-two millions of gallons; and if it were possible to estimate the stock in the cellars of private individuals, perhaps the total quantity ready to be consumed would not be less than thirty millions of gallons. Wine is consumed at the rate of six millions five hundred thousand gallons a year; and of foreign spirits the consumption is about four millions eight hundred thousand gallons a year, so that England contains sufficient for three years' consumption.

The corn-market is situated in the centre of Paris, in a circular space which was formerly the site of the Hôtel de Soissons, built for Catherine de Medicis, in 1572. Six streets, leading to different quarters of the capital, issue from this central point. The last possessor of the Hôtel de Soissons was the Prince de Carignan of Savoy, who died in 1741, in embarrassed circumstances. His creditors seized his property, including his hôtel, which they obtained leave to demolish, with a view of selling the materials. The site was purchased by the municipal body of Paris, and it was determined, in 1763, to erect on the vacant place an edifice calculated to serve as a dépôt for grain and flour, the old Halle aux Blés not affording the convenience and accommodation demanded by the increasing population. In 1772 the building was completed. It was of a circular form, having vaults beneath, and galleries in the upper part, the internal space being uncovered. In 1782* the design of forming a rotunda capable of containing a larger quantity of produce, was carried into effect by surmounting the circular walls with a cupola. On the internal walls were placed medallions of Louis XVI., of Lenoir, one of the chief police authorities, and of Delorme, the architect by whom an ingenious plan, which had not been practised since the sixteenth century, was again applied in the construction of the cupola. During the revolution of 1789, the medallions of Louis XVI. and Lenoir were destroyed, but that of Delorme escaped the excesses of those times. In 1802 the cupola was entirely destroyed by fire, through the carelessness of a plumber, and the damage was not repaired before 1812. It is now formed of ribs of iron, covered with copper, and the building is therefore fireproof. The diameter is one hundred and thirty-six feet, being only fourteen feet less than the cupola which surmounts the Pantheon at Rome. The circumference is four hundred and ten feet, and height one hundred and seven feet. The light is admitted by a lantern, thirty-three feet in diameter, placed at the summit. It is composed of fifty-one curves, rising in a vertical direction from the cornice to the great circular window; which are supported in the whole circumference by fifteen other curves, forming seven hundred and sixty-five compartments, the size of which progressively diminishes toward the top.

The column which is seen in the engraving is the only remnant left of the Hôtel de Soissons; and it would have been destroyed when the hotel was demolished, had it not been for the zeal of a private individual, who purchased it, on condition that it should be allowed to remain. He presented it to the municipal body; but, humiliated by the reflection that they should have shown less zeal for the preservation of an interesting monument than an individual citizen, they repaid him the sum which he had advanced. It was then resolved that the column should be removed to the centre of the projected court, which, in the original state of the Halle aux Blés, was not covered in, and some steps had been taken to effect this object when the design was abandoned, and it is now attached to the exterior wall. The capital is of the Tuscan order, but the base belongs rather to the Doric style. The height of the column is one hundred and three feet, comprising the iron-work at the top, which is intended as a lightning-conductor. A sun-dial of very ingenious construction is placed at the upper part of the column, and at the base there is a fountain. The diameter of the base is ten feet, and the interior of the column contains a staircase. The miscalled science of astrology was in repute when Catherine de Medicis erected this column, from the summit of which attempts were vainly made to read the future. Bas-reliefs, representing trophies and crowns, fleurs-de-lis, the letters C and H interwoven, being the initials of Catherine and her husband, Henry II., broken mirrors, and other emblems of widowhood, are sculptured in various places.

The Halle aux Blés is open every day for the sale of grain, seeds, and flour; but the principal market-days are Wednesday and Saturday. While it forms a considerable dépôt, and is the centre of commercial transactions in grain, the Grenier de Réserve ou d'Abondance is on a much larger scale, and will contain sufficient corn for the consumption of the capital for two months. In this storehouse the bakers are compelled constantly to keep twenty-five thousand sacks of flour, besides seventy-eight thousand at their bakehouses. These *greniers*, or warehouses, are near the garden of plants, and were commenced in 1807. They were intended to have been on a vast scale, comprising mills for grinding flour, but the political events of 1814 occasioned an alteration in the original plan.

In 1833 the number of bakers in Paris was 600, and as the quantity of sacks of flour required to be kept in store is one hundred and three thousand, each baker must have about one hundred and seventy sacks on his hands, worth on an average from six dol-



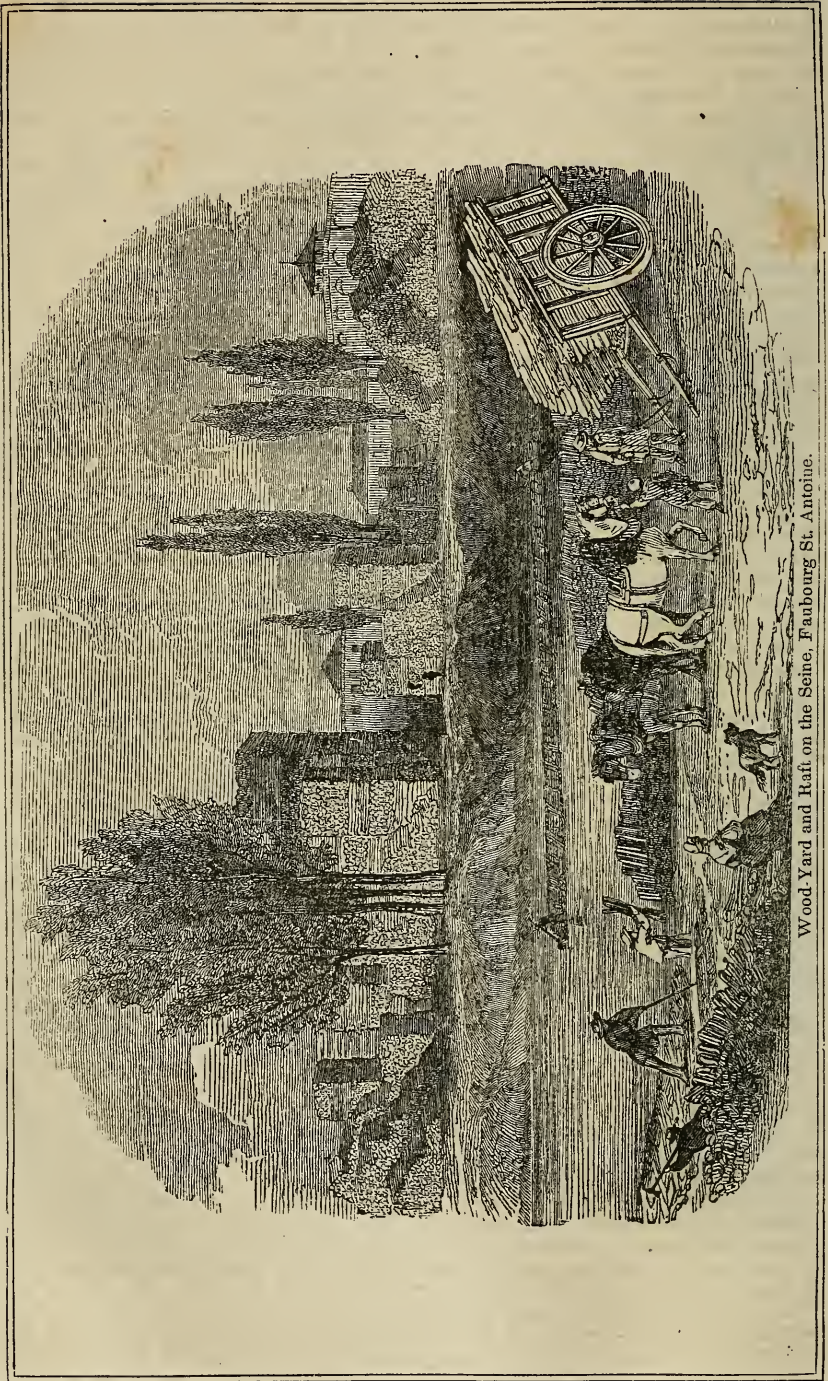
Halle aux Blés et Farines.

lars to seven dollars fifty cents per sack. This arrangement can not but operate with great hardship, not only by locking up capital to the amount of six or seven hundred thousand dollars, but by placing the bakers too much in the hands of the corn-dealers, and also by affecting the price of bread. When the markets are rising, they can not resort to their stock in the warehouses without running the risk of having to replace it, at perhaps a considerable sacrifice; whereas, by consuming their stock on hand, and keeping out of the market for a time, the price of corn would come down. An artificial demand is created, the effect of which is to raise prices in an unnatural manner. Private speculation effects by more economical means those arrangements which the executive power can not undertake without oppressing private interests. The notion of providing for the prospective consumption of Paris indicates a want of confidence in the ever-active agency of personal interests, operating in commercial transactions, which possibly will be soon regarded as of little importance, now that the nature of trade is more generally and better understood by the French people. If a scarcity be apprehended in any particular quarter, prices rise as a matter of course, and hundreds of individuals avail themselves of the opportunities which are best known to themselves; and by purchasing wherever the commodity is in the greatest plenty and the cheapest, the scarcity is obviated and prices are equalized; or, if there be a real deficiency in the supply, the same vigilance prevents its being felt more severely in one place than in another.

The annual consumption of bread in Paris is 397,272,972 pounds, of the value of \$10,262,000; the consumption of flour in pastry and various other ways is 27,145,732 pounds, of the value of \$11,044,000; making the total consumption amount in value to \$11,366,000, and in quantity to 434,000,000 pounds. If the annual expenses of each inhabitant of Paris be divided into one hundred parts, nineteen of them, or nearly one fifth, are occasioned by the consumption of bread, twenty-two parts by the consumption of meat, and twenty-seven in wine and spirits. Each individual uses a greater quantity of bread in Paris than in London, and in the former capital the working classes may often be seen dining on bread and fruit, or with the addition of a small quantity of cheese, while in England there are few individuals of the same class who do not take animal food at their principal meal. It is fortunate that the price of bread in Paris is usually low. The price is fixed by the police every fortnight, in the same manner that the assize of bread was formerly taken periodically in London; and it is generally sixty per cent. cheaper in Paris than in London, and of as good quality.

FUEL.—A comparison between London and Paris, as to the extent to which the population of each capital actually enjoy an abundant supply of fuel, will be very much in favor of London, for the necessity of having recourse to fires is not felt for so long a period of the year in Paris; and it is certain that the Parisians contrive to be cheerful without a fire, where an Englishman would often require one for "company," as it is sometimes alleged; yet the cost of fuel in Paris averages thirty-eight shillings and sixpence, and in London only thirty-two shillings, while the quantity used for manufacturing purposes is much greater in proportion in London than in Paris. The sum of thirty-two shillings goes twice as far in London in the purchase of fuel as thirty-eight shillings and sixpence in Paris; and fuel is consumed in the latter place chiefly in indispensable cases, while in England it is regarded as increasing the means of comfort and cheerfulness. The consumption of every kind of fuel in Paris amounts in value to \$8,360,000, being nearly one half the amount of the annual rental for all the houses in Paris, and two thirds of the sum annually spent in wearing apparel. The consumption in 1827 was 1,065,166 steres of firewood, 4,007,459 fagots, 2,174,865 hectolitres of charcoal, and 938,722 hectolitres of coal. The population has increased considerably since 1827, and a proportional addition must be made to each of the above articles to exhibit the present consumption. Duties are charged on the admission of the above articles within the walls of Paris.

The supply of firewood is brought down by the Seine in rafts, of which about four thousand five hundred arrive annually; but this number includes those which bring charcoal and timber for other purposes than fuel. The Seine rises in the department of the Côté d'Or, southeast of Paris, and receives the Yonne, the Aube, and the Marne, before it enters Paris. It communicates with the Loire, the Saone, the Somme, and the Scheldt, by canals. The greater the distance whence the supply is brought, the more necessary it is that the wood should be seasoned so as to resist the effects of the water. If the bark has been stripped off at the time of the wood being



Wood-Yard and Raft, on the Seine, Faubourg St. Antoine.

cut, and then allowed to remain exposed, it becomes hardened, and is much better adapted for fuel. The degrees in which several kinds of wood differ in their specific qualities, and the degree of caloric which each of those qualities will give forth, have been investigated. The wood which is obtained from trees growing in a stratum of stones and gravel is much esteemed, and is brought by the Yonne from the Bourgogne. The distance from Paris not being great, it does not receive injury by long contact with the water. Wood of an inferior description is used by the bakers. The poorer classes often use wood in nearly a green state, from a mistaken notion of economy; but the moisture which is disengaged neutralizes the effect of the caloric, and dry wood, of a higher price, would in reality be more economical. There are two or three kinds of wood which are used on account of the pleasant perfume which they emit, and others on account of the clear and lively flame which attends their combustion. There is something extremely agreeable in a wood fire, on account of the cheerful blaze, the pleasant odor, and the absence of smoke and dust, which characterize it; but this is a luxury of a very expensive description in Paris. To keep the embers in a smouldering state is the only means of preventing the cost of fuel from bearing a great disproportion to other household expenses. A composition of charcoal, in the shape of small bricks, is used to economize wood. Stoves, though not so common as in this country, are still in extensive use in Paris. Charcoal is used in cooking only, and, as in some parts of the south of England where fuel is scarce, the fire is lighted and put out several times a-day. Of the coal consumed in Paris, the great proportion is used, not by private families, but in manufactories and workshops. About one fourth of the quantity raised in France is obtained from the mines in the department of the Nord, and the supply arrives at Paris by canal from Lille. One seventh of the total quantity of coal exported by England, or one hundred and four thousand one hundred and thirty-eight tons, is imported by France, chiefly at Bordeaux and other towns on the coast, which find the cost of internal transport much greater than that of obtaining a foreign supply.

The Ile Louviers, one of the three islands formed by the Seine within the walls of Paris, is used as a *dépôt* for firewood. It is about three quarters of a mile in length. A *dépôt* of this description (*chantier*) is represented in the engraving.

The *charbonniers* form a class similar in some respects to the London coalheavers, and are distinguished by a peculiarity of costume. They are said chiefly to come from one particular part of France, contrive by industry to accumulate a small capital, and then permanently retire to their native department. Before the revolution of 1789, a deputation of the *charbonniers* had the privilege of being admitted at court when any royal marriage or birth occurred. The market-women, or *dames de la halle*, enjoyed by courtesy a similar right. These distinctions, accorded under special circumstances to a fraction of the people by despotic monarchs, who regarded the mass of the people as incapable of exercising any power in the state, are now unknown, and would, in France, be inconsistent with the broad basis on which a constitutional monarchy reposes, when all classes are permitted to approach the throne.

CHAPTER III.—FRANCE.

AMONG the public establishments of Paris may be mentioned the baths, which have much increased in number within these last few years, and received considerable improvements in regard to neatness, convenience, and elegance.

On taking a survey of this extensive city from a central situation, such as the steeples of *Nôtre Dame*, or the cupola of the Pantheon, it presents, with its suburbs, a form nearly circular, and as coal is not generally employed for fuel, its spires and domes are clearly seen, so that the situation of the distant public buildings and monuments is distinctly marked.

There are few streets in London which will bear comparison with the Boulevards of Paris; they occupy the space originally appropriated to the defence of the city. This space has been converted into wide and magnificent streets, in the centre of which is an unpaved road, and on each side of the road is a row of lofty trees, and between each row of trees and the houses are wide gravel walks, for the accommodation of the pedestrians. The waving line which these streets assumes, adds greatly to the beauty of the Boulevards; the eye can not reach to the end of the

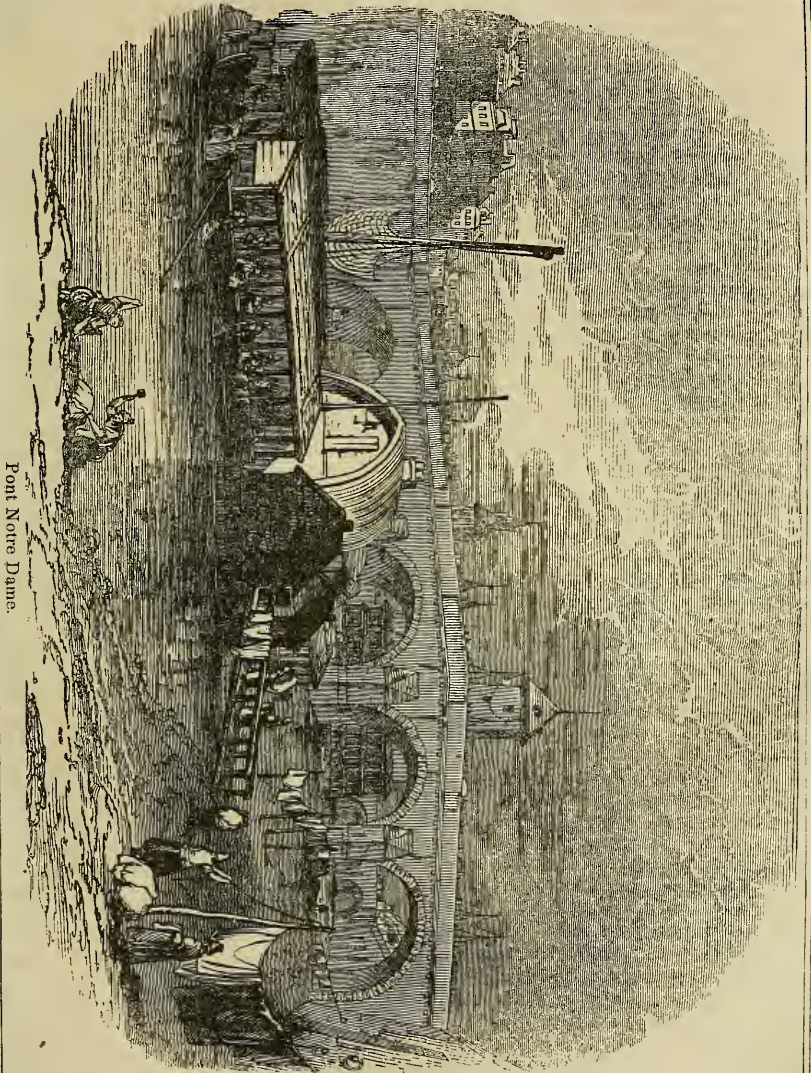
prospect, and the uncommon width is productive of no vacuity or dulness, so active are the movements of carriages and passengers, and so lively the scene presented in the shops, the hotels, and the coffeehouses on either side. The massy stone structures of Paris appear to greater advantage here than in the narrower streets. On the southern side of Paris, the Boulevards extend a still greater length, and are planted with trees, but they are not considered to equal those on the other side of the city.

The banks of the Seine present but few attractions to the visiter, except in the quarter of the Tuilleries, where, on one side are the Louvre and the Tuilleries, with its gardens, and on the other, from the Palais Bourbon to the Pont-Neuf, a succession of fine buildings. The older bridges were all constructed at points where the river is divided by islands. The oldest is the Pont Nôtre Dame, which was commenced in the year 1500. It is three hundred and sixty-two feet long by fifty-two feet broad, and was formerly ornamented with statues and medallions of the kings of France, but these have been destroyed. The square tower rising above the centre of the bridge, contains machinery for raising water. On the banks of the river may be seen the washerwomen of Paris, beating their dirty clothes clean.

The Pont-Neuf has twelve arches, and is 1020 feet long. The Pont-Royal, with five arches, was built by Louis XIV.; the Pont de Louis XVI., or de la Concorde, completed in 1790, has five arches; lower down the river, and opposite the Champ de Mars, is the Pont d'Jéna; and higher up, is the Pont d'Austerlitz, a fine iron bridge; the Pont des Arts, opposite the Louvre, is also of iron, but is intended merely for foot passengers. The last three were built during the reign of Napoleon. The Pont de l'Archevêché, of three arches, was built in 1828; the Pont des Invalides, an iron bridge, in 1829; and the Pont d'Arcole, also of iron, in 1828. There are forty-nine quays; they are stone embankments, on both sides of the river, and around the islands; the whole extent is about fifteen miles. The sewers fall into the river through arches under the quays. Many passages, or covered streets, with shops fitted up in an elegant style, have been constructed within a few years. Paris is supplied with water, partly by aqueducts, and partly from the Seine; there are eighty-six fountains in the public places and Boulevards, some of which are distinguished for their architecture. The houses are generally very high (seven or eight stories), and generally speaking, built of stone. For the magnificence of its palaces, the French capital surpasses every other city in Europe. From the Cité the streets run north to the Temple, and south to the Pantheon, but without being broad or elegant; in recent times, the direction has been given them south to the suburb St. Germain, and north to the Tuilleries. They are not so clean as they might be, since the water is carried off by only one gutter, in the centre of the street; a few of them are paved in the modern style, and provided with footpaths. The Rue de Rivoli, Rue de Castiglione, and Rue de la Paix, are handsome streets. Among the finest of the public places are the Place Vendôme and the Place du Carousel, which separates the Tuilleries from the Louvre. The Place Louis XVI., or de la Concorde, in which is a monument erected to the memory of Louis XVI., but which has recently been consecrated to the charter, is also one of the most beautiful in Paris. This place contains also one of the Egyptian obelisks brought from the Luxor; one of the two is depicted in our engraving.

When the French army, in their attempt on Egypt, penetrated as far as Thebes, they were, almost to a man, overpowered by the majesty of the ancient monuments they saw before them; and Bonaparte is then said to have conceived the idea of removing at least one of the obelisks to Paris. But reverses and defeat followed. The French were forced to abandon Egypt, and the English remaining masters of the seas, effectually prevented any such importation into France.

The project of Bonaparte had the sort of classical precedent he so much admired. Roman conquerors and Roman emperors had successively enriched the capital of the world with the monuments of subdued nations, and with the spoils of art from Sicily, Greece, and Egypt. Among these, the Emperor Augustus ordered two Egyptian obelisks, also of the same character as Cleopatra's Needle, to be brought to Rome. To this end, an immense vessel of a peculiar construction was built; and when, after a tedious and difficult voyage, it reached the Tyber with its freight, one of the columns was placed in the Grand Circus, and the other in the Campus Martius, at Rome. Caligula adorned Rome with a third Egyptian obelisk, obtained in the same manner.



Pont Notre Dame.

The emperor Constantine, still more ambitious of these costly foreign ornaments, resolved to decorate his new-founded capital of Constantinople with the largest of all the obelisks that stood on the ruins of Thebes. He succeeded in having it conveyed as far as Alexandria; but, dying at the time, its destination was changed, and an enormous raft, managed by three hundred rowers, transported the granite obelisk from Alexandria to Rome. The difficulties encountered by the large, flat, awkward vessel, do not appear to have occurred during the passage across the Mediterranean, which was, no doubt, effected during the fine, settled summer season, when that sea is often, for weeks together, almost as calm as a small freshwater lake; but they presented themselves at the passage of the mouth of the Tiber, and in the shallows of that river. When all these obstacles were overcome, it required the labor of thousands of men to set up the obelisk upon its base at Rome.

The emperor Theodosius, at last, succeeding in bringing an obelisk from Egypt to Constantinople, erected it in the Hippodrome. Though this was of an inferior size (being rather under than over fifty feet) it is recorded that it required thirty-two days' labor, and the most complicated contrivances of mechanics, to set it upright.

The Constantinopolitan obelisk still stands where it was first erected by the emperor; but those of Rome have been removed by the popes. In all, there are twelve ancient obelisks erect in the modern city of Rome.

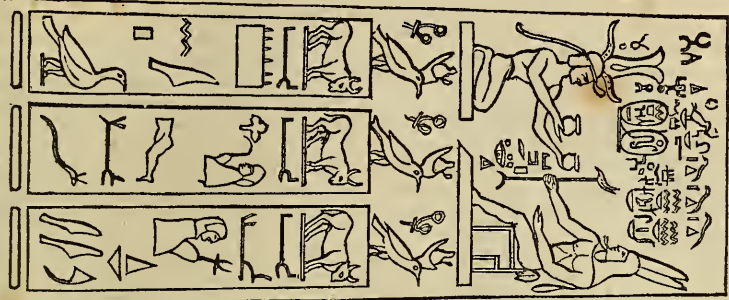
Thirty years after Bonaparte's first conception of the idea, the French government, then under Charles X., having obtained the consent of the pacha of Egypt, determined that one of the obelisks of Luxor should be brought to Paris. "The difficulties of doing this," said M. Delaborde, "were great. In the first place, it was necessary to build a vessel which should be large enough to contain the monument, deep enough to stand the sea, and at the same time, draw so little water as to be able to ascend and descend such rivers as the Nile and Seine.

In the month of February, 1831, when the crown of France had passed into the hands of Louis Philippe, a vessel, built as nearly as could be on the necessary principles, was finished and equipped at Toulon. This vessel, which for the sake of lightness was chiefly made of fir and other white wood, was named the "Louxor." The crew consisted of one hundred and twenty seamen, under the command of Lieutenant Verninac of the French royal navy; and there were, besides, sixteen mechanics of different professions, and a master to direct the works, under the superintendance of M. Lebas, formerly a pupil of the Polytechnic School, and now a naval engineer. M. J. P. Angelina accompanied the expedition in the quality of surgeon-major.

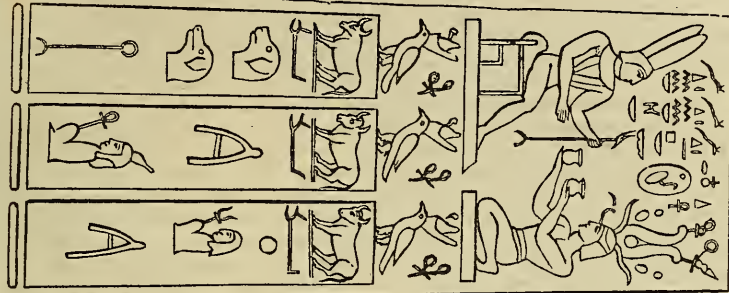
On the 15th of April, 1831 (which we should have thought two months too early in the season), the "Louxor" sailed from Toulon. Some rather violent winds and heavy seas proved that a vessel so built was not very seaworthy, and appear to have somewhat frightened the "chirurgien-major;" but they arrived, without any serious accident, in the port of Alexandria, on the 3d of May. After staying forty-two days at Alexandria, the expedition sailed again on the 15th of June for the Rosetta mouth of the Nile, which they entered on the following day, though not without danger from the sandbank which the river has deposited there. At Rosetta they remained some days; and on the 20th of June, M. Lebas, the engineer, two officers, and a few of the sailors and workmen, leaving the "Louxor" to make her way up the river, slowly, embarked in common Nile-boats for Thebes, carrying with them the tools and materials necessary for the removal of the obelisk. On the 7th of July, when the waters of the Nile had risen considerably, the "Louxor" sailed from Rosetta; on the 13th she reached Boulak, the port of Grand Cairo, where she remained until the 19th; and she did not arrive at Thebes until the 14th of August, which was two months after her departure from Alexandria.

The Turks and Arabs were astonished at seeing so large a vessel on the Nile, and frequently predicted she would not accomplish the whole voyage. The difficulties encountered in so doing were, indeed, very serious. In spite of the peculiar build and material, the vessel grounded and stuck fast in the sand several times; at other times a contrary wind, joined to the current, which was of course contrary all the way up, obliged them to lie at anchor for days; and the greatest part of the ascent of the river was effected by towing, which exhausting work seems to have been performed, partly by the French sailors, and partly by such Arabs and Fellahs as they could hire for the occasion. An excessive heat rendered this fatigue still more insupportable. Reaumur's thermometer marked from 30° to 38° in the shade, and

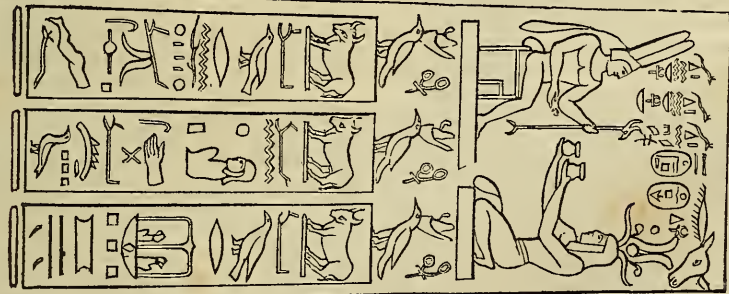
Hieroglyphics on the uppermost Division of the Obelisk of Luxor.



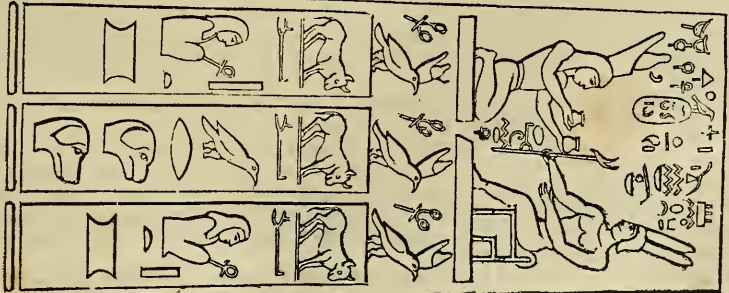
South Face.



North Face.



East Face.



West Face.

ascended to 50° and even to 55°, in the sun. Several of the sailors were seized with dysentery, and the quantity of sand blown about by the wind, and the glaring reflection of the burning sun, afflicted others with painful ophthalmia. The sand must have been particularly distressing; one day the wind raised it, and rolled it onward in such volume as, at intervals, to obscure the light of the sun. After they had felicitated themselves on the fact that the plague was not in the country, they were struck with alarm on the 29th of August, by learning that the cholera-morbus had broken out most violently at Cairo. On the 11th of September the same mysterious disease declared itself on the plain of Thebes, with the natives of which the French were obliged to have frequent communications. In a very short time fifteen of the sailors, according to our author, the surgeon, caught the contagion, but every one recovered under his care and skill. At the same time, however (panic, no doubt, increasing the disposition to disease), no fewer than forty-eight men were laid up with dysentery, which proved fatal to two of them.

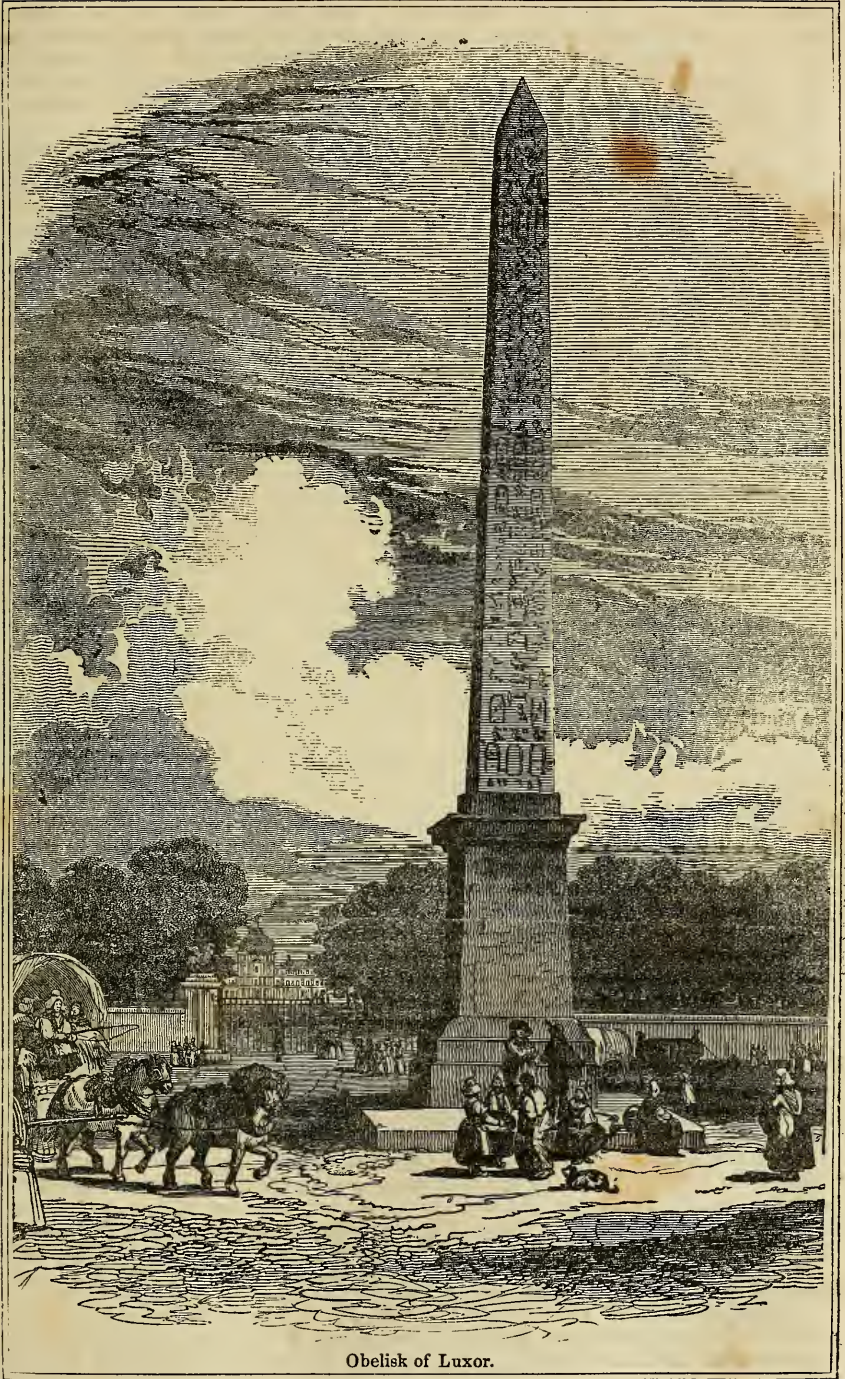
In the midst of these calamities and dangers, the French sailors persevered in preparing the operations relative to the object of the expedition. One of the first cares of M. Lebas, the engineer, on his arriving on the plain of Thebes, was to erect, near to the obelisks, and not far from the village of Luxor, proper wooden barracks, sheds, and tents, to lodge the officers, sailors, and workmen, on shore. He also built an oven to bake them bread, and magazines in which to secure their provisions, and the sails, cables, &c., of the vessel. The now desolate site on which the City of the Hundred Gates, the vast, the populous, and the wealthy Thebes, once stood, offered them no resources, nor a single comfort of civilized life. But French soldiers and sailors are happily, and, we may say, honorably distinguished, by the facility with which they adapt themselves to circumstances, and turn their hands to whatever can add to their comfort and wellbeing. The sailors on this expedition, during their hours of repose from more severe labors, carefully prepared and dug up pieces of ground for kitchen-gardens. They cultivated bread-melons and water-melons, lettuces, and other vegetables. They even planted some trees, which thrived very well; and they made their place of temporary residence a little paradise, as compared with the wretched huts and neglected fields of the oppressed natives.

Referring our readers, then, to the engraving, we need only add on the present occasion, that it was the smaller of the two obelisks the French had to remove. But this smaller column of hard, heavy granite, was seventy-two French feet high, and was calculated to weigh upward of two hundred and forty tons. It stood, moreover, at the distance of about twelve hundred feet from the Nile, and the intervening space presented many difficulties.

M. Lebas, the engineer, commenced by making an inclined plane, extending from the base of the obelisk to the edge of the river. This work occupied nearly all the French sailors and about seven hundred Arabs, during three months, for they were obliged to cut through two hills of ancient remains and rubbish, to demolish half of the poor villages which lay in their way, and to beat, equalize, and render firm, the uneven, loose, and crumbling soil. This done, the engineer proceeded to make the ship ready for the reception of the obelisk. The vessel had been left aground by the periodical fall of the waters of the Nile, and matters had been so managed, that she lay imbedded in the sand, with her figurehead pointing directly toward the temple and the granite column. The engineer, taking care not to touch the keel, sawed off a transverse and complete section of the front of the ship—in short, he cut away her bows, which were raised, and kept suspended above the place they properly occupied by means of pulleys and some strong spars, which crossed each other above the vessel.

The ship, thus opened, presented in front a large mouth to receive its cargo, which was to reach the very lip of that mouth or opening, by sliding down the inclined plane. When this section of the ship was effected, they took care that she should lie equally on her keel; and where the sand or mud was weak, or had fallen away from the vessel, they supplied proper supports and props, to prevent the great weight of the column from breaking her back. The preparations for bringing the obelisk safely down to the ground, lasted from the 11th of July to the 31st of October, when it was laid horizontally on its side.

The rose-colored granite of Syene (the material of these remarkable works of ancient art), though exceedingly hard, is rather brittle. By coming in contact with other substances, and by being impelled along the inclined plane, the beautiful



Obelisk of Luxor.

hieroglyphics sculptured on its surface might have been defaced, and the obelisk might have suffered other injuries. To prevent these, M. Lebas encased it, from its summit to its base, in strong, thick, wooden sheathings, which were well secured to the column by means of hoops. The western face of this covering, which was that upon which the obelisk was to slide down the inclined plane, was rendered smooth, and was well rubbed with grease, to make it run the easier.

The mechanical contrivance to lower the column, which was by far the most critical part of these operations, is described as having been very simple. A cable of immense strength was attached to a strong anchor deeply sunk in the earth, and well secured at some distance from the monument. This cable was carried forward and made fast to the top of the obelisk, and then descending in an acute angle in the rear of the obelisk, the cable was retained in an opposite direction to the anchor by means of an enormous beam of wood, and by a series of pulleys and capstans. The column had been perfectly cleared from the sand and earth around its base, and walls of a certain height erected to keep it in the proper line of descent. Other works at its base prevented the column from sliding backward in its descent, and a strong bed, made of oak, and immediately connected with the inclined plane, was ready to receive it, and pass it to the plane when it reached a certain low angle of declination.

To move so lofty and narrow an object from its centre of gravity was no difficult task—but then came the moment of intense anxiety! The whole of the enormous weight bore upon the cable, the cordage, and machinery, which quivered and cracked in all their parts. Their tenacity, however, was equal to the strain, and so ingeniously were the mechanical powers applied, that eight men in the rear of the descending column were sufficient to accelerate or retard its descent. For two minutes the obelisk was suspended at an angle of thirty degrees, but finally it sank majestically and in perfect safety to the bed of the inclined plane.

On the following day, the much less difficult task of getting the obelisk on board the ship was performed. It only occupied an hour and a half to drag the column down the inclined plane, and through the open mouth in front into the hold of the vessel. The section of the suspended bows was then lowered to the proper place, and readjusted and secured as firmly as ever by the carpenters and other workmen. So nicely was this important part of the ship sliced off, and then put to again, that the mutilation was scarcely perceptible.

The obelisk, as we have seen, was embarked on the 1st of November, 1831, but it was not until the 18th of August, 1832, that the annual rise of the Nile afforded sufficient water to float their long-stranded ship. At last, however, to their infinite joy, they were ordered to prepare everything for the voyage homeward. As soon as this was done, sixty Arabs were engaged to assist in getting them down the river (a distance of one hundred and eighty leagues), and the *Louxor* set sail.

After thirty-six days of painful navigation, but without meeting with any serious accident, they reached Rosetta; and there they were obliged to stop, because the sandbank off that mouth of the Nile had accumulated to such a degree, that, with its present cargo, the vessel could not clear it. Fortunately, however, on the 30th of December, a violent hurricane dissipated part of this sandbank; and on the 1st of January, 1833, at ten o'clock in the morning, the *Louxor* shot safely out of the Nile, and at nine o'clock on the following morning came to a secure anchorage in the old harbor of Alexandria.

Here they awaited the return of the fine season for navigating the Mediterranean; and the *Sphinx*, a French man-of-war, taking the *Louxor* in tow, they sailed from Alexandria on the 1st of April. On the 2d a storm commenced, which kept the *Louxor* in imminent danger for two whole days. On the 6th this storm abated; but the wind continued contrary, and soon announced a fresh tempest. They had just time to run for shelter into the bay of Marmara, when the storm became more furious than ever.

On the 13th of April they again weighed anchor, and shaped their course for Malta; but a violent contrary wind drove them back as far as the Greek island of Milo, where they were detained two days. Sailing, however, on the 17th, they reached Navarino on the 18th, and the port of Corfu, where they were kindly received by Lord Nugent and the British, on the 23d of April. Between Corfu and Cape Spartivento, heavy seas and high winds caused the *Louxor* to labor and strain exceedingly. As soon, however, as they reached the coast of Italy, the sea became

calm, and a light breeze carried them forward, at the rate of four knots an hour, to Toulon, where they anchored during the evening of the 11th of May.

They had now reached the port whence they had departed, but their voyage was not yet finished. There is no carriage by water, or by any other commodious means, for so heavy and cumbrous a mass as an Egyptian obelisk, from Toulon to Paris (a distance of above four hundred and fifty miles). To meet this difficulty, they must descend the rest of the Mediterranean, pass nearly the whole of the southern coast of France, and all the south of Spain, sail through the straits of Gibraltar, and traverse part of the Atlantic, as far as the mouth of the Seine, which river affords a communication between the French capital and the ocean.

Accordingly, on the 22d of June, they sailed from Toulon, the *Louxor* being again taken in tow by the *Sphynx* man-of-war, and, after experiencing some stormy weather, finally reached Cherbourg on the 5th of August, 1833. The whole distance performed in this voyage was upward of fourteen hundred leagues.

As the royal family of France was expected at Cherbourg by the 31st of August, the authorities detained the *Louxor* there. On the 2d of September, King Louis Philippe paid a visit to the vessel, and warmly expressed his satisfaction to the officers and crew. He was the first to inform M. Verninac, the commander, that he was promoted to the rank of captain of a sloop-of-war. On the following day, the king distributed decorations of the legion of honor to the officers, and entertained them at dinner.

The *Louxor*, again towed by the *Sphynx*, left Cherbourg on the 12th of September, and safely reached Havre de Grace, at the mouth of the Seine. Here her old companion, the *Sphynx*, which drew too much water to be able to ascend the river, left her, and she was taken in tow by the *Héva* steamboat. To conclude with the words of our author:—

“At six o'clock (on the 13th) our vessel left the sea for ever, and entered the Seine. By noon we had cleared all the banks and impediments of the lower part of the river, and on the 14th of September, at noon, we arrived at Rouen, where the *Louxor* was made fast before the quay D'Harcourt. Here we must remain until the autumnal rains raise the waters of the Seine, and permit us to transport to Paris this pyramid, the object of our expedition.”

The obelisk was then raised to its present position without difficulty.

The *Champ de Mars*, *Place des Victoires*, *Place de Grève*, before the *Hôtel-de-Ville*, *Place du Châtelet*, *Place des Vosges*, &c., deserve mention.

The finest public monument in Paris is the column in the *Place Vendôme*, erected under the superintendance of Denon, in commemoration of the victories of the campaign of 1805. It is an imitation of Trajan's pillar, in Rome, one hundred and thirty-four feet high, and twelve feet in diameter. It is of brass, and the material was furnished by four hundred and twenty-five cannon taken from the Austrians and Prussians in that campaign. It is covered with an immense number of plates of brass, by Lepère, skilfully united, containing bas-reliefs, representing events of the campaign.

The triumphal arch in the *Place du Carousel* is forty-five feet high, and was erected after the war of 1806. In 1815, the horses of St. Mark's, which had been placed on its summit, were claimed by the Austrians, and carried back to Venice. The gate of St. Denis, a triumphal arch erected by Louis XIV., is admired for its fine proportions and its execution. In the *Place des Victoires*, there is an equestrian statue of Louis XIV. In the new quarter, called *Villa Trocadera*, on the heights of Chailot, is an obelisk one hundred and twenty feet high, in commemoration of the campaign of 1823, in Spain. Some of the most celebrated prisons are the *Conciergerie*; *La Force*; *St. Pelagie*, in which are confined persons guilty of political offences; the *Madelonnettes*, for females; the *Bicêtre*, where criminals condemned to death and perpetual imprisonment are confined temporarily. The population of Paris, in 1791, was 610,620; the revolution, the emigration, the reign of terror, and the long wars, diminished the number, and in 1804 it amounted to only 547,756; in 1817, it was 713,996; in 1827, 890,451; and in 1830, nearly 1,000,000.

Paris is divided into twelve *arrondissements*, over each of which presides a mayor; each *arrondissement* is divided into four quarters; in each quarter is a commissary of the police, and in each *arrondissement* a justice of the peace. The municipal council of Paris is the council-general of the department of the Seine, at the head of which is the prefect of the department, who, previous to the late revolution, was

appointed by the crown. A prefect of the police, whose jurisdiction extends over the whole department, has the charge of the public safety and of the health department he has under him a municipal guard, and a corps of sapeurs-pompeurs, or firemen. The national guard maintains the public peace of the city, preserves order, and defends the national liberties; their number is about 80,000. Since the beginning of the present century, the manufactures of Paris have rapidly increased, and it is now the principal manufacturing city in the kingdom. All sorts of articles of luxury and fashion are made with the greatest elegance and taste. It is estimated that 40,000 letters leave Paris daily, and 30,000 arrive during the same period. Numerous diligences run to all quarters of the kingdom, and a ready communication between all parts of the city is kept up by the fiacres, omnibuses, favorites, cabriolets, &c., &c. Those who suppose Paris to be merely a theatre of frivolity and amusement, will find themselves much mistaken. That, in a population of nearly 1,000,000, of which above 50,000 are strangers, who resort to Paris merely for pleasure, there should be a great number of licentious individuals, is to be expected; but who would judge of the character of the Parisians from the public promenades of the Palais Royal? The truth is, that in these haunts of vice, the greatest number of the visitors are strangers. In the higher classes, there is little difference in the character of society throughout Europe. In Paris, however, it is distinguished for delicacy, polish, refinement, and ease. The middling class in Paris, as in all France, is strongly characterized by the strictness and elevated tone of its manners. The lower class is industrious, but improvident, and shows none of that ferocity which the excesses of the revolution of 1789 might have led some people to expect; and the events of the revolution of July, 1830, exhibit the Parisian populace in a very favorable light. They then fought the great battle of freedom for Europe, and exhibited to the surrounding nations a striking example of the moral regeneration that had been effected by the sanguinary revolution of the previous century, and the diffusion of knowledge which had succeeded it.

Paris is situated about ninety-six leagues southeast of London, two hundred and fifty leagues southwest of Copenhagen, three hundred and eighty leagues southwest of Stockholm, five hundred leagues southwest of St. Petersburg, and six hundred leagues southwest of Moscow.

CHAPTER IV.—FRANCE.

NORMANDY is a country which, in its general features, has often been compared to England; and certainly there are sufficient points of resemblance to justify the comparison. The comparison holds in respect of climate, in the extent of undulating plains with few mountains, in the excellence of the pasture, and in common vegetable products. The climate of Normandy is a little drier, and has a little more warmth and steadiness of atmosphere, than that of England; but the same winds prevail, and produce the same effects, and the seasons are nearly similar. Agriculture is, however, in a comparatively backward condition, from the want of capital and the absence of improving example, rather than from any lack of ingenuity in the cultivator. The farms are small, and a much larger proportion of the population is dispersed over the country in small villages and petty places, than in England.

The villages are mostly situated in bottoms, the cottages being built with mud and covered with thatch. In the great towns most of the houses are of wood and plaster. A great deal of timber runs upward, downward, and crosswise; the first story of the building projecting over the ground-floor, and the second floor over the first, the roof being pointed with large stacks of brick chimneys at each end. A traveller, who was in Normandy about ninety years since, makes a remark upon these houses, which is worth transcribing: "Many of their old houses, when they are pulled down, have a great deal of chestnut-wood about them; and as there are no forests of chestnut-trees in Normandy, the inhabitants have a tradition that this wood was brought from England, and there are some circumstances which, when rightly considered, add strength to this tradition. Many of the old houses in England contain a great deal of this kind of timber. Several of the old houses in Lon-



Farmer of Normandy.

don, particularly the Black Swan Inn in Holborn, situated near Fetter Lane end (which exceedingly resembles the houses in Normandy), and many others in the neighborhood, and most of the ancient houses in Cheshunt, in Hertfordshire, so named, as some etymologists tell us, from the quantity of chestnut-trees in that place, are built of this wood. There are also some woods and woody places in England called Chestnut-wood, particularly one near Sittingbourne, in Kent, although no wood is now growing there. Many houses in Hertfordshire, Rutlandshire, and other counties in England, are of the same kind in figure and materials; and, indeed, Normandy does so nearly resemble Old England, that the English traveller could scarce believe himself to be in France." A variety of the same species of house is mentioned by Mr. Dawson Turner. It consists of a frame-work of wood, with the interstices filled up with clay, in which are imbedded small pieces of glass, disposed in rows, for windows. The wooden sheds are preserved from the weather by slates, laid one over the other like the scales of a fish, along their whole surface, or occasionally by wood over wood in the same manner. At one end the roof projects four or five feet beyond the gable, in order to protect a doorway and ladder, or staircase, that leads to it; and this elevation has a very picturesque effect. A series of villages, composed of cottages of this description, occur on the road from Yvetot to Rouen, and may be seen in other parts. The gentry usually occupy houses of stone in the town, such things as country-seats being rarely seen.

The farms, as already intimated, are rarely large, scarcely ever exceeding one hundred acres. The buildings attached to the dwelling-houses on a farm are very extensive, as neither corn nor hay are ever stacked out of doors; but they are very indifferently built. The implements of agriculture are in a very primitive state; the ploughs are heavy, the harrows continue to have wooden teeth, the thrashing-machine is not known, and the fan for winnowing corn has only partially been introduced. Nothing can be more simple than the mode of life at these farm-houses, and among the laboring population at large. Their food is bread, a few vegetables, and cider. Animal-food is never, or very rarely, used; but coffee and treacle are among the articles which they consume. The dress of the rural population is exceedingly plain, and has an antiquated appearance. This is true, also, of the various classes of the population, except the gentry and affluent citizens, who live and dress much in the same way as Parisians of the same rank in life.

Having mentioned cider as a common beverage, we may add that apple-trees are extensively planted in this province, both sides of the road being frequently lined with orchards for miles together. The plantations are generally in large open fields, in which the trees grow about fifteen feet apart. "The apple-tree and pear-tree in Normandy," says Mr. Turner, "far from being ugly, and distorted, and stunted, in their growth, as is commonly seen in England, are trees of great beauty, and of extreme luxuriance, both in foliage and ramification. The *coccus*, too, which has caused so much destruction among our orchards, is still fortunately unknown here." The cider of Normandy is famous throughout France. It is chiefly produced in the western portion of the province, where scarcely any other beverage is used by the lower classes of the inhabitants. The cider of the first pressing is of a strong quality, but that of the second pressing is much inferior. The cider does not seem to be much relished by the English travellers, who, however, are by no means agreed in the grounds of their distaste.

Another common object of cultivation in Normandy is flax. There are few farmers who do not raise more or less of it upon their grounds; and they get it carried through the different processes of manufacture by their family, on their own premises. A stock of linen thus manufactured in general forms the chief portion, if not the whole, of a young woman's dowry; and it is therefore a great object with unmarried girls to accumulate as large a stock of it as they possibly can. This linen is of a coarse and strong quality, and forms the most general branch of manufacture in Normandy. Lace, also, is an important object of manufacture, and gives employment to a great proportion of the female population in different parts of the province. Men and women in Normandy generally marry young; but they never do so till they are in some regular employment. A laborer earns, on an average, one hundred and twenty dollars a year, on which he can subsist comfortably, according to his own ideas of comfort. If he has a wife and two children (about fourteen and eleven years of age respectively) able to work, he may get about two

hundred dollars a year, these sums being understood to include every advantage and opportunity for making money which his situation affords.

Normandy is celebrated in France for its cattle, which is no doubt owing to the superiority of its pasture. The horses are of small size, with long tails, which are never docked; their strength is much greater than might be expected from their size. The asses and mules are larger than ours. The cows are small, but give a good supply of milk. Oxen are generally employed in ploughing. Sheep are abundant, and their flesh is good. Turner says, "Throughout this part of France, large flocks of sheep are seen in the vicinity of the sea, and as the pastures are unenclosed, they are all regularly guarded by a shepherd and his black dog, whose activity can not fail to be a subject of admiration. He is always on the alert, and attentive to his business, skirting his flock to keep them from straggling, and that, apparently, without any directions from his master. In the night they are folded upon the ploughed land, and the shepherd lodges, like a Tartar in his *kibitka*, in a small cart, roofed and fitted up with doors."

Normandy supplies Paris with great quantities of cattle, corn, butter, and cider, as well as with its manufactures. Its extensive communications with the capital are carried on exclusively by land-carriage. The high roads, being kept in repair at the expense of the government, are broad and in good condition, being paved wherever the boggy character of the ground renders it expedient; but the by-roads are here, as in other parts of France, in a very wretched condition, being very seldom repaired. The extensive fisheries on the coast not only supply the wants of the province in fish, but leave a large surplus, which is constantly transmitted to Paris in light carts that travel night and day.

THE WOODCUTTERS AND FORESTS OF NORMANDY.—In passing through the great forests which lie upon or near the banks of the Seine, between Havre and Paris, in Normandy, many a group like that shown in our engraving attracts the eye of the traveller, and gives a human interest to the otherwise solitary grandeur of the scene. The poor woodcutter, his wife, and boy, are going, probably to some neighboring village or town, to sell to the retail-venders the fagots piled up upon that very curious and ingeniously-shaped saddle into which the horse's back fits so exactly, and with the money thus obtained they will purchase the necessaries required for their humble household, and which are to last them until the next journey. The persons engaged in this most primitive of occupations are a quiet, simple-hearted people, very ignorant, but at the same time very contented; their chief wants, food and clothes, are generally well supplied, and their principal desire, amusement, seldom lacks opportunities for its gratification. They are very superstitious, and on the festival of Corpus Christi will walk miles to touch a headless statue of St. Louis, or to count a rosary at the foot of an equally-mutilated semblance, whether in stone or in waxwork, of their celebrated St. Mein. The females of this class, like those of most others in Normandy, are fond of bright, showy colors in their apparel, particularly red, which they use in every variety of tint. The petticoat is perhaps of intense red, the neckerchief pink, the apron striped with orange, and not unfrequently "bends over all," not exactly the "blue sky," but the much less poetical canopy of an *immensely large scarlet umbrella*, which is used as a defence from the overpowering heat of the sun. Seen among the depths of the green forests, such forms give a richness and harmony to the picture which would otherwise be wanting.

The forests, composed chiefly of beech-trees, are mountainous, picturesque, and wonderfully luxuriant. The exquisite greenness of their foliage, a characteristic we have been accustomed to consider as peculiarly belonging to our own woods and fields, is most remarkable; and no less so is the variety, profusion, and beauty, of their wild flowers, which are the same as those found in England, only more developed, and nowhere perhaps could the student of English botany better examine the generic details of the plants of his own country. The wild columbine there grows to a larger size than the cultivated species of our gardens, and the common orchidæ rival in size and color the hyacinths of our parlor windows. Nor is the ear less delighted than the eye. The birds sing with a greater volubility, and with a more sustained song than ours; the mingling voices of countless myriads of crickets are everywhere heard; in fact, the entire forests seem to ring and tremble with their incessant gratulations. We have spoken of the effect upon forest scenery of the brilliant colored dresses of the woodcutters' wives; but another and still more picturesque class of individuals is frequently met with in the woods, namely, the hunters.

Their weapon is the rifle, and one of the objects of their pursuit is the boar, which here grows large and savage. Their costume, conspicuous for its fitness and beauty, is, excepting the sugar-loaf-shaped hat, like that of the hunters of the Tyrol. Over the sportsman's frock they wear a broad belt, crossing from the shoulder to the waist, fringed with thread of bright variegated colors, and to which is attached a large leathern bag or pouch, curiously ornamented with tassels, which hang down at the side. When not in use, the rifle is slung behind the back upon hooks attached also to the belt. On their breasts they wear a silver plate, exhibiting their names and number, which is the legal mark of their being duly licensed. They are attended by droves of great bear-like dogs. In the depths of the forests a kind of inn is every here and there built for their reception, called generally "Au Rendezvous des Chasseurs." A stranger suddenly coming upon them in such a spot, and beholding them seated, standing, or strolling, in every variety of attitude about one of these rude habitations, might fancy, for the moment, he beheld the mimic effect of a theatre.

The principal forests on the banks of the Seine in Normandy are those of Roumare on the left, of Bretonne near La Marll, Rouvray, Du Pont de l'Arche, and the woods extending with but a slight interruption from the town of Andelys to Vernon, all on the right bank of the river.

The origin of the name of the forest of Roumare is interesting. Rollo, one of the early and most famous rulers of Normandy, in order to check the habits of plunder which a military life had entailed upon his people, punished all offenders with great severity. In cases of theft, for instance, he hung both the robber and the receiver on their conviction of the crime. Whether from this, or from the operation of other wise regulations, he became universally feared and obeyed. "One day, after having hunted in the forest which rises on the bank of the Seine near Rouen, the duke, surrounded by a crowd of his servants, was seated on the edge of a lake, which we call in familiar language the pond (*la mare*), when he hung his golden bracelets on an oak. These bracelets remained hanging in the same place untouched during three years, so great was the terror of the duke; and as this memorable fact took place near the pond, this forest is called the pond of Rollo (*Roumare*) to the present day." On the heights of Banteleir, in this forest, Voltaire for some time resided: many of his letters are addressed from that spot.

The forest of Bretonne, which contains about twelve thousand acres, is very ancient. It was the favorite hunting-ground of the early kings of France, one of whom built a country-house or fort in the neighborhood, at a village called *Vatteville*, the ruins of which yet remain. One of the curiosities of this forest is the "Tub," a tree so called, composed of three large branches united at the root, and forming a reservoir for water, of which, in the hottest summers, it contains from three to five feet. At *La Maillerie*, on the edge of this forest, is the castle where it is said the Duchess de la Vallière first imbibed her unhappy passion for Louis XIV.

The forest of Rouvray is very dense, and stretches to a considerable length along the banks of the Seine. It is supposed in growing up to have covered the ruins of some Roman settlement. Bronze medals of various Roman emperors, statues of Trajan, Antoninus, and Marcus Aurelius, and the remains of Roman agricultural implements, have been discovered there.

The forest of Pont de l'Arche derives its name from the bridge of the neighboring town, which has twenty-two arches. Not far hence is the *Cote des deux Amans*, or the hill of the two lovers. This extraordinary name has been given to the mountain from its connexion with a still more extraordinary incident, and which, however romantic, is generally received as true. The king of that part of the country had a beautiful daughter, whose happy disposition and amiable qualities consoled him for the loss of a beloved wife. Time passed, and the people desired the princess should marry; but the king, unable either to refuse so reasonable a request, or to bear the loss of her society, caused it to be generally promulgated, that he alone of her suitors who could carry the princess to the summit of the mountain, without resting himself, should receive her hand in marriage. The opportunity was eagerly embraced by a young nobleman, between whom and the princess there existed the most tender though secret attachment. Believing the feat to be impossible, the princess earnestly dissuaded her lover from the attempt, but in vain. A day was fixed, and the princess appeared dressed in the lightest possible manner, and exhibiting, in the paleness of her features and the attenuation of her form, the severity of the measures she had adopted to lessen her weight. Full of confidence, her lover raised his charming



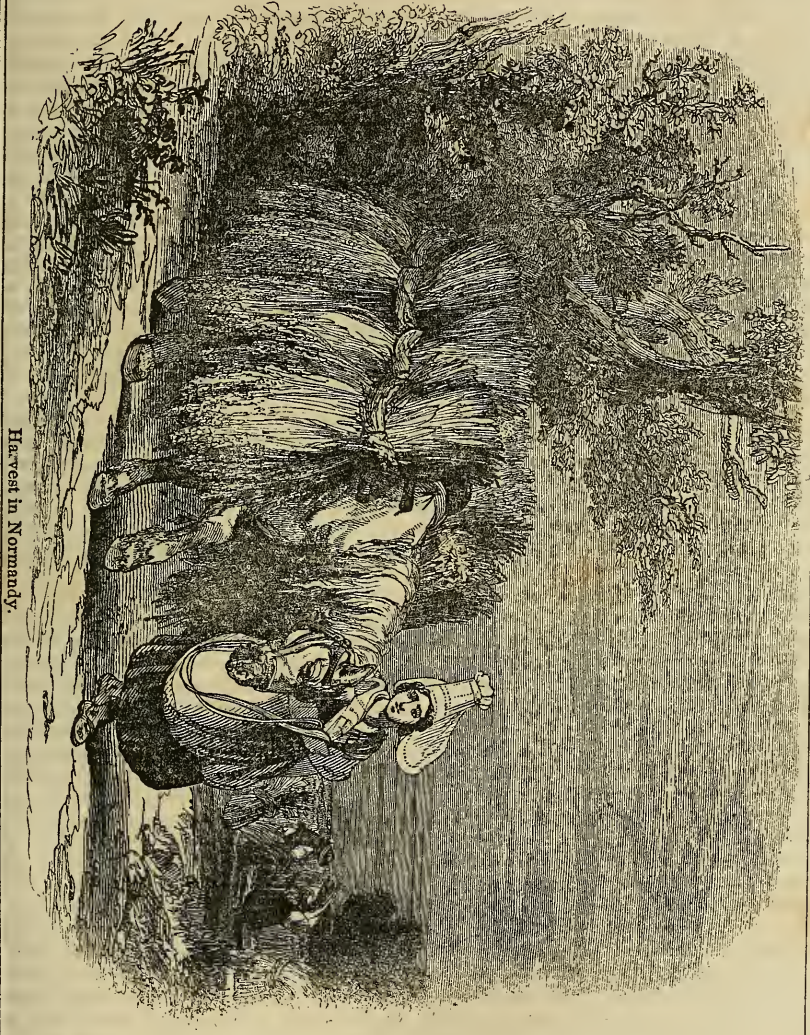
Forest of Brotonne, Normandy.

burden and ascended the hill, for a considerable period showing no signs of exhaustion. He began at last to pause, then go on, and pause again. His steps faltered, and he appeared to be entirely giving way. At that moment, some cheering thought or most precious word, whispered in his ear, instilled new vigor into his frame: he again assayed the terrible steep, until, amid the rapturous shouts of the assembled spectators, he stood fairly upon the top of the hill. He put her safely down, and then fainted away. The princess stooped to recover him, and the king, as he approached, seeing her in this posture, called to an old peasant to raise them. "Sire," was the reply, "they are dead!" The lovers were entombed together a few days after, and the spot has since been called "the hill of the two lovers."

In the town of Andelys was born the great painter Nicholas Poussin, and in the neighborhood of the forest stretching from Andelys to Vernon is the castle of Gailard, built by Richard Cœur-de-Lion in the twelfth century. This fortress stood a terrible siege in 1203, when it was attacked by the king of France, Philip Augustus, on the pretence of punishing King John, of England, to whom it then belonged, for the alleged murder of his nephew, Prince Arthur. The fort being impregnable to assault, it was reduced by famine. The garrison was, consequently, from time to time obliged to dismiss its useless inhabitants, who were allowed to pass unmolested by the besiegers. At last this relief was stopped, and when the garrison turned out at one period above four hundred old men, women, and children, the French fired upon them, and drove them back in despair to the walls. Here they were denied admittance, and for three months were these poor miserable creatures obliged to live in the open air, and with no other sustenance than grass and water. At last a circumstance too dreadful to mention reached the ears of Philip, and he relented: all those who were yet alive were taken care of. In this same fortress David Bruce, king of Scotland, resided when in exile. In 1409 it came into the possession of the English, who held it for above forty years. In conclusion, we are sorry to add, that these fine forests are said to be fast dwindling away, not under the axe of the poor woodcutters, whose exertions may be said to be useful, rather than otherwise, in keeping down their rapid undergrowth, but under the more wholesale operations of the speculator and the capitalist.

Since the Revolution, the agriculture of France has undergone great improvements. Before that event, the proportion of agriculturists to non-agriculturists was, according to the best authorities, as four to one, instead of two to one, as at present. Arthur Young, who travelled in France in the years 1787-'8 '9, states that, in some of the finest districts, agriculture was then in the same state as in the tenth century. The pastures of Normandy have always been celebrated for their richness, and Arthur Young thought there was nothing equal to them either in England or Ireland, "not even the vale of Limerick." These pastures were well stocked; but with regard to tillage—and Normandy was understood to be one of the best-cultivated provinces in France—he remarks: "I did not see a well-cultivated acre in the whole province. You everywhere find either a dead and useless fallow, or else the fields so neglected, run out, and covered with weeds, that there can be no crop proportioned to the soil. "Shameful products!" he exclaims, after giving the average crops of what he terms these "noble soils;" and yet there was everything which could invite and stimulate the industry of man—but his efforts were paralyzed: "The political institutions and spirit of the government having for a long series of ages tended strongly to depress the lower classes and favor the higher ones, the farmers, in the greater part of France, are blended with the peasants." They were destitute either of capital or enterprise. The mode of raising the taxes also tended to repress agricultural improvement. It has left, however, one consequence which may be regarded as beneficial rather than otherwise. A little show of wealth being taken as a sign that more existed, which would appear were it not for fear of being taxed, the principle of economy became deeply rooted both in the habits and manners of the people.

The domains of the "grand seigneurs" were not cultivated in a manner which made up for the generally-defective character of French agriculture. In a rich district, intersected by rivers, and one of the best-situated for markets, Arthur Young observes: "The quantity of waste land is surprising." A great proportion of this land belonged to two of the largest landowners in France: and he adds: "Thus it is, whenever you stumble on a grand seigneur, you are sure to find his property a desert. All the signs of their greatness I have yet seen are wastes, *landes*, deserts,



Harvest in Normandy.

ferns, ling. Go to their residence, wherever it may be, and you would probably find them in the midst of a forest, very well peopled with deer, wild boars, and wolves." And again: "Great lords love too much an environ of forests, bears, and huntsmen, instead of marking their residences by the accompaniment of well-cultivated farms, clean cottages, and happy peasants." As to the state of the peasantry, says a contemporary writer, "humanity will suffer by a detail of their manner of living." These woods and forests, in which the old noblesse had followed the chase, according to elaborate rules, more resembling those of an art than a pastime, were the first to suffer devastation when the revolutionary storm spread itself into the remote corners of France. Mr. Greene, writing in May, 1791, says: "The devastation committed in the prince's woods and forests, and the theft and plunder of his timber, are among the first acts of violence; they have hewn down and cast into the fire whole thriving nurseries of oak and beech, and stripped every tree that answered to a poor man the trouble of cutting down. In a word, the whole estate begins to exhibit, in a natural sense, a mutilated and mangled prospect, once pleasing and profitable, and, in a moral sense, a yet more melancholy view of the depravity, the ingratitude, and the wantonness of men, when they have not the fear of the law to restrain them." But the Revolution marched onward; the feudal privileges of the nobility and clergy were abolished; the gabelle, corvées, and other oppressive exactions, put an end to; the property of the church and of the emigrants was thrown upon the market, and passed into the hands of a new class of proprietors. These have been the causes to which, in conjunction with the more general extension of knowledge, the subsequent improvement of French agriculture is to be attributed. The further subdivision of the land may check its progress, but that is an evil which, in the course of events, may be corrected without any departure from the principle of equal partition of property.

COSTUME OF NORMANDY.—The existing costumes of Normandy offer a more curious subject than might at first be imagined; for not only are they remarkably distinctive in themselves, but in the prevailing dress of the females we discover evident traces of a mode of attire which has been extinct in other countries for several centuries. Our chief authorities in this matter must be the respective tours through Normandy, of Mrs. Stothard and Mr. Dawson Turner; and it is to the latter tourist that we are indebted for the indication of the analogy to which we have just adverted.

Leaving out of view the costume of the upper and middle classes of society, whose attire offers nothing remarkable, being an imitation, generally slow and awkward, of the mode which Paris sets to the nations of Europe, we shall direct our exclusive attention to the costumes which seem more particularly characteristic. Both Mrs. Stothard and Mr. Turner, in describing Rouen, have mentioned the motley groups of figures that appear in the streets of that ancient city. Among the most curious objects are the carts, which are sometimes drawn by eight or nine horses placed in a string, one before another, and usually adorned with sheepskins, dyed blue; from the collar projects on each side of the neck a painted board, which is sometimes ornamented with pieces of looking-glass, the whole equipage having an exceedingly odd, but not unpicturesque, appearance. Other carts are sometimes drawn by yoked oxen. Some of the peasants who bring vegetables from the country on horseback, make a still more picturesque appearance. "But the best figures on horseback," says Mr. Turner, "are the young men who take out their masters' horses to give them exercise, and who are frequently to be seen on the *grand cours*. They ride without hat, coat, saddle, or saddlecloth, and with the shirtsleeves rolled up above the elbow. Their negligent equipment, added to their short, curling hair, and the ease and elasticity they display in the management of their horses, give them, on the whole, a great resemblance to the Grecian warriors of the Elgin marbles." Then appear the women with their large baskets, tempting purchasers by a rich display of fine fruits and beautiful flowers. Bonnets do not form part of the proper female costume of the country; and the men are also frequently to be seen without hats, in the streets; and when their heads are covered, the coverings are of every shape and hue, from the black beaver, with or without a rim, through all the gradations of cap to the simple white cotton nightcap. They seldom wear cravats. The common people of both sexes invariably wear wooden shoes, fastened across the foot by a leather strap, with a piece of black or white sheepskin upon the instep, to prevent the foot from being galled by the pressure of the wood. "When they

walk or run along the pavement," says Mrs. Stothard, "these shoes make such a clatter, that when I first arrived here, I frequently turned round, thinking a horse was immediately coming upon me."

Tourists complain sadly of the importunity and insolence of the beggars which swarm in the Norman towns. Strangers are continually beset by them, and are sometimes followed with great perseverance by eight or nine at a time, many of them displaying shocking personal distortions, deformities, and defects. Mrs. Stothard says at one place: "When we were going into the court-yard of an inn at Magny, in our road to Paris, the doorway was filled with mendicants; one man, a most dreadful deformity of nature, was seated upon an ass, begging of every person that passed by. Frequently has the stump of a hand been actually thrust in my face. A beggar once seized me by the arm, demanding money, and was ascending the stairs to follow me into my chamber, till I got rid of her by yielding a trifle to her importunity, with which she seemed dissatisfied, because it was not a franc." It is much the same even while travelling on the road. The beggars station themselves upon the side of every hill; and the most interesting and agreeable of the ways in which they announce their object, is by throwing a nosegay into the carriage. There is, however, no lack of more urgent applications. If the stranger is not moved by the plaintive tone with which they utter, "A small charity, if you please, ladies and gentlemen," he is attacked on the side of his devotion, and is inundated by a shower of paternosters, creeds, and Ave Marias, which fall upon him with the utmost velocity. Should all this prove ineffectual, wishes for the health and welfare of the assailed party, and for their safe and prosperous journey, are then essayed. They go through all this, according to Mr. Turner, "with an earnestness and pertinacity almost inconceivable, whatever rebuffs they may receive. Their good-temper, too, is undisturbed, and their face is generally as piteous as their language and tone; though every now and then a laugh will out, and that probably when they are telling you that they are '*petits misérables, pauvres petits malheureux, qui n'ont ni père ni mère.*' With all this, they are excellent flatterers. An Englishman is sure to be '*milord,*' and a lady to be '*ma belle duchesse,*' or '*ma belle princesse.*' They will try, too, to please you by '*vivent les Américains!*'"

It would seem that begging is practised occasionally, as a favorable opportunity offers, even by persons in the lower orders who do not make mendicity a profession. This is particularly the case with the women. Speaking of them, a lady who contributes some lively sketches to Mr. Turner's book, states that even the women who inhabit towns live much in the open air. Besides being employed in many servile offices out of doors, they sit at their doors or windows pursuing their business, or lounge about, watching passengers to obtain charity. "Thus," proceeds the lady, "their faces and necks are always of a copper color, and at an advanced age more dusky still; so that for the anatomy and color of witches, a painter need look no further." We hope the lady is a little satirical here, and we apprehend her observation must be limited to the lowest of the low. We can recollect that a large proportion of the young and middle-aged females, though bronzed, have very pleasing features; and in the small shops and elsewhere, women that are decidedly pretty may frequently be seen. Mr. Turner himself admits, in another place, that the young are generally pretty, though the old are tanned and ugly. He adds: "The transition from youth to age seems instantaneous; labor and poverty have destroyed every intermediate gradation; but whether young or old, they have all the same good-humored look, and appear generally industrious, though almost incessantly talking."

In noticing the prevalent dress among the mass of the female population, we should do great injustice to the subject if we allowed it to be painted by any other hand than that of a female. We therefore give Mrs. Stothard's account:—

"It looks singular at the first view, but when the eye is accustomed to it, appears by no means unbecoming; it generally consists of a woollen petticoat, striped with a variety of colors, as red, blue, &c.; an apron also of red or blue. The jacket of the gown is most commonly made of marone, white, black, or red worsted; the long sleeves of which being sometimes, perhaps, of marone so far as the elbow, and the lower half of a scarlet color. A little shawl (white or colored) with a fringe round it, pinned in plaits upon the back, covers the shoulders. The head-dress, called the *bourgoin*, is the most remarkable and conspicuous part of their attire. It is formed of white, stiffly-starched muslin, that covers a pasteboard shape, and rises a great



Norman Fruit-Woman.

height above the head, frequently diminishing in size toward the top, where it finishes in a circular form; two long lappets depend from either side toward the back, and these are often composed of the finest lace. Some of the women have a piece of velvet, which fastens their head-dress under the chin, and others a riband, that crosses the forehead from the cap. Several women, on Sundays or holydays, appear clothed entirely in white instead of this costume; but they still retain their *bourgoin*, which, on such occasions is always composed of fine muslin and lace."

To this we should add that pockets of a different dye are usually attached to the outside of the petticoat, and the appendage of a key or corkscrew may often be perceived. Large silver or gilt ornaments (usually crosses) are also suspended round their necks, while long gold earrings drop from either side of their head, and their shoes often glitter with enormous paste buckles. It must, indeed, be understood that the dress is by no means restricted to the lower or even middle classes, but is still preferred, or at least a modification of it, by many females in the higher walks of life. Speaking of it, Mr. Turner says that there is a manifest resemblance between it and the attire of the women of England in the fifteenth and sixteenth centuries. This is particularly apparent in that species of the *bourgoin* which forms part of the grand



Norman Peasant.

costume of a Norman woman, the very prototype of which may be found in Strutt's "Ancient Dresses." "Decorated with silver before and with lace streaming behind, it towers on the head of the stiff-necked complacent wearer, whose looks appear beneath, arrayed with statuary precision. Nor is its antiquity solely confined to its form and fashion; for, descending from the great-grandmother to the great-granddaughter, it remains as an heirloom in the family, from generation to generation."

We can not well conclude this notice of Norman costume without bestowing a few words on the fishermen of Pollet, a suburb of Dieppe, the following particulars concerning whom, are derived from a passage which is given by Mr. Dawson Turner as a translation from a French history of Dieppe.

Three fourths of the natives of Pollet are fishermen, who are no less distinguished from the mass of the citizens by their name of Poltese (taken from their place of residence), than by the difference in their dress and language, the simplicity of their manners, and the narrow extent of their acquirements. To the present day, they continue to wear the same dress as in the sixteenth century. This consists of trou-

sers covered with short, wide petticoats, which open in the middle to afford room for the legs to move, and woollen waistcoats, laced in the front with ribands, and tucked below, into the waistband of their trousers. Over these waistcoats is a loose coat, without buttons or fastenings of any kind, which falls so low as not only to cover their petticoats, but extends a foot or more beyond them. These articles are usually of cloth or serge, of a uniform color, and either red or blue; for they allow no other variation, except that all the seams of their dress are faced with white silk galloon, about an inch in width. To complete the whole, instead of hats, they wear on their heads caps of velvet or colored cloth, forming altogether a dress which, while it is evidently ancient, is in a considerable degree pleasing and picturesque. Thus clad, the Poltese have the appearance of a distinct and foreign colony; while, continually occupied in fishing, they have had no share in the changes and extended civilization which circumstances and the lapse of time have diffused over France. They are indeed scarcely acquainted with four hundred words of the French language, and these they pronounce with an idiom exclusively their own, adding to each an oath, by way of epithet, a habit so inveterate with them, that even at confession, at the moment of seeking absolution for the practice, it is no uncommon thing with them to *swear* that they will be guilty of it no more. To balance, however, this vice, their morals are uncorrupted, their fidelity is exemplary, and they are laborious and charitable, and zealous for the honor of their country, and equally so in behalf of their priests, in defence of whom they once threatened to throw the archbishop of Rouen into the river, and were well nigh executing their threats.

The ABBEY OF LA TRAPPE is situated thirty-four leagues northwest of Paris, in a valley of Normandy. It was founded in 1140, and derived its name from its imperious situation. It was not approached by any regular path; and being placed in the gloomiest recesses of a deep wood, its access was difficult, and almost impossible, to a stranger. The conduct of the monks in the sixteenth century procured them the appellation of the "Bandits of La Trappe," and we may, therefore, readily suppose that all the energy and perseverance of De Rancé were required to effect their reformation. At the Revolution the Trappists were compelled to leave France; but at the Restoration their religious houses were restored to them, and they now possess several establishments in that country. There exists, also, a female convent, in which the poverty, the mortifications, and labors, of the order, are strictly enjoined and practised. In their convent no sound of social intercourse is heard beyond the salutation, "Memento mori!" (Remember death). No news from the busy world reaches the inmates. Death and works of penitence alone occupy their thoughts; and each day, we believe, they are accustomed to scoop out a portion of their last narrow resting-place.

A traveller who visited, a few years ago, one of the establishments of the order in France, in the department of the Landes, has written an interesting description of its appearance, and the habits of the brotherhood. The "Landes" is the name given to a vast, uncultivated wilderness, in the south of France, on the confines of which the convent was situated. For some miles before reaching it, the way passed through a sort of composite country, made up of woods and thickets, enlivened here and there by small green glades, where springs, or splashes of rain-water, had coaxed up the scanty vegetation; or where some more vigorous pine-tree, peering above its neighbors, had bereft them of their fair portion of light and air, and thus created a space in which it reigned pre-eminently picturesque, with many a naked and sapless branch contrasted with the masses of its dusky foliage. Emerging thence, the eye rested on the boundless horizon of Les Landes; on which, like gigantic cranes, or herons, in the distance, shepherds were seen, in the costume of the country, stalking about on elevated stilts. At length, on a small piece of common ground, appeared a low wall, surrounding a comfortless, dilapidated-looking structure, comprising the convent and out-buildings. Universal stillness reigned around, interrupted only by the tinkling of the porter's bell, announcing to the inmates the approach of strangers. No bustling footsteps, no hum of voices, betokened an immediate answer to the summons; but in process of time the visitors espied, through a chink in the door-way, a figure descending a flight of steps, and approaching slowly, with his head bent toward the earth, across a spacious court, half overgrown with weeds and rank grass. At length the key grated in the lock, and the gates, turning upon their hinges with a corresponding solemnity, admitted the party, before whom the figure they had seen prostrated himself; after which, on



The Porter of a Convent of La Trappe, in Normandy.

requesting an audience with his superior, he bowed consent, and slowly waving an arm terminating in a bundle of emaciated and bony fingers, silently led the way. As mass was being performed, the visitors were directed to a small chapel, in which the whole community was assembled, consisting of about half a dozen monks in dark-brown robes and cowls, a few noviciates in white woollen vestments, and three in black, who were temporary boarders on a penitentiary visit. The walls of the chapel were simply whitewashed, and the wood-work was unpainted: it was almost a caricature of simplicity. The superior was kneeling at an altar, nearly as primitive as the rest of the structure, and for a time there appeared no prospect of coming in contact with him. All and everything was noiseless and motionless; lips spake not, eyes looked not, hands stirred not; when, lo! in an instant, the dead silence was broken by a torrent of words, streaming forth from the superior's mouth with a garrulous rapidity, equally monotonous and unintelligible, and as if the tongue had no other object in its vibrations than to make the most of its brief moments of liberty. Of the nature, language, or meaning, of this burst of articulation, no idea could be formed; and they waited patiently till, having run itself down, like the rattle of an alarum clock, it stopped. Silence again ensued for a short time, when the service ceased, and the noiseless congregation by degrees dropped

off. While waiting for an opportunity of introducing themselves to the chief, our travellers followed two or three of the brothers into a small room, and ventured upon a few questions, to which no answers were given, though they were evidently disconcerted, and each eyed and pointed to the other, as a hint that the individual thus designated should be the spokesman. Not unwilling to press for an unnecessary infringement of the rules, they retired, and fortunately met another, whose scruples were not so insuperable; but his speech was so measured and vague, that it might be admitted a doubt whether he was in actual possession of either his wits or words. Having apologized for the intrusion, the threadbare state of his raiment, and certain other causes, which rendered a windward position with respect to his person preferable to what sailors would denominate "hugging him under his lee," led to a question or two relative to change of linen and cleanliness: "Apparently you are not accustomed to change your dress?"—"Never, never," was the answer, in a drawing, sepulchral tone. "Apparently, also, you never wash yourselves?"—"Never, never," he said again; and certainly, as far as his externals went, there was symptomatic evidence of his speaking the truth, the whole truth, and nothing but the truth, though the party were subsequently assured by the superior that an under-garment (which or what garment could not be ascertained) was changed once a week, and that washing was not a prohibited luxury.

The superior himself was a Spaniard by birth, and, judging from his countenance



A Monk of La Trappe at his Devotions.

and manner, a second Loyola in character. He was enthusiastic, of course, but shrewd and intelligent, and full of energy, and it was evident he had within him wherewithal to play a conspicuous part in the scene of life, had he been brought up under more favorable circumstances.

From a copy of the rules which the travellers saw, it appeared that the hour of rising, in both winter and summer, was half-past one o'clock, and, on certain specified days, at midnight; to which is added the incomparable luxury of sitting bolt upright for several successive hours on a hard-bottomed bench. The diet consisted of roots and vegetables, rice, and a few similar articles, but never either of fish or eggs, and cheese and milk only on rare occasions. Three hours' daily labor was required of each member. The vow of obedience is so strictly enforced, that in no case is it even permitted to an innocent party to exculpate himself from any fault with which he may be unjustly charged. If indisposed, and required to take medicine, the sick man must at once swallow the draught which is presented to him, as the exhibition of a preference for any particular medicament is considered a mark of sensual indulgence, and in point of sinfulness ranked with the desire to partake of meat, to vary the accustomed regimen of the order, or the hour at which it is usual to serve up their repasts. Notwithstanding the apparent absence of temptation which there must be in such a place, there is, nevertheless, a rule prohibiting any admission into the kitchen. The comforts of the fireside may be enjoyed under some restrictions and prohibitions. Shoes or slippers, however, must not be taken off for the purpose of quickening the circulation in a pair of frozen extremities, and the fire is to be kept at a respectful distance. All social ties must be dissolved on entering the convent-walls, friendship being termed "a pagan virtue;" and in relation to social intercourse it is observed, one of the greatest obstacles to the judicious employment of time is the habit of paying and receiving visits; and the rule which prohibits the brethren visiting each other in their respective cells is lauded as a peculiar specimen of wisdom. The intellectual gratifications, which it might be imagined would be liberally encouraged, are not less circumscribed than the sphere of their bodily enjoyments. The library was of the most meager description; but yet no book could be obtained from it without the sanction of the superior, whose liberality in this respect was not very freely exercised. The rules observe that nothing is more pernicious than the perusal of works which are not inspired by the Holy Ghost, and that one of the deplorable abuses of the age is the practice of making use of profane works in the education of youth. The only visible approach to utility in connexion with the establishment was a school, in which a few little children were taught the use of their mother-tongue by one of the order.

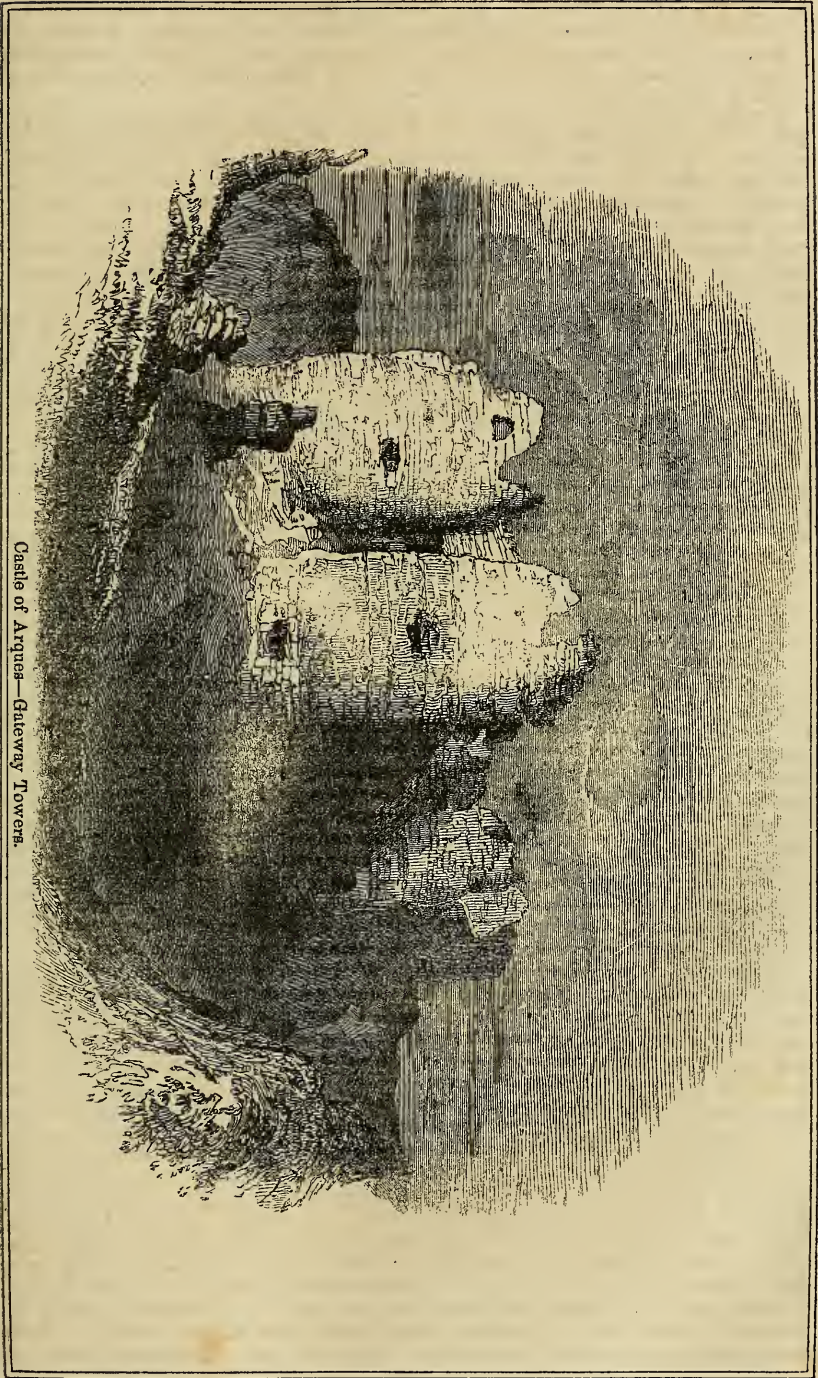
The following appropriate reflections conclude the account from which we have borrowed the foregoing details: "My heart sickened as I turned away from the convent-gate, and pondered on the melancholy mummy and strange unsuitable garb in which religion, the greatest boon of God to man, is so often arrayed! and by those, too, whose duty and profession it more peculiarly is to invest it with attractive rather than repellant qualities! And yet I parted from these monks with mingled feelings of regret and respect for men who, with such palpable sincerity, sacrificed so much of the present to the future; with all their faults I could not but respect them still."

THE CASTLE OF ARQUES is situated in the immediate neighborhood of the small town and river of that name, in the department of Seine Inférieure, in Normandy. The population of the town is very small, and its trade, principally in oxen and horses, insignificant. The river, the source of which is above St. Saens, throws itself into the ocean at Dieppe, after a course of about eleven leagues in length. The forest of Arques is about one league long, and a quarter of a league broad. The castle stands upon a very bold site, crowning, as it does, the extreme ridge of a line of chalk-hills of considerable height, which commence in the west of Dieppe, and terminate here. It is surrounded by a wide and deep fosse. The outline of the fortress is that of an irregular oval, varied by towers of uncertain shape, placed at unequal distances. Two piers only of the drawbridge remain, and three successive arches of the gateway, which, however, now look like great shapeless rents. The towers are of immense size and strength. Those at the entrance and those nearest to the north and south extremities are considerably larger than the others. One of the lateral towers is of a very unusual form. The architect appears to have intended originally to make it circular, but changing his design in the middle of his

work, attached to it a triangular appendage, probably by way of a bastion. Three other towers adjoining this are square, and look rather like buttresses than towers. The walls have been covered in most parts with a facing of brick, but which, now worn or broken away, exhibits beneath either rubble or a construction of alternate layers of brick and flint disposed with all the regularity of Roman workmanship, the bricks, too, having strongly the characteristics of Roman manufacture. The castle is internally divided into two wards. The first and outer one is everywhere rough with the remains of foundations; the second and inner ward, which is by far the largest, is approached by a square gate-house, with high embattled walls, and contains, toward its farther end, the quadrangular keep, the shell of which is alone standing. The walls of this shell are of immense height, and in their perfect state were carefully faced with large square stones, most of which have been torn away. The vaults beneath the castle are very spacious, and may still be traversed for a considerable distance. From this description the general grandeur of the appearance of this noble ruin may be partly comprehended; and although it is now evidently abandoned to the ravages of time, wind, and weather, its mouldering walls and towers may yet remain for centuries to attest the grandeur that has departed.

Antiquarians suppose a castle to have been founded little posterior to the Christian era, and upon the site of an earlier Roman fortress. If so, that, as well as the Roman, must have disappeared, for William, an illegitimate son of the fourth duke of Normandy, built the present castle, and was created count of Arques. This same nobleman, about 1055, during the reign of William VII., duke of Normandy, since so popularly known under the name of the "Conqueror," assumed the title of duke, and fortified various castles, among others that of Arques. The rightful duke summoned his refractory vassal to return to his allegiance, but received so insulting an answer, that he immediately set out to attack him in the castle of Arques. Owing to the immense strength of the fortress, the duke saw that it would be easiest to reduce it by famine. He therefore caused entrenchments to be dug around the castle, and then left the prosecution of the siege to Giffard, count of Longueville, leaving the strictest command against the admission of succors to the garrison. The count had been abetted in this revolt by Henry, king of France, to whom, therefore, he sent an account of his deplorable position. Henry instantly assembled troops and marched to its relief. Giffard, hearing of his approach, placed a strong ambuscade in a wood through which the French must pass, and then sent forward a small body of horsemen with the apparent intention of disputing the way. The French soldiers rushed hastily upon this band, which retreated, followed by its enemy into the very heart of the ambush. In an instant the concealed Normans poured forth, and committed the most terrible slaughter upon their surprised foes. Henry, however, succeeded in throwing succors into the castle, and then attacked Giffard in his entrenchments. The attack was unsuccessful, and Henry returned to France. The duke, hearing of what had been done, was extremely exasperated, and immediately returned to the command, swearing he would not quit it till the count and the castle were in his power. The garrison was at last reduced to such distress, that the count, throwing himself upon the generosity of his relative, asked only for the lives of his adherents and himself, which being granted, the fortress was surrendered. When the duke saw the miserable appearance of the prisoners, he was touched with pity, and at once pardoned the whole; the count in particular he treated with kindness and affection, although he was afterward obliged to banish him from his dominions. In 1149 Arques was besieged by Eustace of Boulogne, who claimed the duchy of Normandy, the castle being then in the possession of Geoffrey, earl of Anjou. The siege, however, was raised shortly after, in consequence of a treaty. During the wars between Richard II. Cœur-de-Lion, duke of Normandy, and Philip of France, Arques appears to have been alternately possessed by both; at the treaty of 1196 it was left in possession of the former, as duke of Normandy. In 1449 the English duke of Somerset, being besieged in Rouen by the king of France, surrendered on certain conditions, giving up, at the same time, the castle of Arques, among others, to the French. But the great historical circumstance which has given an imperishable interest to the name of Arques, is the battle fought here in 1589, between the popular Henri IV. of France and the duke of Mayence, the chief of the League.

Toward the close of the year the king came with a small party and posted himself before the castle of Arques, resolved to resist the progress of the army of the



Castle of Arques—Gateway Towers.

Leaguers to the last extremity. On examining the ground, Henry found at the end of the causeway of Arques a long winding hill, covered with coppice. Beneath was a space of arable land, through which ran the great road to Arques, having thick hedges on each side. Lower down, upon the left hand, there was a great piece of marsh or boggy ground.

A village called Martinglise bounded the hill about half a league from the causeway. In and around that village was the whole army of the duke of Mayenne encamped. The king saw, that by attempting to resist an army of 30,000 men with less than 4,000, his conduct would be charged with rashness; but besides that it would be very difficult to find a place more favorable for his few troops, and that there was danger in going back, he thought that the present weak condition of his party demanded some bold stroke. He determined therefore to fight, and accordingly neglected no precaution that might compensate in some degree for the smallness of his forces. He ordered deep trenches to be cut along the causeway, and above as well as beneath the great road. He posted 1,200 Swiss on the sides of the road, and 600 German foot to defend the upper trenches, and placed 1,000 or 1,200 others in a chapel he found between the upper and lower trenches. These were all the infantry he had. His cavalry, amounting in all to but 600, he divided into two equal parties, and with one posted himself between the wood and the road, while the other he separated into platoons, and sent them down into the space between the road and the marsh. He slept not the whole night, for, fearing the enemy would attempt to make himself master of the causeway during the darkness, he kept guard there himself. In the morning he took some refreshments in the ditch, and invited his principal officers to breakfast with him. The meal was scarcely over, when he was informed by his guards that the army of the League was marching toward him in order of battle. He now sent a detachment into the wood, to endeavor to make some prisoners, which soon returned with the Count de Belin. The king went to meet him, and embraced him, smiling. The count, *whose eyes were in search of the king's army*, expressed his surprise at the small number that seemed to be with him. "You do not see all," said Henry, with considerable animation, "for you reckon not God and my claim, who fight for me." At this eventful moment, "I could not help," says Sully, "admiring the tranquillity that sat upon his countenance, on an occasion so much the more desperate, as it gave time for reflection. His air was so serene, and his ardor tempered with so much prudence, that he appeared to the soldiers to tower above humanity, and inspired them all with the intrepidity of their leader." The duke of Mayenne ordered the upper trenches to be attacked by a squadron of his German foot, who pretended to refuse fighting because they had only Germans to encounter, and whose motions intimated a desire to surrender. The Germans in Henry's army were so effectually misled by this artifice, that they suffered the others to advance and gain the trench, when they were undeceived by being instantly attacked and driven out. From this position the Leaguers then caused Henry's army considerable annoyance. A squadron of 800 or 900 horse now advanced toward the marsh where Sully was posted, who could only collect together 150 horse to oppose its progress, with which, however, he drove it back into the valley.

Fresh reinforcements on both sides caused success to alternate from one to the other in this part of the field, till Sully was ultimately overpowered by numbers and driven back to the chapel, where other troops were posted, and where a sanguinary engagement took place. The duke now commanded all the rest of his German foot to attack the chapel, which was then yielded, as were also the hollows in the road, and at last the road itself. The Swiss battalion now interposed, and withstood the pursuers' shock with such valor and fortitude, as to enable the retreating troops to rally and join again in the battle. The duke then ordered 500 horse to march along the side of the marsh, and take Henry's army in the rear, which must then have been overwhelmed, but the advancing horse, approaching too near to the marsh, became entangled in the mire, and were with great difficulty disengaged. The battle continued for some time in this state, until at length the king's small but heroic band became worn out with fatigue. On his side the same troops continued to sustain the action, while on the duke's fresh supplies were every moment pouring in. Still, every man of Henry's army "gave proofs of a valor scarcely credible." A thick fog had hitherto partially concealed the armies from each other; this suddenly clearing off, showed the entire army of the duke bearing down upon Henry's, which, it would seem, must now have been overwhelmed, but for the very circumstances which ex-



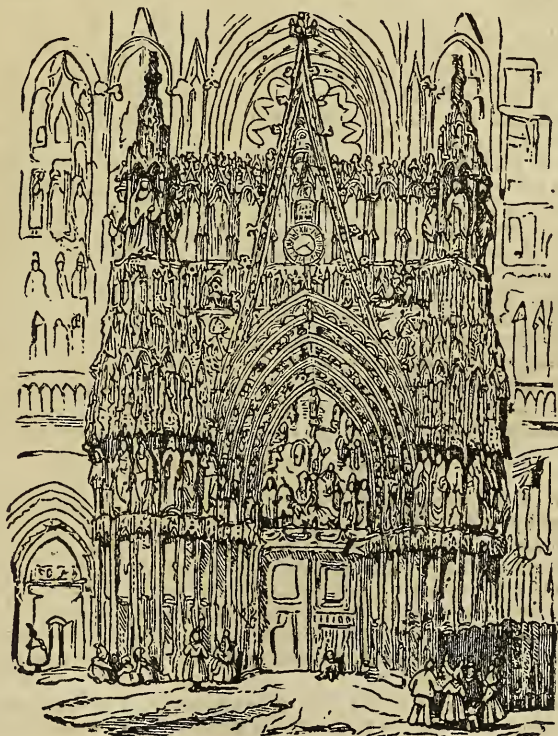
Castle of Arques—Ruins of the Keep.

hibited and apparently enhanced the danger. The fog had hitherto rendered the cannon of the castle useless, but no sooner was the army of the Leaguers distinctly visible to the garrison, than the pieces, *only four in number*, were discharged with such terrible effect as to throw the Leaguers into confusion. Four other volleys succeeded with the greatest rapidity, and with similarly destructive results. The Leaguers wavered, and at last, unable to endure the fire, retired in disorder to the side of the valley, behind which all the immense multitudes disappeared in a few moments, astonished, without doubt, at the great loss they had sustained, and utterly disheartened by a resistance they had so little anticipated. And thus ended the battle of Arques, which in a great measure fixed Henry IV., the most popular of French monarchs, on his throne. Other engagements ensued; the king received assistance from Queen Elizabeth, of England; and in 1593 the League was virtually broken up, after some preliminary negotiations, by the king's public profession of the catholic faith—an act which did not deprive his protestant subjects of a sincere and valued friend.

CHAPTER V.—FRANCE.

ROUEN is an ancient city in the north of France, and the capital of the department of the Lower Seine. It stands on the right bank of the river Seine, and is by far the most interesting city on the banks of that river. The surrounding country is fertile and agreeable. It presents a very imposing appearance; but the interior of the city does not correspond with its external beauty. Almost all the houses are built of wood, with each story projecting over the one below it, until their pointed roofs nearly meet from the opposite sides of the narrow, crooked streets, into which, under such circumstances, light and sunshine make but feeble inroads. The door-posts, window-frames, beam-ends, and wood-work, with which the fronts of almost every building are chequered and intersected, are frequently ornamented with rich carving, grotesque heads, flowers, and other fanciful devices. At every turning, some relic of antiquity, a pointed arch, the mutilated statue of some saint, or a Gothic fountain, strikes the eye; while the mouldering magnificence of the cathedral, churches, Palais de Justice, and other public edifices, carries the imagination four or five centuries back in the history of society. The demolition of the ancient fortifications and castles which defended the approach to the city, is, perhaps, the only innovation of modern times. They have been replaced by boulevards, or broad avenues of trees, forming stately promenades or vestibules of verdure, which have, however, like most things stately, something of stiffness and monotony. Among the public edifices of Rouen, the cathedral is pre-eminent. It is said to have been founded as early as 260, to have been enlarged by St. Romanus in 623, and afterward by Archbishop Robert, first duke of Normandy, in 942, until it was raised to its present splendor by archbishop Maurillus, in 1063. Its superb façade is terminated by two lofty towers. That on the right hand is said to have been first built by St. Romanus, but completed in its present style by Cardinal d'Amboise, in 1482, who also built the tower on the left of the façade, called the Butter tower, because it is reported to have been raised with the money collected from the sale of indulgences to eat butter during Lent. This second tower is a beautiful specimen of the most elaborate Gothic; it is terminated by a flat roof, surrounded by balustrades of stone, and adorned with rich Gothic pinnacles, which give it the appearance, at a distance, of being surmounted by a rich crown. The other tower is also terminated, in its upper story, by pinnacles at each corner and face, four of which, on each side, bear colossal statues, the whole being surmounted by a grotesque pyramidal spire. The space between these towers is again divided by four pinnacles of the richest and most delicate sculpture, which crown, like eastern minarets, the centre of the façade and portal. The latter consists of three entrances, of which the two lateral are richly sculptured. The central doors are carved, and surmounted by a basso-relievo, representing the genealogical tree of "the root of Jesse." The pointed arch of the porch is adorned with three bands of images, in alto-relievo, each figure standing beneath a Gothic tabernacle. This central entrance has a pyramidal pediment, carved, and containing a large dial. It is also flanked by two graceful pinnacles, one of which is in part decayed, toward the bases of which are niches, filled with the colossal images of saints

and bishops. But this is a feeble effort to portray forms of sculpture too rich and complicated to be adequately expressed by words. The artist's pencil can alone do justice to the architect's conceptions. The whole interior length of the edifice is five hundred and eight feet; the nave is eighty-three feet across, and is divided into three aisles; of these, the central is flanked by ten clustered columns, which are cut by an arcade surrounding the whole building. The lateral aisles are lower than the central, and have each eight chapels on either side. The transept is one hundred and fifty feet from one side entrance to the other. Four massive columns, each consisting of a cluster of thirty-one smaller pillars, support the principal tower, which rises to the height of three hundred and eighty feet, and is terminated by a lofty spire bearing a cross, on the top of which is a weathercock. The choir is separated from the lateral aisles by fourteen plain columns, with capitals of leaves. These originally resembled the clustered columns of the nave, but were pared away to let in more light; an alteration by which the effect of the perspective is much injured. Another blemish is the screen of the choir, which, like that of Winchester cathedral, is a piece of modern architecture, ornamented with Corinthian columns, altars, and statues, all in the modern taste. The lateral aisles which surround the choir, terminate in the chapel of the Virgin, which contains some of the most interesting objects in the cathedral. Near the altar is the monument of the cardinals d'Amboise, uncle and nephew, both archbishops of Rouen. It is of white marble, and was completed in 1522. It consists of a flat tomb, on which the two cardinals are kneeling in their robes; both these figures are very finely sculptured. Above their heads, an image of St. George on horseback adorns the richly-fretted canopy which arches the mausoleum. The face of the tomb is enriched with small statues of white marble, representing the many virtues of the two prelates, the elder of whom was minister to Louis XII., and boasted of holding but one benefice, though, as Voltaire justly observes, "the kingdom of France stood him instead of a second."



West Front of the Cathedral of Rouen.

Another monument, on the opposite side of the chapel, equally remarkable for the beauty of its sculpture, is that of the grand senechal de Brezé, governor of Rouen, who died in 1531. His undraped effigy, in black marble, lies upon a tomb, supported by four Corinthian columns, on the face of which he is again represented on horseback, in complete armor. On either side are two females, one of whom is supposed to represent his wife, at whose expense the monument is said to have been erected. Above the entablature are four allegorical figures of Prudence, Glory, Victory, and Faith.

These monuments deserve attention, not only from the merit of their execution, but also as curious specimens of the style of sculpture which, toward the end of the reign of Louis XII., and during that of Francis I., connected the Gothic with the revived Grecian, by a mixture of the faults and beauties of both. Thus, warriors and prelates were raised from their recumbent to a kneeling or erect position; allegorical personifications, borrowed from pagan mythology, began to figure as their attendants; and undraped exhibitions of the human body were frequently substituted for those exact imitations of costume and armor peculiar to foregoing periods; the various orders of architecture were mixed with Gothic pinnacles and niches; and the final result began to have that inappropriateness which is commonly the consequence of imitation. Besides these two monuments, the chapel of the Virgin formerly contained the Gothic tombs of the archbishops of Rouen, each of whom lay in his episcopal robes and ornaments; but they have been all demolished recently. The sites of the tombs of Cœur de Lion, of his brother Henry, and Queen Eleanor, are marked by inscriptions on the pavement, which merely record their names and burial; but the simple name of "Ricardi Cor Leonis dicti," supersedes the necessity of a more splendid epitaph. Behind the choir an inscription marks the burial-place of John, duke of Bedford, who died at the château of Rouen in 1435.

In the chapel of the southern transept is the tomb of Rollo, first duke of Normandy. His effigy, in a recumbent posture, is of stone, colored; the feet are broken off, and seem to have been made of plaster. He wears a long robe, with open sleeves, fastened with a brooch on one shoulder. His countenance has a cast of effeminacy, little suited to a captain of pirates. The inscription tells us that the monument was placed in its present situation by Archbishop Maurillus, when he repaired the church, and who, as well as William Longsword, the son and successor of Rollo, have their tombs in it.

The abbey of St. Ouen was founded by Clotaire I., and rebuilt by Richard, duke of Normandy; it is now, however, re-edified, and since the revolution, has been converted into an hôtel de ville, museum, and public library. The church was completed, as it stands at present, in 1319, by John Roussel, surnamed Silvermark, the twenty-third abbot. The façade was never finished; but a lofty tower rises above the transept, and terminates in a number of pinnacles, in the fashion of a radiated coronet. The interior is a model of Gothic effect; the walls retain their venerable gray; the light, streaming with dim richness through "storied pane," falls upon unbroken ranges of clustering columns and pointed arches of the most delicate symmetry; the eye strains down the depth of "long-drawn aisles," which, as they recede round the choir, seem of an indefinite extent, while the splendid windows of "Our Lady's Chapel," which forms the eastern extremity of the edifice, give the termination of the prospect the radiant, yet awful, appearance of a sanctuary

"In which a God might dwell."

The church of St. Maclou is a Gothic edifice, remarkable for its superb portals, especially that toward the Rue Martainville. They were sculptured in the reign of Henry III., either by the hands of the celebrated John Goujon, or under his direction. The detail, delicacy, and precision of the innumerable figures, and other ornaments, are truly astonishing. The church of St. Vincent is an elegant Gothic structure, enriched with windows of the most brilliant colors, but defaced in parts by the modern barbarism of French taste. Besides these churches, several others, little inferior to them in architectural magnificence, are either walled up, or converted into stables and warehouses.

The Palais de Justice, in which the ancient parliament of Normandy held its sittings, was finished in 1499. It consists of a quadrangle, surrounded on three sides by buildings of various dates and orders; an embattled wall, with two antique gates, closes it toward the street. Several flights of steps conduct to the Salle des Procureurs.



North Side of the Church of Maclean.

reurs, a Gothic room, one hundred and seventy feet long, and fifty feet broad. Its wooden roof resembles the inverted hull of a ship, and its whole style and appearance somewhat resemble Westminster Hall, to which it answers not less in its use and arrangements, than in its architectural features.

THE MAID OF ORLEANS.—The stranger's first impulse, when he arrives at Rouen, is to inquire for some monument of Jeanne d'Arc, the heroic Maid of Orleans; he is directed to the Place de la Pucelle a market-place surrounded by ancient edifices, and having a fountain in its centre, crowned with her statue, by Peter Stodts, The 6th of January is said to be the birthday of this extraordinary person, whose exploits form one of the most brilliant adventures in modern history. She was the daughter of Jacques d'Arc, a peasant residing in the village of Domremy, then situated on the western border of the territory of Lorraine, but now comprehended within the department of the Meuse, in the northeastern corner of France. Here she was born, according to one account, in 1402, according to another, in 1412, while other authorities give 1410 as the year. She was one of a family of three sons and two daughters, all of whom were bred to the humble or menial occupations suitable to the condition of their parents. Jeanne, whose education did not enable her even to write her own name, adopted, at first, the business of a sempstress and spinster; but after some time she left her father's house, and hired herself as servant at an inn in the neighboring town of Neufchateau. Here she remained for five years. From her childhood she had been a girl of a remarkably ardent and imaginative cast of mind. Possessed of great beauty, and formed, both by her personal attractions and by the gentleness of her disposition and manners, to be the delight of all with whom she associated, she yet took but little interest either in the amusements of those of her own age, or in any of the ordinary occurrences of life. Her first, and for many years the all-absorbing passion, was religion. Before she left her native village, most of her leisure hours were spent in the recesses of a forest in the neighborhood. Here she conversed not only with her own spirit, but in imagination, also, with the saints and angels, till the dreams of her excited fancy assumed the distinctness of reality. She believed that she heard with her ears voices from Heaven; the archangel Michael, the angel Gabriel; Saint Catherine and Saint Margaret—all seemed at different times to address her audibly. In all this there is nothing inexplicable, or even uncommon. The state of mind described has been in every age a frequent result of devotional enthusiasm.

After some time another strong sentiment came to share her affections with religion—that of patriotism. The state of France, with which Lorraine, though not incorporated, was intimately connected, was at that period deplorable in the extreme. A foreign power, England, claimed the sovereignty of the kingdom, was in actual possession of the greater part of it, and had garrisons established in nearly all the considerable towns. The duke of Bedford, one of the uncles of Henry VI., the king of England, resided in Paris, and there governed the country as regent, in the name of his young nephew. The duke of Burgundy, the most powerful vassal of the crown, had become the ally and supporter of this foreign domination. Charles VII., the legitimate heir of the throne, and decidedly the object of the national attachment, was a fugitive, confined to a narrow corner of the kingdom, and losing every day some portion of his remaining resources. These events made a great impression upon Jeanne. The village of Domremy, it appears, was almost universally attached to the cause of Charles. In her eyes, especially, it was the cause of Heaven as well as of France. While she lived at Neufchateau she enjoyed better opportunities of learning the progress of public affairs. Martial feelings here began to mix themselves with her religious enthusiasm—a union common and natural in those times, however incongruous it may appear in ours. Her sex, which excluded her from the profession of arms, seemed to her almost a degrading yoke, which it became her to disregard and to throw off. She applied herself, accordingly, to manly exercises, which at once invigorated her frame, and added a glow of finer animation to her beauty. In particular, she acquired the art of managing her horse with the boldness and skill of the most accomplished cavalier.

It was on the 24th of February, 1429, that Jeanne first presented herself before King Charles at Chinon, a town lying a considerable distance below Orleans, on the south side of the Loire. She was dressed in male attire, and armed from head to foot; and in this disguise she had travelled in company with a few individuals whom



Statue of the Maid of Orleans, at Rouen.

she had persuaded to attend her one hundred and fifty leagues through a country in possession of the enemy. She told his majesty that she came, commissioned by Heaven, to restore him to the throne of his ancestors. There can be little doubt that Charles himself, or some of his advisers, in the desperate state to which his affairs were reduced, conceived the plan of turning the pretensions of the enthusiast, wild as they might be deemed, to some account. Such a scheme was not near so unlikely to suggest itself, or so unpromising, in that age, as it would be in ours, as the result which followed in the present instance abundantly proves. At this time the town of Orleans, the principal place of strength which still held out for Charles, and which formed the key to the only portion of the kingdom where his sway was acknowledged, was pressed by the besieging forces of the English, and reduced to the most hopeless extremity. Some weeks were spent in various proceedings intended to throw around the enterprise of the Maid such show of divine protection as might give the requisite effect to her appearance. At last, on the 29th of April, mounted on her white steed, and with her standard carried before her, she dashed forward at the head of a convoy with provisions, and in spite of all the opposition of the enemy forced her way into the beleaguered city. This was the beginning of a rapid succession of exploits which assumed the character of miracles. In a few sallies she drove the besiegers from every post. Nothing could stand before her gallantry, and the enthusiasm of those who, in following her standard, believed that the invincible might of Heaven itself was leading them on. On the 8th of May the enemy, who had encompassed the place since the 12th of the preceding October, raised the siege, and retired in terror and disorder. From this date the English domination in France withered like an uprooted tree. In a few days after followed the battle of Patay, when a great victory was won by the French forces under the command of the Maid over the enemy, conducted by the brave and able Talbot. Two thousand five hundred of the English were left dead on the field; and twelve hundred were taken prisoners, among whom was the general himself. Town after town now opened its gates to the victors, the English garrison retiring in general without a blow. On the 16th of July Rheims surrendered, and the following day Charles was solemnly consecrated and crowned in the cathedral there. Having now, as she said, fulfilled her mission, the Maid of Orleans petitioned her royal master to suffer her to return to the quiet and obscurity of her native village and her former condition. Charles's entreaties and commands unfortunately prevailed upon her to forego this resolution. Honors were now lavishly bestowed upon her. A medal was struck in celebration of her achievements, and letters of nobility were granted to herself and to every member of her family. Many gallant and successful exploits illustrate her subsequent history; but these we can not stop to enumerate. Her end was lamentable—indelibly disgraceful to England, and hardly less so to France. On the 24th of May, 1430, while heroically fighting against the army of the duke of Burgundy, under the walls of Compeigne, she was shamefully shut out from the city which she was defending, through the contrivance of the governor; and being left almost alone, was, after performing prodigies of valor, compelled to surrender to the enemy. John of Luxembourg, into whose hands she fell, some time after sold her for a sum of ten thousand livres to the duke of Bedford. She was then brought to Rouen, and tried on an accusation of sorcery. The contrivances which were resorted to in order to procure evidence of her guilt exhibit a course of proceedings as cruel and infamous as any recorded in the annals of judicial iniquity; and on the 30th of May, 1431, she was sentenced to be burned at the stake. During all this time no attempt had been made by the ungrateful and worthless prince, whom she had restored to a throne, to effect her liberation. In the midst of her calamities the feminine softness of her nature resumed its sway, and she plead hard that she might be allowed to live. But her protestations and entreaties were alike in vain; on the following day the horrid sentence was carried into execution in the market-place of Rouen. The poor unhappy victim died courageously and nobly as she had lived; and the name of her Redeemer was the last sound her lips were heard to utter from amidst the flames.

RHEIMS.—This large and very ancient city of France is the capital of the department of Marne, in the northeast of this kingdom. It stands on the banks of the small river Vezelle, in a plain that in itself presents few attractive features, but which is pleasantly limited in the distance by low hills covered with trees and vineyards. The town, as seen from the declivity of these hills, presents a fine appear-

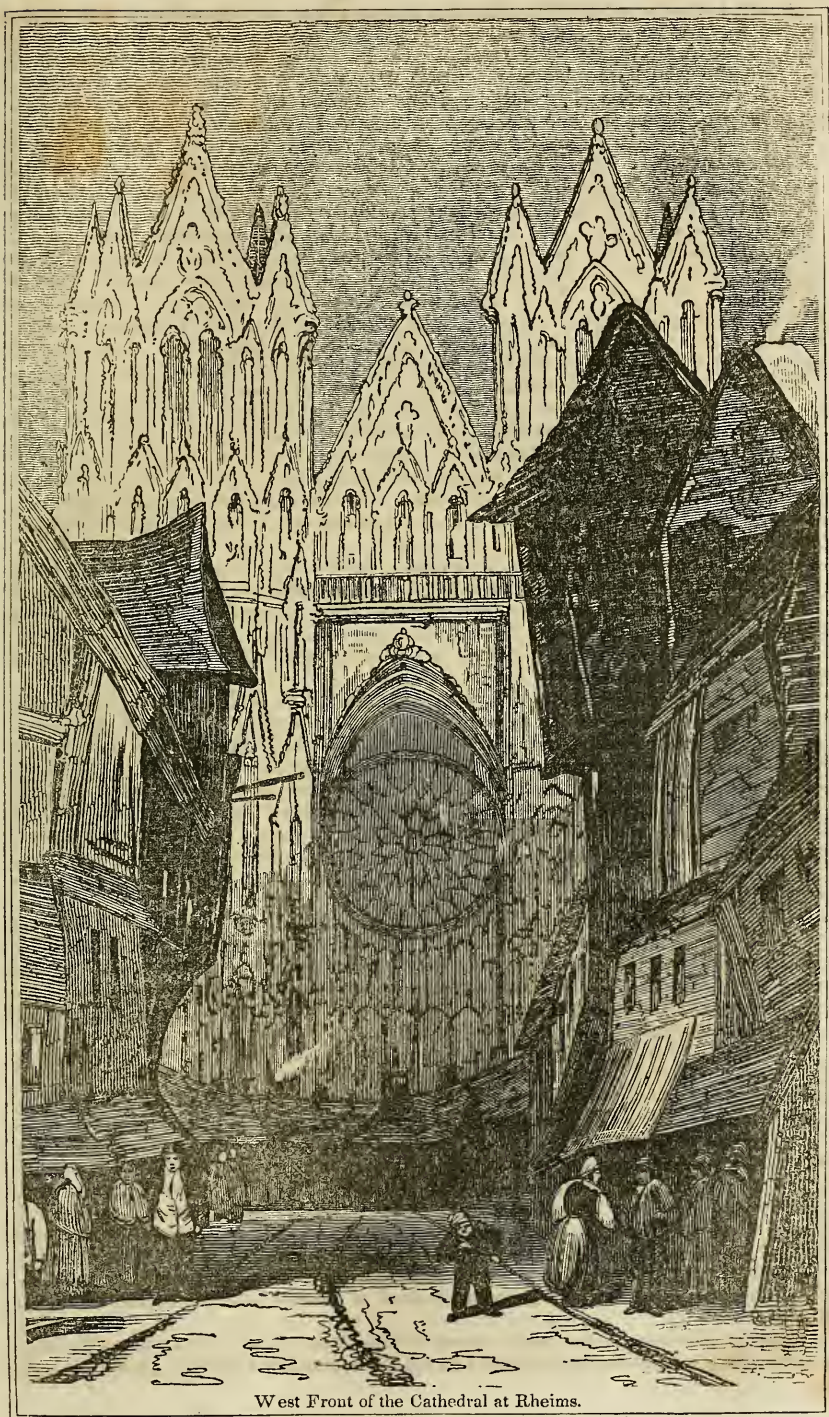


Jeanne d'Arc, before her Accusers.

ance, to which its tall and majestic cathedral not a little contributes. The form of the city is oblong, extending from southeast to northwest, and its circumference is about four miles and a half. It is surrounded by a mound of earth, which is bordered by parapets, and planted on both sides with double rows of trees. This mound overlooks a ditch, which is filled up in many places; and the town is also bounded by a wall. These appendages are not held in any consideration with a view to the defence of the place, its proper fortifications having been demolished in 1812.

Access to Rheims is furnished by six gates, all of which present a fine appearance through the shady avenues by which the approach is made. Two of them, the "Porte de Mars" and the "Porte de Cerès," retain their Roman names; and outside the latter there is a suburb of the same name. A very considerable part of the large space enclosed by the walls is unoccupied by buildings, particularly toward the south, where there are immense gardens and spots of naked ground. The closely-built part, which is not one half of the space enclosed, forms a well-determined oval, of which the square called the "Place Royale" may be considered the centre. This "Place" is of a square form, and is, for a French square, large. It is furnished with some very handsome buildings, of which the most important is the customhouse, which occupies all the south side. In the centre of this square there is a fine pedestrian statue, in bronze, of Louis XV., erected in the year 1818, in the place of one that was thrown down and destroyed in 1793. The streets are generally well paved, wide, and straight, with the exception of those in the northern part of the town, where they are nearly all very narrow and tortuous. There are three or four streets remarkable for their width and length; of these, that which leads in a straight line across the whole width of the town, from the eastern to the western gate, is mentioned as the finest. The houses are generally built either with chalk-stone or with boards, and are covered with slates. They are seldom of more than one story, and many still display the Gothic gables which surmounted all the façades in former times. A French writer, who seems to have a strong feeling against gables, says that at Rheims they give to the streets a saddened aspect, which singularly harmonizes with and augments the apparent inactivity and desolation of the streets, in many of which the grass grows in abundance. The city possesses a great number of fountains, for which it is indebted to the canon Godinot. One of them, near the cathedral, preserves its name, and is worthy of notice for its antiquity and its architecture.

Of the public buildings of Rheims, the most remarkable, beyond all comparison, is the cathedral of *Notre Dame*, which is considered one of the finest specimens of Gothic architecture in Europe. It is a work of the twelfth century, and, regarded as a whole, is an exceedingly grand and imposing structure. It is rendered still further remarkable as the building long dedicated to the ceremony of anointing and consecrating the kings of France. The length of the building is four hundred and sixty-nine feet, its width ninety-seven feet, and its height one hundred and fourteen feet. The west, or principal front, which is represented in our engraving, is a magnificent work, having a general resemblance to that of the church of *Notre Dame* at Paris. It has three noble entrances, ornamented with the curvature of the pointed arches which compose each entrance. The front is likewise decorated with a mass of bas-reliefs, sculptures, and other ornaments, of the most delicate workmanship. Altogether, there are between four and five thousand figures sculptured on the interior of this edifice, of which four or five hundred decorate the principal portal. Above the middle door there is a large circular window, with another of the same form above it. Each end of the principal front is surmounted by a tower, the height of which from the level of the ground is two hundred and sixty feet. There are seven flying buttresses between the transept and the end of the nave, and in each buttress there is a niche, or rather a recess with columns, containing a full-length statue. Above the buttresses, upon the top of the principal wall, there is a singularly light balustrade of pointed arches, which appear projected against the roof. At the east end of the cathedral, which is circular, there are quadruple flying buttresses, surmounted by pinnacles. The two gates on the north side of the transept have their fine sculptures in excellent preservation; a third gate appears to have been built up. The interior of this magnificent structure does not disappoint the expectation which the exterior is calculated to excite. There are ten noble Gothic columns in the nave on each side, with two windows between each column. The places in the roof where the groins meet are all gilt, the upper windows in



West Front of the Cathedral at Rheims.

the nave are most beautifully colored, and the lower part is adorned with twelve pieces of tapestry. In the choir there are ten columns, six of which are circular, and all with beautifully-wrought capitals. The pavement of the choir is much admired, being composed of lozenges of different kinds of marble; it was transferred from the ancient church of St. Nicaise, which is no longer existing. From the same church was also transferred the curious tomb of F. V. Jovinus, who was a citizen of Rheims, and became Roman consul in the year 366. This monument, which is of white marble, presents upon one of its faces an exceedingly well-preserved sculptured representation of a hunting scene. In the north end of the transept there is one of the finest organs in France, over which there is a grand circular window of painted glass, and on the opposite side there is another. Among the other remarkable objects in the cathedral, we may mention that the chapel of the virgin contains a bas-relief by Nicolas Jacques, and Poussin's fine picture of "The Washing of the Feet." There is also a marble font, in which it is believed that Clovis, the first Christian king of France, was baptized. This building was commenced in the year 1211, to replace one that had been burnt down the preceding year; but it was not completed until toward the end of the fifteenth century.

Next to the cathedral, the church of St. Remi is the most interesting building in the town, and forms a very conspicuous object on the approach to it, particularly on the road from Chalons. We shall not undertake to describe it particularly, but may mention that it was remarkable in popular opinion for nothing more than for being the building in which was deposited the famous vial of oil with which the kings were anointed, and which, according to a tradition not yet quite exploded, was brought from Heaven by a dove at the baptism of Clovis. The town has five churches in all.

Rheims possesses a very superb townhall, which was begun in the year 1627, but only completed in 1825. The façade is decorated with Corinthian, Ionic, and Doric columns, and terminates in two large pavilions, between which another, more light and elegant, surmounts a fine tower. This vast building contains the public library, which consists of twenty-five thousand printed volumes and one thousand manuscripts.

Rheims was a place of importance under the Romans, and of this fact there still remain some indications. Of these, the ancient names by which several of the streets and gates are still called do not seem the least interesting. The old gate of Mars, which was closed up in 1542, is situated near the new gate of the same name, and although much decayed is an interesting object. It consists of a triple portico, decorated with eight fluted Corinthian columns; the middle arch is nineteen feet in width, and the other two twelve feet six inches. Writers are not agreed by whom or in whose honor this triumphal arch was erected. At a little distance from the town there is an isolated mound, which is believed to be composed of the rubbish of an amphitheatre.

The city is the seat of an archbishopric, of which the arrondissement of Rheims and the department of the Ardennes form the diocese, and which has for its suffragans the bishops of Amiens, Beauvais, Chalons-sur-Marne, and Soissons. It is, in fact, the ecclesiastical capital of France, of which the archbishop is the metropolitan prelate. This dignity was formerly premier duke and peer of France, and enjoyed the exclusive privilege of consecrating the kings of that country. In the year 1179, Philip Augustus was crowned in the cathedral at Rheims, in the presence of all the peers of France; and from that time until 1829, when Charles X. was crowned here with great magnificence, all the sovereigns of the country have been crowned in the same place, with only three exceptions: that of Henry IV., who was crowned at Chartres; of Napoleon, whose coronation took place at Paris; and of Louis XVIII., who was not crowned at all. When Louis Philippe was called to the throne, in 1830, the costly ceremony was abolished altogether.

Among the public establishments of Rheims there are the usual offices of local government, judicial administration, and commercial association. A university was founded in 1587 by the cardinal of Lorraine, and attained some celebrity; but it perished at the Revolution, and is now replaced by a royal college, or high-school. There is also a medical school, several schools of mutual instruction, and a botanic garden.

The manufactures of the town consist chiefly of cotton and woollen goods, with hats, stockings, candles, oil, leather, and spiced biscuits and bread. Its traffic with

these and other articles, and, above all, with the wines of Champagne, is considerable, and is much facilitated by the excellent roads which connect it with the metropolis and other important towns. The present population of thirty-eight thousand is a considerable increase on that exhibited in former years.

AMIENS, in Picardy, a fortified city in the French department of the Somme, is situated on the river Somme; long. $2^{\circ} 18' E.$; lat. $49^{\circ} 53' N.$ It contains 5,980 houses, 41,000 inhabitants, is the residence of a bishop, and has possessed, since the year 1750, a *Société d'Emulation*, an academy of arts and sciences, of literature, commerce, and agriculture, a lyceum, a school at St. Acheul, under the direction of the Jesuits, a convent of the order of La Trappe, in the Abbey du Gard, many considerable manufactories of woollen cloth, tapestry, damask, and kerseymere (of which 130,000 pieces are sold annually), leather, soap, as well as eighty cotton factories. The pastry of Amiens, also, often goes across the channel, and is very celebrated.

The cathedral of Amiens has always been accounted one of the chief glories of Gothic architecture. It was erected at the time when, in France at least, whatever might be the case in England, that style had reached its highest perfection, namely, the early part of the thirteenth century. To this period are to be referred all the other greatest works of the same kind in that kingdom: among others, the cathedrals of Paris, of Rouen, of Rheims, and of Lyons, the Sainte Chapelle of Paris, the church of St. Nicaise at Rheims, and that of Notre Dame at Nantes. All these famous structures were completed, we believe, a considerable time before the close of the thirteenth century, and they were most of them begun a few years before or after its commencement.

From the extraordinary richness and beauty displayed in these buildings, nothing of a character similar to which, it is contended, was seen in England till nearly a hundred years later—a very powerful argument has been deduced in refutation of the notion of some writers, that what is called Gothic architecture is of English origin. So far, it is said, is this from being the case that, if the comparative state of the art in the two countries at the same date is to be taken as evidence of which borrowed it from the other, it is impossible not to admit that France must have been the forerunner and teacher of England. It would appear that the only way in which this argument can be met, is by questioning the fact upon which it is founded; and accordingly it has been asserted, that Salisbury and other English cathedrals, built in the thirteenth century, exhibit as advanced a style as those of the same age in France. After all, neither of the theories which make the one of these two countries to have borrowed its Gothic architecture from the other is altogether free from difficulties; and probably the truer supposition is, that both derived the art from some third quarter, or, it is even possible, from two perfectly distinct quarters, and that it was then carried forward independently in each.

One of the most able expositions and defences of the opinion, that the English Gothic is of French origin, is contained in a work entitled, “An historical survey of the ecclesiastical antiquities of France, by the Rev. G. D. Whittington,” published in 1809, after the death of the author, under the care of the earl of Aberdeen. The views maintained in this work are supported by a reference, among other edifices, to the cathedral of Amiens, and by an elaborate comparison of it with that of Salisbury, which was begun in the same year, and also completed nearly with the same space.

The present is the third cathedral which is recorded to have been erected at Amiens, the two former having been successively destroyed by fire (the common catastrophe of large buildings in those days) in 1019 and 1218. The zeal of Bishop Evrard, however, who presided over the see when the latter of these two calamities occurred, did not permit him to lose much time in making preparation for the erection of a new and more splendid church; and, after money had been collected by every available method for the pious work, the building was begun in 1220. It was zealously carried on by Evrard and his successors, till, having been finished in all its material parts, it was consecrated in 1269, in the time of Bishop Bertrand d'Abbeville, the fifth from its founder. The ornamental part of the work, however, it would appear, continued to be carried on for nearly twenty years after this date; and the two great towers over the west front are stated not to have been erected till the following century. There are some verses, in old French, inscribed on the pavement of the nave, which state that the main part of the building was the work of

three successive architects: "Maistre Robert de Lusarche, Maistre Thomas de Cormont, and Maistre Regnault."

The structure is in the customary form of a cross, composed of a nave and choir in the one direction and a transept in the other. Both the nave and the transept are furnished with aisles, and there are double aisles on each side of the choir. The following are the principal dimensions, as given by Mr. Whittington in French feet (each of which contains about 13 English inches)—length from east to west, 415 feet; length of the transept from north to south, 182 feet; breadth of the nave with its aisles, 78 feet 9 inches; breadth of the transept, 42 feet 9 inches.

The external appearance of this magnificent building presents a striking combination and harmony of boldness and lightness. The windows are ranged in two tiers, and are of so great height and breadth, being divided from each other only by narrow buttresses, that to adopt Mr. Whittington's expression, no wall, properly speaking, is visible anywhere; the pile is all window. The buttresses stand out distinctly from the line of the building, and shoot up into pinnacles above the commencement of the roof. When Mr. Whittington visited Amiens, in 1802 or 1803, the original stained glass was still in the windows, and he describes its effect as exceedingly beautiful; but later authorities speak of this ornamental accessory as having been now removed.

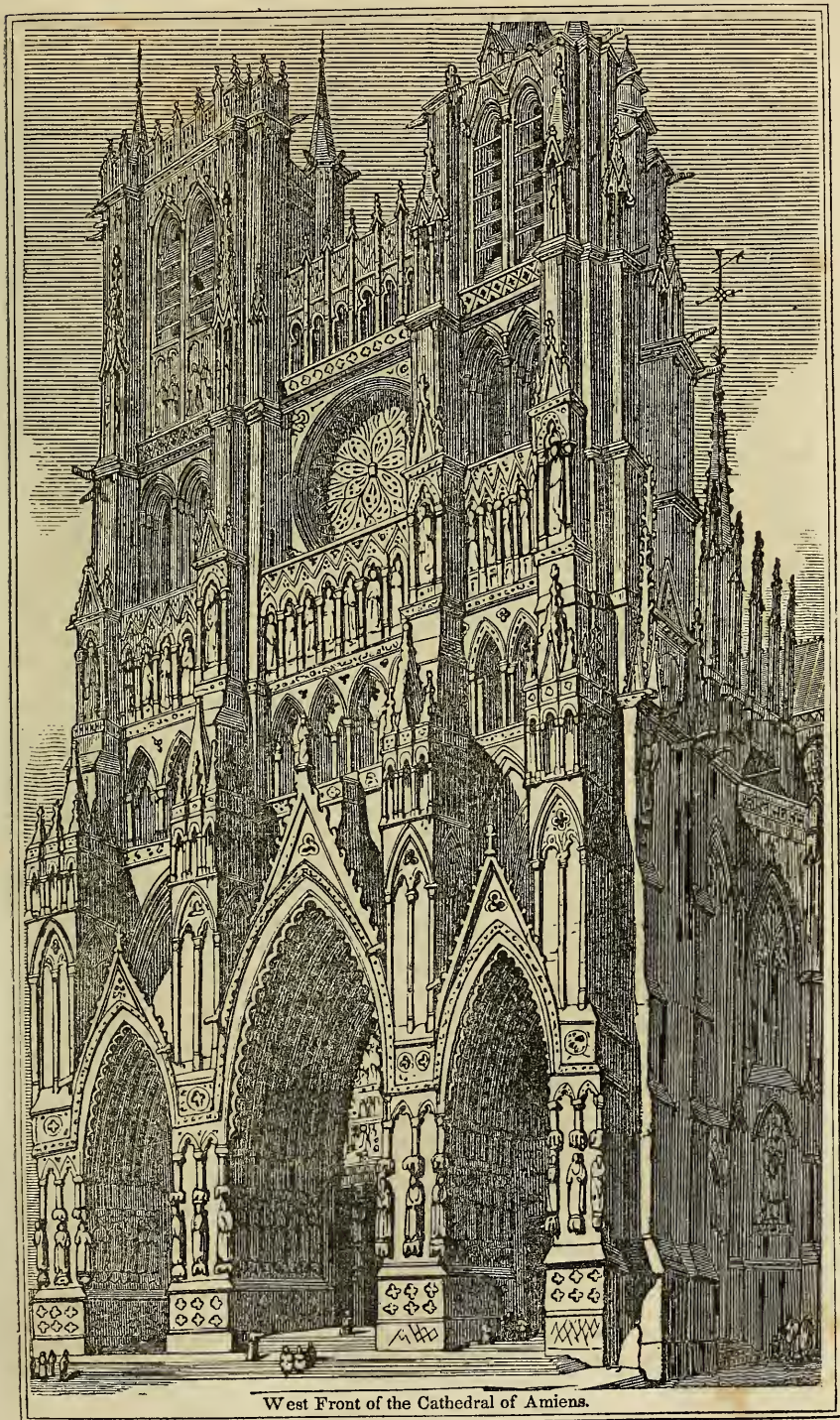


Virgin and Child, from South
Porch.

The only considerable extent of solid masonry is presented by the west front; and this is magnificent in the extreme. Our engraving is taken from an original drawing by Mr. W. Frome Smallwood, who has delineated most of the other representations of continental buildings that have embellished our publication. There are, it will be observed, three great entrances, the central one of which in particular is of colossal dimensions. The entire breadth of the façade exceeds 160 English feet. "This front exhibits," says Mr. Whittington, "the most gorgeous display of statuary, armies of saints, prophets, martyrs, and angels, line the door-ways, crowd the walls, and swarm round all the pinnacles; nothing can be more rich." The wall is so deep as, in each of the doors, to admit of eight parallel rows of statues running up and ribbing the arch. The execution of many of these figures evinces great talent in the artist, and a correctness of taste which we do not often find in Gothic statuary. In the south porch there are also several fine statues. We adjoin a copy of one representing the Virgin and her child, which, both in outline, expression, attitude, and drapery, possesses a simplicity and beauty that would do honor to a better school.

Above the central door is a noble circular or madrigal window; others, similar to which, ornament the north and south terminations of the transept. The towers over the extremities of the west front are each of the height of 210 French, that is, about 230 English feet. There is besides a wooden spire over the intersection of the nave and transept; but it does not claim much admiration.

The view on entering the church is in the highest degree striking and splendid. Owing to the organ being placed over the west end of the nave, the whole extent of the interior opens at once on the eye. The unusual loftiness of the roof, which is about 145 English feet from the pavement, adds powerfully to the effect. The arches, which unite the rows of columns on each side of the nave, are also very high, and have a most majestic air. Rows of chapels, on each side, amidst the blaze of light that falls from the spacious windows. But the crowning ornament is a semi-circular colonnade, penetrated with lancet-shaped arches, which terminates the choir, and is of course full in view. "The choir," says Mr. Whittington, "is superb; it is paved with fine marble, and angels, leaning forward from every pillar, support the lights; at the



West Front of the Cathedral of Amiens.

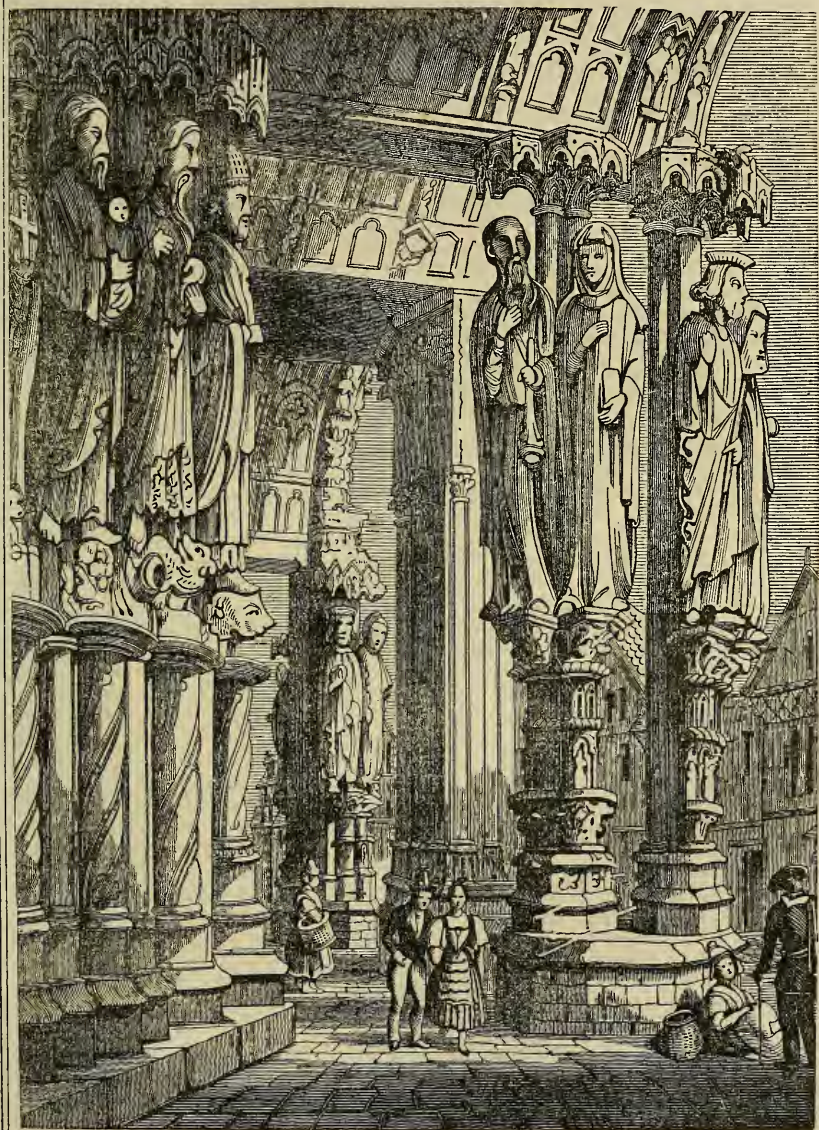
termination, a mass of clouds, with gold rays bursting forth, has an exciting effect." The length of the choir is 130 feet (French), and between it and the nave there is an interval of 18 feet. The Lady Chapel beyond the choir is 45 feet in length.

Some of the monumental sculptures are worthy of observation—one particularly, in the choir, in which there is a representation of a child weeping. There are also on each side of the grand entrance the tombs of Bishops Evrard and d'Abbeville, the founder and finisher of the cathedral, with their figures in brass. Among the relics preserved in the choir are shown what are called the bones of St. Firmin, the founder of the see of Amiens, about whose era, however, there is a good deal of difference among the authorities. Some say he lived in the first century; while others assign him to the third, or even the fourth. They used also to show here the head of John the Baptist, which was alleged to have been brought from Constantinople about the beginning of the thirteenth century. At the Revolution, the cathedral of Amiens was pillaged of all its more valuable ornaments; but the fabric was saved from injury by the spirit of the mayor and the inhabitants, who armed themselves in its defence when it was about to be attacked.

CHARTRES, the principal town of the department of the Eure and Loire, is about sixty-five miles southwest of Paris, on the road which passes through Versailles and Rambouillet to Tours. It is one of the oldest towns in France, and was known to the ancients under the names of Antricum and Carnutum. During the middle ages it was frequently taken and pillaged, and in the fifteenth century it was for a considerable period in the possession of the English; but it was retaken by Dunois. In 1568, the protestant party, then in arms, besieged Chartres, but without success. In 1591, when France was torn by internal contests, the town was taken by Henry IV. Three years afterward he was crowned in the cathedral, that of Rheims, in which the ceremony had always been performed, not being in his possession; or, as is sometimes stated, the prelate of Rheims being considered a disaffected person, the monarch transferred his favors to Chartres. At the village of Brétigny, a short distance from Chartres, a treaty was signed between the French and English, by which the French king, who had been taken prisoner at the battle of Poitiers, in 1356, was restored to his country.

The ancient defences of the town are destroyed, but the houses in many parts of it still retain the appearance which is peculiar to the domestic edifices of the middle ages, standing with their many-gabled fronts toward the narrow and crooked streets, the wood with which they are constructed exhibiting curious specimens of the carver's art. Some of the houses have little towers, which are still more characteristic of the period referred to. The town stands on an eminence, and is divided into the upper and lower town; the former, being the most modern, contains the principal inns, the postoffice, and other public buildings. Nevertheless, the place of St. Peter, which is in the old town, is very agreeably ornamented by alleys of trees. The old ramparts are converted into a boulevard, which is much frequented as a promenade. The finest public walk is the Place des Barricades, which is beyond the walls. Three of the old gates are standing, the most remarkable of which is the Porte Guillaume. The communication between the upper and lower town is by pathways so steep, as totally to exclude the use of carriages; and wine, wood, coal, and other bulky articles, are introduced by means of handbarrows. The river Eure, which runs through the lower town, divides into two branches, only one of which enters within the limits of the town. The bridge was constructed by Vauban. Chartres does not possess any variety of public buildings. The Prefecture was formerly the palace of the bishop, but the Revolution has changed its destination to secular purposes. There is a statue of General Marceau, who was a native of Chartres, and while employed by the republican government in the task of pacifying La Vendée, earned this memorial by his admirable prudence and good feeling in such difficult circumstances. The choir of the church of St. Andrew is built on an arch beneath which the Eure passes. The construction of the church is somewhat peculiar, and the stones are cemented in such a manner, that the edifice appears as if constructed out of the solid rock. The population of Chartres is above fourteen thousand. It is the seat of a bishop, and contains several administrative offices, of the first class.

The spires of the cathedral are visible twenty-five miles before the traveller reaches Chartres, from whatever quarter he approaches the town; and yet it is not possible to obtain a complete view of this fine old edifice, so closely is it surrounded by other buildings. One of the spires is heavy and without ornament, if we except



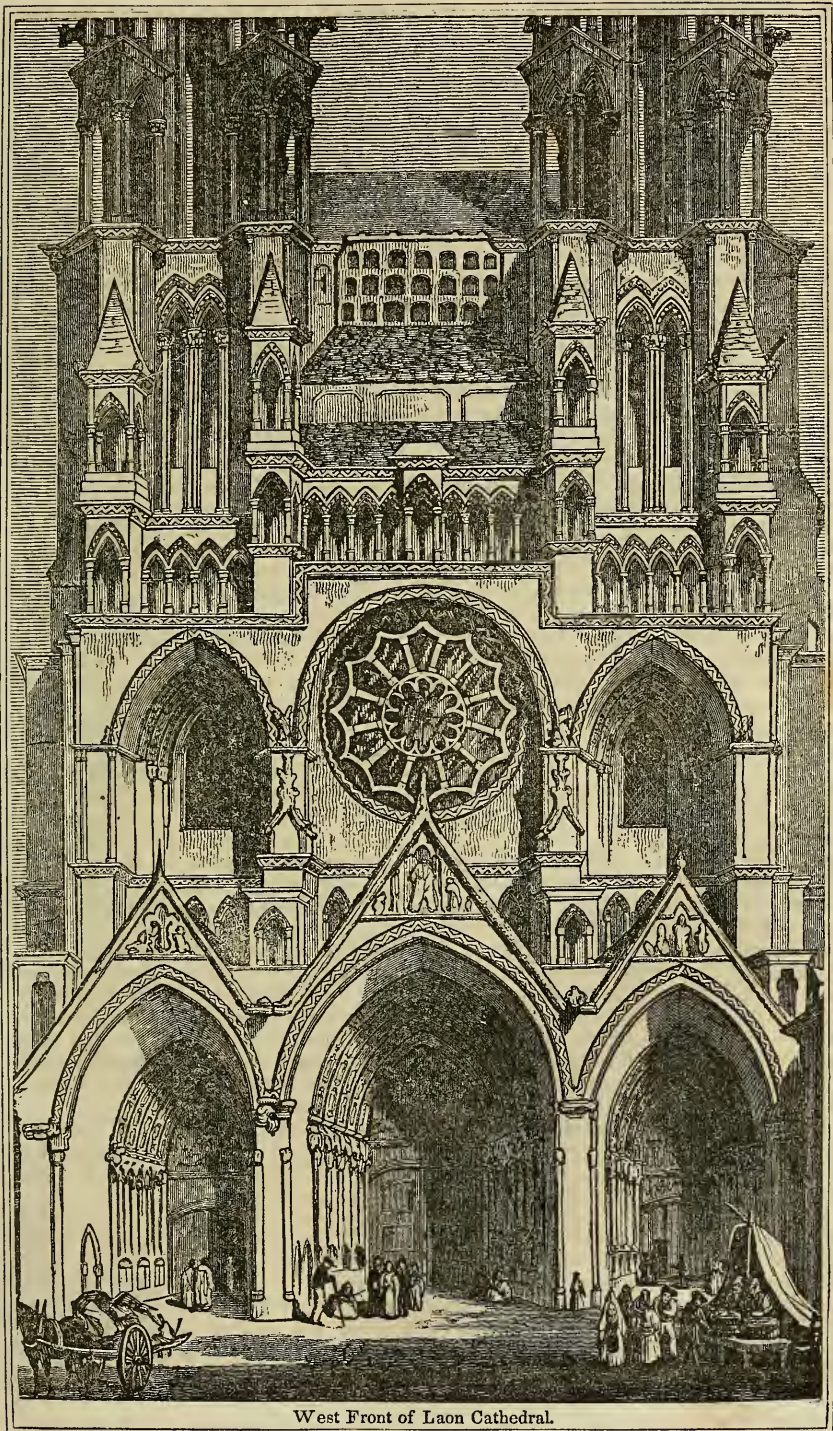
Porch of Chartres Cathedral.

the stones being cut like the scales of a fish, the effect of which is singular, rather than pleasing. This spire seems always to be leaning, from whatever point it is viewed. This is owing to the angle which faces the spectator, being so straight, as to appear as if it were entirely vertical. The other spire is enriched with ornaments toward the middle; but as they are not continued throughout, the effect is not harmonious. The steeples of Chartres are about three hundred and six feet high; that of Strasburg is four hundred and ninety-two feet in height. There is in France an old saying, to the effect that all the requisites for a perfect church would be combined by adopting the entrance of the cathedral of Rheims, the nave of that of Amiens, the choir of Beauvais, and the steeple of Chartres. The entrance to the cathedral is by a porch, a portion of which is represented in the engraving. The obscurity which reigns in the interior is so great, that except the day be bright, it is not possible to read small print. This is owing to the thickness of the glass, and to its being highly stained. Along the exterior of the choir there are forty-three niches, filled with groups illustrative of Scripture history, above which are delicately-executed Gothic ornaments, and beneath, arabesque ornaments equally graceful. The interior part of the choir contains representations in effigy of various scenes in the life of Christ, executed in Carrara marble by Bridan; and one to commemorate a vow made by Louis XIII. in this cathedral. The choir is surrounded by a double range of lateral naves, sustained by thirty-two pillars. In the middle of the nave the pavement is laid in a spiral form, and is popularly called "la lieue," from the belief that the length of the circles, if traced from their commencement, would be equal to a league. The nave is supported by a single row of sixteen pillars; eight sustain the cross, making, altogether, fifty-six pillars. The principal altar is remarkable for a colossal group, in marble, of the Assumption of the Virgin, which was executed in 1773 by Bridan. This work had very nearly been destroyed during the Revolution, but was saved by one of the inhabitants, who proposed changing the Virgin into the Goddess of Liberty, and accordingly placed a Phrygian cap on her head. The group is supported by five columns, which stand in the lower church. This latter portion of the cathedral, previous to the destruction, during the Revolution, of the chapels and effigies which it contained, was one of the most complete of its kind in France. It is not at present generally exhibited to visitors, though highly curious and picturesque.

The Rev. G. D. Whittington's "Ecclesiastical Antiquities of France" contains the following account of the cathedral of Chartres:—

"The cathedral of Chartres, one of the grandest works of the age, was rebuilt in the eleventh century, by Fulbert, its bishop. This church, which is said to have been originally founded in the third century, had been frequently burnt, particularly by lightning, in 1020; upon which Fulbert undertook its entire reconstruction, and the great reputation he enjoyed in France and the rest of Europe, enabled him to execute it in a manner, till then unknown in his country. Kanute, king of England, and Richard, duke of Normandy, were among the princes who assisted him with contributions. Some accounts mention that he had the gratification of seeing the work finished before his death, which happened in 1028; this, however, is disproved by the epitaph upon Thiéri, or Theodoric, his successor, still existing in the church of St. Père, which ascribes the completion of the fabric to that prelate, who died in 1048. The northern part was erected afterward, in 1060, at the expense of Jean Cormier, a native of Chartres, and physician to the king." The above he has taken from the account given by Lenoir, who derived his information from the archives of the city of Chartres, preserved in the king's library at Paris. Mr. Whittington adds: "The length of the cathedral at Chartres is four hundred and twenty feet; the height, one hundred and eight feet; the nave is forty-eight feet wide, with aisles eighteen and a half feet wide, and forty-two feet high. On each side of the choir the aisles are double, and the transept, which is two hundred and ten feet long, contains aisles, which seems to have been the first instance of this magnificent arrangement in France. There are seven chapels in the chevet, and the crypts and lower church are built with great art and regularity.

LAON, one of the most ancient cities in the north of France, is the chief town of the department of the Aisne. Before the last territorial division of France, a small district surrounding Laon was called Laonois, but it was included in the larger province of Picardy. Picardy was bounded on the west by the English channel, and on the southwest by Normandy. It was, after Normandy, the province with which the



West Front of Laon Cathedral.

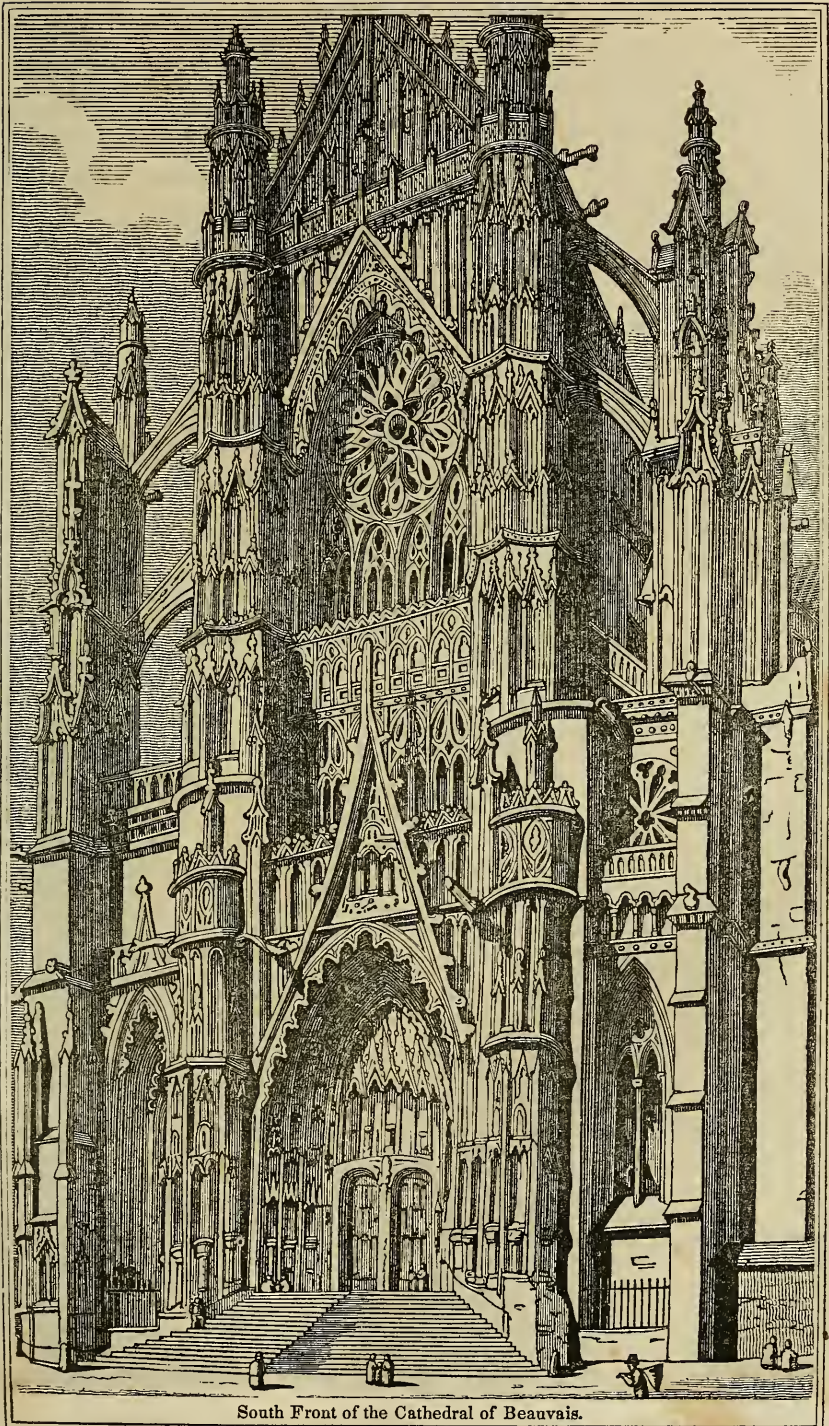
English were most intimately connected during the period which preceded the consolidation of France as a European power of the first rank. The town is built on a hill, which stands alone, in the midst of a vast plain. It was a natural defence, which, doubtless, was soon rendered more impregnable on account of the constant want of order which prevailed. The castle, built on the side of Laon was the means of affording protection against the violence of power. Clovis granted some privileges to the population which had resorted hither to avail themselves of this advantage, and an episcopal church was founded in 515, by St. Remy. The last kings of France of the second race, hemmed in by powerful contenders for the territory of what now constitutes the kingdom, found their power confined within a small extent of country around Laon. Louis d'Outre-mer, after having besieged the town, died a prisoner there, in 953. Laon was one of the earliest towns in the north of France, in which the inhabitants emancipated themselves from the shackles of feudal power. Within Amiens, Beauvais, Noyon, and other places which had also obtained a considerable degree of independence, there existed a spirit of rough freedom, the influence of which deserves to be duly estimated by the student of this period of European history. In 1419 Laon was taken by the English, but they were subsequently driven out by the inhabitants, who rose against them. It enjoyed some repose until the wars of the League; but it surrendered, in 1594, to Henry IV. The citadel which he caused to be built is destroyed. In the seventeenth century Laon suffered much, in consequence of the wars of religion and the Fronde. In fact, throughout the history of France it has been generally connected with the leading events, or in some manner experienced their influence. This arose chiefly from its position as a place of defence, and its situation on the frontiers. The town and castle were anciently regarded as one of the ramparts of France. An old wall, flanked with little towers, is all that remains of its former defences.

Laon is about seventy-five miles from Paris, and is visible on all sides to the distance of sixteen or eighteen miles. The town occupies the greater part of the crown of the hill, which in one place extends in a forked direction. On one arm of the hill stands the ruins of an abbey. The view from the Boulevards on the ancient walls is extensive. Laon has only one considerable street; the others are narrow and ill-built. The population, in 1831 was eight thousand four hundred. There are five faubourgs at the foot of the hill. The usual establishments of a town of this class are to be found at Laon.

The cathedral, as will be seen by the engraving, is a fine old building. It existed in 1114, but the precise date of its erection is not known. Its length is three hundred and thirty-three feet, breadth seventy-eight feet, and height of towers one hundred and seventy-nine feet. The only description we have been able to obtain of the cathedral is from the manuscript journal of a tourist, who communicated his notes to the editor of "Sir David Brewster's Edinburgh Encyclopædia." The writer says: "The open buttresses, and the long open windows in the square towers, give a peculiar air of lightness to the building when seen from a short distance; but at a considerable distance, and particularly in the night, they give it the appearance of a scaffolding, the light coming through in every direction. The great portal is not unlike that of Rheims, but it is less elegant in the sculptures. There is a small spire on the south tower of the cathedral. The interior of the cathedral is very fine. In the nave are ten circular pillars on each side, with capitals; two of them on each side having four small columns round it. Above the choir is a most magnificent circular window of painted glass. There is another fine circular window in the nave, above an excellent organ, and at each end of the transept."

The bishopric was suppressed at the Revolution. Its revenues amounted to thirty-five thousand livres, and the bishop was invested with the title and privileges of a duke and peer of France, and took part in the ceremonies at coronations. The chapter consisted of four dignitaries and eighty-four prebends.

BEAUVAIS is a city of France, the capital of the department of the Oise, situated upon the Thérain, in a valley surrounded by woody hills. The site of Beauvais was occupied, in very remote times, by a city, which is mentioned in the "Commentaries of Cæsar," by the name of Cæsaro-magus, and which it afterward dropped for that of Bellovacum, derived from a Belgian people, the Bellovaci, by whom it was inhabited. It was ravaged by the Normans in the year 850, and at other periods; and few cities have experienced more calamities and frequent fires than Beauvais. The town still exults in the glory of having sustained two very formidable sieges without



South Front of the Cathedral of Beauvais.

being taken. The first of these was in the year 1443, when the English were repulsed by the devoted heroism of Jean Signière; the second was in 1472, when Charles the Bold, duke of Burgundy, unsuccessfully besieged it with eighty thousand men. On this occasion, the females of Beauvais, headed by Jane Hachette, joined the garrison, and fought with uncommon intrepidity. This heroine herself, on one occasion, seized the flag which the enemy were about to plant on the walls, and threw from the rampart the soldier by whom it was carried. The assailants were obliged to withdraw. Until the revolution, the event was annually commemorated, on the 10th of July, by a procession, in which the women marched first.

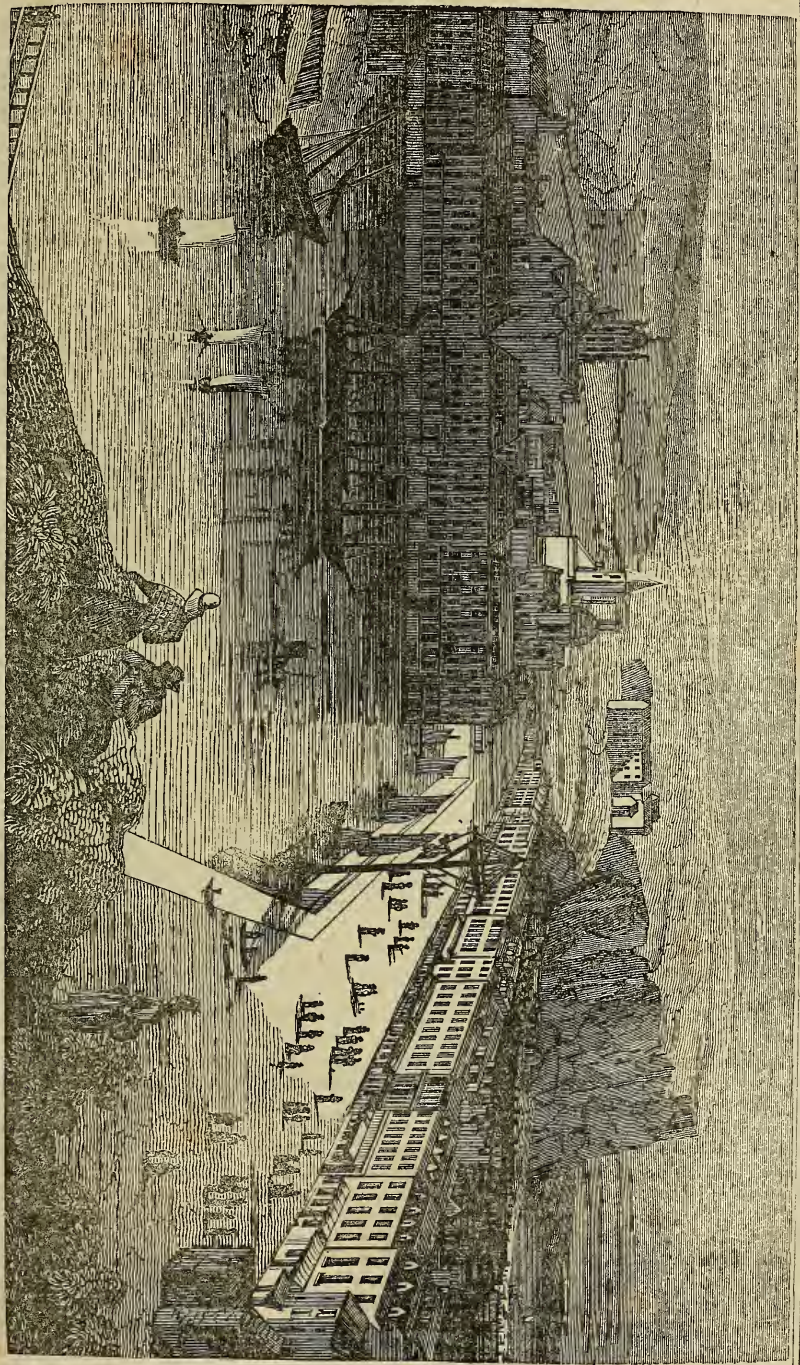
The cathedral of Beauvais, the south front of which is represented in our engraving, is the principal architectural ornament of the town. The building was commenced in the year 1391. It is particularly noted for its choir, which is regarded as a masterpiece of Gothic architecture, being as much admired for its height and breadth as for the lightness of the work and the fine arrangement of the vault and its outworks. It has ten pillars on each side of its length, with chapels all around. The pavement of the sanctuary, which is very large, is all of marble. This magnificent building seems never to have been finished. The nave is incomplete, and there are neither towers nor apparent belfries. The church possesses, nevertheless, some great bells, which are placed in a separate building, about fifteen paces from the front entrance. Near the cathedral there are four small collegiate churches which are distinguished as "the four daughters of St. Peter," to which saint the cathedral is dedicated. Our engraving represents the south front of the cathedral. It can only be viewed from a very narrow street; but its magnificent dimensions, and its elaborate ornaments, afford a remarkable specimen of the ecclesiastical architecture of France.

Besides the cathedral, there are few buildings at Beauvais that claim particular notice. The townhall is a fine edifice, and contains a picture representing the heroic action of Jane Hachette. There is one large hospital, a communal college, a public library containing six thousand volumes, a cabinet of natural history, and a hall for exhibitions. The place possesses some considerable manufactories, principally of rich tapestries, serges, and woollen cloth, which give it a respectable trade. The population is twelve thousand eight hundred.

The situation of Beauvais is not unpleasant, but the town, on the whole, does not present an agreeable aspect. The houses are built chiefly of wood, a circumstance which accounts for the frequent fires to which we alluded. The streets are sufficiently wide, and the ramparts afford pleasant and shady promenades.

DIEPPE is a seaport town of France, situated between two rocky mountains, at the mouth of the river Arque, which empties itself into the British channel. In the ancient division of France into provinces, Dieppe belonged to Normandy; but the more recent division into departments renders it one of the towns of the Lower Seine, and the principal place of a district of its own name. It is distant 90 miles northwest from Paris, and 140 miles south-southeast from London.

The town is not very ancient, and originated with the fishermen who constructed their cabins at the mouth of the Arque, which afforded an advantageous situation for the prosecution of their employment. It began to figure in history toward the end of the twelfth century, it having been destroyed and its vessels burnt, in the year 1196, by Philip Augustus, during the quarrels between him and Richard Cœur de Lion. The houses seem, however, to have been soon rebuilt, and the other disasters repaired. Previously to the reign of Charles VII., Dieppe, with the rest of Normandy, remained in the possession of the English; but, in the year 1433, it was taken by the French; and although, about nine years after, Talbot besieged it with powerful artillery, his attempts to retake it were rendered abortive by Dunois, who threw himself into the place, and was speedily succored by the dauphin, son of Charles VII. In the fourteenth century Dieppe had already become celebrated for its industry and its commerce; and at a later period, under Francis I., it possessed an immense maritime commerce. Ango, the principal of its privateering chiefs, covered the sea with his vessels, and sent armed squadrons, at his own expense, to chastise the powers which had insulted his flag, and treated with their ambassadors as an equal. Some of the most remarkable commercial enterprises of those times emanated from Dieppe. In 1335 the inhabitants fitted out an expedition to the coasts of Africa, where they afterward built forts and established a considerable trade. France also owed to them its first establishments in Canada, and the foundation of Quebec; and



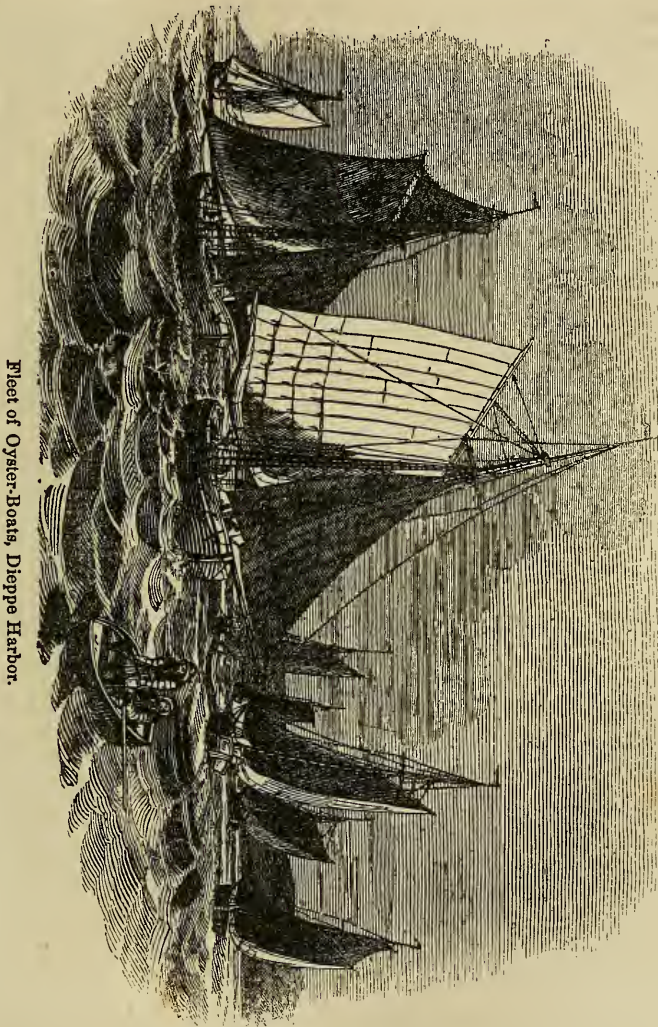
Harbor of Dieppe.

they have the honor of numerous geographical discoveries which we can not here enumerate. The prosperity of Dieppe underwent a serious interruption in 1694, when it was reduced to ashes by an English squadron, which threw into the town 3,000 bombs and 4,000 balls. The castle, two churches, and a few houses, alone escaped the effects of this terrible bombardment. The town was, however, shortly rebuilt with the assistance of the government; and the opportunity was taken to give it more regularity and greater uniformity of appearance than it previously possessed.

Notwithstanding the variations of temperature at Dieppe, the air is considered to be generally pure and healthy. The water for common use is abundant and of good quality: there are 68 fountains dispersed through the town, fed by an aqueduct, which is cut in the rock to the extent of upward of three miles. The town itself is, upon the whole, handsome and well built. The streets, which are wide and straight, are for the most part composed of good and uniform houses, which are generally built with bricks, covered with tiles, and furnished with balconies. The high street, which is more than a mile in length, is particularly worthy of notice. Nevertheless the general effect of the town is spoken of as displeasing to an English eye. The fronts of the houses are dingy, and the windows disfigured with clothes hung out to dry. The streets, too, are indifferently paved, and are cleaned by gutters which run down the middle with cuts on each side leading to the houses. The town has two suburbs, one of which, called *Le Paulet*, is inhabited principally by fishermen and sailors. The principal ecclesiastical structure is the parish church of *St. James*, one of those which escaped the bombardment of 1694; it is a fine edifice surmounted by a tower, from which the coast of England can be seen distinctly. There are two other parish churches, and a place of worship for protestants. The place contains two hospitals, a communal college, with a library of 3,000 volumes, a navigation school, a theatre, barracks for infantry, &c. Dieppe has a good stone bridge of seven arches: there are several small squares, and the ramparts afford a very excellent promenade. The castle of Dieppe is situated to the west of the town; it occupies a strong and picturesque situation, commanding at the same time the town, the valley, and the sea. Its high walls are flanked with towers and bastions; but it is, taken altogether, an irregular and badly-fortified structure. The harbor is at the opposite or eastern end of the town: it is formed by the mouth of the *Arque*, and though tolerably commodious, is narrow, not being fitted to contain more than 200 vessels of from 60 to 400 tons burden. It is in the form of a semi-circle, and has a depth of eighteen feet at high water, and is furnished with two very fine moles of strong brick-work, about half a mile in length.

A very excellent establishment of seabaths was formed at Dieppe in the year 1822. It consists of two distinct parts; the first is an erection upon the beach destined to receive the bathers, forming a gallery about 100 yards in length, decorated at each end with elegant pavilions. The tents placed upon the sand, and the bathing-machines, appertain to this part of the establishment. The other part consists of a hotel, in which are lodgings particularly appropriated to the strangers who frequent the baths and who increase in number every year. In the town, opposite the theatre, there is another establishment, containing hot, cold, and shower baths, of both sea and soft water. This establishment also contains a magnificent ballroom, a fine coffee-room, and a reading-room. There are not, in any country, many towns better provided than Dieppe in facilities for bathing, the importance of which to health and comfort has been hitherto sadly overlooked in this country.

The manufactures and maritime commerce of Dieppe suffered greatly during the last war between England and France; but a revival has since taken place, though we have no materials estimating to what extent. A great deal of cooper's work is done in Dieppe, barrels being much in demand for the fisheries during the salting-season: there are sugar refineries, rope manufactories, and yards for building merchant-vessels. But the principal manufactures of the place are in ivory and lace. The toys, of very superior workmanship and reasonable price, which are manufactured at Dieppe from ivory, horn, and bone, and which have always been considerably in demand, furnish employment to a rather large section of the population. The manufacture of lace is less considerable now than in former times, although the establishment of a school for the manufacture has given activity to this branch of employment. The following particulars relate to the manufacture as it existed previously to the French revolution; but they are still, we believe, applicable in details



Fleet of Oyster-Boats, Dieppe Harbor.

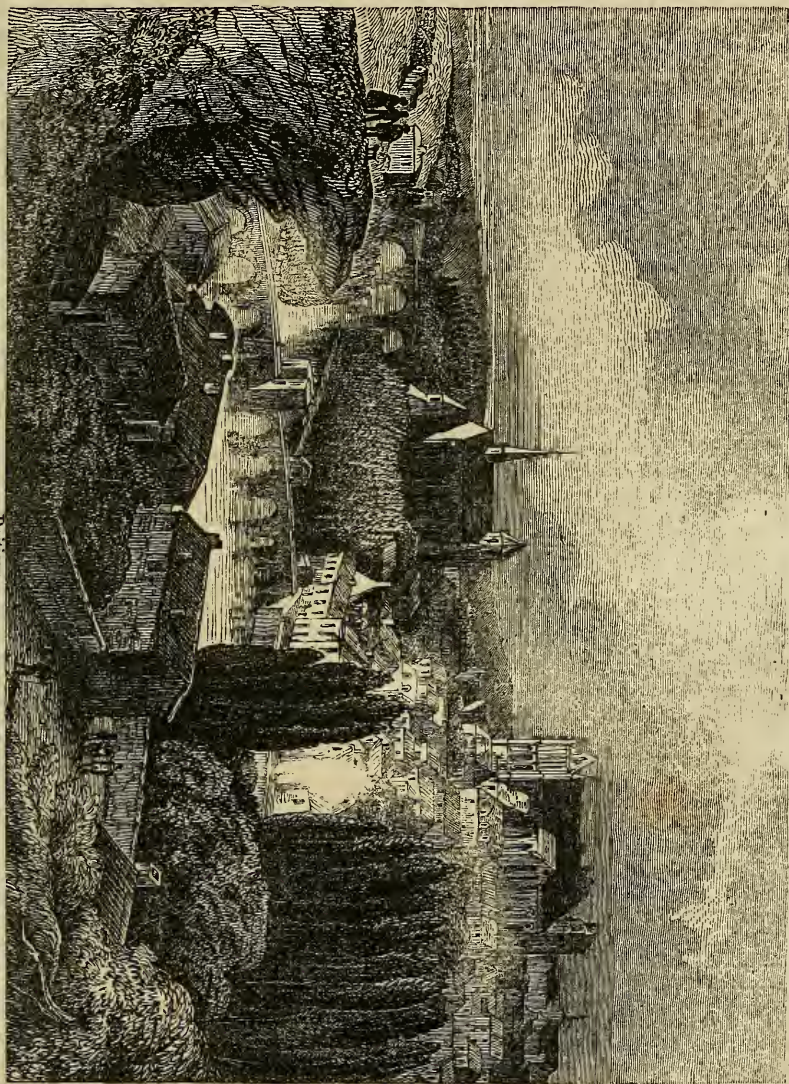
though not in extent. In 1788 the manufacture afforded employment to about 4,000 married and unmarried females and children, chiefly the wives and daughters of fishermen; and its annual produce was about 18,000 pounds. The merchants sold the thread to the women, and paid them for the lace according to its value, which differed from sevenpence-halfpenny to fifteen or sixteen shillings a yard. Common lace consumed, of course, more thread than the fine bone-lace. Thus a yard of fifteen-penny lace would contain ninepennyworth of thread, while a yard of eight or nine shilling lace contained no more than threepennyworth of thread. The inferior work people could earn about threepence or fourpence a day at this employment, while the more skilful might get from sixpence to a shilling a day. Small sums these seem; but this was fifty years ago, and in France, where the people can live on less money than here.

It is its fisheries, however, which afford to Dieppe the most important branch of its trade. As it is the nearest seaport to Paris, and is most advantageously situated for fishing on the coast, the metropolis naturally looks to Dieppe for the principal part of its supply of fish. This circumstance gives great activity to this branch of employment, which occupies a large number of men and vessels. The principal fisheries of Dieppe are those of the herring, whiting, and mackerel. The fish intended for the Paris market are sent off, as soon as landed, in light carts, which travel night and day. Oysters too are abundant in the harbor of Dieppe or its vicinity and many thousands are annually sent hence to Paris.

The population of Dieppe is commonly estimated at 20,000; but the most recent authority, the "France Pittoresque," gives it only 17,079. The town has been the birthplace of several distinguished men, among whom the "Dictionnaire Geographique Universel" mentions the physician Jean Pecquet, who discovered the *thoracic duct*, to which his name has been given; and Bruzen de la Martinière, the author of "Le Grand Dictionnaire Geographique."

POITIERS is the chief city of the department of Vienne, and is situated upon a rocky hill at the confluence of the rivers Clain and Boivre, the waters of which almost entirely surround it. It is of an oblong form, large, and surrounded by an old wall, which is flanked by towers and pierced with gates, four of which are in connexion with as many bridges over the Clain. Poitiers is very irregularly built; the streets are narrow, crooked, and badly paved; the houses without any pretension to architectural beauty; and the squares, with the exception of the Place Royale, small and unornamented. There is a pretty public promenade which overlooks the Clain and the surrounding country. The cathedral and other churches are only remarkable for their antiquity, but the old castle has many historical recollections associated with it, having been inhabited at different times by eminent persons. It was in a great measure demolished under Louis XIII. Poitiers is the seat of a bishopric, suffragan to the archbishop of Bordeaux; and also of a Cour Royale. It contains, besides, an Académie Universitaire, with a faculty of law; a royal college, with a museum; a diocesan seminary, with secondary schools of medicine, surgery, and pharmacy, and a cabinet of natural history; a free-school of design and architecture; a botanic garden, with a nursery department; a library, with twenty thousand volumes; hospitals, charities, &c. The trade of Poitiers is not very extensive, but embraces several kinds of manufacture. Among the most important are common cloaks, blankets, flannels, cotton and woollen hosiery, lace, wool, flax, hats, wines, &c. There are several fairs. In the environs there is a quarry of fine freestone, and indications of a coal-mine. The population is about twenty-two thousand. Among the eminent persons born in or near Poitiers, may be mentioned Cardinal Balue, General Montalembert, and Madame and Mademoiselle Déroches, the poetesses. In the church of the Gray Friars repose the ashes of Madame de Montespan.

Poitiers is one of the most ancient cities of Gaul. At the time of the conquest by Julius Cesar, it was considered a place of some strength; and in Ptolemy's time, in the second century, had become still more considerable. Its name was then Limonum. It afterward took the name of Pictavi, as being the capital town of the tribes of the Pictavi, or Pictones, a people of Gaul. By the Romans it was embellished with various great works; of these there only remain vestiges of the palace of Galienus, of the aqueduct by which water was brought to the palace, and an amphitheatre. In the fourth century Poitiers became the seat of a bishopric, which it still continues to be; and in the fifth it belonged to the Visigoths. After the battle



Poitiers.

of Vonillé, in which Clovis obtained a victory over Alaric, it became attached to the French crown. By the marriage of Eleanor of Aquitaine with Henry, duke of Normandy, who afterward became king of England, Poitiers, and the entire district of Poitou, of which it was the capital, passed into the possession of the English in 1157, by whom they were retained for above two centuries. In 1356 the famous battle was fought here, about a league from the town, between King John, of France, and the "Black Prince," of England, which ended so disastrously to the former, in the loss, not only of his army, but of his own personal freedom. As it is the remembrance of this battle which has made the name of Poitiers a "household word," we need not apologize for embracing the present opportunity to give a short account of it.

Into the preposterous claims to the throne of France, made at different times by Edward III., and as a remote consequence of which the battle of Poitiers was fought, we shall not enter. His son, Prince Edward, in 1335, marched from Bordeaux with an army of sixty thousand men toward the Pyrenees, thence northward by Toulouse, burning, plundering, and slaughtering, all the way, and returned in safety to Bordeaux. In the following year he set out on a similar expedition, with twelve or fourteen thousand men, and penetrated into the very heart of France, marking his progress at every step with fire and the sword. The national indignation was now raised to the utmost pitch, and the king of France marched with an immense army toward Poitiers to intercept the English. So intense and universal was the abhorrence the English had inspired by their excesses, that the prince was unable to obtain any intelligence of John's movements, and therefore pursued his way toward the same place. On the 17th of September the van of the English army fell in most unexpectedly with the rear of the French, and the prince soon discovered that his retreat was cut off, and the neighborhood swarming with hostile forces. "God help us," he exclaimed, "we must then consider how we can best fight them." He chose a most admirable position—an elevated field, planted with vineyards, enclosed with hedges, &c., and to which there was but one approach for horses, namely, a narrow lane, also skirted with hedges, which he lined with bowmen. On the following morning, Sunday, King John drew up his army in three divisions, of which he himself commanded the first, the dauphin the second, and the third, or reserve division, was intrusted to the care of the duke of Orleans. The French had no less than sixty thousand horsemen, besides an immense body of foot, and were commanded by the chief men of the kingdom; while the entire army of the English did not exceed, horse and foot, ten thousand men. The battle was about to be commenced, when Cardinal Talleyrand, the pope's legate, arrived in the field, and besought both parties to prevent the ensuing carnage, the one by granting, and the other by accepting, honorable conditions. "Save my honor," said Prince Edward, "and the honor of my army, and I will listen to any reasonable terms." He offered to restore all the castles and towns he had taken in the expedition, to give up all his prisoners without ransom, and to swear that he would not, for the next seven years, bear arms against the king of France. That monarch, however, offered as his ultimatum, that the prince and one hundred of his best knights should yield themselves as prisoners to him, on which the remainder of the army might go free. Not a man in that small but heroic band of Englishmen but spurned such dishonorable terms. These negotiations took up the whole of Sunday, during which the English dug trenches, threw up banks, made barriers of their wagons, &c., and otherwise strengthened their already formidable position. On the morning of Monday the trumpets were heard at earliest dawn calling the soldiers to the fray; but the indefatigable Talleyrand now made another attempt to induce John to offer more favorable proposals. He was received so roughly as to convince him all further endeavors were fruitless; he therefore returned to the prince and informed him that he could not move John, and that he must do his best. "Then God defend the right," replied the prince, and, with a cheerful countenance, prepared his army for the conflict. In this hour of danger, both the army and its chief were, doubtless, animated with the recollection of the battle of Crecy, fought not long before between armies similarly disproportioned in numbers; and, in their present desperate circumstances, resolved to emulate the courage of their countrymen in that conflict, with, perhaps, a faint hope of an equally successful result. Their ground was almost impregnable, and their confidence in their leader unbounded. His hope and expectation was that he should be attacked where he lay; other-

wise, in fact, he saw that all was lost. To quit that spot and endeavor to cut his way through the enormous army before him, was to advance to almost certain ruin; yet he had no other course, for the army was short of provisions and fodder, and could not exist many days in its present position. He was not deceived. The battle was commenced by a body of chosen French cavalry, commanded by two marshals of the kingdom, who charged along the lane, to attack and force the English position; but the archers who lined the way galled their horses so terribly with their arrows, as to make the animals unmanageable, and to throw the whole corps into confusion. Before many minutes had elapsed the marshal was killed, another made prisoner, the lane choked with the bodies of dead or dying men and horses, and all who could save themselves by flight had done so.

This discomfiture so alarmed the division under the dauphin, that it wavered, and many individuals were seen retreating to the rear. The circumstance escaped not the eagle-eyed vision of the prince; he immediately caused a body of six hundred bowmen to wheel round upon the flank and rear of that division. It did so, but the French scarcely waited to be attacked; the dauphin immediately quitted the field with seven hundred lances, many other knights, alarmed at the idea that they should be unable to regain their horses, which were in the rear, when they might want to fly also, followed; the dreaded "green jackets and white bows" poured in an incessant stream of deadly arrows upon their troops, which, thus deserted by their leaders, fell into confusion and speedily gave way. The English men-at-arms, exulting at their successes, leaped into their saddles, shouting with irresistible ardor, "St. George for Guienne!" while the distinguished Sir John Chandos, one of the ablest warriors of his age, and who, during this eventful action, never for a moment quitted the prince's side, said to Edward, "Sire, ride forward, the day is yours! Let us address ourselves to our adversary, the king of France, for in that part lies all the strength of the enterprise. Well I know that his valor will not permit him to flee, therefore *he will remain with us*, please God and St. George." The prince saw the auspicious moment had arrived, so calling out to his standard-bearers to "Advance banners, in the name of God and St. George," they rushed through the lane, charged at full speed across the moor, and precipitated themselves upon the enemy. The shock was terrible and irresistible. The constable of France, with many squadrons of horse, vainly endeavored to hold his ground; they were overborne, and the constable, with his chief knights, killed. A body of German horse was attacked by the prince, and instantly defeated. The third division, under the command of the duke of Orleans, fled without striking a single blow but the greater part of the first, under the command of the king himself, remained firm, stimulated by the example of the sovereign. In fact, had the judgment of the king of France on that day been equal to his courage, the action must have had a different issue. He had been advised to begin the attack with his men-at-arms on foot, but the advice was rejected, and the consequences were as we have seen, most disastrous. And now, when he saw the English approaching at full speed to attack him, he instantly applied that former advice to his present totally different circumstances. He and his principal knights were therefore on foot, and, in spite of this disadvantage, continued the action gallantly. With a battle-axe in his hand, King John stood foremost in the fray, while, by his side, his younger son, Philip, kept close to him, with his eyes fixed upon his parent, crying out from time to time, as he saw occasion, "Father, guard yourself on the right! guard yourself on the left!" Around them were the great lords of the kingdom, who remained faithful to their monarch, dropping every instant in the agonies of death, while in other parts of the field the soldiers were disbanding themselves and running away. The prince, with Sir John Chandos, kept the English army steadily together, and concentrated all its efforts against the king and his adherents, whose number death lessened every moment in the front and desertion in the rear. A throng of English and Gascon soldiers now pressed near to the French monarch with cries of "surrender!" He was wounded and beaten to the ground, but again rose, and, with indomitable courage, continued the fight. And thus he would have perished, but for a young knight of St. Omer, who, forcing his way, cried out in French, "Sire, surrender!" Struck by the French accent, and seeing the hopelessness of further opposition, the king asked, "To whom? Where is my cousin, the prince of Wales? If I saw him I would speak."—"Sire," returned the knight, "he is not here; but surrender yourself to me and I will lead you to him."—"Who are you?" inquired the king.

"Sire, I am Denis of Morbecque, a knight of Artois, but I serve the king of England, because I can not belong to France, having there forfeited my all." The monarch then gave him his right-hand glove, saying, "I surrender to you;" but he was still in considerable danger, for the English soldiers dragged him away from Sir Denis, each striving to claim the honor of the capture. He was, however, ultimately conducted in safety to the tent of his conqueror, the Black Prince. The English army behaved after the victory this day in the most humane manner, or the slaughter of the fugitive French must have been frightful. As it was, only eight thousand of the French were killed in all, while, besides the king, thirteen counts, one archbishop, seventy barons and baronets, two thousand men-at-arms, and an immense number of inferior soldiers, were taken prisoners. Indeed, the prisoners were altogether twice as numerous as their captors. Most of these dangerous acquisitions were speedily dismissed; the more important of the captives pledging themselves to appear on a certain day at Bordeaux and there ransom or yield themselves again to captivity. And now the prince exhibited as much chivalrous generosity in his treatment of the illustrious prisoner, as he had previously shown courage and military skill in overthrowing him. In spite of his father's pretension to the throne of France, which now seemed more than ever feasible, "it was no longer in his eyes," says Sismondi, "John of Valois who styled himself the king of France, it was, indeed, the true king, whom he acknowledged for the chief of his house, and suzerain of his lordships which he held in France. In the evening he gave a supper to his royal and other distinguished prisoners. But not all the entreaty of King John could induce him to sit down himself to the banquet. His constant reply was (and could ever words have been more deliciously soothing to the wounded vanity of a brave man in King John's position?) he 'was not yet qualified to sit at the table of so great a prince and of so brave a man.' Seeing the king took little refreshment, he said on his knees, 'Dear sire, please not to make simple cheer; what if God has not been willing to consent to-day to your will, you have on this day won the lofty name of prowess, and have surpassed all the best on your side.'" Thus concluded the battle of Poitiers. Succeeding events are too well known to need repetition here.

We may notice very briefly the other principal events in the history of Poitiers. In 1372 it came into the possession of Charles V., who granted the inhabitants some important privileges. Charles VII. transferred thither, for some time, the sittings of parliament. Louis VII. kept his court at Poitiers, and enlarged and strengthened the place. It suffered much during the religious wars. No less than twenty-three state-councils have been held in the city.

BOULOGNE is a seaport-town on the coast of Picardy, now chief town of an *arrondissement* of three hundred and eighty-eight square miles, with 74,676 inhabitants, in the department Pas de Calais, at the mouth of the Laine. It consists of the upper and lower town; the latter of which is called *Boulogne sur Mer*, and is far superior to the former in the beauty of its houses and streets. Both parts contain together above sixteen thousand inhabitants, and sixteen hundred houses, and a harbor, which is too shallow for large vessels-of-war, but the largest merchant-vessels can go in and out, at high tide, without danger. With a favorable wind, vessels can reach the coast of England in two or three hours, from this place. Bonaparte, therefore, ordered the harbor to be made deeper, and a number of vessels to be built, in order to transport the army intended for the invasion of England, and some small forts and batteries to be erected, in order to strengthen the harbor and town. A large army remained here for many months in a camp, which almost resembled a town, waiting to embark; when, upon the breaking out of hostilities with Austria, 1805, they were called to other places.

Boulogne is a bishopric, contains many churches, an hospital, an exchange, a maritime court, a society for the promotion of agriculture, commerce, and the arts, a school for instruction in navigation, sea-baths, manufactures of soap, earthenware, linen and woollen cloths. The most attractive object, however, at Boulogne, is the museum.

The museum is situated close to the guardhouse adjoining the principal church of the lower or new town. An unornamented gateway leads to a quadrangle, around which are disposed the apartments of the officers of the museum, and the exhibition rooms, the latter being on the first floor. At the foot of the staircase which leads to the public rooms, is placed a colossal head of Henry IV., one of the most popular

of the kings of France. The original bust of bronze may be seen on its pedestal, opposite the gate of the old town. The visitor will find specimens of European and Asiatic costume, arms, and armor, from the bow and reed-arrow of the savage, to the improvements which civilized people have made in the arts of designing and manufacturing offensive weapons. There are objects of Egyptian, Greek, and Roman art; statues and busts from the antique; specimens of natural history; a small gallery of paintings, containing about a hundred pictures, the older of which are by Dutch masters, presenting lonely windmills surrounded by willows, boors enjoying their rude carousals, or burgomasters and their comfortable-looking and careful wives.

The medal-room contains an interesting collection, commencing at an early period and embracing the fine medals struck under the consulate and the empire, down to the reign of the present king. The Napoleon collection contains one of the medals intended to commemorate the invasion with which he threatened England. There are but few specimens in existence, as they were, it is said, suppressed; the failure of the scheme having egregiously betrayed, either the predominant vanity and confidence of Napoleon, or, what is perhaps more probable, the anticipatory inscription, "Struck at London in 1804," is merely a proof how well he knew how to excite and stimulate for his own purposes the enthusiasm and confidence of the army. The medal represents a powerful male figure disabling and crushing a monster, half man and half fish, which latter is intended to be emblematic of the British people. While preparations were making for the invasion, Boulogne and the neighborhood was a scene of military activity which had not been witnessed in that part of Europe since Cæsar and his legions had crossed over to Britain. The "Grand Armée" consisted of two hundred thousand men, who were in encampment on the surrounding heights. The port of Boulogne was filled with a numerous flotilla, which was twice unsuccessfully attacked by the English—by Nelson, on the 15th of August, 1801, and by Admiral Keith, on the 10th of August, 1804. The defeat of the combined French and Spanish fleets, in 1805, and a new European coalition, was the cause of the encampment being broken up, and the troops were marched to the Rhine. One of the rooms of the museum contains plaster-casts of the bas-reliefs on the column erected within a mile of the town by the army of invasion.



Medal struck by Napoleon, to commemorate the Invasion of England.



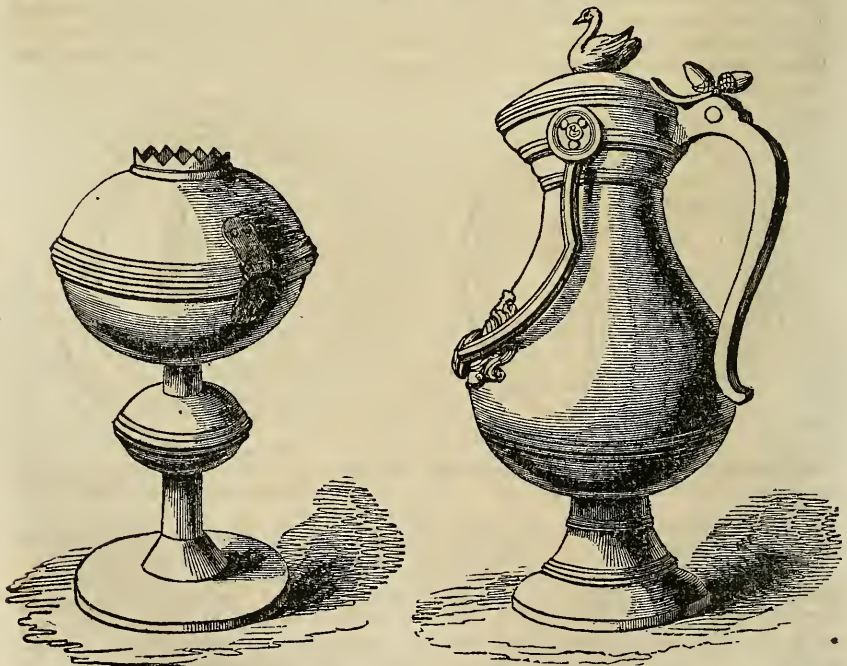
Catherine de Medicis.—Struck to commemorate the Massacre of St. Bartholomew.

Another medal exhibits the portrait of Catherine de Medicis. This singular woman was born in 1519, at Florence, and was thoroughly imbued with the principles of policy which prevailed at that period in the Italian courts. In 1533 she was married to the son of Francis I. of France, who afterward succeeded to his father's throne. Her husband died in 1559, and the death of Francis II., in the following year, placed the government of the country in her hands, as regent, during the minority of her son, Charles IX. Catherine had favored the protestants from motives of policy, after her husband's death, as her son, who had married Mary, afterward Queen of Scots, was attached to the opposite party, and she hated an authority of which she could not partake. Her son's death led to a temporizing and wavering

policy, which gave opportunities for the display of that spirit of intrigue and treachery which was so congenial to her character. She flattered alternately the Guises, who were at the head of the catholic party, and Condé and Coligny, who represented the protestants, then numerous, influential, and in the enjoyment of considerable power, endeavoring to attain, by intrigue and treachery, objects which she might have secured by openness and candor. Her son was declared of age when he was fourteen, in order that she might exercise the most absolute power in his name. At this time, the state of parties was such, that her purposes could be promoted only by the defeat of one or other of them. The massacre of St. Bartholomew, on the 24th of August, 1572, was a consequence of this position, and of her efforts to disembarass herself of all impediments to her wishes; for which purpose she irritated her son, by jealous feelings of his younger brother, into that dependent state which was most favorable to her objects. Catherine again became regent on the death of Charles IX., until the return of Henry III. from Poland. To her are to be attributed, in a great measure, the misfortunes of his reign, and the state of France, at her death in 1583, was deplorable in the extreme. Her manners were elegant, and she possessed a taste for literature and the arts, but her life was a series of cruel, artful, and unprincipled actions. A copy of the medal, in which, probably, her portrait was flattered, is strongly indicative of that wickedness of character which seemed natural to her.

Among the medals which bear impressions of female heads, is one of Mary, queen of Scots, taken when young; and a simple and interesting profile of Charlotte Corday, who assassinated Marat.

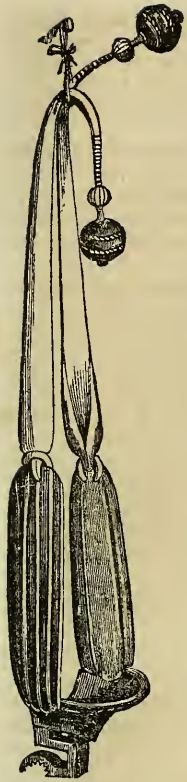
In the room adjoining the medal-room there is a shelf containing flagons and drinking-cups, which the authorities of Boulogne were anciently accustomed to use, when they received the visits of distinguished persons. Two of these are here represented, one of which has the arms of the town, a swan and three pellets, struck on each side. The other is of the fashion of the fourteenth century.



Ancient Boulogne Flagon.

Old Drinking-Cup.

The room to the right of the staircase is filled with a very miscellaneous collection. Here are various articles of the costume of inhabitants of the most remote



Ancient Sling.

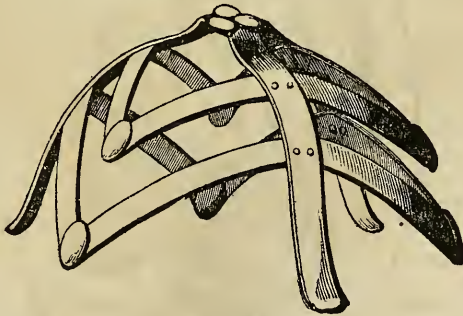
regions—the thick robes of a Norwegian dame and the rush cloak of the Hottentot, contrasted by the splendid costume of the Chinese mandarin. Specimens of the arts of all ages and countries are here collected into one focus; the sword of the crusader hangs peacefully by the cimeter of the Paynim prince; and the elaborate carvings of the New-Zealander, so placed as to be easily compared with the more facile and elegant productions of the Greeks.

Strange as this medley may appear to the classical reader, we doubt not that the less learned visitor is more gratified by the variety of forms which present themselves, than he would be by an arrangement in which much uniformity would necessarily be unavoidable.

Among the most interesting objects is an ancient sling, in very good preservation. The use of this implement has long since been superseded in civilized countries, by the more perfect and destructive instruments which the progress of the "art of war" has introduced. But in ancient times, as every biblical and classical reader knows, the sling was neither an inefficient nor an uncommon instrument of destruction. Even after the introduction of the more deadly arrow, the sling was much used by contending armies; and we have many accounts of its power, and the skill of those who wielded it. After its use in war had been superseded by weapons more easily wielded, and more certain in their effect, it was often had recourse to by various nations (particularly the Saxons) in the chase; but in the present day it is only known as a toy.

The sling in the Boulogne museum has a strong leathern pocket, to which is attached a moveable iron apparatus, apparently for the purpose of confining the stone, when not in use, or it may be to assist in the propulsion of the missile. The straps supporting this apparatus are formed of leather, stamped in ridges, and painted alternately red and yellow, and are attached to long pieces of coarse and strongly-woven sack-cloth. Two balls, ornamented with red and blue worsted, render the hold of the hand firm, when using the instrument.

Another curious relic of antiquity may be seen in the case adjoining that in which the last-mentioned article is preserved. It is formed of a few stout bars of iron, crossing each other in a peculiar manner, and riveted together by a series of iron studs. We have represented this in the annexed engraving, in which the form is accurately portrayed; it would appear to have been worn by the ancients to defend the head from the blows of an enemy; and if we imagine this iron "braincap" surmounting the head of a warrior, we may readily conceive that it would afford no slight obstacle to the blow of an antagonist's sword.



Brain-Cap.

Contiguous to these warlike instruments are many interesting specimens of the instruments contrived by the ancients for the purpose of enlivening their leisure by

that "concord of sweet sounds" to which the human mind has, from the most remote ages, testified its devotion. These musical instruments are principally constructed with reeds; but there are several stringed instruments, and many curious contrivances of the natives of islands in the Pacific, and of the continent of America, for the production of musical sounds. In this room is also a small, but curious collection of coins of many nations.

We now pass into another apartment, where many Egyptian, Greek, and Roman antiquities arrest the attention, among which are several beautiful specimens of ancient workmanship, in bronze, &c. Pompeii has furnished a few articles of pottery, some of which contain the remains of fowls, and other small animals, ready cooked, but apparently left untasted on the table, in the alarm and confusion consequent on the awful volcanic eruption which destroyed the city.

Here may also be seen several early English machines and instruments of war, as also other archæological curiosities, among which is a curious antique drinking-cup, or chalice, of a form which we often find represented in old English manuscripts. Beneath one of the windows is a carving in ivory, representing one of those amorous contests between the knights and their "fair ladies," of which the troubadours and minnesingers of the ages of chivalry delighted to chant to the ardent youth of those interesting times, and remnants of which practice may be discovered in the masques and entertainments with which the court of Elizabeth was wont to be enlivened.

The engraving now introduced, is copied from a portion of this interesting specimen of ancient art, and is doubly curious, as representing one of those clumsy machines used in the rude warfare of our ancestors, and called by them the "trebuchet." It was principally used by besiegers, for casting stones and other missiles into the towns and castles they beleaguered, and is often mentioned by Froissart, in his "Chronicles." The receptacle at the lower portion being filled with the missiles intended to be cast into the besieged place, the upper arm of the instrument (loaded with a heavy weight) was allowed to descend, which, owing to the unequal balance, it did with great velocity; and the larger arm then swung in the air, and scattered its contents over the besieged.

The knight represented in the engraving is intent upon crowding the receptacle of the trebuchet with full-blown roses, with which to belabor his fair adversaries, who, our readers must take our word for it, are not at a great distance off, holding out the



Trebuchet.

castle of love or delight against the knight of desire. From the costume of the figures in this carving, we should suppose it to have been the work of an artist of the fourteenth century.

In this museum there is a very useful collection of casts from the most eminent antique statues and reliefs in the principal European collections. The student in design may derive considerable benefit from the study of these casts; and we are happy to hear that the gallery in which they are contained, is much frequented.

It would be impossible for us to enumerate all the objects which the visiter will find arranged in the museum. We will merely add, that besides the very miscellaneous collection of articles, showing the handiwork of man, there are many specimens of natural history arranged for inspection, including zoological, mineralogical, and botanical specimens.

The museum is under the superintendence of a committee of gentlemen, who annually publish a volume, descriptive of the contents of the establishment, and containing various essays on literary and scientific subjects. There are also schools and public lectureships attached to the institution.

ST. OMER.—The town of St. Omer is situated in the department of the Pas de Calais, in French Flanders. The river Aa flows through it, and becomes divided into a number of arms, more or less considerable, which spread over the environs. A canal, uniting the rivers Lys and Aa, passes, also, through the town, and it is here that the Aa first becomes navigable. The town itself is a place, from its position, of great natural strength, and is rendered stronger by considerable fortifications, which surround it, being nearly a league in circumference, and by deep fosses, which may be filled with water at any time. The adjacent country may also easily be inundated, with the exception of a part toward the south, which, being hilly, will not admit of this means of defence; but the passage by this path to the town is so narrow and difficult, that an attack from that side would scarcely be attempted. However, the fortifications here are of great extent. It is a portion of these which is represented in the engraving.

It is, besides, defended on the southeast by the forts of St. Michel and Nôtre Dame de Grâce; on the east by that of "Les Vaches;" to the north and northeast by the marshes which surround the fortified parts called Haut Pont and Lizel; and to the northwest by the "Fort of the Four Mills." The town has four gates, two of which communicate with the environs; and it boasts some considerable streets, well built and clean, but most of the houses are low and irregular, and the appearance anything but cheerful. There are several churches, but the cathedral of Nôtre Dame is the only one of importance. It is a Gothic edifice of great antiquity, in which is the tomb of St. Omer, from whom the town has taken its name. There is also a fine picture by Rubens, of the "Descent from the Cross." The interior of this cathedral is paved with the fragments of bas-reliefs of high Norman antiquity (the remains of a former edifice), a careful study of which, particularly of the pavement in the transepts, would afford matter of much interest to the antiquary. We believe such a survey has never been made.

As in most French towns, there are a number of fountains in the streets, which, by their appearance, and the freshness of the waters, impart a degree of cheerfulness, of which the town stands much in need.

The neighboring village of Haut Pont, of considerable size and well built, extends itself to the north of the town, on the borders of the canal. Lizel is situated on the banks and the isles of Little Meldich; the inhabitants are nearly all gardeners, of a Flemish origin, who have preserved their ancient language. St. Omer possesses two parochial churches, an Ursuline convent, a common college, containing the public library of sixteen thousand volumes, an arsenal (where is deposited a large collection of arms), four powder-magazines, an academy for architecture and design, a theatre, and several hospitals. The quays of the canals, the avenue from Calais, and the ramparts, which are planted with elms, afford agreeable promenades.

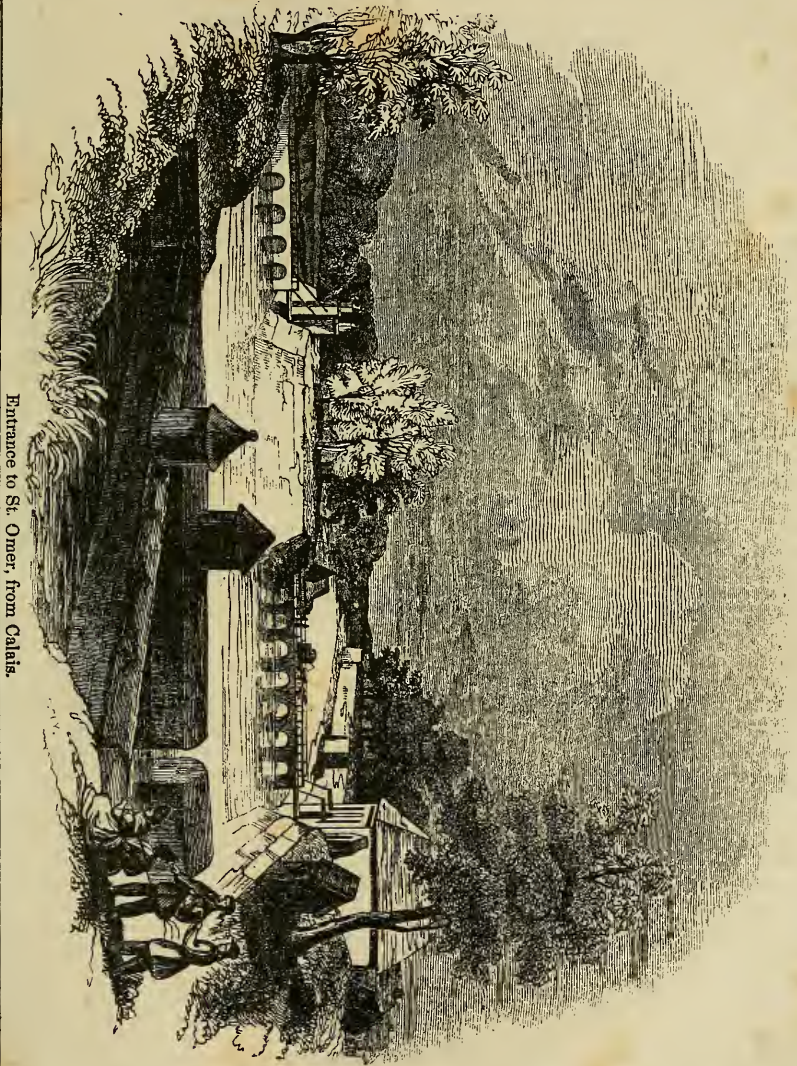
Many different manufactures and arts are carried on at St. Omer, but the commerce in which it is engaged is not so extensive as might be expected from the advantages of its situation, being, as it is, in the neighborhood of good roads and numerous canals, affording an easy communication with Calais, Gravelines, Dunkirk, Aire, and the interior of the kingdom. There are about nineteen thousand inhab-

itants, or, including those of Haut Pont and Lizel, nearly twenty-two thousand, besides a considerable number of English families who reside there.

St. Omer, in 626, was only a small hamlet, which had formed itself around a strong castle crowning the summit of Mount Sithiu, from which it took its original name. Adroald, the possessor of the castle and the surrounding lands, gave it, in 645, to St. Omer, bishop of Th rouenne, who built the cathedral, and in 648 founded a monastery of Bernardins, where he established his residence, and to which St. Bertin, its second abbot, imposed his name. In 880 the Abb  Foulques began to surround the town with walls, a task which was completed in 902 by Baudouin, the second count of Flanders; and it was about this time that the village of Sithiu became known as the town of St. Omer, the original name being dropped for that of the patron of the town. In 1152 a fire destroyed a great part of it, but Baudouin V. repaired and improved it considerably, and Charles V. added to the fortifications. In 1559 the pope, Paul IV., transferred to it the bishopric of Th rouenne on the destruction of that town. In 1477 Louis XI. besieged it in vain; but in ten years after, the inhabitants, having revolted, delivered the town to the Burgundians, from whom Louis XI., in 1492, obtained it by the treason of Philippe de Cr vecoeur, the governor; but the archduke Maximilian shortly afterward retook it. In 1638 it was again attacked unsuccessfully by the French; but they became possessed of it in 1677, after the battle of Cassel, and were secured in the possession by the treaty of Nimeguen in the following year. St. Omer was one of the points at which the troops destined by Napoleon for the invasion of England were stationed in 1805.

The entrance to the town from Calais is represented in the engraving. Like most others in French Flanders, it is approached by a noble avenue of trees, from which a peep of its embattled walls is occasionally obtained. Its exterior aspect is cheerless in the extreme; nothing is to be seen but long lines of fortification, and a few tall gable roofs and the spires of the principal churches, which tend rather to confirm than relieve the general monotony. On reaching the end of the avenue a gate of tremendous strength presents its imposing masses to the traveller; passing which, he finds himself on a long bridge, which crosses the moat and connects the external walls with an insulated intrenchment. Then a vast array of barriers, gates, portcullises, &c., defend the passage of a tunnel, through which the visiter passes, and then over a second bridge, which spans the inner moat and leads to the town walls, which are defended by another gate of considerable strength. In making the passage of these works, the traveller is repeatedly stopped, and his person and passport examined with as much vigilance as though an hostile army were in the neighborhood.

Tours is a city of France, and the capital of the department of Indre-and-Loire, on the Loire. It is situated on a delightful plain, in one of the finest parts of France, the surrounding country being remarkably beautiful. It contains a cathedral remarkable for its lofty spire and extensive library. The houses are generally low, and most of the streets are narrow and gloomy. But the Rue Neuve, or Royale, is a street of great elegance, the houses being built of stone, on a uniform plan. The approach to the town is remarkably fine, the avenues being bordered with rows of trees. The principal manufacture is that of silk, which formerly employed in the town and neighborhood twenty thousand people; but at present not more than one third of that number. Tours was formerly more populous than at present. Before the Revolution it was the capital of Touraine. In 732 the Saracens were defeated by Charles Martel, near this town, with the loss of ten thousand men. Tours contains ten thousand inhabitants, and it is one hundred and forty miles southwest of Paris. In the vicinity is an old ch teau of Louis XI., called Pl ssis les Tours. "The ch teau of Pl ssis les Tours," says the old chronicler Saint Wandulfe, "presents, at first sight, three walls, rising one behind the other, each higher than that before it. In front of the first is a fosse filled with water and edged with long iron spikes. Before each of the other walls is a similar fosse, also defended by iron spikes. In the midst of these three fosses and ramparts is the ch teau, composed of unequal buildings," &c. A late traveller remarks: "The wall now visible is certainly very ancient, and may be the remains of the outermost of the three mentioned by Saint Wandulfe. It is of considerable thickness, built of rough stone, firmly set together, and surrounds the ch teau at some two or three hundred yards distance, enclosing within it a large space of ground. Saint Wandulfe mentions nothing that answers to the old peasant's wood of walls; he says only, that



Entrance to St. Omer, from Calais.

stones, fragments of rocks, rubbish, sand, &c., had been thrown on the ground around the château to prevent trees from growing there, in order that an enemy might be seen from the turrets at the greatest distance possible. The ground about the building is now without any vestige of walls or rubbish, and covered with the richest crops. I moved off the road-way somewhat to the right without fear now of having my foot pierced by one of those iron caltrops, or of the *chaussée-trappes*, which, of old, waylaid the wanderer from the single road to the château; and by the assistance of a bank of earth, gained a full view of the building over the wall. The outside, alas! called up little remembrance of former greatness. I saw before me a building, of no great size, two stories high, with modern windows, a lofty roof, and the tower I had noticed from a distance rising high above the roof on the other side, the whole raised, on this front, upon a superstructure or basement, which seemed to be open and unused by the inhabitants of the château. I inquired of the old peasant if he thought I might see the inside of the building. 'Ah, monsieur,' said he, 'a stranger from Languedoc, I believe, took it a year since; he is a foul-tongued brute, a villain Chinois; and since he has been there no one has been allowed to go inside of it.'

"I however made my way first along the front of the building, which I before saw, to the basement-story I had noticed under the main pile of the château. This I found consisted of a set of vaults which had no communication at present with the rest of the building. The little light that found its way in by the door and the deep grated loopholes in the outer wall did not allow me to judge whether there had ever been any opening through the roof communicating with the rooms above. These vaults are built of hewn stone, and evidently of very old mason-work; and if they have never served for dungeons, their villanous aspect much belies them. The building raised upon them is of brick, and although now in decay, of much more recent date than the vaults themselves. It seems probable, I think, that the line of building marked by these vaults originally opened upon an inner court of the old palace, the other sides of which are now destroyed. Attempting to get round the building from this side, I found myself stopped by a wall which I had not before perceived, running at right angles to this front. I turned back, rested myself in the cool shade of the vaults, and stole a luncheon of grapes from a neighboring vine. I then marched up to the gateway, pushed in the *porte-cochère*, and entered the enclosure. I was on an enclosed plat, elevated, by at least the height of the vaults I had just left, above the surrounding grounds, bounded on the left by the château, in the front and on the right opening (with a dwarf wall) over vine-yards and maize-grounds, and enclosed on the side I had entered by a line of outbuildings and the gateway; near the centre was an alley of trees, and at the corner between the two open sides stood a little open summer-house. I had hardly completed my survey when I perceived a servant coming toward me, and, at a little distance, the redoubtable master of the mansion himself. I addressed the latter, hat in hand, with the best French compliment I could muster; he replied, I rejoined, and he answered; but what was odd, all civilly enough, and with a mighty strange Languedoc accent. At last, looking him full in the face, 'I think, sir,' said I, 'that I have the pleasure of addressing a brother Briton.'—'Faith, you're right, sir, for I come from the County Cork; and somehow I thought all the time you must be an Englishman.'" The mystery was soon explained: the 'villain Chinois' from Languedoc had left some time before, and my fellow-countryman had only just taken possession of the château. He insisted on showing me over the whole building himself. The brick pile is, as I supposed, of comparatively modern date; the rooms in it lofty and well-proportioned, but looking melancholy from neglect. The approach to these rooms is by the tower, which stands at the corner of the building, and carries a stone staircase built on the principle of the turret staircases in England, but with steps of magnificent width and easy ascent: the vault overhead finely turned, and the supports—corbels, I fancy, the architects call them—exquisitely carved. Here your antiquary is on safe ground: Louis certainly used these stairs; in the rooms which are above, his son (Charles VIII.) passed his childhood. The tyrant may have chuckled over a new fraud, or meditated some fresh hypocrisy, or for an instant thought fondly of his infant boy, while his eye rested on these very sculptures you now admire. But, alas! for antiquaries and sentimental travellers, the two upper stories of the tower were raised by the last proprietor, with the intention of turning the tyrant's abode into a shot manufactory. This grand staircase and the vaults



Present state of Pléssis les Tours.

below the building are the principal remains of the time of Louis XI. in the château itself. And is this all, thought I, that remains of the towers and fortifications and halls of the palace of Pléssis les Tours! where the doorways were defended with thick gratings, the windows armed with spikes of iron, the approaches to which were filled with pitfalls and *chassée-trappes*, and the prospect from the royal apartments ornamented by the gibbets which the king and his companion-hangman Tristan so liberally honored with victims; a palace inhabited only by the king and the ministers of his cruelties, and to which even the members of the royal family approached through a low narrow wicket, answering to the challenge of the numerous guards with the watchword of the day, and submitting to have their persons searched before entering the presence of the monarch. Little, indeed, remains of the abode of the tyrant, whose ill deeds have been cloaked under the title of 'Restorer of the Monarchy;' and the daily changes taking place from the state of the property will probably soon sweep away that little, and leave the scene of so much political craft and of so many crimes a maize-field or a vineyard.

"The summer-pavilion on the terrace, which consists of a slated roof resting on arches of wood-work, covers the site of the *oubliettes*, where the victim to be consigned to oblivion was precipitated through a trap into a deep pit. There is no English name, thank Heaven, for this accursed invention, but almost every ancient château throughout France boasts its *oubliettes*. On the side of the terrace, about

midway between the pavilion and gateway, is the site of the cavern-cell in which Cardinal Balue, when imprisoned for treason, was allowed to sleep at night, being suspended during the day in one of those iron cages of which the miserable man was himself the inventor. The terrace-wall at this spot is about ten feet above the surrounding field. The cell was entered by an opening in front of the wall, and the château and the field below falling into the possession of different parties, this torture-hole became appropriately enough the subject of a lawsuit. The owner of the field asserted the cell belonged to him, for the only entrance to it was from his land; the owner of the château claimed it because it was hollowed out of his terrace; and the judge decided the cause by ordering the hole to be filled up. In the field below, going from this cell to the gate-side, and not far from the gateway and of the château, still stands a rude oratory and confessional, built of stone, to which the victims of the cruel and superstitious Louis were hurried before passing to the oboliette. Beside it is a stone cot, which they show as the residence of the king's favorite gardener.

"Below the terrace, on the south, that is, the side between the pavilion and the château, is another wall, detached, I believe, from the terrace, and running parallel to it; this the people of the neighborhood say is as old as the time of Louis XI., but it seems too slightly built to have lasted so many centuries. In this wall, and nearly facing the old tower, is a small doorway leading into the outer enclosure, or paddock, as one might call it. The old main wall, as I before mentioned, surrounds this paddock, and just outside this boundary-wall, nearly in a line with the small doorway, stands the old house, once the residence of François de Paule, the last confessor of the terrible Louis. Louis, as the chronicles tell us, allowed his palace to be approached only by winding and fortified paths; but the tradition here is, that, for the convenience of communicating with his confessor in his last illness, he made a direct approach from this house to the château, and that it passed through the small doorway in the inner wall which I have spoken of. There is no longer any opening through the outer wall toward the house, but that may have been filled up when the property within and that without this boundary passed into different hands."

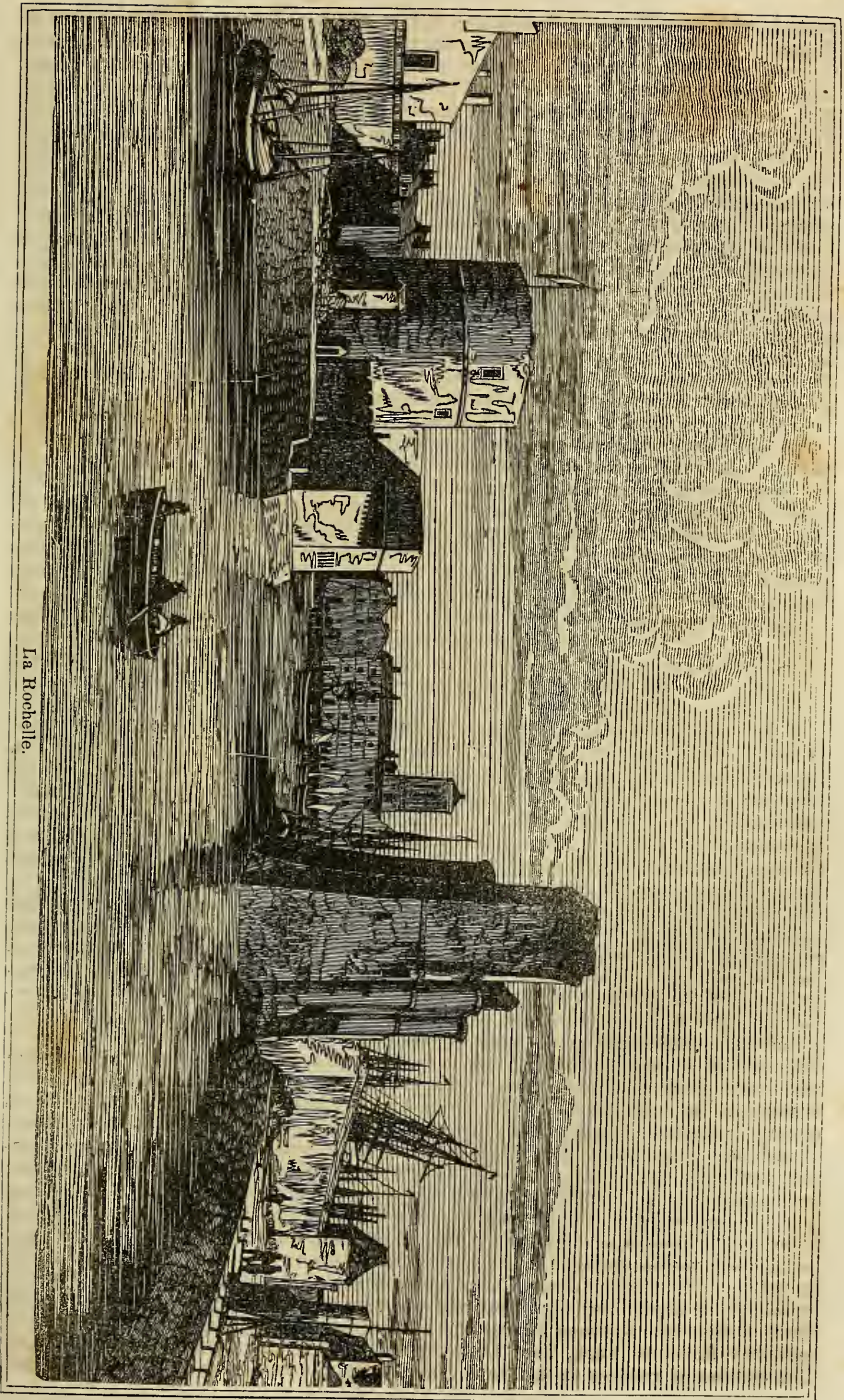
But if Pléssis les Tours furnishes sorrowful reminiscences, it has others of glory. In the great hall of the palace Louis XII. received the reward of his virtues. This Louis figures in Scott's romance as the duke of Orleans, and in that touching scene in the Hall of Roland at Pléssis les Tours.

On the death of Charles VIII. (son of Louis XI.) without leaving issue, the duke of Orleans became king of France, by the name of Louis XII. In 1506 he assembled the states-general in the great hall of Pléssis les Tours. Bricot, canon of Notre Dame, addressed the king and the assembly, and after eloquently recounting the good done by Louis, the pardon of his enemies, the reduction of imposts, his victories abroad, his purification of the judicial tribunal at home, he exclaimed: "How shall your subjects repay you? Deign, sire, to accept the title of Father of the People, which they offer you this day by my voice." The whole assembly on their knees urged the orator's request, and Louis, with many tears, assured them that title was the most acceptable gift his subjects could have made him.

About the middle of the last century Pléssis les Tours was converted by the government into a house of correction for vagrants.

LA ROCHELLE is situated in the department of the Lower Charante. It stands on the shores of the Atlantic ocean, one hundred miles northwest of Bordeaux. It is well built and strongly fortified (by Vauban), and contains many handsome squares and fountains. The harbor is safe and commodious, but is accessible for large vessels only at high water; and the Place d'Armes, or du Château, is one of the finest in France. Glass, stoneware, and refined sugar, are the principal articles manufactured, and it has a considerable commerce with the United States; sending to our shores in the course of the year, many cargoes of brandy, wine, &c. Rochelle is chiefly remarkable at the stronghold of the French protestants in the times of the house of Valois, and of the first Bourbons. In 1627, it was besieged by Richelieu, and was reduced by famine, after a heroic defence, in which fifteen thousand of the besieged perished. A great number of the inhabitants fled to North America. La Rochelle has a population of rather more than eighteen thousand persons.

The fourteen departments which the basin of the Seine comprises contain about one sixth of the total population of France. In one of these departments there is the



La Rochelle.

capital, with its million of inhabitants; and in another, Rouen, the Manchester of France. The soil of this region is fertile, and agriculture is in an advanced state. Greater industry and superior resources enable the population to command a larger share of necessaries and luxuries than twice the number of the population enjoy in those parts of France which are less favored by nature and circumstances. The Seine, and its tributaries the Aube, the Yonne, the Marne, the Oise, the Eure, and the Rille, with the Aisne, the Oureq, and Grand Morin, are navigable for an aggregate length of nearly one thousand miles. Thus the interchange of raw materials and manufactures is rendered easy throughout the whole of this important portion of the country. The two great ports of the basin of the Seine are Rouen and Hâvre. Rouen is about the same distance from the sea as London, and during the middle ages engrossed the maritime commerce of the Seine. Vessels of from two hundred and fifty to three hundred tons can get up to the town. Perhaps, however, the principal cause which, rendered Rouen a place of commercial importance during the unsettled periods of European history was the greater security which it offered, as the ports on the coast were exposed to the attacks of pirates and other rovers of the sea. In the sixteenth century these enemies were no longer dreaded, and Hâvre, then a small place, inhabited by fishermen, from its situation at the mouth of the Seine, was much resorted to by mariners. In 1509, Louis XII. laid the foundations of a town. His successor, Francis I., surrounded it with walls, and in 1618 the Cardinal Richelieu added a strong citadel to the fortifications. Louis XVI. and Napoleon both encouraged the prosperity of Hâvre, and, from about the year 1783, its commercial prosperity has been constantly increasing, and consuls from the principal commercial nations of the world now reside there. Hâvre is the only eligible harbor between this portion of the coast and Cherbourg. It is on the right bank of the Seine, which is here several miles wide. There are two roadsteads, and the harbor consists of three basins in the heart of the town, communicating with each other, and capable of containing five hundred vessels, including the largest merchant ships. The tide rises to a height of from twenty-two to twenty-seven feet, and the vessels are always afloat in the harbor. Cape la Hève, two miles and a half west of the town, is a headland about one hundred and thirty yards high, on which there are two handsome lighthouses about fifty feet high.

A short time before the revolution of 1789, Rouen made an effort to obtain a share of foreign commerce, which its rival at the mouth of the river had engrossed. When ships of a large size began to be employed in distant voyages, the navigation of the Seine up to Rouen was not considered safe for this class of vessels, and Rouen only participated in the coasting-trade. But about the middle of the last century the obstacles which the navigation of the Seine presented were carefully examined, and an enterprising individual, conceiving that they were not of so formidable a nature as had been generally supposed, built a large vessel suitable for the foreign trade. His example was soon followed, and many other vessels were built with a similar object by joint-stock companies. The foreign commerce of Rouen was rapidly increasing when the revolution put an end to its prosperity. Since 1814 it has revived, but Rouen has not obtained the rank which it formerly occupied, probably in consequence of the direction of capital and industry to manufactures, as well as the inferiority of its situation to the port of Hâvre. The foreign trade of Rouen is however respectable, and a direct intercourse is maintained with Portugal, Spain, the Levant, the north of Europe, and with America; the number of vessels engaged in foreign trade exceeding one hundred annually, while nearly the same number of foreign vessels are entered inward. The foreign trade of Hâvre is more than five times greater than that of Rouen; but the quantity of goods brought to Rouen by coasting vessels, and barges, which navigate the rivers and canals, is as eight to five, compared with the extent of this branch of the trade at Hâvre: one fourth of the coasting trade carried on between the different ports of France situated on the Atlantic seaboard is engrossed by the two ports. In 1836 there arrived inward at the port of Hâvre six hundred and three vessels belonging to foreign countries, five hundred and one French vessels engaged in the foreign trade, one hundred and eighty-five English packets, one hundred and nine large coasting vessels, besides nearly three thousand small vessels navigating the Seine and its tributaries. Hâvre engrosses the largest share of the trade between France and the United States of America. Packets sail regularly for New York, Vera Cruz, Bahia, Lisbon, Hamburg, and Southampton. The number of packets on the New York station is sixteen; and with Amsterdam,



HAVRE.

Hamburg, Southampton, Rouen, and Paris, the intercourse is maintained by steam-boats.

The value of the imports at Havre in 1829 amounted to \$50,000,000; the imports of raw cotton amounting to \$5,500,000; and of sugar to \$9,000,000. Havre and Marseilles are the only ports of France in which raw cotton is admitted. Other imports of Havre consisted of coffee, indigo, dye-woods, hides, iron, tin. The customs' duty amounts to \$5,000,000 annually. The usual exports are silk and woollen goods, wines, brandies, lace, gloves, perfumery, trinkets, and articles of Parisian manufacture, perfumery, &c. Soap, starch, vitriol, and earthenware are manufactured in the town, and there are also breweries, sugar-refining-houses, shipyards, and rope manufactories, which give employment to considerable numbers. Many seamen are employed in the herring, cod, and whale fisheries; and the wives of sailors and artisans obtain work as lace-makers.

The town is divided into the old and new quarters, the houses in the former being ill-built, while those of the new quarter are much superior in appearance, and the streets are better lighted. Ingouville is a populous and pleasant suburb, containing the country-houses of the merchants. The population of the town and suburbs does not exceed 30,000. The customhouse is a large building, but the public buildings are, on the whole, rather of an inferior order. There is a fine public square planted with trees, which forms an agreeable promenade. The principal local institutions are a court for the settlement of commercial disputes, several literary and scientific establishments, a public library, containing above 15,000 volumes, a museum of natural history, a high school and school of navigation, and a school for geometry applied to the arts.



Oyster Dredger on the Coast of France.

CHAPTER VI.—PORTUGAL.

PORTUGAL is but a small country, in the form of an oblong square, extending from 37° to 42° north latitude. Its greatest length is about three hundred and fifty miles, from north to south, and its breadth averages about one hundred and fifteen miles; consequently, the area of its surface is about forty thousand square miles, and it is therefore not much more than one fifth the size of France. Yet the fleets and commerce of Portugal, at one time, were more extensive than those of any country in Europe; and for two centuries, the Portuguese were equally pre-eminent as adventurous and successful navigators. Madeira, the Azores, and parts of the Gold Coast, were settled by them early in the fourteenth century, and the kings of Portugal placed themselves at the head of that enthusiastic ardor, which, stimulated by the hope of finding a way by sea to the countries from which Europeans received ivory, gold-dust, and other commodities, across the desert, was at length successful in accomplishing its object. The Portuguese led the way from Europe to India, by sea; they planted colonies on the shores of the African continent, from its northern extremities almost to its southern headland; they held possession of extensive territories in India, by the right of conquest, and claimed for themselves the exclusive right of navigating the Indian seas. In the new world, Brazil was one of the earliest European settlements; and Lisbon became the great European mart for the productions of India, Africa, and America. Being the first to open new paths to commercial enterprise, and engrossing the trade with newly-discovered countries, great profits were made. When the trade to India was carried on overland, Venice was better situated as an entrepôt for the productions of the east, than Lisbon; but when they were brought by sea, Lisbon, situated between the north and south of Europe, was most conveniently placed. The Portuguese endeavored to secure to themselves, if possible, the exclusive advantages which their adventurous spirit had placed in their hands. No other country was allowed to participate in the trade to the Portuguese settlements; and the right to traffic with the natives of newly-discovered countries was permitted only to those who had sufficient interest to obtain a license, and who were often worthless adventurers. Though, for a considerable period, commerce flourished, and profits were great, the system of monopolies, both in the colonies and at home, was sure to undermine the prosperity of the country, at some future period; and many subsequent evils are to be traced to illiberal restrictions, framed in the hope of excluding other countries from the African, Indian, or trans-Atlantic trade. These efforts to maintain a monopoly were fruitless; and when other nations became their competitors, Portugal was in her turn shut out from profitable branches of foreign commerce. Thus she was left to her monopolies. Manufactures declined, though, having such extensive colonies, it might have been expected that the demands on the industry of the mother-country would have greatly increased; and the direct object of their restrictive system had been to promote the interests of Portugal. Political events rapidly hastened the crisis which would, sooner or later, have been occasioned by the unsound commercial policy of the country. In the fifteenth century, Portugal was successfully struggling for maritime and commercial pre-eminence; in the sixteenth century this object had been obtained, and the people were reaping the benefits of their enterprise; but from 1580, when Portugal was annexed to Spain, its long and melancholy decline commenced. The authority of the mother-country being relaxed, its connexion with the colonies was weakened, and it was not powerful enough to defend them against aggressions, so that, one by one, they fell into the hands of the Dutch or English. Of all its possessions in Africa, India, and the new world, only Madeira, Azores, and one or two settlements in Africa and India, now remain.

In 1640, Portugal once more became an independent state under the sovereigns of the house of Braganza. But this revival of its political life failed in quickening industry and commerce, which had gradually sunk into insignificance; and though in fact nominally independent, the principles of vitality which should have rallied and invigorated public spirit were so stagnant, that foreign support was required to sustain the tottering state.

Under the administration of Pombal, a minister of superior energy, the country had displayed some signs of life, and useful reforms had been effected; but both were transient benefits, disappearing when the influence by which they had been produced was no longer felt. In 1807, amid the distractions occasioned by foreign invasion, the royal family of Portugal emigrated to Brazil, and from that time until the close of the war, life and property were insecure, and industry languished. After the peace, when the nation began to improve their internal resources, Portugal was not permitted to enjoy the same tranquillity, but was disturbed by civil dissensions, which raged from 1820 to the expulsion of Don Miguel, in 1834, and were but ill-calculated to stimulate industry, or to allow of the commencement of those enterprises which render a nation prosperous. But the energy and vigor which had distinguished the Portuguese of the fifteenth and sixteenth centuries, were no longer the characteristics of the nation. Ignorance and misgovernment had produced their wonted effects. The foreign trade of Portugal, once more extensive than that of any other power, was chiefly carried on at the two ports of Lisbon and Oporto, with English capital; and but for the same stimulus, even the work of reproduction would have ceased in many instances.

At the termination of the late civil war, all the interests of Portugal were, as may be supposed, in a struggling condition; and the physical causes which obstruct the internal activity of the country, necessarily render it a work of time to overcome these difficulties. Portugal consists, in a great measure, of mountain-ridges divided by chasms. Alemtejo and Beira are the only provinces which contain plains of any extent. The rivers are few, and in summer, even some which are navigable at other seasons are nearly dry; there are no canals, and the roads are wretched. Thus the traffic between one part of the country and another, is insignificant, and local prejudices, of the most antiquated date, hold undisputed sway in petty districts, cut off from each other by ravines and desolate tracts. These circumstances have also their political influence. At present the country is too poor to construct good roads, but Roman energy overcame the natural difficulties which the surface presented, and there are the remains of highways which they formed. The want of roads is greatest in the south, but in the northern provinces the main roads are tolerably good, and there are bridges where they are required, but these are of ancient date, and not the result of recent improvements. The crossroads resemble the tracks which cover the vast steppes of Russia. There are neither stage-coaches nor any system established, by which travellers may pursue their journey with post-horses; Portugal, in this test of civilization, ranking lower than any other country in Europe. The inns are few in number, and afford very poor accommodation, and indeed, are only to be found in the larger towns. It is evident that there are few arrangements based on the locomotive habits of the people. The wheel-carriages which are in use are in keeping with the roads over which they are to travel, and on many of the roads, conveyance by wheel-carriages is not possible, and goods are carried on the backs of mules. But even on the best roads, a clumsy cart, drawn by bullocks, is used, and the rate of travelling is about thirty miles in twenty-four hours; while the cost of this imperfect mode of transit is so great, that the carriage of wines from some of the inland districts, not very far from Lisbon, is equal to the cost of the article conveyed. Oxen are almost universally used for draught, horses seldom being employed, and they are therefore not numerous; mules are much in request. In the streets of Lisbon, even, primitive-looking carriages may be seen, and also heard, as they creak along, drawn by a couple of bullocks. The want of good roads, and the difficulty of transporting commodities from place to place, would alone suffice to keep a country in a depressed condition; but in Portugal, these necessary aids to the development of the national prosperity not only are wanting, but this evil is aggravated by a number of other causes, the united effects of which are sufficient to account for the low state in which the public interests were found, at the close of the late civil war.

The coasts and rivers of Portugal abound with fish, and in the sixteenth century the Portuguese were rather extensively engaged in the Newfoundland fishery, but at the period of which we speak, and long before, the fisheries on their own coast supplied only a limited proportion of the home demand, and the Norwegians, Swedes, Dutch, English, and Americans, furnished the remainder. The consumption is very great, and but for a tax of twenty per cent. on the produce of the coast-fisheries, it is inconceivable how so natural a source of employment should have been neglected.

Manufactures, at the same period, were unimproved. No new machinery was introduced, and the commonest and most obvious contrivances for abridging manual labor, were not adopted. The consequence of this low state of art and ingenuity was, that the manufactures of woollens, hats, glass, and earthenware, cottons, &c., were of the coarsest description, sheepskins being not unfrequently worn for clothing in the remote parts of the country. Privileged manufactories, secured in their monopoly by licenses, will partly account for the inferiority of Portuguese manufactures. The right of manufacturing tobacco, soap, and some other articles, was also farmed out. The common handicrafts were in a rude state. The retail-dealers, who in other countries are anxious to obtain custom, are in Portugal apathetic, and too indifferent to give themselves trouble for the sake of obliging a purchaser.

The mines of lead, iron, copper, and other metals, and the quarries of fine marble, all once profitably worked, were neglected. In the fourteenth century, when the population of Portugal was greater than at present, sufficient corn was grown to admit of some quantity being exported; but when trade had dwindled, and agriculture was the chief resource left, Portugal had become a grain-importing country. Butter and cheese are imported in considerable quantities from England and Holland. Cows are seldom kept, goats' milk being usually used. The wool of the sheep in the plains of Beira is of good quality, and greater attention might be advantageously paid to the fleece, which would become an important article of exchange with other countries. The development of the agricultural resources of Portugal ought, indeed, now to be the great object of her rulers. With a fine climate, and a soil favorable to the production of corn, wine, oil, and a variety of fruits, the aggregate riches of the country might be easily increased. Maize and rice are raised; potatoes are not much cultivated. If irrigation were more generally practised, and other improvements introduced, the surplus produce of the soil would not be confined to fruits, such as oranges, lemons, citrons, almonds, chestnuts, &c., which it requires little exertion to render profitable objects of cultivation. The olive is rather extensively cultivated; but the produce is chiefly consumed at home, the oil forming one of the commonest ingredients of cookery in Portugal. The cork-tree is also a profitable native production. But the vine is the most valuable; and when, in 1765, in accordance with the spirit in which the industry of the country was regulated, the vineyards of the Douro and Mondego were partially converted into corn lands by order of the government, they did not remain long diverted from their former more profitable uses.

It is estimated that four fifths of the population of Portugal are employed in agriculture; in France the proportion is two thirds, and in England one third. The total population of the kingdom is about 3,500,000, and the relative number of inhabitants per square mile is greater than in Spain, Denmark, Poland proper, and Prussian Poland, and rather more than one half the proportion of England and Wales. The most populous province is that of the Douro and Minho; and if the other parts of the kingdom were as densely peopled, the number of inhabitants would exceed 10,000,000; while if they were as thinly scattered as in the large province of Alemtejo, they would not amount to 1,500,000.

Lisbon and Oporto are the only ports of considerable importance in Portugal. The entrance of the Tagus is magnificent, and ships of burden come close up to the town; but how sadly has the commerce of this once-famous entrepôt declined! At one period, four hundred large ships traded between Lisbon and South America, besides those which were employed in the trade with Africa, India, and China, and with the Moluccas and other distant parts; but the whole foreign shipping of the country has now dwindled to fifty vessels; and in 1838, only three hundred and twenty-four vessels entered the Tagus, including steamboats which arrive from England once a week, the aggregate tonnage of these three hundred and twenty-four vessels being fifty-three thousand seven hundred and twenty-eight tons.

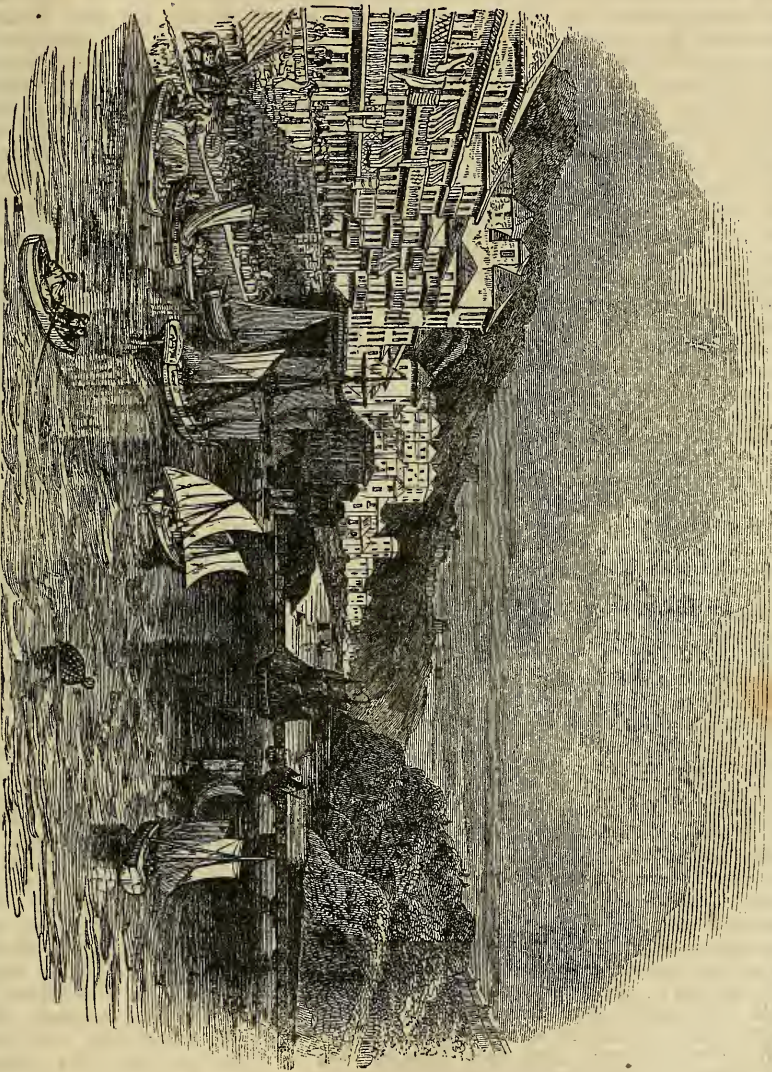
The manner in which the decline of foreign commerce occurred, may be easily explained. When the Dutch and English, instead of obtaining the produce of America and the Indies from Lisbon, proceeded direct to those parts of the globe, Lisbon ceased to be the great depôt, which circumstances had temporarily made her. The trade with Brazil was, however, preserved until within the last few years; but the monopoly of Portugal ceased when Brazil became an independent country, and England and other countries carry on a direct trade for cotton, sugar, and those articles of Brazilian produce which the mother-country formerly required

to be brought to Lisbon, previous to their distribution in Europe. The produce and manufactures of Europe, also, instead of reaching the Brazilians from Lisbon, are received direct from the countries whose industry has given them an exchangeable value. The obstacles to a more extensive export trade of the native productions of Portugal arise to a great extent from the cost and labor of conveying goods and merchandise; and thus, beyond a certain distance from places which are near a shipping-port, or possess some facilities for reaching it, the stimulus to production which foreign commerce excites, is not very strongly experienced. Still, the trade of Lisbon is extensive, as there are few seaports in Portugal, and mercantile operations are concentrated chiefly in Lisbon and Oporto. The population of Lisbon is about 260,000. Oporto, a view of which is given, is the second port of the kingdom, and delightfully situated on two hills near the mouth of the Douro, which winds among steep hills crowned with woods. It is on the left bank of the river, the suburb of Villa Nova being opposite, and connected with Oporto by a bridge of boats. Oporto appears to great advantage after escaping from the filth of Lisbon. The immense magazines of the great wine company are prominent objects of interest. The population amounts to about 70,000. There are, of course, many small ports, but, with the exception of St. Ubes, they are merely the resort of coasting-vessels. About five hundred vessels load annually at St. Ubes with bay-salt, which Portugal exports to the extent of one hundred thousand tons annually. Ships with fish take back cargoes of this salt, which is of a good quality.

There are but few rivers which exhibit so many of the beauties of nature, comprised in one view, as the Tagus near its mouth; and but very few cities which possess so many circumstances contributing to picturesque effect as Lisbon. The capital of Portugal is built upon a range of hills, which form the termination of the Guadarama mountains, after having traversed the provinces of Beira and Estremadura. Seven of these hills are covered by the city; and they may be classed in three groups, namely, Lisbon, or those occupied by the castle of St. George, the convents of St. Vicenti de Fora and La Gracia, Campo d'Orique, &c., &c., which form the upper and principal part of the city, in which are the government offices, palace of the Cortes, arsenals, &c.; Buenos Ayres, containing the palace of the Necessidades, Estrella, &c.; and Belem; the valley of Alcantara divides the two latter groups, which is crossed by a bridge dedicated to St. Peter. On entering the Tagus, after having passed Fort St. Julien, the old tower or castle of Belem is the first object we arrive at.

This beautiful specimen of the Moresque style of architecture stands on the sandy beach of the Tagus, at the point of a small bay, covering Lisbon from the sea, in conjunction with the Bouje, or Lighthouse Fort, on the opposite side of the bar. The batteries, which extend from the tower along the bank of the river, though almost entirely ruined by the French and by neglect, still mount sufficient guns to make them formidable. Behind the tower stands the convent of St. Jeronimo, now called the Casapia, or house of charity. To describe this building so that any idea might be formed of its extreme beauty or elaborate workmanship would be impossible: the sculpture-covered chapel, with its walls and pillars and roof of white marble, the beautiful quadrangle, with its delightful fountain, the minaret-shaped buttresses, are each sufficient for a treatise; suffice it to say, that there is scarcely a stone in the building but has some elegant Moresque device carved upon it. Casapia signifies literally "house of pity"—the word (*pia*) being an abbreviation of *pietade*, pity—it is therefore appropriated to the preservation and education of orphans, and such children as are deserted by their parents, from whatsoever cause. The manner of placing children there is as follows: Near the door is a circular box, in which the infant is laid, with the name desired written on a piece of paper, as well as any private sign by which it may be reclaimed at any future period; the box then turns on a pivot, and its burden is thus introduced to the interior. Many persons too poor to educate their offspring, deposit them here, as at any future period, should their fortunes prove more prosperous, they may recover them on the payment of a certain fine: the females are educated, and the product of their industry forms part of their marriage portion; the males are taught a useful trade or profession, and when arrived at a proper age are set up in business, or provided for in some suitable calling. The convent is enormously rich, as few persons make their wills without remembering the Casapia. It was from the front of this convent that Vasco de Gama took leave of Portugal when embarking on that memorable expedition.

Oporto.

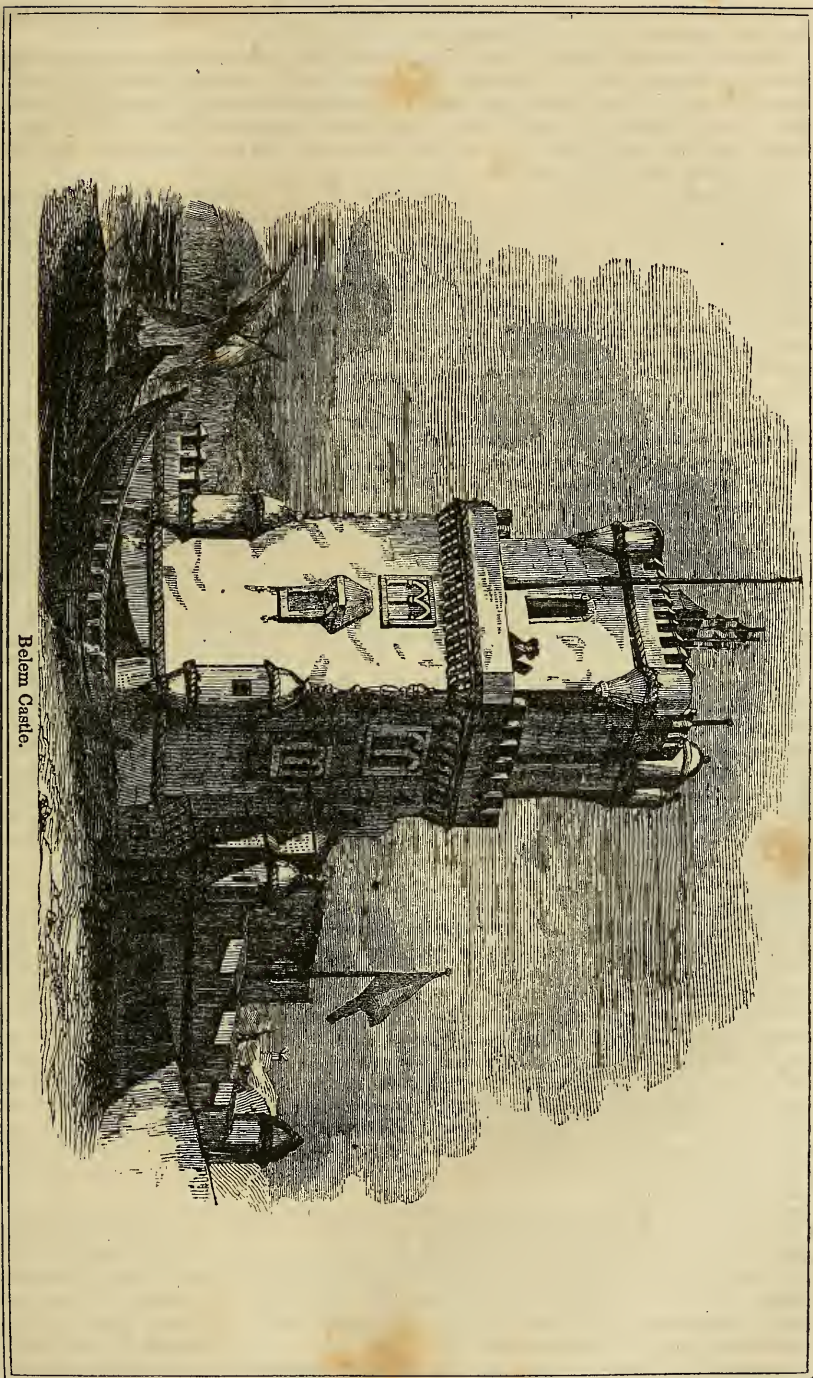


which has ranked his native land as one of the first maritime countries in the world at that time.

Near the convent of St. Jeronimo are the royal gardens and summer lodge of the queen; the building is plain, in the villa style, and the gardens tastelessly laid out and badly kept. The town of Belem is small and irregular, although the great number of quintas and palaces of the nobility give it an appearance of great beauty. The height immediately in the rear of the gardens is crowned with the large and unfinished palace of the Adjuda; only the side toward the city has been finished, and about two thirds of that facing the water: enough, however, has been done to give an idea of the design. The finished front consists of two stories, flanked at each end by square towers one story higher, and ornamented with two rows of pilasters, the lower of the Doric, and the upper of the Ionic order; a window is placed in each intercolumniation, except in the centre, where their place is supplied, in the lower story, by three archways, leading into the interior quadrangle; the centre projects but very little from the body of the building, and has a heavy and displeasing effect; the towers are surmounted by trophies, and the entrances ornamented with statues, whose ill proportions and clumsy execution show but too plainly the low ebb of the fine arts in Portugal. The view which this building commands, from its elevated position, is one of unrivalled grandeur; and should it ever be finished, will form a most delightful as well as noble residence for the monarchs of Portugal; but it is much to be doubted whether the national funds will ever be in so flourishing a condition as to afford the means of finishing so great an undertaking.

Lisbon, as indeed all the cities of the peninsula, abounds with convents and religious houses. These edifices give an air of beauty and grandeur to places which otherwise would be unworthy of notice; but in Lisbon, where such fine opportunities occur, through the inequalities of the ground, for placing buildings in prominent situations, they become objects of admiration, whether we look on them in the mass, as adding to the beautiful appearance of the city by their innumerable towers and belfries, or whether we consider them singly as works of art. The great defect of public edifices in England is the want of a proper point of sight; thus the most celebrated buildings, such as St. Paul's, can be viewed only in detail, the effect as a whole being entirely lost; but in Lisbon sufficient space is generally left to select a point whence the entire building may be seen at one view. Those in the heart of the city have large squares in front, while those on the heights generally stand in solitary grandeur. Among the sacred edifices of Lisbon, the one represented in our engraving is the largest, though perhaps not the most beautiful in architectural design, being surpassed by the Estrella (chapel of the stars). The church, however, is a fine specimen of that peculiar species of classic architecture which prevails so much in Portugal. It consists of two square towers of three stories, each story being ornamented with Doric pilasters; the upper ones form the belfry, and are surmounted with octagonal domes and lanterns: the centre, between the towers, is divided into three compartments by pilasters of the same order, the ground-floor having three gates of exquisite workmanship, surmounted by niches and statues, while three windows occupy the spaces in the upper story; and a magnificent flight of steps leads up to the portal. It would be a vain task to attempt a description of the interior, as every chapel would require a separate account; so lavish have been the founders of their wealth, and the architects so profuse of ornament. The convent itself, which joins the church, though not ugly, possesses few points worthy of remark. The monastic houses of Portugal are all built pretty nearly on the same plan, and one description may serve for all; they are squares of various shapes, some being oblongs of various degrees, and some perfect squares: a long passage runs completely round the building on the upper stories, on the outer side of which are the dormitories or cells of the monks—small square apartments, with a window looking outward. The lower floor is occupied by the refectory, the kitchen, the dispensario, and other offices; while several large apartments are left for social meeting or for council. The interior quadrangle is surrounded by a cloister, and the centre is occupied by a garden and fountain.

The vows made by the inmates of these houses were often curious and whimsical, and the means taken to avoid an absolute breach ingenious. Thus the monks of St. Vicenti, who were all nobles, had a vow not to walk beyond the precincts of their convent: the consequence was, that they invariably rode in carriages; and their immense wealth enabled them to keep the best equipages in Lisbon. This convent



Belem Castle.

was erected by King John III. ; and it is worthy of remark that the architect fell in the fatal expedition of Dom Sebastian III., in the year 1577.

The next convent in size is that of La Gracia, which crowns the summit of a hill, forming a triangle with the castle and St. Vicenti, but is entirely destitute of architectural beauty. Since the suppression of the monastic orders in Portugal, this convent is converted into a barrack, and is capable of quartering 5,000 or 6,000 men, when in perfect repair; but only one wing being used, the rest is suffered to fall into decay, a great part being unroofed.

The chapel of St. Roque, near the palace of the Marquis Quintilla, is, perhaps, the richest of its size in the world. The pillars to the altar are formed of one piece of lapis-lazuli, and the pavement and walls are mosaics of the most exquisite workmanship, and of inestimable value. It is said that when Junot, during his occupation of the Portuguese capital, saw this chapel, he conceived the design of conveying the mosaics entire to France; but the workmen, in the attempt to remove them, having loosened some of the stones, "Desist!" said he, "it shall not be said that Junot was barbarous enough to injure so beautiful a work of art." The story does not accord with the rapacious character of the French general, although the destruction of the beautiful in art could call forth a tear even from a Marius.

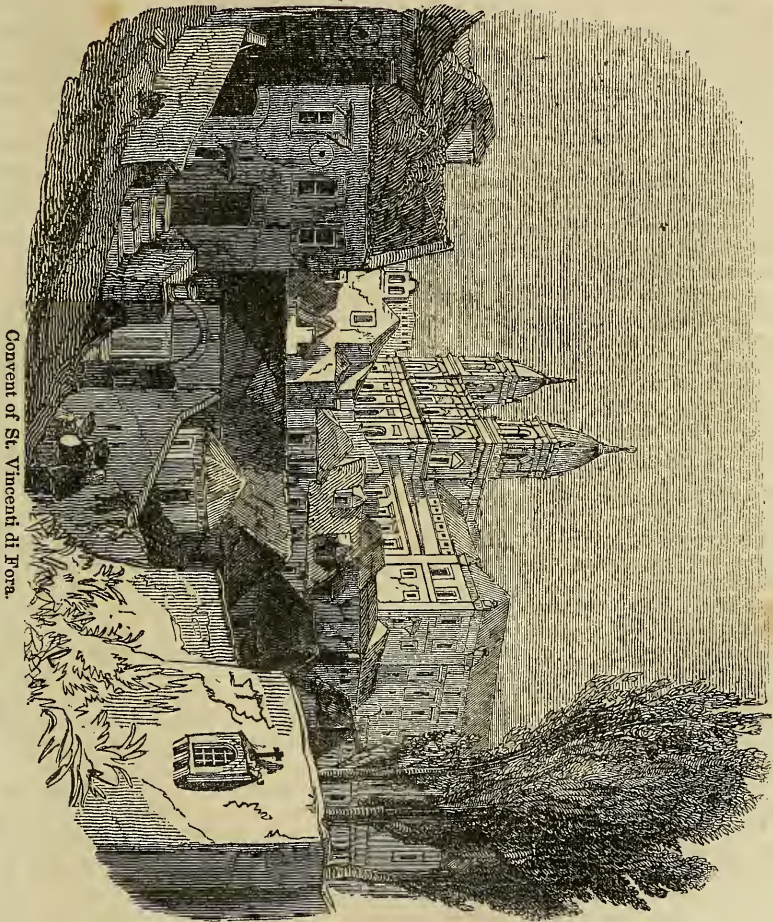
The Estrella, or Church of the Stars, stands on the hill of Buenos Ayres. It is built in the Corinthian order, and forms one of the most picturesque objects in the city: it serves as the chapel to the convent of the Heart of Jesus (Convento de Coração de Jesus), and, from its proximity to the palace, and the frequent attendance of the queen, is more generally known as the Queen's chapel. The towers are exceedingly graceful and beautiful, and the noble dome is a perfect model. The portico is perhaps too small in proportion to the building, and indeed a tradition is preserved, that the architect perceiving this fault too late to rectify it, threw himself from the aqueduct, the central arch of which is three hundred and thirty feet in height.

The convent of Necessidades is now occupied as the royal palace: it is a plain unsightly building; nor has the painting of the front of a red color contributed to increase its beauty.

After the magnificence, the grandeur, and the dazzling glitter of the national churches, there is an unpretending simplicity in the chapel of the British factory which touches the heart. There we seem freed from the burdensome pomps and pageants which dazzle the eye, but enter not the bosom; and the hymn poured forth by the congregation seems to speak a language of calm devotion which it is impossible to feel when surrounded by the bustle which is constant in the foreign churches. The burial-ground is tastefully arranged; thick rows of cypress-trees cast their mournful shadows over the quiet spot, and the rose and the lily may be seen blooming amidst the habitations of the dead.

The contrasts which Lisbon presents are very striking. Viewed as it rears itself amphitheatrically on the right bank of the Tajo, or Tagus, extending from east to west (from Xabegras to Belem) about seven leagues, and about three in breadth from south to north, it is no less imposing than captivating; while many parts of the interior of the city—in fact, nearly all that portion which escaped the dreadful earthquake of 1755—are absolutely repulsive, being no better than a labyrinth of narrow, crooked, filthy streets—a chaos of habitations, gloomy and dismal to the eye, and unhealthy for their occupants. In the new town, on the contrary, which is daily enlarging itself, the principal streets are wide and long, many of them quite straight, and all intersected by lesser streets or lanes called *traviesas*. The houses, too, have a certain cheerfulness of aspect, the very reverse of the murkiness that characterizes those of the old city. They are generally from three to five stories in height, and several have gardens attached to them. Yet, although the streets themselves are kept tolerably clean, they are for the most part unpaved, with the exception of *trottoirs* along the sides.

Although it may be asserted that, with the exception of the celebrated aqueduct, Lisbon does not possess a single building that will bear the test of critical examination, or that can be reckoned a really fine piece of architecture, there are many which are striking enough in regard to decoration, and some which exhibit several beautiful parts. Of the two hundred and fifty churches which this city boasts, the principal are the Patriarchal church or cathedral, called also the *Se*, and Santa Maria, a modern edifice, which, notwithstanding its vast size, has an air of melancholy rather than of solemnity or grandeur; the church Da Roia, remarkable for the magnificent chapel



Convent of St. Vincenti di Fora.

of San Joan Bautesta, which John IV. caused to be fabricated at Rome, and afterward conveyed to Lisbon as a present to the Jesuits; that called Do Caração de Jesus, the largest and most splendid pile of any erected since the great earthquake, and which is crowned with a dome that in regard to its construction may be pronounced a work of surprising hardihood. This edifice serves also as the mausoleum of its foundress, Queen Maria I., the same who commenced the palace of Ajuda.

The convents, formerly so numerous, are now all of them suppressed, and their spacious and magnificent buildings have either been converted to other purposes, or stand empty—that, for instance, called Necessidades is now the residence of the queen, and in that of San Bento the cortes now hold their sittings. Among the public buildings of this capital, the aqueduct Agoas-fivres is incontestably the finest—one of the noblest productions of modern architecture in all Europe, and one that may fairly challenge anything of the kind achieved by the ancients. Notwithstanding its being yet incomplete, and moreover displaying many defects, Ajuda is an imposing architectural pile, one of the finest royal palaces anywhere to be seen, and possesses, besides, a nobleness of site and prospect which hardly any other can boast of.

We would fain attempt to convey some idea of the stir and bustle in the streets of this extensive, beautiful, and yet, it must be added, somewhat gloomy city. The last epithet is undoubtedly rather strongly contradictory to that which precedes it, and by no means very prepossessing; nevertheless, its general aspect, with its masses of dingy gray buildings piled up on hills, and towers rearing their heads among them, and intermixed with numerous ruins of churches and private houses—ranges of bare and windowless walls—can not fail to impress every stranger with a feeling of melancholy. Yet is the city itself surrounded by nature in all its freshness and luxuriance—is canopied by a joyous sky of azure—is laved by the green waves of the stream that flows up against its walls. Lisbon shows itself to the imagination as an elderly matron who has seated herself in a garden of roses, where she meditates on her gay youth-time, when all the world contended for her smiles; perhaps, too, gives a thought to her children, who, far away from her, have established homes for themselves beyond the ocean, leaving their parent lonely and deserted. Is not such in fact the present condition of Lisbon? Severed from her by the Atlantic, Brasillia is now estranged also from her interests, which no longer touch that western country; and Africa, the bare recollection of Africa, awakens only sorrow, shame, and despondency.

Strange is the mingled feeling of delight and disgust with which one wanders through its swarming streets. When the boat from which we landed first touched the steps leading up from the Tajo to the Praça do Commercio, our bosoms beat with joyous anticipations. A crowd of sunburnt, swarthy figures, with naked feet and arms, and many of them with sufficiently ferocious visages, immediately surrounded us, boisterously proffering services we did not need. These were Barqueiros and Gallejos, of whom Lisbon contains about 20,000, and who generally play a leading part in every political ferment or popular excitement. Such as happen to be unemployed may be seen basking in the sun, either stretched upon the ground, or lolling on the steps and balustrades along the river, accompanied by their wives and children, who, like themselves, are sleeping or eating, or else purifying their persons, although not after the fashion of Mohammedan ablution.

The Praça itself is a noble square; but it appears singular that it should be suffered to become the haunt and rendezvous of the lowest part of the population, who seem to put no restraint upon their behavior in any one respect, but act just as their inclinations prompt them, indifferent whether their actions seem decent or otherwise in the eyes of any one else; in fact, little better than in a state of nature. Neither in Berlin, nor any other German city, would such things be tolerated as here pass for matters of course; in none is such an equipage to be seen as that cart-like vehicle, drawn by asses, which its owner seems to consider part of his dignity. Then, again, what hideous wagons, with oxen yoked to them—what swarms of Moors and negroes, were they indeed but decently covered, but they are half, or more than half, naked. What repulsive figures, too, are the women one beholds here collected—not merely devoid of all feminine charms, but many of them with mustaches calculated to inspire in our military gallants no tenderer passion than that of envy. In one place may be seen, squatting round a fire, like so many Hottentots, a group of ragged, stockingless boys, who are occupied in roasting some kind of animal unheard-of in the annals of gastronomy. Perched on the shoulders of one of the party sits another epicure, to wit, a monkey, who is busily engaged in exploring the lad's unkempt



Praça do Comercio, Lisbon.

head for game, of which he doubtless finds abundance ; a little further on, passes by a two-wheeled bier, or litter for the dead, dragged by mules ; this is succeeded by a procession of priests, attired in red robes ; and to make up the moving, motley scene, we see ladies in veils, pacing by with stately steps, attended by a negro ; sailors of all nations and complexions, from the jet-black African to the white-hued Dane ; beggars of the most loathsome appearance, and smart, fashionably-dressed gentlemen, all intermingled in the strangest manner.

Further on, before the portal of an extensive building, we behold soldiers ; and the sight of regular military inspires a certain feeling of safety in the midst of this tumultuous scene. It is the barracks of the marines ; and a number of the men—all in good uniforms—are sitting, standing, or lying, on the ground around the entrance, smoking their cigars. Among them were, as we perceived on a closer inspection, many handsome and well-formed, though sunburnt, countenances ; and also several negroes, who cut a strange figure in their uniforms. Close behind us we hear the tinkling of a bell, and turning our heads behold a black seated in a small cart drawn by two sheep. The owner of this singular equipage was dressed in a blue jacket, very full of buttons—for which it appears the Portuguese have a particular affection—and displayed, not only a white shirt, but very deep ruffles. As soon as he saw that he had caught our attention, he held out his hat with a very gracious smile, nor was it till then that we discovered him to be a beggar who had lost both his legs.

“Agoa ! agoa !” is the cry incessantly kept up by the water-venders ; and a most lugubrious cry it is ; yet are the voices which utter it deep, sonorous, and not unharmonious, although certainly too elegiac. The hawkers of fish and poultry employ, on the contrary, if not a much more agreeable, a livelier tone ; less poetical, perhaps, but not altogether so dismal. Besides these vocal itinerant dealers, who invite custom by exercising their lungs, there are others who carry on their trade less noisily ; and to say the truth, the oranges, lemons, figs, majos, roses, and other flowers, with which that long cavalcade of mules and asses is laden, require not to be heralded by sound of voice, since both the sight and the scent from so delicious a freightage recommend it sufficiently to notice.

Nothing is more common than to see cows milked at the doors of palaces, and innumerable hens, with their chickens, running about the streets, to say nothing of the swarms of dogs. The creaking and grating noise of a cart drawn by oxen, whose wheels are never greased until they threaten to catch fire, may be heard at half a mile's distance, as may likewise the jingling bells of a team of mules ; and as for cabriolets and other carriages, they drive at a very slow pace. On the other hand, there are more persons to be seen mounted on horseback than in almost any city in the world ; not, indeed, exactly on horseback either, the quadrupeds being generally mules or asses.

In the Rua d'Auro, one of the handsomest streets, by-the-by, in all Lisbon, and that which leads to the se, or cathedral, I beheld a most singular—I might say horrible—procession, namely : of malefactors belonging to the extensive prison called Lamoeiro, who are in this manner conducted abroad at stated seasons for an airing, attended by a military guard. Their appearance was that of demons rather than of human beings ; nor can anything equal either their disgusting squalidity, or their no less disgusting atrocity of expression. The rattling of their chains, and the wild howl and gestures with which they extended forth their hands to passengers for alms, had something in them quite appalling ; even now it can hardly be reflected on without a shudder. By way of making an end of this catalogue of the various disagreeable sights one is compelled to encounter in the streets of Lisbon, we may mention the number of dogs without owners, that roam wild about the streets, prowling for food, and picking up what they can—often feeding on the most nauseous matter. Many of these wretched animals have no hair on their hides, and are covered with biles and blotches, or otherwise shockingly disfigured by disease. What the condition of the streets, therefore, must be, may easily be imagined ; and yet they are not in so abominable a state as formerly. Not many years ago it was the custom to make them the general receptacle for dirt and filth of all kinds ; but this has been put a stop to by the present government, and dirt-carts go about with bells, appraising the citizens of their approach. At first it was very difficult to make the good folks of Lisbon comply with this arbitrary innovation, but they seem now to be tolerably well reconciled to it.



Beggar Boy—by Murillo.

Having thus dwelt on the shadows of the picture, we are, in all fairness, bound to point out its lights and its particular beauties. What lends Lisbon no ordinary interest and attraction, is the life and activity everywhere to be seen, and in which the natives of so many different lands bear their parts. And what prospect of the kind can be more noble and imposing than that of the majestic Tajo, with its thousands of vessels, as beheld from the Praça do Commercio, from that do Romulares, or from the Caes do Sodre? We question whether any other city in the world can afford one equally fine. The shops, again, with the luxuriant display they make of oranges and other fruits of the south, and rich flowers, impart to the streets an air of joyousness and abundance that is absolutely cheering. The monks, it is true, have disappeared; they formerly swarmed in the streets, and now not a single one is to be seen in all Lisbon. In them the city has lost a very striking class among its population; yet it still retains much that impresses a stranger as being altogether dissimilar from that to which he has been accustomed.

We have already mentioned the situation of Lisbon on the right or north bank of the Tagus, where it occupies, like ancient Rome, seven hills, the extremities of a mountain-range, which traverses the entire province of Estremadura, in which Lisbon is situated. The ascent to the highest parts of the city is by a gradual slope, covered with irregular streets, though in some parts they are so steep as to render a descent, except on foot, extremely hazardous; while in others they are broad and spacious. After the great earthquake in 1755, which laid the entire city in ruins, the marquis de Pombal, who was then prime minister, formed the design of rebuilding it on a regular plan. For this purpose, with the assistance of the ablest architects he could collect, he divided the ground into a number of squares, at equal distances from each other, subdividing the intervening space into streets, perfectly straight and parallel, and again dividing these by others at right angles. Only a very small part of this magnificent plan was carried into execution; and we can conceive, from that portion, what would have been the grandeur and magnificence of a city, situated as Lisbon is, and commanding so many excellent points of view, had it been thus rebuilt; but, as in London after the great fire, the opportunity was lost of erecting one of the most beautiful cities in the world, and it is to be hoped that such opportunities will not again occur. The Praça do Commercio (as seen from the river) is one of Pombal's squares, and was intended to form a kind of exchange for colonial and foreign merchants. The houses are of an equal height, *i. e.* two stories, and occupy three sides of the square, the fourth being open to the river. These three sides are surrounded by a piazza, under which business is conducted among the various merchants who assemble there. The customhouse, war-offices, and national library, occupy the upper chambers. In the centre stands the beautiful equestrian statue of King José, the figure and horse, as well as the serpents beneath his feet, are of bronze; the horse's eyes are said to have been formed of two splendid brilliants, and that Marshal Junot, being unable to remove the statue, carried off these valuable eyes. The pedestal is formed of a single block of white marble, which is said to have required eighty yoke of oxen to draw it from the quarry. The front is ornamented with a bronze profile of the king, and the two sides are adorned with sculptures, representing the triumphs of Portugal in India and America. The whole is surrounded by an iron rail, supported at intervals by marble pillars, upon a platform ascended by about eight steps. The extreme elegance of this railing might serve as a model for imitation. The quays or caes of Lisbon are upon a noble plan where finished, but, like the other parts of Pombal's design, are neglected and discontinued by a government that had not capacity to understand its beauty nor its utility. The principal landing-place is the Praça do Commercio (perhaps better known as Black-Horse square), where the ascent from the river is formed by a magnificent flight of steps.

The three principal streets, Rua d'Auro, Rua de Plata, and Rua de Panno, so called from the trades carried on respectively in each, lead in parallel lines from Black-Horse square to the Rocio, a large and beautiful square, in which reviews of the troops, national guard, &c., take place; the central window of what once was the palace of the inquisition, being fitted up for the royal reception. A little beyond are the public gardens, which, under the reign of the present queen, have been considerably enlarged. The beauty of these, as indeed of most foreign gardens, consists in a great number of trees and hedges cut into curious and grotesque figures, among which the corkscrew figure seems to be the favorite.

The castle of St. George (the patron saint of Portugal) overlooks the Rocio, and the ascent to it is extremely toilsome, the streets leading up being so steep as in many places to be little more than one vast flight of steps. When, however, the summit is gained, the magnificence of the prospect amply recompenses the labor. The view is uninterrupted for leagues around on every side. To the north the horizon is bounded by the beautifully-picturesque mountains of Cintra; following the line of coast, variegated with towns and villages and forts, we see the noble Tagus, guarded as it is by Belem and the Bouje, rolling its mighty stream into the boundless ocean; then from the plain green fields we see the houses deepen, street upon street follows, till all the city crowds upon the eye with its thousand domes, and convents and palaces: as we turn to the southward, the precipices of Almada, crowned with the fort and tower, the deep bays of Moita and Alcoxete, the distant mountains of the Arabida, the isolated and castle-capped Palmella, combine to form a picture indescribably grand, and, as far as I have seen, unrivalled. The descent from the castle by the principal street is much more gradual than the ascent; and we here meet with the Limoeira or jail for prisoners of all classes, and a little lower down the cathedral. This church, though extremely plain, and nearly destitute of any kind of ornament, has a noble and ancient appearance. The front consists of two towers, the space between them being occupied by the arched doorway and a circular window. The chapel of St. Antonio de Sé in its front adds considerably to the effect, as it relieves, by its lavish ornament, the plainness of the cathedral. There is a small fruit-market held here. Crowning the hill beyond the castle, stands the convent of St. Vicenti di Fora. The suburbs of this division of Lisbon are extremely beautiful, being crowded with the quintas or villas of the nobility and gentry. These villas are the more numerous, as, save a trip to Cintra in the summer, few of the nobility leave the capital, even to visit their estates. Indeed, so small is the desire among the Portuguese to improve their property by agricultural means, that few have any idea of its condition, know its extent, or possess plans of even parts of their estates. Besides these mansions in the environs, many of the nobility possess splendid palaces in the heart of the city; such, indeed, is the palace of the Marquis de Quintilla, a little above the Caes do Soderé. There is little in the external appearance of this edifice to attract attention; but the interior is fitted up in the most splendid style, the furniture and ornaments being after the English fashion. The marquis, who derives his immense wealth from the tobacco monopoly, is a great admirer of foreigners, and has several foreign servants. The chapel of the Quintilla palace is, internally, very beautifully fitted up; there are a few good pictures in it, and the carvings around some of the shrines are very elegant. On the opposite side of the small square (Largo dasduas Igrejas) stands the Loretto, or Italian church; in the centre of the square there is a beautiful fountain, with a colossal statue of Neptune in white marble; higher up, and near the suburb of Val de Pereiro, stands the college of nobles, founded in 1761, which is one of the three universities of Portugal, the other two being those of Coimbra and Evora. As we have referred frequently to the earthquake of 1755, we shall now proceed to describe it.

THE GREAT EARTHQUAKE AT LISBON IN 1755.—The appalling events, of which the following narrative presents a picture, are brought before the eyes of the reader with a force and simplicity which leave no doubt of the exact truth of the details. It is extracted, with a few omissions, from a book little known, and in most respects, of very small merit—"Davy's Letters on Literature." This portion of a work now forgotten, purports to be communicated to Mr. Davy by an English merchant, who resided in the ill-fated city:—

"There never was a finer morning seen than the first of November; the sun shone out in its full lustre; the whole face of the sky was perfectly serene and clear, and not the least signal or warning of that approaching event, which has made this once flourishing, opulent, and populous city a scene of the utmost horror and desolation, except only such as served to alarm, but scarcely left a moment's time to fly from the general destruction.

"It was on the morning of this fatal day, between the hours of nine and ten, that I sat down in my apartment, just finishing a letter, when the papers and table I was writing on, began to tremble with a gentle motion, which rather surprised me, as I could not perceive a breath of wind stirring. While I was reflecting with myself what this could be owing to, but without having the least apprehension of the real

cause, the whole house began to shake from the very foundation; which at first I imputed to the rattling of several coaches in the main street, which usually passed that way, at this time, from Belem to the palace; but on hearkening more attentively, I was soon undeceived, as I found it was owing to a strange, frightful kind of noise under ground, resembling the hollow, distant rumbling of thunder. All this passed in less than a minute, and I must confess I now began to be alarmed, as it naturally occurred to me that this noise might possibly be the forerunner of an earthquake, as one I remembered which had happened about six or seven years ago, in the island of Madeira, commenced in the same manner, though it did little or no damage.

“ Upon this I threw down my pen, and started upon my feet, remaining a moment in suspense, whether I should stay in the apartment or run into the street, as the danger in both places seemed equal; and still flattering myself that this tremor might produce no other effects than such inconsiderable ones as had been felt at Madeira; but in a moment I was roused from my dream, being instantly stunned with a most horrid crash, as if every edifice in the city had tumbled down at once. The house I was in shook with such violence, that the upper stories immediately fell, and though my apartment (which was the first floor) did not then share the same fate, yet everything was thrown out of its place in such a manner, that it was with no small difficulty I kept my feet, and expected nothing less than to be soon crushed to death, as the walls continued rocking to and fro in the most frightful manner, opening in several places, large stones falling down on every side from the cracks, and the ends of most of the rafters starting out from the roof. To add to this terrifying scene, the sky in a moment became so gloomy, that I could now distinguish no particular object; it was an Egyptian darkness indeed, such as might be felt; owing, no doubt, to the prodigious clouds of dust and lime raised from so violent a concussion, and, as some reported, to sulphureous exhalation, but this I can not affirm; however, it is certain I found myself almost choked for nearly ten minutes.

“ As soon as the gloom began to disperse, and the violence of the shock seemed pretty much abated, the first object I perceived in the room was a woman sitting on the floor with an infant in her arms, all covered with dust, pale and trembling. I asked her how she got hither, but her consternation was so great that she could give me no account of her escape. I suppose that when the tremor first began, she ran out of her own house, and finding herself in such imminent danger from the falling stones, retired into the door of mine, which was almost contiguous to hers, for shelter, and when the shock increased, which filled the door with dust and rubbish, ran up stairs into my apartment. Be it as it might, this was no time for curiosity. I remember the poor creature asked me, in the utmost agony, if I did not think the world was at an end; at the same time she complained of being choked, and begged, for God’s sake, I would procure her a little drink. Upon this I went to a closet where I kept a large jar with water (which, you know, is sometimes a pretty scarce commodity in Lisbon), but finding it broken in pieces, I told her she must not now think of quenching her thirst, but saving her life, as the house was just falling on our heads, and if a second shock came, would certainly bury us both.

“ I shall always look upon it as a particular providence, that I happened on this occasion to be undressed, for had I dressed myself as I proposed when I got out of bed, in order to breakfast with a friend, I should, in all probability, have run into the street at the beginning of the shock, as the rest of the people in the house did, and consequently have had my brains dashed out, as every one of them had. However the imminent danger I was in did not hinder me from considering that my present dress, only a gown and slippers, would render my getting over the ruins almost impracticable; I had, therefore, still presence of mind enough left to put on a pair of shoes and a coat, the first that came in my way, which was everything I saved, and in this dress I hurried down stairs, the woman with me, holding by my arm, and made directly to that end of the street which opens to the Tagus. Finding the passage this way entirely blocked up with the fallen houses, to the height of their second stories, I turned back to the other end, which led into the main street (the common thoroughfare to the palace), and having helped the woman over a vast heap of ruins, with no small hazard to my own life, just as we were going into this street, as there was one part I could not well climb over without the assistance of my hands, as well as feet, I desired her to let go her hold, which she did, remaining two or

three feet behind me, at which instant there fell a vast stone from a tottering wall, and crushed both her and the child in pieces. So dismal a spectacle at any other time would have affected me in the highest degree, but the dread I was in of sharing the same fate myself, and the many instances of the same kind which presented themselves all around, were too shocking to make me dwell a moment on this single object.

“I had now a long, narrow street to pass, with the houses on each side four or five stories high, all very old, the greater part already thrown down, or continually falling, and threatening the passengers with inevitable death at every step, numbers of whom lay killed before me, or what I thought far more deplorable, so bruised and wounded that they could not stir to help themselves. For my own part, as destruction appeared to me unavoidable, I only wished that I might be made an end of at once, and not have my limbs broken, in which case I could expect nothing else but to be left upon the spot, lingering in misery, like these poor, unhappy wretches, without receiving the least succor from any person.

“As self-preservation, however, is the first law of nature, these sad thoughts did not so far prevail as to make me totally despair. I proceeded on as fast as I conveniently could, though with the utmost caution, and having at length got clear of this horrid passage, I found myself, safe and unhurt, in the large open space before St. Paul’s church, which had been thrown down a few minutes before, and buried a great part of the congregation, that was generally pretty numerous, this being reckoned one of the most populous parishes in Lisbon. Here I stood some time, considering what I should do, and not thinking myself safe in this situation, I came to the resolution of climbing over the ruins of the west end of the church, in order to get to the river’s side, that I might be removed as far as possible from the tottering houses, in case of a second shock.

“This, with some difficulty, I accomplished, and here I found a prodigious concourse of people of both sexes, and of all ranks and conditions, among whom I observed some of the principal canons of the patriarchal church, in their purple robes and rochets, as these all go in the habit of bishops; several priests, who had run from the altars in their sacerdotal vestments, in the midst of their celebrating mass; ladies half dressed, and some without shoes; all these, whom their mutual dangers had here assembled, as to a place of safety, were on their knees at prayers, with the terrors of death in their countenances, every one striking his breast, and crying out incessantly, ‘*Misericordia meu Dios!*’

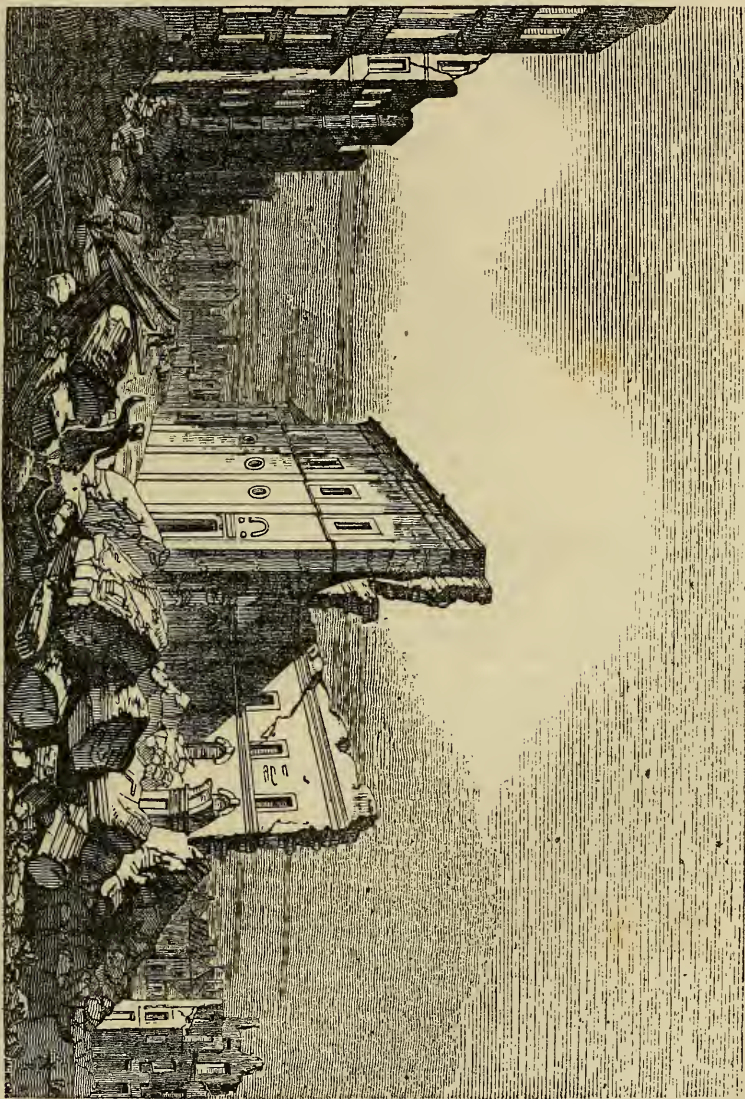
“Amid this crowd I could not avoid taking notice of an old venerable priest, in a stole and surplice, who, I apprehend, had escaped from St. Paul’s. He was continually moving to and fro among the people, exhorting them to repentance, and endeavoring to comfort them. He told them, with a flood of tears, that God was grievously provoked at their sins, but that if that they would call upon the blessed Virgin, she would intercede for them. Every one now flocked around him, earnestly begging his benediction, and happy did that man think himself, who could get near enough to touch the hem of his garment; several I observed had little wooden crucifixes and images of saints in their hands, which they offered me to kiss, and one poor Irishman, I remember, held out a St. Antonio to me for this purpose, and when I gently put his arm aside, as giving him to understand that I desired to be excused this piece of devotion, he asked me, with some indignation, whether I thought there was a God. I verily believe many of the poor bigoted creatures who saved these useless pieces of wood, left their children to perish. However, you must not imagine that I have now the least inclination to mock at their superstitions. I sincerely pity them, and must own, that a more affecting spectacle was never seen. Their tears, their bitter sighs and lamentations, would have touched the most flinty heart. I knelt down among them, and prayed as fervently as the rest, though to a more proper object—the only Being who could hear my prayers, to afford me any succor.

“In the midst of our devotions the second great shock came on, little less violent than the first, and completed the ruin of those buildings which had been already much shattered. The consternation now became so universal, that the shrieks and cries of *Misericordia* could be distinctly heard from the top of St. Catherine’s hill, at a considerable distance off, whither a vast number of people had likewise retreated; at the same time we could hear the fall of the parish church there, whereby many persons were killed on the spot, and others mortally wounded. You may

judge of the force of this shock, when I inform you it was so violent that I could scarce keep on my knees, but it was attended with some circumstances still more dreadful than the former. On a sudden I heard a general outcry, 'The sea is coming in, we shall be all lost.' Upon this, turning my eyes toward the river, which in that place is nearly four miles broad, I could perceive it heaving and swelling in a most unaccountable manner, as no wind was stirring. In an instant there appeared, at some small distance, a large body of water, rising as it were like a mountain. It came on foaming and roaring, and rushed toward the shore with such impetuosity, that we all immediately ran for our lives as fast as possible; many were actually swept away, and the rest above their waist in water at a good distance from the banks. For my own part, I had the narrowest escape, and should certainly have been lost, had I not grasped a large beam that lay on the ground, till the water returned to its channel, which it did almost at the same instant, with equal rapidity. As there now appeared at least as much danger from the sea as the land, and I scarce knew whither to retire for shelter, I took a sudden resolution of returning back, with my clothes all dropping, to the area of St. Paul's. Here I stood some time, and observed the ships tumbling and tossing about as in a violent storm; some had broken their cables and were carried to the other side of the Tagus; others were whirled round with incredible swiftness; several large boats were turned keel upward; and all this without any wind, which seemed the more astonishing. It was at the time of which I am now speaking, that the fine new quay, built entirely of rough marble, at an immense expense, was entirely swallowed up, with all the people on it, who had fled thither for safety, and had reason to think themselves out of danger in such a place: at the same time a great number of boats and small vessels, anchored near it (all likewise full of people, who had retired thither for the same purpose), were all swallowed up, as in a whirlpool, and never more appeared.

"This last dreadful incident I did not see with my own eyes, as it passed three or four stones' throws from the spot where I then was, but I had the account as here given from several masters of ships, who were anchored within two or three hundred yards of the quay, and saw the whole catastrophe. One of them in particular informed me, that when the second shock came on, he could perceive the *whole* city waving backward and forward, like the sea when the wind first begins to rise; that the agitation of the earth was so great even under the river, that it threw up his large anchor from the mooring, which swam, as he termed it, on the surface of the water; that immediately upon this extraordinary concussion, the river rose at once near twenty feet, and in a moment subsided; at which instant he saw the quay, with the whole concourse of people upon it, sink down, and at the same time every one of the boats and vessels that were near it was drawn into the cavity, which he supposes instantly closed upon them, inasmuch as not the least sign of a wreck was ever seen afterward. This account you may give full credit to, for as to the loss of the vessels, it is confirmed by everybody; and with regard to the quay, I went a few days after, to convince myself of the truth, and could not find even the ruins of a place, where I had taken so many agreeable walks, as this was the common rendezvous of the factory in the cool of the evening. I found it all deep water, and in some parts scarcely to be fathomed.

"This is the only place I could learn which was swallowed up in or about Lisbon, though I saw many large cracks and fissures in different parts; and one odd phenomenon I must not omit, which was communicated to me by a friend who has a house and wine-cellars on the other side of the river, viz., that the dwelling-house being first terribly shaken, which made all the family run out, there presently fell down a vast high rock near it; that upon this the river rose and subsided in the manner already mentioned, and immediately a great number of small fissures appeared in several contiguous pieces of ground, whence there spouted out, like a *jet d'eau*, a large quantity of fine white sand to a prodigious height. It is not to be doubted the bowels of the earth must have been excessively agitated to cause these surprising effects, but whether the shocks were owing to any sudden explosion of various minerals mixing together, or to air pent up, and struggling for vent, or to a collection of subterraneous waters forcing a passage, God only knows. As to the fiery eruptions then talked of, I believe they are without foundation, though it is certain, I heard several complaining of strong sulphureous smells, a dizziness in their heads, a sickness in their stomachs, and difficulty of respiration, not that I felt any such symptoms myself.



Ruins of St. Paul's, Lisbon.

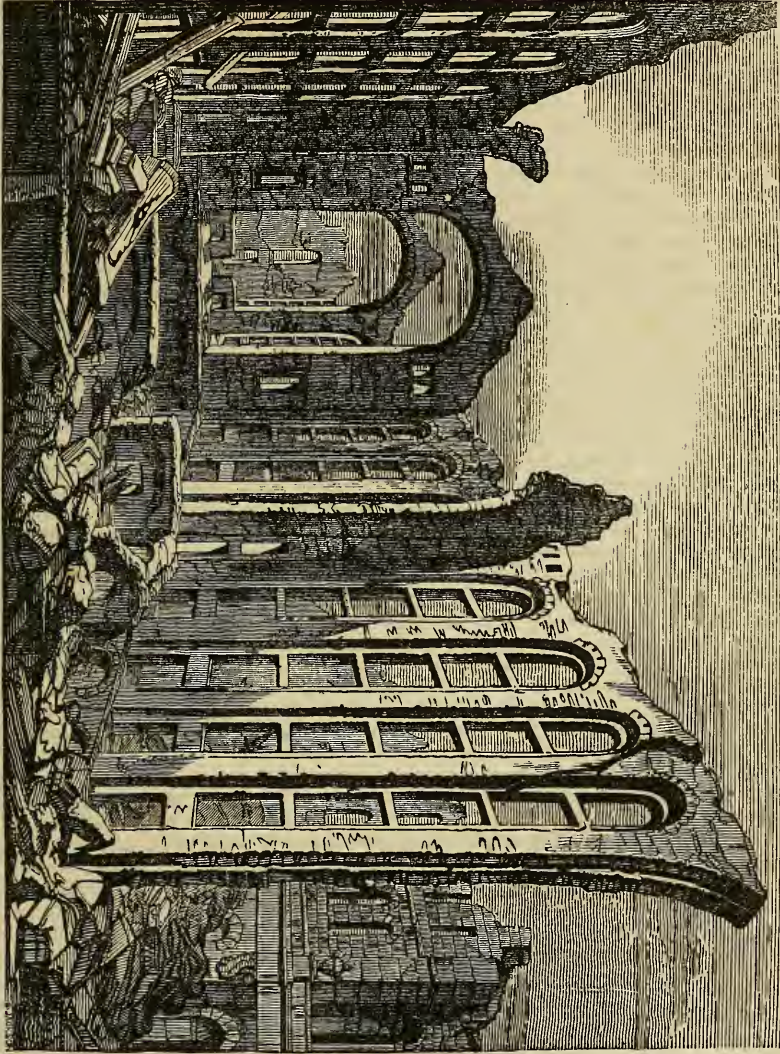
"I had not been long in the area of St. Paul's, when I felt the third shock, which though somewhat less violent than the two former, the sea rushed in again, and retired with the same rapidity, and I remained up to my knees in water, though I had gotten upon a small eminence at some distance from the river, with the ruins of several intervening houses to break its force. At this time I took notice the waters retired so impetuously, that some vessels were left quite dry, which rode in seven fathoms water: the river thus continued alternately rushing on and retiring several times together, in such sort, that it was justly dreaded Lisbon would now meet the same fate which a few years ago had befallen the city of Lima;* and no doubt had this place laid open to the sea, and the force of the waves not been somewhat broken by the winding of the bay, the lower parts of it at least would have been totally destroyed.

"The master of a vessel, which arrived here just after the 1st of November, assured me, that he felt the shock above forty leagues at sea so sensibly, that he really concluded he had struck upon a rock, till he threw out the lead, and could find no bottom, nor could he possibly guess at the cause, till the melancholy sight of this desolate city left him no room to doubt of it. The first two shocks, in fine, were so violent, that several pilots were of opinion, the situation of the bar, at the mouth of the Tagus, was changed. Certain it is, that one vessel, attempting to pass through the usual channel, foundered, and another struck on the sands, and was at first given over for lost, but at length got through. There was another shock after this, which pretty much, affected the river, but I think not so violently as the preceding, though several persons assured me, that as they were riding on horseback in the great road leading to Belem, one side of which lies open to the river, the waves rushed in with so much rapidity that they were obliged to gallop as fast as possible to the upper grounds, for fear of being carried away.

"I was now in such a situation that I knew not which way to turn myself; if I remained there, I was in danger from the sea; if I retired further from the shore, the houses threatened certain destruction, and, at last, I resolved to go to the Mint, which being a low and very strong building, had received no considerable damage, except in some of the apartments toward the river. The party of soldiers, which is every day set there on guard, had all deserted the place, and the only person that remained was the commanding officer, a nobleman's son, of about seventeen or eighteen years of age, whom I found standing at the gate. As there was still a continued tremor of the earth, and the place where we now stood (being within twenty or thirty feet of the opposite houses, which were all tottering) appeared too dangerous, the courtyard likewise being full of water, we both retired inward to a hillock of stones and rubbish: here I entered into conversation with him, and having expressed my admiration that one so young should have the courage to keep his post, when every one of his soldiers had deserted theirs, the answer he made was, though he were sure the earth would open and swallow him up, he scorned to think of flying from his post. In short, it was owing to the magnanimity of this young man that the Mint, which at this time had upward of two millions of money in it, was not robbed; and indeed I do him no more than justice, in saying, that I never saw any one behave with equal serenity and composure, on occasions much less dreadful than the present. I believe I might remain in conversation with him near five hours; and though I was now grown faint from the constant fatigue I had undergone, and having not yet broken my fast, yet this had not so much effect upon me as the anxiety I was under for a particular friend, with whom I was to have dined that day, and who lodging at the top of a very high house in the heart of the city, and being a stranger to the language, could not but be in the utmost danger: my concern, therefore, for his preservation, made me determine, at all events, to go and see what was become of him, upon which I took my leave of the officer.

"As I thought it would be the height of rashness to venture back through the same narrow street I had so providentially escaped from, I judged it safest to return over the ruins of St. Paul's to the river-side, as the water now seemed little agitated. Hence I proceeded, with some hazard, to the large space before the Irish convent of Corpo Santo, which had been thrown down, and buried a great number of people who were hearing mass, besides some of the friars; the rest of the community were standing in the area, looking, with dejected countenances, toward the ruins. From this place I took my way to the back street leading to the palace, having the ship-

* This happened in 1746.



Interior of the Opera House.

yard on one side, but found the further passage, opening into the principal street, stopped up by the ruins of the opera-house, one of the solidest and most magnificent buildings of the kind in Europe, and just finished at a prodigious expense; a vast heap of stones, each of several tons weight, had entirely blocked up the front of Mr. Bristow's house, which was opposite to it, and Mr. Ward, his partner, told me the next day, that he was just that instant going out at the door, and had actually set one foot over the threshold, when the west end of the opera-house fell down, and had he not in a moment started back, he should have been crushed into a thousand pieces.

"From here I turned back, and attempted getting by the other way into the great square of the palace, twice as large as Lincoln's-Inn-Fields, one side of which had been taken up by the noble quay I spoke of, now no more; but this passage was likewise obstructed by the stones fallen from the great arched gateway. I could not help taking particular notice, that all the apartments wherein the royal family used to reside, were thrown down, and themselves, without some extraordinary miracle, must unavoidable have perished, had they been there at the time of the shock. Finding this passage impracticable, I turned to the other arched-way which led to the new square of the palace, not the eighth part so spacious as the other, one side of which was taken up by the Patriarchal church, which also served for the Chapel Royal, and the other by a most magnificent building of modern architecture, probably indeed by far the most so, not yet completely finished; as to the former, the roof and part of the front walls were thrown down, and the latter, notwithstanding their solidity, had been so shaken, that several large stones fell from the top, and every part seemed disjointed. The square was full of coaches, chariots, chaises, horses, and mules, deserted by their drivers and attendants, as well as their owners. "The nobility, gentry, and clergy, who were assisting at divine service when the earthquake began, fled away with the utmost precipitation, every one where his fears carried him, leaving the splendid apparatus of the numerous altars to the mercy of the first comer; but this did not so much affect me, as the distress of the poor animals, who seemed sensible of their hard fate; some few were killed, others wounded, but the greater part, which had received no hurt, were left there to starve.

"From this square, the way led to my friend's lodgings through a long, steep, and narrow street; the new scenes of horror I met with here exceed all description; nothing could be heard but signs and groans. I did not meet with a soul in the passage who was not bewailing the death of his dearest friends, or the loss of all his substance; I could hardly take a step, without treading on the dead, or the dying. In some places lay coaches, with their masters, horses, and riders, *almost* crushed in pieces; here mothers, with infants in their arms; there ladies, richly dressed, priests, friars, gentlemen, mechanics, either in the same condition, or just expiring; some had their backs or thighs broken, others, vast stones on their breasts; some lay almost buried in the rubbish, and crying out in vain to the passengers for succor, were left to perish with the rest.

"At length I arrived at the spot opposite to the house where my friend, for whom I was so anxious, resided; and finding this, as well as the contiguous buildings, thrown down (which made me give him over for lost), I now thought of nothing else but saving my own life in the best manner I could, and in less than an hour got to a public-house, kept by one Morley, near the English burying-ground, about half a mile from the city, where I still remain; with a great number of my countrymen, as well as Portuguese, in the same wretched circumstances, having almost ever since lain on the ground, and never once within doors, with scarcely any covering to defend me from the inclemency of the night air, which, at this time, is exceedingly sharp and piercing.

"Perhaps you may think the present doleful subject here concluded; but alas! the horrors of the first of November are sufficient to fill a volume. As soon as it grew dark, another scene presented itself, little less shocking than those already described—the whole city appeared in a blaze, which was so bright that I could easily see to read by it. It may be said without exaggeration, it was on fire at least in a hundred different places at once, and thus continued burning for six days together, without intermission, or the least attempt being made to stop its progress.

"It went on consuming everything the earthquake had spared, and the people were so dejected and terrified, that few or none had courage to venture down to save any part of their substance; every one had his eyes turned toward the flames, and

stood looking on with silent grief, which was only interrupted by the cries and shrieks of women and children calling on the saints and angels for succor, whenever the earth began to tremble, which was so often this night, and indeed I may say, ever since, that the tremors, more or less, did not cease for a quarter of an hour together. I could never learn that this terrible fire was owing to any subterranean eruption, as some reported, but to three causes, which, all concurring at the same time, will naturally account for the prodigious havoc it made. The first of November being All-Saints day, a high festival among the Portuguese, every altar in every church and chapel (some of which have more than twenty) was illuminated with a number of wax tapers and lamps, as customary; these setting fire to the curtains and timber-work that fell with the shock, the conflagration soon spread to the neighboring houses, and being there joined with the fires in the kitchen chimneys, increased to such a degree, that it might easily have destroyed the whole city, though no other cause had concurred, especially as it met with no interruption.

“But what would appear incredible to you, were the fact less public and notorious, is, that a hardened gang of villains, who had been confined, and got out of prison when the wall fell, at the first shock, were busily employed in setting fire to those buildings which stood some chance of escaping the general destruction. I can not conceive what could have induced them to this hellish work, except to add to the horror and confusion, that they might, by this means, have the better opportunity of plundering with security. But there was no necessity for taking this trouble, as they might certainly have done their business without it, since the whole city was so deserted before night, that I believe not a soul remained in it, except those execrable villains, and others of the same stamp. It is possible some among them might have had other motives beside robbing, as one in particular being apprehended (they say he was a Moor, condemned to the galleys), confessed at the gallows that he had set fire to the king’s palace, with his own hand; at the same time glorying in the action, and declaring with his last breath, that he hoped to have burnt all the royal family. It is likewise generally believed that Mr. Bristow’s house, which was an exceedingly strong edifice, built on vast stone arches, and had stood the shocks without any great damage, further than what I have mentioned, was consumed in the same manner. The fire, in short, by some means or other, may be said to have destroyed the whole city, at least everything that was grand or valuable in it.

“With regard to the buildings, it was observed that the most solid in general fell the first. Every parish-church, convent, nunnery, palace, and public edifice, with an infinite number of private houses, was either thrown down or so miserably shattered, that it was rendered dangerous to pass by them.

“The whole number of persons that perished, including those who were burnt, or afterward crushed to death while digging in the ruins, is supposed, on the lowest calculation, to amount to more than sixty thousand; and though the damage, in other respects, can not be computed, yet you may form some idea of it, when I assure you that this extensive and opulent city is now nothing but a vast heap of ruins; that the rich and poor are at present upon a level; some thousands of families which but the day before had been easy in their circumstances, being now scattered about in the fields, wanting every convenience of life, and finding none able to relieve them.

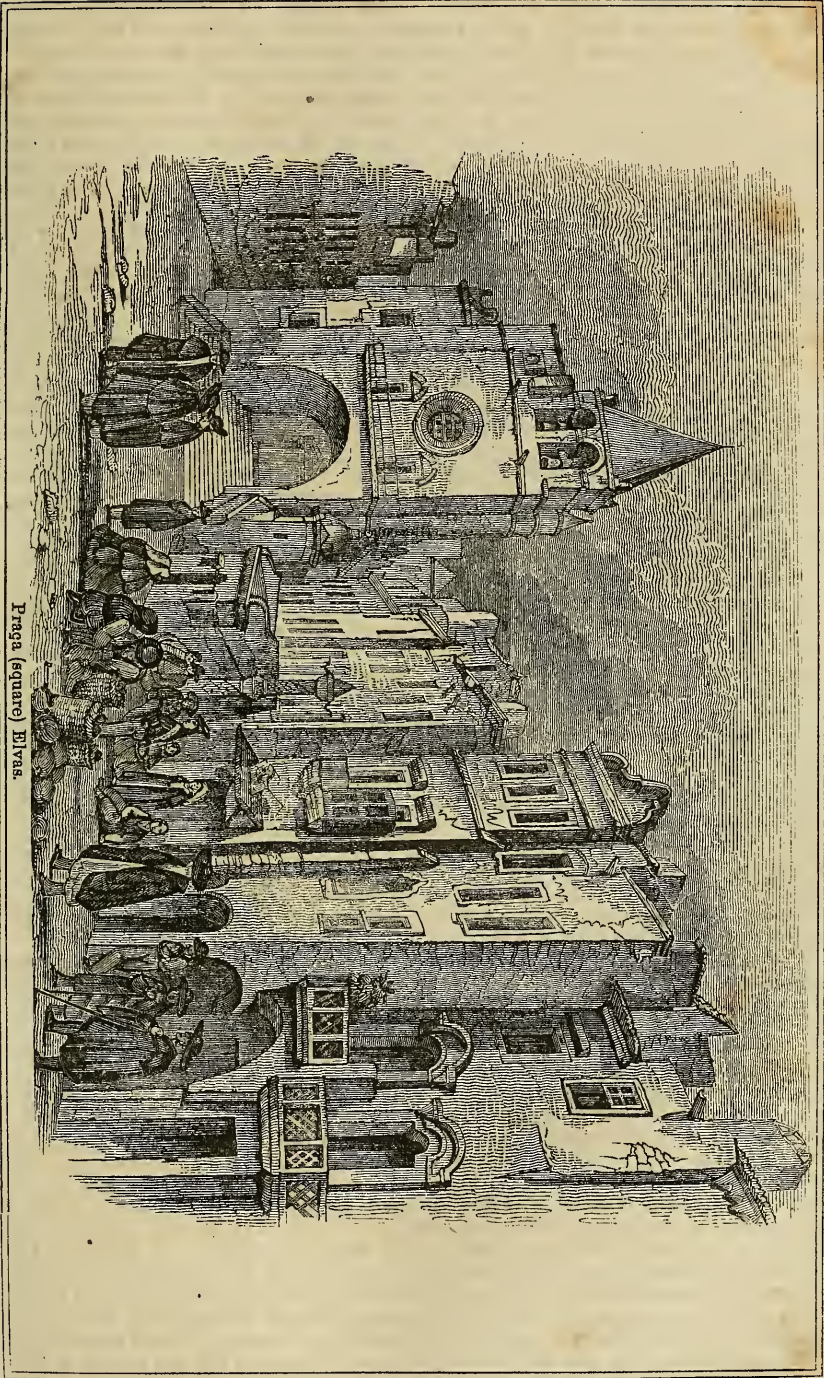
“A few days after the first consternation was over, I ventured down into the city by the safest ways I could pick out, to see if there was a possibility of getting anything out of my lodgings, but the ruins were now so augmented by the late fire, that I was so far from being able to distinguish the individual spot where the house stood, that I could not even distinguish the street amid such mountains of stones and rubbish, which rose on every side. Some days after, I ventured down again with several porters, who, having long plied in these parts of the town, were well acquainted with the situation of particular houses; by their assistance I at last discovered the spot, but was soon convinced that to dig for anything here, besides the danger of such an attempt, would never answer the expense, and what further induced me to lay aside all thoughts of the matter, was the sight of the ruins still smoking, whence I knew, for certain, that those things I set the greatest value on, must have been irrecoverably lost in the fire.

“On both the times when I attempted to make this fruitless search, especially the first, there came such an intolerable stench from the dead bodies, that I was ready to faint away, and though it did not seem so great this last time, yet it had like to

have been more fatal to me, as I contracted a fever by it, but of which, God be praised, I soon got the better. However, this made me so cautious for the future, that I avoided passing near certain places, where the stench was so excessive, that people began to dread an infection. A gentleman told me, that going into the town a few days after the earthquake, he saw several bodies lying in the streets, some horribly mangled, as he supposed, by the dogs; others half burnt; some quite roasted; and that in certain places, particularly near the doors of churches, they lay in vast heaps, piled one upon another. You may guess at the prodigious havoc which must have been made, by the single instance I am going to mention: There was a high arched passage, like one of our old city gates, fronting the west door of the ancient cathedral; on the left hand was the famous church of St. Antonio, and on the right some private houses, several stories high. The whole area, surrounded by all these buildings, did not much exceed one of our small courts in London. At the first shock, numbers of people who were then passing under the arch, fled into the middle of this area for shelter; those in the two churches, as many as could possibly get out, did the same. At this instant, the arched gateway, with the fronts of the two churches and contiguous buildings, all inclining toward one another with the sudden violence of the shock, fell down, and buried every soul, as they were standing here crowded together."

CHAPTER VII.—PORTUGAL.

ELVAS.—The city of Elvas stands upon a part of the Zoledo range of mountains, which enters Portugal a little above the city of Badajos, and occupies the centre of the large and fertile province of Alemtejo (beyond the Tagus), of which Elvas is the second city of importance. In the peninsula each province has its separate government and local institutions, and is defended by its own troops, who are not removable in ordinary times to the other provinces of the kingdom. The governor or viceroy is invested with large powers, but is of course responsible to the central administration at Lisbon. Each province has, therefore, a capital, where the business of the little kingdom is carried on. The nominal capital of Alemtejo is the city of Evora; but Estremos has been latterly adopted, from its greater security on account of the protection afforded by Elvas, from which it is distant about eighteen miles. The works of Elvas are so strong as to require a large army and a regular siege before any impression could be made; and thus opportunity would be afforded to collect the force of the province to repel an invader. Though ranked the second city of the Alemtejo, it is decidedly the best fortified and the strongest, the defensive works being a *chef d'œuvre* of the conde La Lippe Schomberg, and a perfect model of their kind. Fort La Lippe, situated on a steep hill at the back of the city, is impregnable except to famine; and Fort St. Lucia in the front, connected with the redoubts on either side, is of sufficient importance to cause much trouble to a besieging force. There are three gates to the city: the Porta d'Esquina on the north, the Porta d'Oliveira in the centre, and the Porta de San Vicente on the south, all strongly fortified with ravelins, cavaliers, and counter-guards, forming a curve bent outward. The only gate by which strangers are allowed to enter is the Oliveira, because they are thus forced to pass one half of the works, and are exposed to the observation of a long chain of sentinels. From this gate several long and narrow streets diverge into different parts of the city; and though from the main street, or Rua de Cadea, is a perfectly straight line to the gate, the number of openings at this point of entrance to the town, are as perplexing as the streets at the Seven Dials in London, which they somewhat resemble, requiring a person to be well acquainted with them before he can readily hit upon the right one. The Rua de Cadea is a fine antique-looking street, and the remains of part of the Moorish houses and towers give it an air of solemn grandeur and dignity which it would not otherwise possess. The cadea or prison stands at one end of this street, and on the opposite side is the hospital for the townspeople; an excellent establishment, conducted with extreme regularity, and with almost military discipline among the attendants. The sick are placed in wards, although separate apartments are prepared for those suffering from infectious diseases. The hospitals of Portugal are decidedly the best-



Praga (square) Elvas.

regulated establishments in the country. The street of the *cadea* forms the boundary of the ancient Moorish town; remains of the old walls may be traced from end to end; and several fine towers raise their embattled walls above the houses. The ancient interior gateways still exist, and through one of these we enter the *praça*, or great square (as represented in our engraving, p. 173). To a casual observer the *praça* of Elvas would present no object worthy of attention, except, perhaps, the singularly-formed tower to the cathedral or see, which stands at the upper end; but on closer inspection, the peculiar forms and construction of the various houses, exhibiting specimens of the domestic architecture of several succeeding ages, from the days of Moorish beauty and elegance to modern times, can not fail to excite feelings of interest in a mind to which the varying manners and changing habits of a people are objects of interesting inquiry. The two large houses on either hand of the gateway, for the gate itself has long ceased to be, are decidedly Moorish, and there is an elegance about the long open arched terrace in front not to be met with in the houses of a later construction. Several of the grotesque carvings are executed with a richness and delicacy unknown to modern Portuguese art, and though the dwelling-houses of the day are generally erected on the ancient plan as far as possible, yet there is a want of proportion and finish in some of their best buildings of this class, which leaves a disagreeable impression on the mind. The rooms are large, lofty, and paved with bricks, arranged in various figures, and the windows, which are unglazed, admit but a shadowy light from the latticed blinds, which are almost impervious to the rays of the sun. The Moorish houses are better arranged than the Portuguese ones, and have a more cheerful appearance, and the flat roofs and various terraces with their display of flowers and shrubs have quite an enchanting effect. Of course I do not speak of the houses of the nobility, in some of which great taste is displayed, not only in the architectural beauties and domestic comforts, but also in the grounds. The fine climate allows them to adorn their houses, both outside and inside, with the choicest productions of the flower-garden, whose beauties serve to screen many defects, at least according to our notions of perfection. Many of the houses have piazzas in front, which, though increasing the size of the rooms above, add nothing to their external beauty. Some houses of this description may be seen in our engraving. The only use I could ever perceive for these piazzas was for the lazy market-people to lounge beneath, and obstruct the passage with their goods. A little beyond this piazza is one of those remarkable pillars so prevalent throughout the peninsula. It consists of a single block of marble beautifully carved. These pillars stood and still stand before the house of the chief magistrate, and once served as a kind of standing gallows, the four hooks with rings being to hang the criminals upon, while the spikes above were ready to receive the heads of the decapitated traitors. The pedestal stands upon a base of five or six steps, either circular or octagonal. Adjoining to this pillar is the main guardhouse, opposite to which is the governor's house, formerly the bishop's palace. It consists of a long range of buildings, occupying nearly half the square, and communicating with the cathedral.

The cathedral is a mixture of Arabesque and Gothic, in which the Gothic rather preponderates. The exterior possesses not the slightest pretensions, either to beauty or symmetry, except the singular tower, which forms the front. The interior, however, compensates for the want of external adornment, and consists of a nave and two aisles, without a choir; the roof, which is arched, is supported by sixteen columns, and in the aisles, each intercolumniation is occupied by the chapel of some saint. The decorations and ornaments in some of these chapels are extremely elegant, the walls and ceilings being covered with a profusion of gilded carved work, but the pictures are execrable. It is curious to mark the superstitions of the people. Some of these chapels are literally crowded with waxen effigies of every part of the human body, as well as with pictures of sick persons, to whom the saint is appearing, of course in a cloud of yellow, and red, and blue. These effigies are offerings of gratitude to the saint for having effected cures where medical skill was unable even to give relief. The grand altar which faces the entrance is supported by Corinthian pillars of gray marble, which are surmounted by a canopy of crimson and gold silk, beneath which is a large picture of the birth of Christ; the altar itself is covered with crimson and gold silk of great value, and crowded with silver candlesticks. On great festivals, and also on some other occasions, silver busts of six of the apostles and the first six bishops of Rome, as large as life, are carried in the



Market Place, Elvas.

procession, which adds greatly to the splendor, illuminated as they are by a hundred wax candles, and surrounded by the priesthood in their rich dresses. The tower will need no description here. It is accurately represented in the engraving. Behind the cathedral is a convent of nuns, dedicated to St. Domingo. There is a little church not far from the cathedral, the walls of which are surrounded with niches, and in these stand the dried and withered remains of the sisters of Santa Clara, the air in this church, or some peculiarity in the situation, having arrested the progress of decay, and done the office of the embalmer. Placed upright, and supported by an iron ring, they have stood for ages. From some the clothes have rotted off, yet still the body remains entire, while others are in their every-day attire, which is uninjured by decay.

As there is no room within the town for public gardens, the covert way from the Porta d'Esquina to the Olivença gate is planted with trees, and each "place des armes" is occupied by a fountain, and tastefully laid out in beds of flowers. At the entrance, near the aqueduct, the trees and shrubs are cut into the most grotesque forms, four knights on horseback being ready to dispute the entrance. The contrast between the green figures and the white faces which are fixed to the branches in the proper place, has rather a startling effect, as the figures are well preserved, and of a gigantic size. The walk round the ramparts is also extremely fine, affording an uninterrupted view of the country for leagues around.

The Rua de las Cadeas, or street of the chains, so named from the prison which stands in the centre, is situated in the middle of the town of Elvas; the buildings which range along on either side being irregular, and partaking much of that Moorish character so observable in the architecture of the peninsula. Though the generality of the Portuguese houses are clumsy and disproportioned, there is an air of Gothic solidity, and occasionally a profusion of ornament, which render them picturesque when taken in the mass. The Moorish arched fronts, the latticed windows, the veranda, and the beautiful luxuriance of the flowers, arranged in fanciful pots along the house-tops—all lend their aid to give a peculiar and pleasing effect to the narrow and ill-paved streets; and an additional charm is, the universal custom among the fair sex of standing for hours in the balconies while the sun declines, and is succeeded by the refreshing coolness of the evening breeze. It is along this street that the gorgeous processions of the church proceed, either to or from the cathedral, whose singular tower forms so attracting an object in the praça, or square. It is here also that the market is daily held, but the principal day, when it is enriched by all the productions of the adjacent country, is Monday. Then may be seen the spruce farmer, dressed in his picturesque costume; the shepherd in his jacket of sheepskins, with his blanket thrown carelessly over his shoulder; the country lass, with her clean muslin kerchief on her head, and best green "capa," trimmed with velvet of the same color; the muleteer; and, in short, specimens of every class, from the rich fidalgo down to the poor mendicant, all equally busied in their various occupations of buying, selling, or exchanging.

Having given a brief notice of the city of Elvas, we shall now proceed to offer a few remarks on the two forts, the Moorish aqueduct, and the surrounding country. Perhaps few situations could have been selected better adapted for a series of fortifications than that of Elvas. Standing on three detached hills, gradually rising upward, and divided from each other by a hollow, they offer a means of separate defence of the strongest nature. Santa Lucia is the first of the series; it stands on a small hill which commands the country all around, and is flanked by two strong redoubts; the figure being square, with bastions and ravelins; and the entrance is by one gate facing the city. The centre is occupied by a strong square tower, or keep, which is entered half way up by a drawbridge from the ramparts. As this tower is of solid masonry, and loopholed in every direction, the possession of the ramparts is but a secondary consideration, as the defence of the tower may cause more loss to the assailants than the entire operations necessary to reduce the outworks to a heap of rubbish. On the top of the tower is the governor's house, which is entered by a covered way from the drawbridge, and is otherwise totally unconnected with the body of the building, so that its destruction would not weaken the means of defence. Besides the covert-way leading to the city, there is a mine or tunnel from the centre of the tower, by which provisions, ammunition, or reinforcements, may be conveyed, should the regular communication be cut off. There is also a deep well, and a reservoir sufficient to supply the garrison with water for twelve months. The roof of the

tower is bomb-proof, and mounts twelve guns, or more when necessary. The garrison necessary to defend this fort, independent of the redoubts, is one thousand men. The city occupies the second hill, and contains eleven bastions in its circuit, with ravelins, counter-guards, and cavaliers; and the southern gate is further protected by a crown-work of considerable strength. The works of the castle are of the most powerful description; five batteries rising one above another, and commanding the country in every direction. The bastion de Principe mounts ten guns; and the bastion de Concação, at the opposite angle, thirteen, besides a number along the intermediate curtains. Elvas, independent of her outworks, mounts one hundred and fifteen guns, and these within the short compass of less than two miles.

Behind the town and castle of Elvas runs a deep valley, through the bottom of which a little stream, or rivetta, as it is called by the inhabitants, winds its murmuring way; here and there a small cottage may be seen between the mighty forts; while as we ascend the hill, the olive grove overshadows the road, and the fountain of clear water, with its curious architecture, invites the passenger to repose in the coolness of the umbrageous trees, to enjoy the refreshing draught. In this solitude peace seems to dwell: the view of the fort is concealed by the surrounding trees, and indeed after the grove is passed, we have no idea of being in the immediate neighborhood of the strongest fort of its kind in Europe, and we stand in admiration gazing on the fairy scene presented to our view. At our feet lies the city with all her varied architecture and busy inhabitants, diminished by distance to pigmies, moving about in the pursuit of their varied occupations; beyond is Fort Santa Lucia, and the magnificent aqueduct, stretching at intervals along an extent of fifteen miles; the beautiful valley of Almofeira, and the barren bleak hills beyond; from which issues like a silver thread the "dark Guadiana," broadening as it approaches toward the city of Badajoz, and occasionally concealed from view, now by the little town of Jerumania, now by the high banks, and next reflecting the star-like Olivença, diminished by distance to a bright speck, as the sunbeam catches its whitewashed walls and enormous tower; now again silently weeping past the fisher's cabin, and then struggling and foaming beneath the broad arches of the bridge of Badajoz, till it becomes lost again behind St. Christobal, the proud towers of Badajoz, the distant heights of Albuerá; and then again the town of Campo-Mayor, with the intervening hills covered with olives and quintas, and lemon and orange trees, form a prospect of unrivalled grandeur, and cause the lover of the beautiful works of nature and art to pause in silent wonder on the scene beneath him: after the first burst of admiration is over, the desire to ascend to the top of the hill to enjoy if possible a more extensive view from a greater height, or to rest and gaze at leisure, becomes insurmountable; and notwithstanding the excessive steepness of the ascent, we toil forward till we are surprised by the challenge of the sentinel, and find that unwittingly we have stumbled over Fort La Lippe, which in our admiration we had scarcely remembered. The glacis of this fort rise so gradually from the steep conical hill from which they spring as to be scarcely perceptible, except from their extreme steepness; and so well screened from view are the works as not to be perceived from the glacis, while at the same time fifty guns could be pointed on the spot where we stand. It is only on entering this fort that we become aware of its strength, for though of the same figure as Santa Lucia, a fortified square, there is so much more of solidity and strength, and so many obstructions to surmount, that we wonder how so simple a figure could be rendered so strong. At the back there is a horn-work, which takes in the entire summit. The description of Santa Lucia may be equally applied to this, only that every part is stronger, the ditches are traversed in every direction by loopholes and casemates, while the ramparts are crowded with artillery. There is a reservoir constantly supplied with water sufficient for the garrison of two thousand men for two years, and stores of corn and provisions for that time are also laid up. There is a mill within the walls for grinding corn, and an oven for baking sufficient bread, so that as there are no means for taking the fort but by treachery, surprise, or famine, the siege of La Lippe must be a work of patience, not to mention the loss; for as the besieged will be perfectly safe within their walls, so will the besiegers be completely exposed to the fire of the garrison: though surrounded on three sides by hills, they are all too low and too well commanded by the fort to admit of any annoyance from them. There is a curious circumstance in natural history connected with Fort La Lippe: a well, which is of amazing depth, yields water

which mixes readily with oil, and produces a thick fluid resembling milk, but the flavor of which is disagreeable.

The Moorish aqueduct, a representation of which is given on the opposite page, conveys the water of an excellent spring, for the distance of fifteen miles, to the city, where an immense reservoir is kept constantly filled, and contains sufficient for the inhabitants for six months: the part which we have selected for our sketch is that which crosses the valley of the Campo de Feira (or Field of the Fair), being so named from the annual fair which is held here. It might be thought that a conduit for water should be carried on in one undeviating line; but the aqueduct of Elvas forms an irregular zigzag, somewhat resembling the representations of a flash of lightning: the great height and narrowness of the hill require this formation to give greater strength, as every angle is a powerful supporter. Unlike the celebrated aqueduct over the valley of Alcantará at Lisbon, whose vast arches rise to the height of three hundred and thirty-two feet, this consists of four stories, or tiers of arches, the lower ones being nearly one hundred feet, and the upper ones about forty feet in height; giving a total, allowing for the thickness of the arch, of about two hundred and fifty feet in height. The valley which this stupendous pile crosses is about one mile and a half in breadth, and the vastness of the work may be conceived, when we consider the immense quantity of masonry required to erect a series of arches of this description, even were it no more than to cross this valley, and the great length of the work, crossing many hollows and stretching over hill and vale to the fountain-head. It is supported at intervals by large buttresses, some triangular, some square, and some round, with stories decreasing in size as they approach the top. That the principles of hydraulics were known to the builders of this aqueduct is evident, for the ancient fountains still existing in all parts of the city attest the fact: we must suppose, therefore, that the nature of the ground was such as to prevent the possibility of laying a water-course: the earth in this part of the country, as at Lisbon, scarcely covers the rock, which is a species of coarse marble, extremely hard; in many places long tunnels would have been necessary; the solid rock must have been cut through, and quantities of masonry required to connect parts separated by fissures and ravines; so that upon consideration, the pile under our notice, gigantic as it is, was probably the cheapest and least laborious method of conveying water to the city: but be that as it may, it will never cease to be an object of interest and admiration both to the antiquary and the passing traveller, as affording a specimen of the greatness of the singular people by whom it was erected.

BRAGA is a city in Portugal, and the capital of Entre Duero-e-Minto. It is built on the banks of the beautiful river Cavedo, and contains a handsome cathedral, several convents, with a population of about fourteen thousand. The subjoined engraving gives an accurate view of one of the inhabitants of this city, in the common costume of the laboring classes.



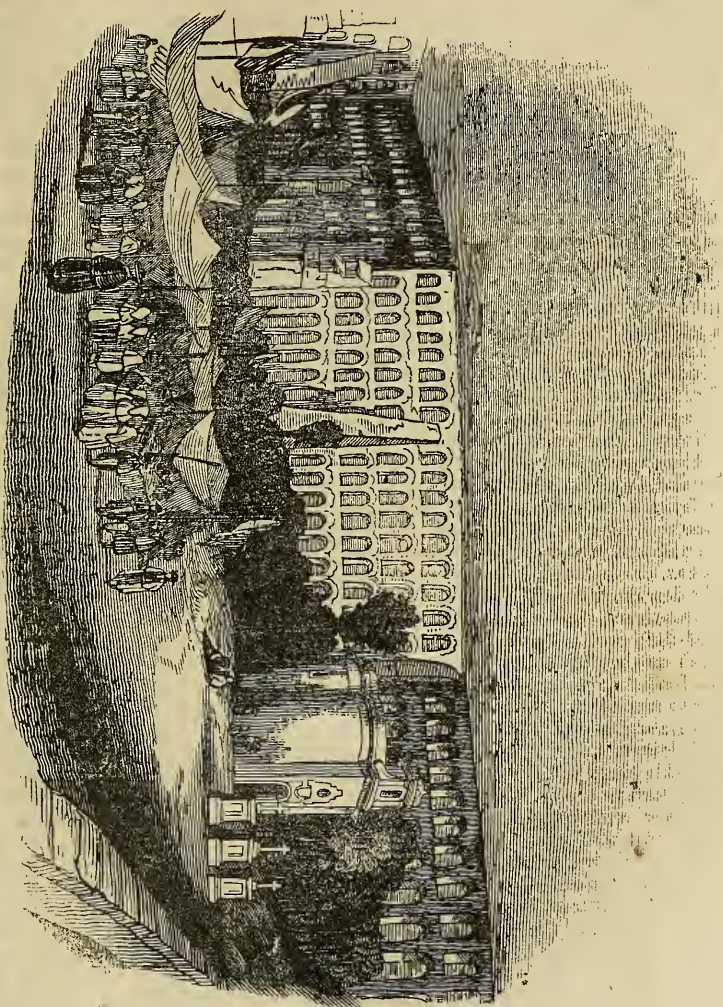
Laborer of Braga.

An obstinate battle was fought at Braga and in its vicinity, between the French invading army, under Napoleon, and the Portuguese, in which the former were victorious, although the battle was fought with the greatest bravery. The following account is from the pen of an eye-witness:—

The 20th of September, at nine o'clock, the French were in motion; Franceschi and Mermet leaving a detachment on the hill they had carried the night before, endeavored to turn the right of the people on the Monte Vallonga.

Laborde, supported by La Houssaye's dragoons, advanced against the centre of the bridge connecting Carvalho with the Monte Adanfe. Hendelet, with a part of his division, and a squadron of cavalry, attacked the left, and made for the Ponte Porto. The Portuguese immediately opened a straggling fire of musketry and artillery in the centre; but after a few rounds, the bursting of a gun created some confusion, from which Laborde's rapidly-advancing masses gave them no time to recover, and by ten o'clock, the whole of the centre was flying in disorder down a narrow wooded valley, leading from the Adanfe to Braga. The French followed quick, and in the pursuit, discovering one of their *voltigeurs*, who had been prisoner, still alive, but mutilated in the most shocking manner, they gave little or

Moorish Aqueduct at Elvas.



no quarter. Braga was abandoned, and the victorious infantry passing through, took post on the other side; but the cavalry continued the havoc for some distance on the road to Oporto; yet, so savage was the temper of the fugitives, that, in passing through Braga, they stopped to murder the corregidor and other prisoners in the jail; then, casting the mangled bodies into the street, continued the flight. Meanwhile, Hendelet, breaking over the left of the Monte Adanfe, descended upon Ponte Porto, and after a sharp skirmish, carried that bridge, and the village on the other side of the Cavado.

Franceschi and Mermet found considerable difficulty in ascending the rugged sides of the Monte Vallonga, but having at last attained the crest, the whole of their enemies fled. The two generals then crossed the valley to gain the road of Guimaraens, and cut off that line of retreat, but fell in with three thousand Portuguese, posted above Falperra. These men, seeing the cavalry approach, drew up with their backs to some high rocks, and opened a fire of artillery; but Franceschi, placing his horsemen on either flank, and a brigade of infantry against the front, as at Verim, made them all charge together, and strewed the ground with dead. Nevertheless, the Portuguese fought valiantly at this point, and Franceschi acknowledged it.

The vanquished lost all their artillery, and above four thousand men, of which four hundred, only, were made prisoners. Some of the fugitives crossing the Cavado river, made for the Ponte de Lima, but the greater number took the road of Guimaraens.

CINTRA is a town of Portugal, in the province of Estremadura. It is built at the foot of a promontory, on the north side of the entrance of the river Tajo, commonly called the rock of Lisbon which lies between the mountains of Cintra. In this town was concluded, on the 22d of August, 1808, the celebrated convention between the British forces under Sir H. Dalrymple, and the French army under General Junot, the latter agreeing to evacuate Portugal with all their spoil; and the English, by the conditions of this peace, lost everything that they had earned by a well-fought contest. Here was a beautiful palace built by the Moors, which was destroyed by an earthquake in 1655, but was rebuilt in the same style immediately after. This town is a favorite summer retreat of the inhabitants of Lisbon.

THE DOURO.—The engraving represents the castle of St. John, on the north bank of the river Douro, protecting the entrance to that river, sufficiently difficult from the enormous bar, or sandbank, which almost reaches from side to side. Its position is sufficiently described by its name, St. Joaõ da Foz, meaning literally, St. John at the mouth of the river. It is a modern fortification, of irregular figure, and stands on an angle of the beach, at once facing the sea and the river, as a protection against a naval attack on the city of Oporto, which stands at some distance, higher up the river. St. Joaõ da Foz is a post of much importance, but the opposite banks of the river being so much more elevated, completely command it. The view given opposite is from the Cabo Dello, a sandbank which runs out from the opposite bank a good way into the river, and represents the state of the building immediately after the last memorable siege by Don Miguel, during the late civil war. From the fortress we naturally turn to the river which it protects. Rio Douro, literally interpreted, is the golden river, and was probably so named at first from the great quantities of gold, both in dust and grains, found among its sands. The Douro is not the only river in the peninsula whose waters flowed over golden sands; the Tagus, the Aguada in Spain, and several others, produced sufficient metal to afford a considerable trade. The sources, however, whence these precious particles flowed, have become exhausted; and though gold is occasionally found, even now, mingled with the sand, the occurrence is by far too rare to offer any inducement to the cupidity of the natives. We need not be surprised that the waters of many of the rivers in the peninsula should have washed down from the mountains particles of a metal, of which, at one time, there was such an abundance. The enormous quantity of the precious metal carried from Spain and Portugal during the Carthaginian and Roman occupation, might well have drained the country, and, indeed, would lead us to doubt the truth of the statements handed down to us, did not the vast mines worked by those singular people attest their veracity. But the Douro may now be called the golden river, from another cause. Oporto, or the port, whence all the fine wines of this part of the country are shipped, is situated on its banks; and the wealth which flows into the country from this source, is sufficient to warrant the appella-

St. Joao da Foz.



tion. The superiority of the wines of this part of Portugal over those of the south, is too great to require any comment, and the rich vines grown in the neighborhood of the river, make a favorite port wine.

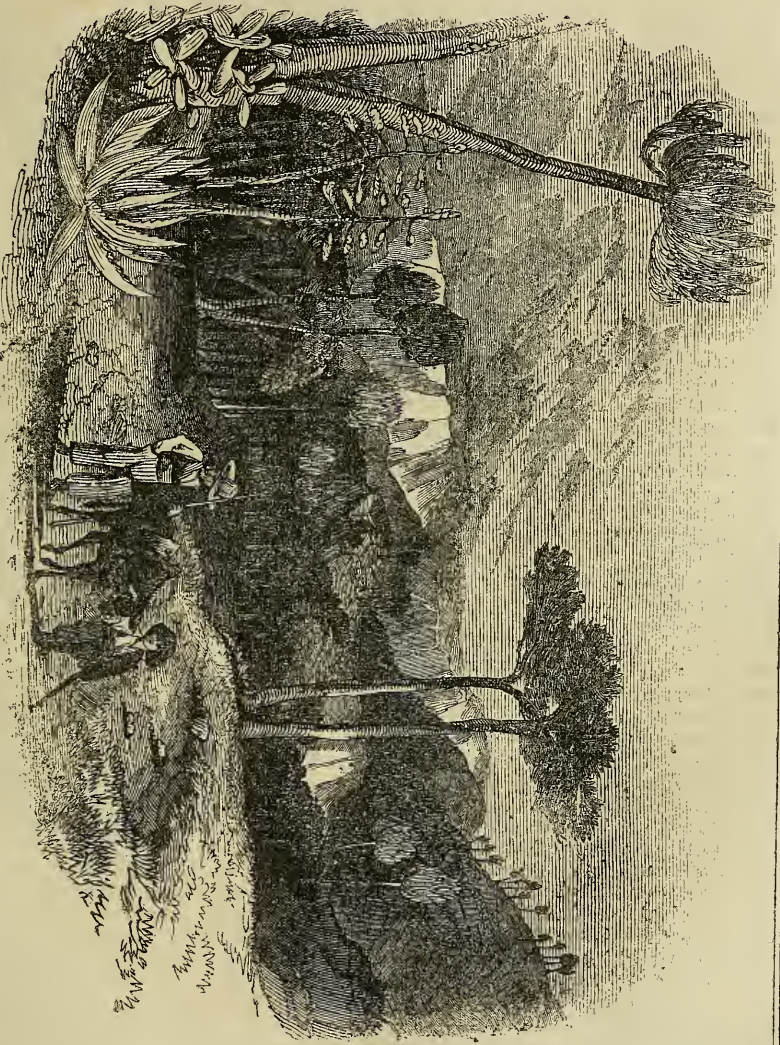
During the wine season, the Douro may be seen crowded with the wine-boats, whose disproportioned sails have a singular effect as they sweep down the rapidly-flowing stream, toward Oporto, their place of destination. From the rapidity of the current, the voyage downward is performed in a few days; as the rush of waters, from the high lands over which it passes, carries them forward with a velocity nearly equal to our railroads, particularly when aided by the wind. The return, however, is the work of some weeks; for the same cause which accelerates the voyage one way, retards it the other. The beauty of the scenery is unrivalled; few rivers possess so many varied sources of delight to the lover of the sublime and beautiful in nature, as the Douro. Though its deep, dark waters are occasionally confined within over-arching precipices, the rich tinting of the hardy vine may be seen mingling with the ruggedness of the rocks, every cleft or ledge covered with verdure, and the terrible or sombre relieved by the beauty of the wild herbs and flowers which struggle for existence among the high masses; and when it flows through the cultivated valleys, though its rapidity is abated, its beauties are fully equal. It is now the mountain torrent—now the broad river—now the rushing cataract—and again, the smooth though rapid stream; yet still, in all its characters, the source of wealth to all the districts through which it passes.

The Douro rises in the province of Soria, in Spain, in a chain of mountains near the village of Almarza, in the kingdom of Old Castile; the city of Soria, the capital of the province, is watered by it; Valladolid, Toro, and Zamora, are also on its banks. A few leagues from the last-mentioned place, it changes its course from a westerly to a southern one; and from the village of Miranda becomes a boundary between Spain and Portugal, for the distance of sixty miles. When above Sobradilla, it resumes its westerly course, and falls into the sea at Oporto. The lightness of the soil, and the extreme velocity of this river, have created an immense bar at its mouth; and the opposition of the current of the ocean, which is also very strong, causes a surf of so dangerous a character, as frequently to delay ships from entering the harbor, for five or six weeks together. For any species of navigation except that of the wine-boats from the interior, the Douro is of no use beyond the city of Oporto.

Several attempts have been made at improving the navigation of the Douro, but all have been rendered vain by the apathy of the government. The Tagus might also be much improved, and a great source of national wealth opened by a free communication with the interior. A scheme was set on foot, some short time since, to establish a steam-navigation company on the Tagus; the government saw the immense advantages likely to result from such a company, and highly approved of the plans proposed, but absolutely refused to incorporate the company unless they excluded all foreigners.

There is no part of the peninsula which presents a greater diversity of character in its scenery than the immediate neighborhood of Setubal, or St. Ubes. The town itself, which is situated on the shores of a deep bay or arm of the sea about thirty miles south of Lisbon, possesses little worthy of remark beyond the beauty of the surrounding landscape. The natives attribute the foundation of Setubal to Tubal, the son of Lamech. It is however certain, that a city of antiquity once occupied the site, or nearly so, of the present town. Greek and Roman as well as Phœnician remains are frequently dug up, and the island of Troya, on the opposite side of the bay, still presents the ruins of some ancient buildings. The great earthquake which laid Lisbon in ruins, swallowed up many of those remains of antiquity whose solidity had hitherto withstood the slow but certain waste of time. What few relics have remained serve only to preserve traditions as vague as they are unsatisfactory. The Portuguese historians ascribe the foundation of the town to Ulysses, what remains exist are constructed of small stones, united with a cement as hard as granite, which indeed they somewhat resemble. The upper stories have been swept away by the great convulsions of nature, whose traces are everywhere visible throughout Portugal; but the solidity of these lower chambers, and the smallness of their size, seem to have preserved them pretty entire. They consist of one and occasionally two compartments, of an oblong square form, about twelve feet long by eight broad, and about seven feet deep; they have neither windows nor doors, and the floors are com-

Valley of Setúbal.

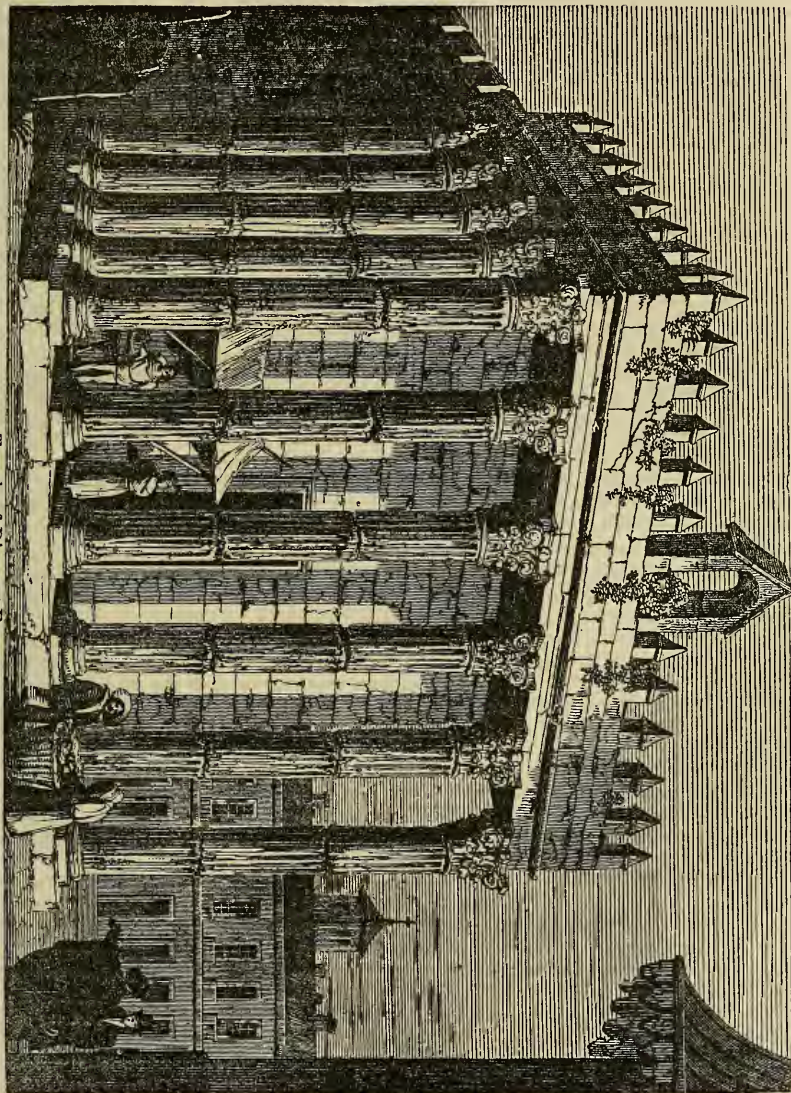


posed of the same strong cement and stone as the walls, which are nearly three feet thick. Some of these curious cellars have been transposed in a curious manner by the earthquakes before mentioned; one end being lifted up on the higher bank, entire, like a square box, with one end resting on a stone, while two others, leaning outward, seem ready to slide into the sea in opposite directions.

The island, or rather the peninsula, on which these ruins stand is of a singular form, and extends along the outside of the bay like a long wall, covering the harbor on every side, the entrance being very narrow. All the rivers of the peninsula are obstructed more or less by bars, the sandy nature of the soil over which they pass being peculiarly adapted for these formations. The river Ludão, though not so large as many others, yet passes over the sandy levels of the Alemtejo, and has carried down the soil to the bay of Setubal in such quantities as to have closed the harbor almost entirely, the opening in the bar being extremely small. This bar joins the island of Troya on one side, the sea on either side being of a great depth. On the main land, and at the foot of a high and precipitous cape, stands the fort Outão, a strong fortification, placed so as to close the harbor against any naval force. This cape, which forms the western point of the bay, is part of the range of the Arabida mountains, in which is erected the beautiful convent of the same name.

The Serra d'Arabida extends from Cape Espichel to the Tagus, and covers the entire neck of land from Setubal to Moita; it is on one of these mountains that Palmella town and castle stand, which town is visible from its extreme elevation for many leagues around, and is distinctly seen from Lisbon, a distance of twenty miles. It stands upon the top of an isolated mountain, which rising gradually from the plain to the castle that crowns its summit, falls suddenly on the opposite side. It is on this steep ascent that the high road to Lisbon is formed; and notwithstanding the filthiness of Palmella, the wretchedness of the hovels called inns, and the badness and dearness of everything to be had, the traveller finds a few moments' rest a luxury, which can only be appreciated by those who have ascended a steep mountain road, beneath a burning southern sun. The castle of Palmella contains nothing worthy of a moment's pause; but it commands boundless view of mountain and valley, land and sea, all mingled together in one wide expanse of beauty and grandeur. To the northward the horizon is bounded by the bald peaks of the Cíntra mountains, whose variegated and beautiful forms are admirably seen from any point of view; beneath these the capital of Portugal, with its domes and turrets glittering in the sunshine; the noble Tagus, rolling his mighty tide to the sea; the vast Atlantic sweeping a line of coast of thirty leagues in extent; the mountains of Arabida toward the west, with all the varied alternations of precipice and valley, of thickly wooded ascent and bald bare peaks. Toward the south the lovely bay of Setubal, with its long island and picturesque town. To the east the sandy plains of Alemtejo, with many a stream winding its peaceful way to the Tagus or to the sea; all these objects combined form a panorama of the most diversified and impressive character. The beautiful valley, represented in our engraving, is that which lies at the foot of the hill Palmella, and through which the high road passes. The great royal forest of the Alemtejo covers this valley, as indeed it does the neighboring mountains, to the sea, and the intervening valleys to the Tagus. The peculiar character of the pines (the principal wood of the forest); the frequent recurrence of the aloe, with its rigid leaves and golden flower; and the singular forms of the prickly-pear, give an appearance peculiarly foreign to scenery sufficiently beautiful to fill with admiration the lovers of nature. But, unfortunately, the inhabitants of these lovely scenes seem unconscious of the charms by which they are surrounded. The peasantry who dwell on the borders of the forest admire its shade and its intricacies only as a means of seizing the unwary traveller, whom they frequently plunder without mercy. There is a remarkably fine pine-tree about half-way between Moita and Palmella, on the Lisbon road, well-known to the guerrillas and ladreses of the forest; some few dozens having been executed on its widely spreading branches. Robberies however are not now so frequent as formerly in this forest, a more vigilant police, the constant movement of troops from place to place and in every direction, and the garrison of Palmella castle, have done much to insure the safety of the passenger; but the state of the peasantry must be much ameliorated, before industry and persevering labor in the honest avocations of life, will be substituted for the precarious gains of crime.

EVORA.—The temple on the opposite page is the most beautiful remain of ancient architecture to be found in Portugal, and one of the finest and best preserved speci-



Temple of Diana, at Evora.

mens that exist in any part of Europe. The city of Evora, in which it stands, is the capital of the fine province of Alemtejo. It is a place of great antiquity, and from its advantageous situation has probably been occupied as a town by all the successive races of men that have inhabited or conquered this part of the peninsula. According to Spanish and Portuguese antiquaries it was first built, by the Celts nearly eight hundred years before the Christian era, but of course no positive belief is to be given to assertions which are supported by no positive proof. Pliny and other Roman writers agree in thinking that it had been inhabited by the Gauls, Phœnicians, and Persians, in very remote times. That extraordinary man Quintus Sertorius, who, proscribed by Sylla, and, flying from his tyranny, nearly succeeded in establishing a great and separate republic in Spain and Portugal, took Evora about eighty years before Christ, fortified it in the Roman manner, and adorned it with many public edifices. Its next conqueror was Julius Cæsar, who further enlarged it, made it a principal town, and gave it the name of Liberalitas Julia. It continued, however, to be commonly called Ebury by the Romans, of which name the modern Portuguese denomination is only a slight corruption. It was taken by the conquering Moors in A. D. 715, and retaken from them in 1166 by the Portuguese Christians under the command of the celebrated Giraldo, "O cavalheiro sim medo" (the knight without fear), whose person is still represented in the city arms, riding on horseback with a naked sword in one hand, and the heads of a Moorish man and woman in the other. Since that time it has been a frequent residence of the Portuguese sovereigns, and John III. bestowed some repairs on its Roman aqueduct and other ancient structures in the course of the sixteenth century.

Evora is beautifully situated on an eminence which is nearly covered with orange and olive groves, vineyards, and orchards, while at the foot of the hill the country is laid out in corn-fields, and the middle distance varied with old and solemn-looking cork-woods. The city contains about 20,000 inhabitants, and is the seat of an archbishop. It formerly contained a prison and tribunal of the inquisition, but we are happy to say that even as far back as 1788 when Murphy travelled in Portugal, the offices of the inquisitors and familiars had become mere sinecures, and that the establishment has long been wholly suppressed. There was also a Jesuit college at Evora, but that, too, was suppressed at the expulsion of the order.

The first object that attracts the attention of the traveller on arriving at Evora, is the ancient temple represented in our engraving, and which, from some inscriptions discovered, appears to have been dedicated to the goddess Diana.

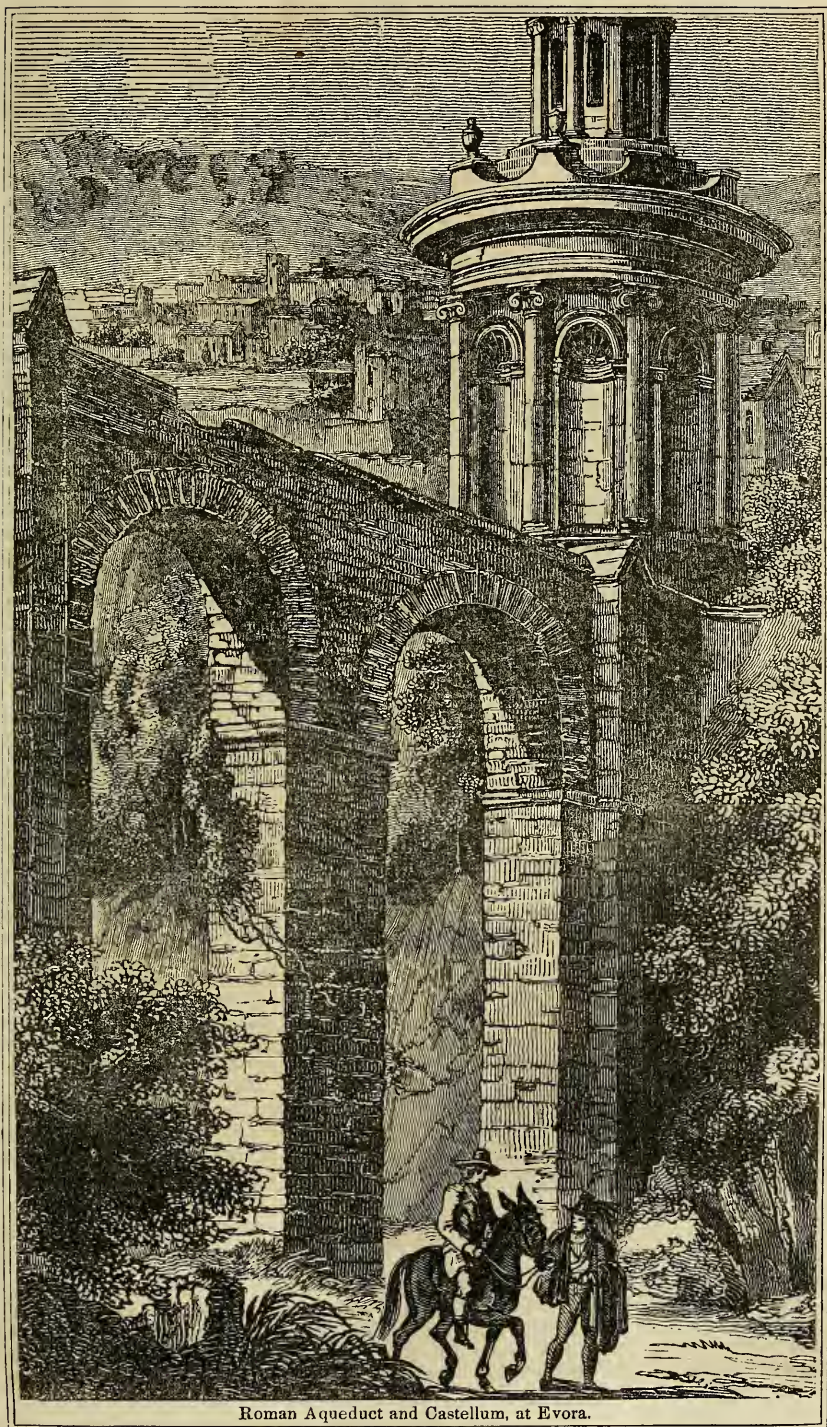
The front of this temple is what is called an hexastyle, *i. e.*, it has six columns. The columns, of the delicate ornamental Corinthian order, are three feet four inches in diameter, and have suffered little from time and weather, or the violence of man. The entablature is entirely destroyed, except part of the first fascia of the architrave. The sharp pinnacles by which it is crowned, and which give the upper part of the temple the appearance of an eastern fortification, are an addition made by the Moors, who could never adapt their beautiful but altogether different style of architecture to the style of the Greeks and Romans. The rest of the edifice is almost in its original condition, and is in a wonderful state of preservation, considering that in all probability eighteen centuries have passed since it was built by the Romans. The material of the building is not marble, but fine hard granite.

Antiquaries, who like to make everything as old as they can, have attributed the erection of this temple to Quintus Sertorius, and as Roman architecture was not equal in his time to so elegant a work, they have supposed he employed Greeks upon it. Perhaps a more reasonable supposition would be, that the temple was built about a century later, under the Roman emperors, when the arts were in a very advanced state.

The Portuguese having been rather deficient in taste with respect to this chaste and delicate temple: they have converted the interior into a slaughter-house for cattle to supply the butchers' shops of Evora.

Having given our readers a view and a short description of the beautiful Temple of Diana at Evora, we now present them with some more interesting antiquities which exist at the same place.

Our engraving represents a portion of the fine old Roman aqueduct, terminating toward the town with a circular castellum. These castella or castles answered more than one purpose. In the long water-courses and successions of aqueducts that supplied ancient Rome, they were erected at certain distances from each other as lodg-



Roman Aqueduct and Castellum, at Evora.

ing places for soldiers, who were charged with the protection and guard of the important works; and hence, in all probability, they derived their military name. Some of them were occupied by masons and builders constantly at hand to keep the aqueducts in repair, while others again merely served as fountains or conduits where the water could be procured and drawn off by means of pipes and cocks. In this latter sense, the old gray-stone building that used to be seen some years ago in the Pentonville fields near to White Conduit house, which place of entertainment took its name from it, was once a castellum, or, as we call it, a *conduit*, a term that equally implied an aqueduct or the pipe or cock at which water was drawn off. The tower at Evora is also a castellum of this sort. In the interior of it there is a reservoir to hold part of the water conveyed across the arches; and some pipes emit this water on the spot, while other tubes carried under ground convey the fluid to different fountains and cisterns within the town. In too many instances in Spain, Portugal, Italy, Dalmatia, and other countries where the ancient Romans left almost imperishable evidences of their sway, in the stupendous buildings they erected, works of similar public utility have been suffered to go to decay and become useless; but here both aqueduct and castellum are well preserved, and as useful as ever; and the modern inhabitants of Evora still drink the wholesome water that was brought to the place by art and industry some eighteen hundred years ago. The aqueduct is built of stone mixed with hard marble-like mortar or cement. The castellum is most neatly constructed of brick, and coated over with the almost imperishable Roman tonica or plaster. These ancient bricks are altogether different from ours. They are flat like paving tiles, seldom more than two inches thick, and as hard and as thoroughly baked as the solid clayey substance called terra-cotta. They are laid down horizontally, or on their flat sides, and the cement or mortar placed between them binds them together with wonderful strength and compactness. Walls and even vaulted roofs composed of these materials are frequently found in the most perfect state of preservation, when the parts of the same or some contiguous ancient edifice that were built of stone are mouldering away or in ruins. The fragility—the perishableness which attaches to most of our modern brick buildings has nothing in common with the ancient Roman walls of brick, to the quality of which, in any country where stone and marble are scarce, builders and architects would do well to turn their attention. The walls of the castellum at Evora are as perfect as if they were built yesterday, and indeed much stronger, for the cement hardens with time.

The plan of this building, which will be better understood from our engraving than from words, is circular: its greatest circumference, not embracing the surrounding columns, is thirty-eight feet. The columns, which are eight in number, are of the Ionic order. In each intercolumniation there is a niche; and a door in one of these niches gives access to the reservoir of water and the interior of the building. The second story of the castellum is decorated with Ionic pilasters, between which are apertures to admit light and air. The top of the building is covered with an hemispherical dome.

There is another and more modern object at Evora which generally attracts the traveller's notice, and which is considered by many of the natives as far more curious than their Roman antiquities. When Mr. Murphy was there about half a century ago, and busily employed in making drawings of the temple and aqueduct, he was asked whether he had seen that wonder of Portugal, the human-bone or charnel-house in the Franciscan monastery. On replying that he had not, his interlocutor, with the pride of a Cicerone, said, "Well then, Mr. Stranger, you have seen nothing! so come along with me." Murphy went; and after passing through the body of the Franciscan church, was ushered into a gloomy, horrible vault, over the archway of which he read the following somewhat startling inscription:—

"Nos os ossos que aqui estamos
Pellos vossos esperamos,"

or, "We whose bones are here are expecting your bones."

This dismal apartment is about sixty feet long and thirty-six wide. On each side of the nave are four large, broad piers, and all the eight piers are completely covered over with grinning skulls and human bones, which are fastened upon them with a hard and rough stucco. Such exhibitions of the miserable remains of mortality are

repugnant to our feelings; and they produce no soberness of thought or salutary awe, being visited merely as curious shows.

Evora is about eighty English miles from Lisbon, lying a little to the south of the high road from that capital to Badajoz and Madrid. Besides several Roman remains, some interesting Celtic ruins and altars are found in the neighborhood of this ancient city.

CHAPTER VIII.—PORTUGAL.

FORESTS.—Besides the beauties of her cities, Portugal possesses many scenes of a highly romantic and interesting character, as well from the historical associations connected with them as from the rich and noble natural productions which adorn them. The soil of Portugal, like that of the neighboring kingdom (Spain), is extremely light; but the fine climate amply compensates for the want of a richer soil. The olive, the orange, the lemon, the fig, the pomegranate, the almond, and indeed every plant loving a warm climate, are to be found in the greatest luxury of growth. The deep tones of the olive mingling with the foliage of a lighter tint, and the golden hue of the orange and lemon through the dark leaves, give a character to the groves of Portugal peculiarly enchanting. The orchards of the nobility are forests of fruit-trees, interspersed with fountains in every possible variety of shape and situation; and the coolness imparted to the atmosphere by the shadows of the trees and the playing of the water, renders a walk in their gardens exceedingly pleasant.

But, notwithstanding the little labor which is necessary to make the soil productive, large tracts of land remain totally uncultivated, and others are covered with forests of pine or of cork. The royal forest of the Alemtejo (beyond the Tagus) is the largest in extent in the country, and is as beautiful in its appearance as varied in its productions; now covering the level plain for leagues, and now climbing up the mountain-side; now overshadowing the roaring torrent, and now spreading its green canopy over the beautiful valley! Among the forest scenery, the pine bears a distinguishing preponderance. Though these trees do not grow to the magnitude of the same species in the northern climates, yet they serve all the purposes for which they are required by the Portuguese: charcoal and wood for burning are indispensable requisites in a country where coal has not been discovered; and the extreme inflammability of the pine renders it an invaluable product in the domestic economy of a Portuguese family. When used in the natural or uncharred state, the more resinous parts are cut out, and are used as lamps and torches by the country-people, while the remainder, in its greenest state, burns with a strong and bright flame. The pine also yields an exquisite nut, which the natives call "pintáô," and of which they are exceedingly fond. The appearance, also, of the pine in the peninsula is different from any of the same family in colder climates. The trunk is bare from the root to the height of twenty, thirty, or forty feet, when the branches shoot out in lines curved upward, and pointed with the apple which yields the nut. There are also many specimens of the common Scotch fir, but not in sufficient quantities to form a prominent feature in the products of the country. There is a fir of this description near Moira, on the Tagus, which for grandeur and size I have not seen surpassed. It is known as the "guerrillas" tree," from the frequent robberies and executions which took place beneath its branches, which were made to serve as a gallows to the thieves, when taken. Such specimens are, however, extremely rare; the heat causes the trees to shoot up to a disproportionate height, and the necessity of supplying the country with charcoal causes them to be cut down before they can acquire size by age. Here and there, amid the boundless woods, may be seen an olive grove, or a vineyard, surrounded by a hedge of aloes, whose strong pointed leaves render them useful as a fence as well as ornamental. The oak grows in considerable quantities, but is dwarfish and insignificant compared with the cork-tree, which, in Portugal at least, is king of the forest. The ancient forests of these noble trees are now mostly converted into parks for the king or nobility; they resemble much our larger kind of oak in the form of their branches, though, perhaps, more graceful; the leaves are smoother, and of a brighter green; the bark, which is of an immense

thickness, is extremely rugged, and of a yellowish tint, mixed with a bright gray, and not unfrequently covered with a species of dry gray moss.

The most extensive cork-forest is situated a few miles from the town of Moira, in the Alemtejo. When we beheld it, the beauty of the scene was heightened by the temporary occupation of the troops of Don Pedro. The bivouac is always a scene of bustle and animation: the lively costume of the soldiers, the glitter of their arms, the artillery drawn up, the cavalry dismounted, the soldiers formed into groups of various magnitude, are at any time objects of interest; but when surrounded by the noblest works of nature, the effect is irresistibly imposing. Such was the scene in the cork-forest of Moira, of which our engraving is a sketch; every tree became, as it were, a house for a dozen or more soldiers, the broad branches and thick foliage affording ample protection, as well from the heat of the sun by day as from the heavy dews by night; some were busied in preparations for the frugal meal, others were reposing after the fatigues of the march; others, again, forming beds from the branches or underwood, and all happy that they could avail themselves of a protection and cover as beautiful as it was grateful.

There is a remarkably fine specimen of the cork-tree at the pass of Matter Quatra, near Santarem. This tree, we have no doubt, will be well remembered by many travellers, as the picket in that romantic valley covers the road to Lisbon by Cartaxo; and the tree itself served, and still serves, as a station for a sentinel in troubled times.

As the manner of rearing the *vine* is somewhat peculiar in the peninsula, we shall briefly notice it. We are accustomed in Italy, and in some parts of France, to see the vine gracefully curling around the poles placed in the earth for their support, and the rich fruit hanging, in large bunches, from every branch; but in the peninsula, the vine is cut down almost to the ground, and in winter has much the appearance of a withered and blackened stump. With spring, however, the branches shoot out in every direction, till they attain the size of a currant-bush, which, indeed, they very much resemble. Only a few of these branches are suffered to remain, and those which are left are cut at the end, to prevent them running into useless wood. The vine thus trimmed produces from eight to a dozen bunches, but these are of a superior flavor, and make the best wines. When the grapes are gathered, which is done with great care, and mostly by women, the inferior bunches are suffered to remain for a day or two, when they also are gathered, and manufactured into a wine of lower quality, or hung up to dry for winter consumption. Immense quantities of grapes are cultivated, also, for the table. The Muscatel wine must be drunk in its own country to be duly appreciated, for, from its exceeding richness, it loses its flavor by travelling; even passing the Tagus depreciates it in quality; and the denizens of Lisbon, when they want to enjoy a glass of Muscatel wine in perfection, cross the river to some of the many wine-stores on the Almada side.

The method of gathering the *olive* varies in different parts of the peninsula. The most general way in Portugal, however, is to beat them down with long poles, and afterward collect them in sacks, or baskets. Both the oil and the fruit are inferior by this method, as the fall bruises the produce too much. The Spaniards gather them all by hand, and though the process is more laborious and more expensive, ample compensation is made in the superiority of these olives over those beaten down by poles. When intended for food, they are prepared in two ways: one is simply to cut them, and soak them in salt and water, adding a few herbs to give a flavor; the other is, first to dry them in the sun, whereby they become black, and afterward to put them in jars, with oil, salt, pepper, or other spices, adding also a few herbs. When eaten by the natives, they are invariably flavored with oil, and a little vinegar. With us, olives are used only as a luxury—disagreeable enough to those who are unaccustomed to their flavor; but in the countries of their growth, they are essential articles of food. The shepherd takes nothing with him to the field but a little bread, a flask of wine, and a horn of olives; the carretiero, or carman, carries with him only his wineskin, his loaf, and olives; and the laborer in the field, and the peasant in his cottage, often have nothing more till nightfall; indeed, bread and olives form an extremely nutritive and refreshing diet.

The olive-tree is extremely picturesque and grotesque in its form, the trunk sometimes consisting of a huge mass of decayed wood, with young and graceful branches springing from the top and sides; at other times a large and bushy tree may be seen supported upon two or more small fragments of the same apparently dead wood,

Cork Forest at Moira.



while the remainder of the trunk is completely hollowed out. The wood burns readily when green, and the leaves emit a strong, sparkling flame, and apparently contain much oil. The ground between the olive-trees is not lost, being frequently sown with grain, and sometimes, though rarely, planted with vines. The deep color of the foliage of this most useful tree gives a solemn character to the landscape, and subdues the usual vivid brilliancy of color—the effect of the clearness of the atmosphere and the heat of the climate. Green, such as adorns our own meadows, is a color never seen in a Portuguese landscape; the scanty herbage, which springs up spontaneously, is burned by the sun into a bright straw-color, and the soil, through the great heat, becomes almost white. On the sides of the hills, however, the beautiful pale purple flower of the wild thyme, and the delicate gray of its leaf, contrast prettily with the surrounding glare; and it is only the olive, with its deep hues and the low, bushy vines, which can claim the name of green. The cultivation of the orange and the lemon is confined chiefly to the neighborhood of large cities, very few groves of these fruits being met with in the open country.

The Spanish bull-fight has been often described; but that species of bull-fight which, while it affords pastime to the people, subdues the noble animal to be a partaker of the labors of the husbandman, is, we believe, little or not at all known in this country. The peninsula abounds with extensive forest lands, which, though reaching over a wide extent of country, is sufficiently open to afford pasture and food to herds of wild cattle, who roam almost unmolested among their shades. The great forest of the Alemtejo is an apt illustration. In this, some hundreds of square miles of country are occupied by growing timber; but within its bounds large open spaces exist which serve for pasturages, and occasionally a farm, a vineyard, or an olive-grove, may be seen struggling, as it were, for existence amid the vast solitudes. But though occasional glimpses of culture appear, they are far too few and far between to offer any serious check to the increase and independence of the herds which roam around them undisturbed. It was in this forest that a writer witnessed, for the first time, the method of capturing the wild bulls.

"I had received intimation," says this writer, "that the village of Alcoxete, on the Tagus, was to be the scene of a bull-fight, and that the villagers for many miles round were invited to join in the hunt, which was to take place on the following day. I accordingly crossed the river in company of about twenty persons, mostly military, each being provided with a long pole, having a small spike fixed in one end, and mounted as inclination or ability suited. When we arrived on the opposite bank, a little before daybreak, we found about two hundred and fifty or three hundred persons assembled, some mounted on different sorts of quadrupeds, from the noble Andalusian horse to the humble hack donkey, and very many on foot. They were all armed in a similar manner to ourselves. As soon as daylight began to appear we all marched off toward the forest. The morning was peculiarly fine, and the interest of the beautiful scenery was heightened by the varied costumes of the persons by whom we were surrounded. As soon as we had advanced some distance into the wood we halted for the purpose of refreshment, before the arduous and somewhat perilous duties of the day began. After a hasty meal we divided into two parties, one stretching in a long line to the right, and the other to the left. We had not advanced far in this manner before we fell in with a herd of cattle having twelve bulls with it, which no sooner descried us than they bounded off with the speed of lightning. The sport had now begun; we put our horses to the utmost speed, threading our way among the tall pine-trees as well as we could, and endeavoring by wild cries to drive the bulls toward the other party. At length, after about an hour's chase, some half dozen of us who were better mounted than the rest came up with them, and commenced the attack with our long poles. The manner was this: one person riding at full speed gave the bull nearest him a sharp prick with the goad, which it no sooner felt than it turned upon its assailant and gave chase; another horseman then coming up attacked it on the other side, when, leaving the first assailant, it turned upon the second; he in like manner was rescued by a third, and so on. The attention of the infuriated animal thus distracted prevented his escape, and gave time for the other hunters to come up. The bulls were thus at length separated from the herd. A sufficient number having arrived to form a circle round them, we commenced operations for the purpose of driving them toward the town. All the skill of the riders was now necessary, and all the activity possessed by both man and horse, to keep clear from the pointed horns which on every side

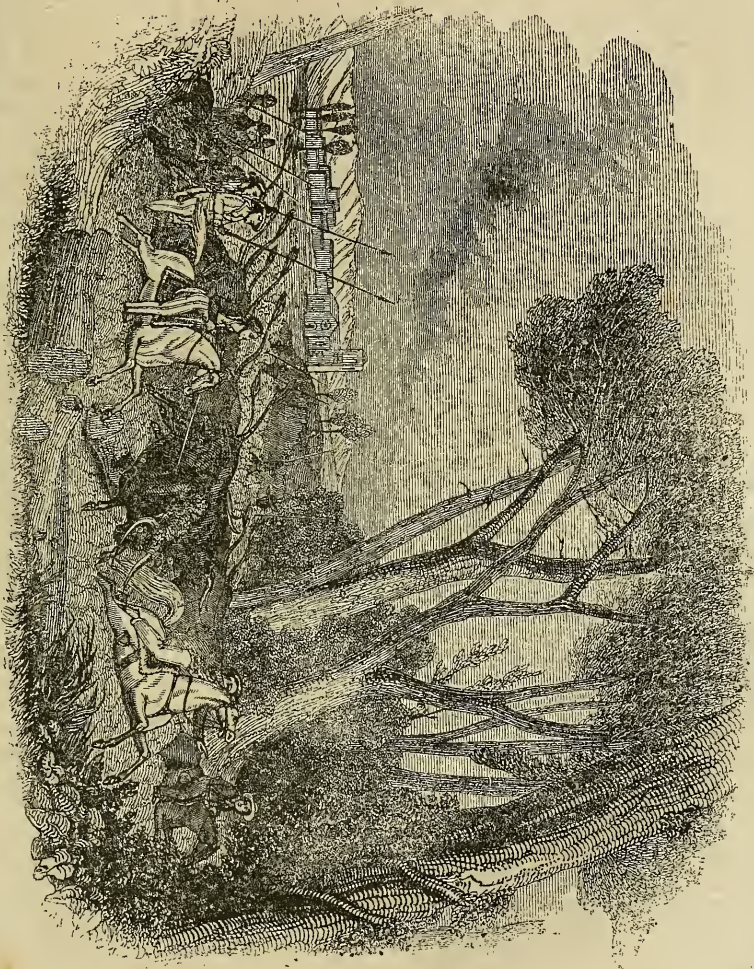


Gathering Olives.

were directed against him, as well as to prevent the herd from breaking through the living net with which it was surrounded. This was, perhaps, the most difficult part, and was attained by keeping each bull separately engaged, and thus preventing united action; for what line was sufficient, armed as we were, to resist the simultaneous rush of these most powerful animals. The continued activity and exertion requisite had used up many poor jades who had started in the morning, and the circle became smaller and smaller as the day advanced; several, too, had been carried off severely gored and wounded by the horns and feet of the bulls. I, however, and the party with whom I started, were resolved to see the conclusion, and redoubling our efforts, we at length, about four o'clock in the afternoon, succeeded in driving them into an enclosure where were a number of oxen (all at one time wild) with bells, quietly grazing. Here they were kept till required for the next day's sport.

"The square of Alcoxete had been fitted up in the form of an arena, with seats, or rather standing-places, all round; the centre was carefully cleaned, all stones removed, and fresh sand strewed. At one side a cart was stationed for a purpose to be presently described; at the other a pen was fitted up for the reception of each bull as it was to make its appearance, communicating by a door with the place where the herd was enclosed. The difficulty of bringing the bulls from their temporary resting-place to the scene of their humiliation was not less than that of their original capture. Through the forest they had only the trees and shrubs before them, to which they were accustomed; and if the line of huntsmen alone was sufficient to awaken their rage and terror amid scenes familiar to them, how much more must those feelings have been excited when passing through the streets of a town crowded with people, the houses gayly decorated with red, blue, white, and green hangings, and greeted with a thousand tongues in the joyfulness of expectation? Twice the terrified and furious herd turned and dashed through the assembled crowd, tossing and goring all who ventured to oppose them, and twice the circling horsemen brought them back. One fine black bull took to the river and swam out about two miles before a boat could be put off to recapture it. Several of the English soldiers who were quartered near the town swam after it, when a fishing-boat came up, and fixing a cord round the bull's horns, towed it in. The soldier, however, was resolved not to have his trouble for nothing, and mounting on its back, was landed safely amid the shouts of the spectators. The sport of baiting the bulls for the purpose of taming them, began at three in the afternoon, when the heat of the sun had somewhat abated. Six of the wild animals were ushered into the circus, surrounded by a band of mounted picadores, and accompanied by several tame cattle with bells, when one by one they were secured with cords to a cart, and a leathern cap placed on the points of the horns, after which they were all driven into the pen. The circus was then cleared, and the combatants entered, gayly attired in the Andalusian costume, the grace and elegance of which must be seen to be properly understood. The hair, which is worn long, is confined in a black silk bag, which is fastened with bows of black riband; the light-colored velvet jacket covered with gold lace and silver gilt buttons, the velvet vest richly embroidered, the lace shirt, red silk sash, velvet breeches and silk stockings, all harmonizing in color and form, set off the figure to the best advantage, and add to the grace and elegance for which the Andalusian is so justly celebrated. These men, of whom there were five or six, are accustomed from their infancy to the dangerous employment of bull-fighting, and the agility and dexterity displayed in evading the furious attacks of the bull are astonishing. After carefully examining the arena, they each armed themselves with four short barbed darts, and waited for the coming of the bull; they had not to wait long: the door was thrown open and the animal rushed into the centre, greeted by the shouts and vivas of the spectators. One of the men advancing invited the attack, when the bull, who, at first, bewildered and amazed, had stood tearing up the earth with its feet till almost hid from view by the cloud of dust, lashing itself into fury with its tail, rushed upon its opponent. All who were not accustomed to such spectacles thought the man must inevitably have perished; but just as the long and powerful horns seemed to touch his body he stepped nimbly aside, and, turning smartly round, planted all four darts in the animal's neck just behind the horns. Loud shouts of applause rewarded his dexterity, and the bull, more enraged than ever, ran round the arena, tearing up the earth and bellowing with rage, until encountered by a second picadore with like success. After his opponents had exhausted themselves in exciting the rage of the bull, they quitted the arena, and the popu-

Wild Bull Hunting.



lace were admitted to throw the bull. This was generally done by one man leaping between the horns, upon which he supported himself in an upright posture, till relieved by his companions, who threw the bull to the ground. The cry of 'largo, largo,' was the signal for its liberation, when, some tame cattle being admitted, it was led by them to the pen. Six bulls were thus baited the first day, the other six on the day following. Three weeks afterward I had these very animals under my charge as baggage-oxen, as tame and gentle oxen as could be desired."

SMUGGLING.—In all countries where the imposts on commerce are heavy, and the government inactive or corrupt, smuggling will exist in a proportionate degree. The facilities for contraband trade in the peninsula are very great, for the government, though avaricious to the last degree, has not sufficient energy to check men who rove about the country in the face of day, in bands of from forty to fifty. It is true that the system, so long practised by the government, of conniving at evils they have not ability to crush, has given the contrabandistas a power sufficient to cause much trouble; they are invariably well mounted, well armed, and ready on all occasions to meet the threatened danger. Indeed, so lax is the police, that they not only find a ready market in the open towns and villages, but fearlessly enter fortified towns and forts, transact business in open defiance of the law, and march out at their pleasure, without any particular notice being taken of them. I was much surprised one day to see a police report given to the governor of Elvas, which announced the arrival of fifteen Spanish smugglers from Badajoz as a mere matter of course. If an hotel in France contained fifteen, or even one such guest, with their contraband goods with them, the house would soon be surrounded by swarms of customhouse officers, and the goods, as well as their owners, conveyed in a marvellously short space of time to a place of security; and if the guilty knowledge was capable of proof, to a place of punishment. But here there seems to be a mutual understanding between the authorities and the contrabandistas, by means of which the business is conducted on the most amicable terms.

As the life of a contrabandista (which means, properly speaking, a land smuggler) is to a certain extent roving and romantic, so are his habits lively and energetic, and his costume picturesque. The best accommodation the inns can afford are his, whether on the road or in the town, and frequently his gay and cheerful temper renders him an agreeable visitant. As he has ample opportunities of collecting information in his continuous perambulations, he is considered as a *walking newspaper*, and may be seen in his brown jacket with its gaudy embroidery and silver bell buttons, his red sash and shirt of lace, his short loose trowsers and conical hat, standing at the hostel door, recounting the news to a group of eager listeners, or seated in the chimney-corner, with his wine-skin by his side, and cigar in his mouth, enlivening the company with his guitar. When the contrabandista is mounted, the animal carries him, his arms, and his goods. His arms consist generally of a cutlass, two braces of pistols, one in holster and the other in his belt, and a long Spanish gun; this latter is carried between the thigh and the saddle in a peculiar manner, with the barrel pointed downward. The goods are packed in small bales or cases, and slung over the crupper of the saddle, which is adapted for the purpose; and thus mounted and accoutred, it becomes a difficult matter to seize the goods without first taking the man.

In Portugal the articles of illicit trade are not wines or spirits. These productions are so similar in other countries, as to render the smuggling of them of no advantage; but goods of Spanish manufacture, cigars, tobacco, chocolate, soap, jewelry, the lighter articles of dress, lace, &c., all of which bear heavy duties, are thus imported in large quantities. Along the coast smuggling is practised much less than on the frontiers; although the traffic in cigars and tobacco is considerable, the entire monopoly of these articles by one individual, the Marquis de Quentilla, renders them not only of a high price, but also of an inferior quality, none being allowed to enter the country, except from the Portuguese colonies. The consequence is, that contraband cigars are held in great esteem, not only for their superior quality, but also for their reduced price; the usual price of Havanas, and what are called Gibaltars, from these men, being about twenty crusadoes nove the thousand, or about one cent each, while the trash sold by the estanco is at the same price. It must be remarked that the Portuguese are seldom seen without a cigar in their mouths.



Contrabandistas.

CHAPTER IX.—SPAIN.

OF all the great countries of Europe, Spain is, perhaps, the least known. Its statistics are yet in a state of uncertainty; the amount of its population has not been determined within a million or two. Even Laborde, the most accurate traveller that has visited that country, has fallen into error on this subject. It appears, however, that the present population of Spain is somewhat between thirteen and fourteen millions. The great cities of Spain are few and far between; the communications are slow and insecure; the face of the land is rugged, and intersected by high ridges of mountains; there are no canals or navigable rivers, and few carriage roads; mules carry on the commercial intercourse of Spain. Intellectual intercourse between the various parts of the kingdom is at a still lower ebb. Few books are printed, few people read, and there is hardly a newspaper, deserving the name, in the whole land. It is evident that the people of such a country can little resemble those of France, Germany, England, or even Italy.

Spain is essentially, and almost solely, an agricultural country. Its rural population forms the great body of the nation; and he who would judge of Spain ought to make himself acquainted with the country-people, their character, habits, and feelings, rather than draw his inferences from the limited society of Madrid, Barcelona, or Cadiz. Several of the apparent contradictions in the late history of that country would become resolved by attending to this principle.

The number of landowners and farmers throughout Spain amounts to nearly one million; that of the laborers and shepherds to full as many. These, with their families, constitute the great bulk of the population, while the tradespeople, merchants, artisans, and manufacturers, altogether, do not amount to half a million, scattered about different parts of the kingdom.

The Spanish peasantry, taken in a body, are perhaps the finest, and certainly the proudest, in Europe. They are generally well-made and robust, very frugal and patient under privations, naturally solemn and taciturn, high-spirited, and brave. An exclusive love of their native country, and a dislike to foreigners, are with them traditional feelings, connected with their religion, ever since the period of the Moorish wars. At the same time, they have so little idea of the construction of the social and political body, that they even lately did not know the meaning of the word *nation*, and they applied their corresponding word, *nacion*, to designate foreigners, exclusively and indiscriminately. They had never heard of "the Spanish nation," until the constitution of 1820 adopted the appellation; but they knew the meaning of Spain, and Spaniards, and still better those of Castilians, Andalusians, Valencians, &c., according to their respective provinces. Their good qualities are obscured by prejudices; their sternness degenerates, at times, into ferocity, as their piety does into superstition. Yet, in the common intercourse of life, in quiet times, they appear warm-hearted, good-tempered, and civil. Although uninformed, they are very far from dull; and though poor, they are not unhappy. "Nothing," says the late M. Martignac, who accompanied the French army in 1823, in a high and important capacity, "nothing in other countries resembles the Spanish peasant—the Spanish laborer." Everywhere else the peasant is a man of toil and of want, daily and entirely absorbed by the necessity of providing subsistence for himself and family. In Spain, the journeyman, the laborer, is never entirely engrossed by a similar care. His wants have been so reduced by frugal habits, that the fear of destitution seldom disturbs his repose or affects his humor. Strangers who visit Spain, and pay attention to the manners and the language of the humbler classes, are struck with the simple, easy, and often elevated talk of the country-people. Their conversation is never trivial or vulgar, they reason justly, and often express generous sentiments with a natural nobleness. Above all, they have a feeling of pride, which makes them disdain proffered assistance or gratification, for a voluntary service. At Buytrago, I went to visit the fine estate of the duke of Infantado, and its flock of Merino sheep. The steward gave me a farm-servant to show me about. The latter fulfilled his charge with intelligence and politeness. At the moment of departure, I felt somewhat embarrassed how to show my gratitude, without wounding his national pride.

I glanced at my guide's attire—it showed but little of comfort; his children, whom we had met, were in tatters. I resolved to offer him my mite, and on arriving at the gate, I attempted to slip, as quietly as I could, a gold piece into his hand. He was in the attitude of bowing very low, while showing us out; but, at the touch of the money, he raised himself proudly up, and told me, with an accent of repressed anger, 'Sir, we stand in no need of any one's assistance; our master is a great lord, who does not let his people want for anything.' A similar feeling makes the Spanish peasant impatient of advice, and averse to any novelty that wounds his feelings, his habits, or his faith. Such is the Castilian peasant; such, also, the Aragonese, with a greater admixture of obstinacy; such the Catalonian, with greater activity, and also a deadlier spirit of revenge. In the southern provinces there are greater remains of barbarism and ferocity, owing, perhaps, to the more protracted struggle with the Moors, and also to their African neighborhood."

It would be indeed absurd to attempt to reduce the whole population of so vast a country as Spain, to a fixed standard. There are considerable shades of difference between the native of the northern provinces, bordering on the Atlantic ocean, and the inhabitant of the sunny coast of the Mediterranean; and also between these two and the dweller in the great central table-land of Castile, Leon, and Estremadura. These may be considered as the three grand divisions of Spain.

Laborers' wages are lower in the north than in Castile and the other central provinces, where the population is thinner, and villages at a greater distance from each other. The working-days are about two hundred and seventy-three in the year, the rest being Sundays and other holydays. The food of the laboring classes consists of bread, bacon, Spanish peas or beans, oil, garlic, greens, and wine. They seldom eat fresh meat; salt fish is a relish on meager days. The men lay out but little upon clothes, their outer garment being made of sheepskins, or coarse woollen cloth, which lasts out a man's life. Spanish bread is not fermented like ours, but is compact and cake-like; it has, however, a very good taste, for Spanish wheat is of excellent quality. The common wine in the central and northern provinces, where it is the universal beverage, is generally very poor; but in the south of Spain, whence the fine wines come, in the districts of Xeres, Rota, Malaga, Alicante, the country-people hardly drink any; it is too valuable for them. In Catalonia, and other provinces near the Mediterranean sea, a family of four persons will dine upon half a pound of salt-fish, bread, and oil, and sup on a lettuce. The Catalonians, however, are very fond of wine and spirits, but one seldom sees a Spaniard intoxicated, except among the lowest populace of the cities. Smoking is universal, but on a very economical plan; they carry a tobacco-stick in their pocket, out of which they cut a piece, crumble it in the palm of their hand, wrap it up in paper, and the cigar is thus made.

In the wide plains of Castile and Leon, the great corn-country of Spain, and in the other central provinces, very few farmhouses are to be seen; the inhabitants are crowded together in villages, and the houses, made of bricks baked in the sun, look dilapidated and comfortless. It is only in the north, or in some of the maritime districts of the south, that one sees anything like the farmhouses and cottages of other countries. The Castilians have of old a singular aversion against trees, as being the means of attracting and sheltering birds, who would peck the corn. This nakedness of the great table-land of Spain struck, particularly, an American traveller, who has written a very interesting tour of that country. "After having long since stripped the country of its trees, the Castilian, instead of creating nurseries for their restoration, has such an abhorrence for everything of the kind, that he will even prevent the establishment of them along the high roads, by wounding those which the government has been at the expense of planting there. In consequence of their proscription in the interior of Spain, it has been remarked that the soil, scorched by a powerful sun, with no trees to moderate its force, or attract humidity, has gradually lost its streams and fountains, of which nothing now remains but empty ravines, to mark the forgotten source of former fertility." The mountains of New Castile supply the inhabitants of the plains with charcoal for fuel. Nothing is more strikingly dreary than the country round Madrid; not a grove, nor an orchard, nor country-seat, to be seen. The fields in Castile are not enclosed; the corn is thrashed and left on the ground, till the dealers and speculators in corn, to whom, in most cases, the harvest is mortgaged beforehand, come to fetch it away. The farmers are without capital, and therefore are incapable of making improvements on their

lands. The markets are distant, and although corn is often double the price in Galicia, Asturias, and other maritime provinces, to what it is in the central ones, yet the expense of carriage on mules' backs, or in carts drawn by oxen, absorbs the whole profit. Nearly one half of the produce goes in the shape of taxes and tithes, and out of the other half, the tenant must pay his rent and support himself.

We have said that there is considerable difference between the various provinces of Spain with regard to agriculture. In Valencia, Murcia, and Grenada, the system of irrigation prevails. There the country, sloping between the mountains and the sea, is formed either by nature or art into luxuriant platforms, rising above each other like the grades of an amphitheatre. The streams descending from the mountains are turned into numerous channels to irrigate the whole. The right to the use of every stream is of course nicely defined. When the season arrives, those who enjoy water's privileges sedulously prepare their fields, open their sluices, fill the ditches, and inundate the whole, even to vineyards and olive orchards. In consequence of this system, productions are multiplied to a wonderful extent, and the earth continues prolific throughout the year. The mulberry-trees are thrice stripped of their leaves, and the meadows of clover and lucerne are mown eight or even ten times; citrons are often gathered of several pounds weight, and bunches of grapes of fourteen pounds; wheat sown in November yields thirty for one in June; barley in October gives twenty in May; rice in April yields forty in October, and Indian corn planted as a second crop gives one hundred fold.

In the north, the provinces of Navarre and Biscay are the best cultivated; the inhabitants are industrious and comfortable. They enjoy their own local administration, and vote the taxes among themselves. They compound with the king's treasury, and for a certain sum are free from a number of petty taxes to which the rest of Spain is subject. They have also manufactures, especially of iron, having coal-mines in their country. The Basque provinces form a sort of separate kingdom, having their separate laws and language.

The mountaineers of Galicia, at the western extremity of Europe, thrown out as it were into the stormy Atlantic, which washes their rugged country on two sides, are poor, hardy, and patient. The soil being too barren to afford maintenance to a numerous population, the *Gallegos* emigrate by thousands, and resort to the large cities, especially to Madrid and Lisbon, where they perform the offices of porters and water-carriers. They have a general reputation for honesty, very different from the natives of the sunny land of Valencia, who have a bad name in Spain. The Asturias share the same condition and pursuits as their neighbors of Galicia, with something of a more adventurous character.

The *mesta* is a source of tribulation to many a Spanish farmer. It is a chartered company of proprietors of sheep, who have the right of grazing their flocks over all the pasture lands of Spain, subject to trifling fees. The number of their sheep amounts to about five millions, and they employ about fifty thousand persons, in the capacities of agents, shepherds, and other servants. They have officers and judges who exercise many oppressions over those who stand in the way of their assumed rights and privileges. The sheep migrate from the plains to the mountains in the summer, and back again before the winter, trespassing over the cultivated lands, driving the other flocks out of their meadows, and causing much mischief. This is one reason why the fields in central Spain are unenclosed. The company of the *mesta* monopolize the wool trade, the private graziers and sheep proprietors having no chance of competing with such a powerful and wealthy body, which reckons among its members men high in office, noblemen, and dignitaries of the church. This evil has been long complained of by Spanish agriculturists; it is one of the most extraordinary monopolies ever granted in any country.

The *arricros* or muleteers form a numerous and rather conspicuous part of the Spanish population. Mules are preferred in Spain for driving, as being more sure-footed and hardier of living than horses. Besides which, there are caravans of mules, with loads on their backs, constantly crossing Spain on the various roads, carrying corn, rice, flour, pulse, wine, and oil in skins, as well as goods from the seaports to the interior. The muleteer is a primitive being; he wanders all over the vast peninsula; his home is everywhere; light-hearted and jovial, he is also honest, and his punctuality in general may be depended upon. He is very kind to his mules, calls them by their names, talks to them, scolds them, and his first care on arriving at the inn is to see them comfortably provided for, and then, and not till then, he



Spanish Muleteers.

thinks of himself. He is sutler or travelling merchant, carries parcels, and executes commissions for the people on his road. The master muleteer, or owner of a number of mules, sends his servants on various journeys, pays their expenses on the road; besides their wages. On more important and profitable expeditions he sets forth himself. During the war in the peninsula, the muleteers were much employed by the English commissariat, to carry provisions for the army, and they were paid handsomely. Accordingly, some of them were known to have come with their mules from the heart of Castile, then in possession of the French, to the frontiers of Portugal, where the English cantonments were, evading the French posts and scouring parties. Having spoken of the laboring classes we will now make a few remarks on the population generally.

The Spaniard of the southern provinces, requires his shade in summer and sunshine in winter, his tobacco, his melons, his dates, and his wine, and he asks no more. But in opposition to this indifference to political rights, the Spaniard offers many valuable national points of character; he is in general reserved, honest, temperate, and pious; and though frugal, is so indifferent to outward goods, that were he less courteous and good-humored, he might pass for a practical philosopher of the school of Diogenes. The Spanish ladies are, generally speaking, of a middle size, and well formed, with an expressive countenance, brilliant eyes, beautiful teeth, and black hair.

The females are distinguished for beauty of person and dignity of manners; their complexion is dark; and they dress with taste and move with ease and grace. They are characterized by intelligence, deep feeling, fidelity, and constancy, but they are almost entirely uneducated.

The Spaniards, like the Italians, have been celebrated for their abstemiousness with regard to meat and drink. Perhaps this virtue in both is more imaginary than real; and where real, is perhaps more the consequence of necessity than choice. The breakfast is said to be generally chocolate; the dinner, beef, veal, and pork, but above all, mutton, dressed in various ways. This must be understood of the higher ranks; the diet of the lower classes is extremely meager, consisting chiefly of vegetables, such as radishes, garlic, and onions. Wine is said to be used only in small quantities—a circumstance which has been attributed to the heat of the climate; the poverty of the inhabitants is a cause no less probable. To sleep after dinner is customary with both sexes of almost every rank. The time of taking air is in the evening; the heat of mid-day being so intense as almost to preclude every species of exercise. The theatre is but little frequented. The reason which has been generally assigned, is the insipidity of the greater part of the dramatic pieces; but this reason is by no means satisfactory. All excellence is comparative; and the Spaniard, who has no just standard by which to judge of the dramas of his own country, will no doubt consider them as excellent, and consequently admire them in the representation. That the Spaniards are not deficient in wit and humor, is evident from the works of several of their writers well-known in every nation of Europe. The comic scenes in many of the chapters of *Don Quixote* are exquisite. Dancing is a favorite amusement; but one, it must be owned, somewhat incompatible with the alleged gravity of the nation.

Under the mild sky of Spain every animal and vegetable production is rapidly matured by the ceaseless activity which nature displays throughout the whole year. The fruits and plants of this country offer a greater variety, and are more luxuriant, than those of any other country of Europe. The principal production in the animal kingdom is the horse, which in Spain is a noble and beautiful animal; but it has degenerated in most of the provinces, and it is only in a few studs that the true Andalusian breed is still to be found. The Asturian horse is not so fine as that of Andalusia, but is stronger. Asses are very large here, and mules are held in higher estimation than horses. The cattle are small and not of a fine appearance. The strong bull of Andalusia lives wild in the Sierra Morena. The sheep of Spain are celebrated for the fineness of their fleece and for the delicacy of their mutton. There are three kinds, viz.: merinos, with a short soft wool; chourros, with higher legs, a smaller head, and coarser wool; and metis, which are a race between the two former breeds. Bears and wolves exist in the Pyrenees; monkeys on the rocks of Gibraltar and on the Sierra de Ronda; there are also chameleons, lizards—among which is the *legartha*, two feet in length—serpents, and vipers. We find here domestic and wild fowls of different kinds, larks of an extraordinary size, eagles, and

the magnificent flamingo. There are not many varieties of fresh-water fish; but the seas are very rich in various kinds of excellent fish, oysters, mussels, and corals. Bees, silkworms, cantharides or Spanish flies, tarantulas, locusts, and mosquitoes, are numerous. The finest wines are those of Malaga, Tinto, Xeres, Alicante, and Valdepenas. A good many grapes are also exported in a fresh and a dried state. The fruits of the south are lemons, bitter and sweet oranges, pomegranates, figs, dates, olives, almonds, pistachio-nuts, and capers; apples, pears, cherries, peaches, and chestnuts, are grown in the northern provinces. The quantity of hazel-nuts which are exported from Catalonia is remarkable; carubes are eaten, and are also made use of for feeding cattle. Vegetables of all kinds, asparagus, artichokes, onions, melons, potatoes, flax, hemp, cotton, madder, aloes, and liquorice, thrive well. On the Pyrenees, the Cantabrian mountains, the Sierra Nevada, and the Sierra Morena, are fine forests; but there is a scarcity of wood on the table-land of the interior. Among the forest-trees of Spain we may enumerate oaks, tamarisks, pines, beeches, chestnut-trees, nut-trees, firs, poplars, and the sumach, the bark of which is used by tanners and dyers.

Spain was always celebrated for its minerals, indeed, it originally supplied the ancient inhabitants of Europe with the greater part of the precious metals which they possessed. The silver of Spain was not only abundant in quantity, but, in respect of quality, was preferred to that of all other regions. In the time of Hannibal, the mine called Bebelo is said to have yielded daily three hundred pounds weight of this precious metal; but the southern districts were celebrated as being the richest in the precious metals.

As this kingdom is situated under the same parallel of latitude as Italy, its climate is extremely similar. In the northern parts the cold is never excessive; but the heat in the southern districts, during the three months nearest midsummer, is very great, and would be sometimes almost intolerable, were it not lessened by the sea-breeze, which begins to blow at nine in the morning, and lasts till five in the evening. The interior, being generally considerably elevated, is not so warm as might be expected from the latitude under which it is situated; and here the temperature is more regulated by the degree of elevation than the geographical position. It is the extraordinary configuration of this country which accounts for the aridity of the soil in the interior of the Castiles, the amount of evaporation, the want of rivers, and that difference of temperature which is observable between Madrid and Naples, two cities situated in the same latitude.

It is only since the eighteenth century that navigable canals have been executed in Spain. But several small irrigatory canals, of very ancient date, exist in the provinces of Seville, Jaen, Cordova, Granada, Murcia, Valencia, and Catalonia; most of them are remnants of Moorish industry. Irrigation is of the highest importance in Spain, and has been carried to a great extent in Valencia, Catalonia, and Granada, where springs, streams, and rainwater, are collected into enormous cisterns, called pantanos, from which they are distributed over all the districts which need watering.

The Spaniards are not wanting in skill for the useful arts; but they dislike to devote themselves to any kind of trade, which they think beneath their dignity, and a Spanish hidalgo would much rather beg his bread than procure it by devoting himself to any useful labor. The inhabitants of Catalonia, Valencia, and Galicia, alone are distinguished from the rest of their countrymen by activity and industry. Still there might be enough of tradesmen to supply the home consumption, but their work is so ill done and dear, that all finer articles are imported from Great Britain and France. The manufactures of Spain have been ruined by war; many have been entirely annihilated, and others are in a very languid state, as their produce was especially calculated for the colonies, of which the market is now closed to Spain. Most of the manufactures in Spain have been established by joint-stock companies, which shows how poor individuals are in a kingdom which so long enjoyed the exclusive possession of the new world.

No country in Europe equals Spain in natural commercial advantages, whether we consider its situation or facilities of produce. Its situation renders an intercourse with all parts of Europe extremely easy, and its intercourse with America and Africa is carried on by a shorter and more direct course than that of any other nation. Its ports are numerous and commodious; and its inhabitants, accustomed to a warm climate, visit the tropical regions with more safety than the inhabitants of colder

climates, and yet it is behind every other country of Europe in point of commercial importance.

It is difficult to estimate the state of the population of Spain. According to Monaco, they amounted in 1826 to 13,732,176 souls. This number has, however, varied very much since that period.

MADRID.—The capital of New Castile and of Spain, and now also of the province of Madrid, stands on a range of small hills rising in the middle of the extensive plain of New Castile, which is bounded on the north by the mountains of Guadarrama, and on the south by those of Toledo, in $40^{\circ} 24' 18''$ north latitude, and $3^{\circ} 42'$ west longitude of Greenwich. Madrid is supposed to occupy the site of the Mantua Carpetanorum of the Romans, which was called Majoritum by the Goths, whence its present name Madrid is derived. Some antiquarians contend that it was so called by the Spanish Arabs, in whose language the word *Magerit* meant "a well-aired house."

During the occupation of the peninsula by the Arabs the place served as a frontier town, and its castle was often taken from the Arabs and retaken by them until 1086, when it was finally taken by Alphonso VI., the conqueror of Toledo, who annexed it to the bishopric of Toledo, to which it now belongs. It continued to be a mere village until the reign of Henry III. of Castile, who, being passionately fond of hunting the wild boar and the bear, both which animals were then abundant in the mountains near Madrid, made the place his residence during the hunting-season. Charles V. occasionally lived in it, and it was at last made the capital of the Spanish dominions by his son Philip II., in opposition to the opinion of his ministers, who strongly advised him to fix his court at Lisbon.

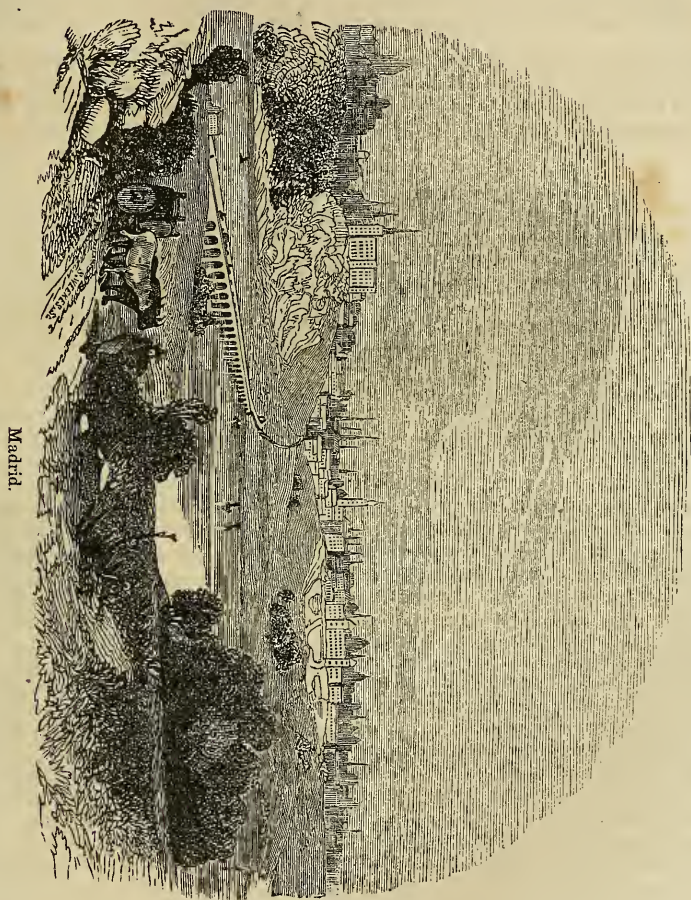
Madrid is more than two thousand English feet above the level of the sea, a circumstance which accounts for the coldness of its winters. In summer the heat is excessive, in some measure owing to the want of trees in the neighborhood. The thermometer in 1837 rose to one hundred and seventeen degrees of Fahrenheit in the open air. In winter the same thermometer sometimes descends as low as eighteen degrees.

Madrid is on the left bank of the Manzanares, a small rivulet which has its rise in the mountains of Guadarrama, about thirty-six miles from the capital, and which, after flowing under the walls of Madrid, joins the Xarama, a considerable stream, at some distance from the capital. Two majestic bridges, called Puente de Toledo and Puente de Segovia, are thrown over the Manzanares; but such is the contrast between the imposing grandeur of these bridges and the scanty stream which flows beneath them, that it has given rise to the witty saying "that the kings of Spain ought to sell the bridges, and purchase water with the money." In winter, however, the heavy rains, and in spring the sudden melting of the snow on the neighboring mountains, sometimes swell the Manzanares into an impetuous torrent.

Madrid is surrounded by a brick wall twenty feet high, which contains fifteen gates, mostly built of coarse gray granite. Among these the gate of Alcalá and that of San Vicente, built in the reign of Charles III., and that of Toledo, erected in the reign of Ferdinand VII., are characterized by purity of design and solidity of structure. During the present civil war, some slight fortifications have been erected on the principal points leading to the city.

The general aspect of Madrid from all the approaches is anything but inviting. The numerous fantastic spires of churches and convents, the tiled roofs of the houses, the sterility of the neighborhood, and the total absence of good houses, pleasure-gardens, or other buildings which indicate the approach to a great city, give to the capital of Spain the gloomy and forbidding appearance.

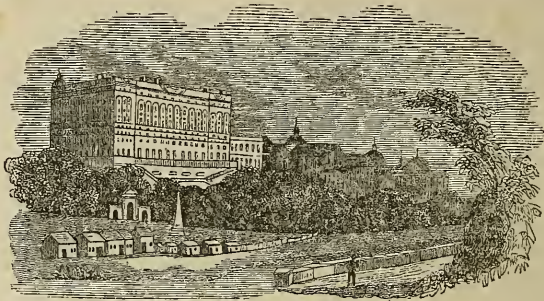
The interior, however, is not devoid of beauty. The wide and well-paved streets, the extensive and well-planted public promenades in and near the city, with the fountains in many of the squares, the gorgeous churches, and handsome buildings, remind the traveller that he is in the capital of Philip II. The houses are well constructed: the foundations and some of the ornamental parts are of granite, and the rest of red brick, stuccoed and generally painted. Each house is four or five, and frequently six stories high, and contains, as in Paris, several families. The principal streets, with few exceptions, are moderately wide and handsome: that of Alcalá, for instance, is wider than Portland-place in London, and contains many splendid buildings. The Calle Mayor, Carrera de San Geronimo, Calle de Atocha, &c., would be ornaments to any capital; the rest of the streets are generally narrow and crooked.



Madrid.

There are forty-two squares, of which the principal are—that of the Royal Palace; that of Santa Catalina, where a beautiful bronze statue of Cervantes has been lately placed; the Puerta del Sol, where the five principal streets of Madrid meet, and which is a place of resort both for the idle and the busy, being the spot where, owing to the proximity of the Exchange, or Bolsa, all commercial transactions are conducted in the open air; the Plaza de la Cevada, where criminals were formerly executed; and lastly, the Plaza Mayor, which is the finest of all. This square is now used as the rallying-point for the garrison of Madrid in case of alarm, on account of the strength and solidity of the buildings and the difficulty of approaching it through the narrow crooked streets. Its form is quadrilateral, four hundred and thirty-four feet by three hundred and thirty-four, and it is surrounded with stone buildings six stories high, ornamented with pillars of gray granite, which form a fine piazza all round.

The population of Madrid, as to which no official returns have been published since 1807, was stated by Miñano to be 201,344 in 1826, but this number is generally supposed to be too great for that time, although it may at present be nearly correct. The circumference at Madrid is not above five miles; and there are no suburbs.



The Royal Palace of Madrid.

The royal palace of Madrid, though unfinished, is one of the finest royal residences in Europe. The interior is decorated in a style of costly magnificence. It stands on the site of the old Alcazar, or palace, inhabited by Philip II., which was burnt to the ground in 1734. Philip V. began the building, which was continued by his successors. It has four fronts, four hundred and seventy feet in length, and one hundred feet high. The customhouse, a noble building, erected by Charles III., to whom Madrid is chiefly indebted for its embellishments; the Casa de Correos (postoffice) in the Puerta del Sol; the palace called de Buena Vista, formerly belonging to the dukes of Alba, now converted into an artillery museum; the royal printing-office, in the street of Carretas, and the palace of the duke of Berwick, are among the public and private buildings which adorn the capital. Among the numerous churches and convents which fill the streets of Madrid, scarcely one can be mentioned as a specimen of a pure style of architecture. That of San Isidro, formerly belonging to the Jesuits, has a very fine portal; the convent of the Saleras, founded by Ferdinand VI. and his wife Barbara, is likewise a fine building, and the interior of the church is ornamented with the richest marbles. The convent of San Francisco el Grande, built in 1777, is justly admired for the severity and correctness of the design, its beautiful proportions, and a dome built in imitation of that of Saint Peter's at Rome.

There are sixty-seven churches in Madrid, exclusive of private chapels. Before the year 1834 there were sixty-six convents, thirty-four for men and thirty-two for women. Some of them have been recently pulled down, either to widen the streets or to form squares; others have been converted into barracks, hospitals, magazines, and government offices.

Public promenades abound in Madrid. That which is most resorted to is the Prado, which consists of various alleys lined with double rows of trees, and ornamented with beautiful marble fountains. Adjoining to it is the Retiro, an extensive and beautiful garden. The garden suffered greatly, both from friends and foes, during the peninsular war, but was restored by the late king, who added to it an extensive menagerie. Another favorite promenade is a vast plantation outside the

gate of Atocha, called Las Delicias, leading to a canal known by the name of Canal de Manzanares. This canal which extends only six miles from Madrid, was intended to unite the capital with the river Tajo at Toledo, by means of the Xarama.

The literary and scientific establishments are generally of old date, and insufficient to meet the wants of the present day. Miñano mentions one hundred and sixty-six primary schools as existing in 1826, besides two colleges, both conducted by ecclesiastics. This number, however, has recently diminished. There are two extensive libraries open to the public; one founded by Philip V. in 1712, which contains one hundred and fifty thousand volumes, besides a very large collection of manuscripts, chiefly Greek, which have been described by J. Iriarte, and a museum of medals and antiquities. The library of San Isidro belonged formerly to the Jesuits. Both have been considerably increased of late by the addition of the libraries of the suppressed convents within the capital. There are also four academies: 1. "La Academia de la Lengua," founded in 1724, in imitation of the Académie Française, confines its labors to the publication of works in the Spanish language, such as grammars and dictionaries, and to editions of the best Spanish writers. 2. The Academy of History originated in a society of individuals whose first object was the preservation of historical records. It was confirmed by Philip V., who, in 1738, granted the present statutes. The labors of this body have been far more useful than those of its sister institution: and the nine volumes in quarto already published by them form a valuable addition to the history of Spain. 3. The Academy of the Fine Arts, instituted in 1738, holds weekly meetings at its rooms in the street of Alcalá, but it has hitherto done little or nothing: lastly, the Academy of Medicine. A fine botanical garden, well stocked with exotic plants, forms a delightful spot in the spring, when it is much frequented: attached to the establishment are various professions, who lecture upon botany, agriculture, and geology. The museum of Natural History, in the Calle de Alcalá, is not worthy of the praise bestowed upon it by travellers: it certainly contains a splendid collection of minerals from the Spanish dominions in America, but they are badly arranged and worse kept. It contains, however, the interesting skeleton of the megatherium described by Cuvier.

Along the east side of the Prado is the national gallery, a noble building of colossal dimensions, with a beautiful Tuscan portico and Doric colonnades. The collection of paintings which it contains has been lately pronounced by competent judges to possess a greater number of good pictures, with fewer bad ones, than any other gallery in Europe. The Armory, a fine building of the time of Philip II., contains some of the most beautiful specimens of armor in Europe, especially of the *Cinque Cento*, or the fine times of Benvenuto Cellini. There are several complete suits of armor, which formerly belonged to Ferdinand V., Charles V., the Great Captain, John of Austria, Garcia de Paredes, and other illustrious Spaniards. The most interesting of all perhaps is a coat of mail with the name and the arms of Isabella upon it, which she is said to have worn in her campaigns against the Moors. An account of this collection, with drawings of the best pieces of armor, is now in course of publication.

Madrid has two small theatres, "La Cruz" and "Principe," both managed by the Ayuntamiento, or municipal corporation, where Italian operas and Spanish plays are alternately acted. Another, of much larger dimensions, called the "Teatro de Oriente," has been lately built in the centre of the square opposite to the royal palace, but is still unfinished for want of funds.

The inhabitants of Madrid repair, every Monday during the season, to a vast amphitheatre outside of the gate of Alcalá, where the favorite spectacle of bullfights is exhibited.

The police of Madrid is not good. The streets are generally dirty, and the approaches to the city sometimes blocked up by heaps of rubbish. The city has no common sewers. Notwithstanding the great number of fountains, the want of good water is severely felt in summer. The city itself is considered to be extremely unhealthy; and if Philip II. chose it for his residence on account of the purity of the air and the quality of its waters, as we are told, Madrid must have undergone a complete change since that time. The sharp winds which blow from the Guadarrama mountains in winter produce the endemic pulmonia or pneumonia, which often proves fatal in a few hours. A sort of colic, caused by the dryness of the atmosphere, is likewise a prevalent complaint in summer.

Charitable and benevolent institutions are numerous, and some are amply provided

with funds; but the management having always been in the hands of the clergy, the funds have been spent in building monasteries and churches, rather than applied to the charitable purposes intended by the donors. An institution, supported by voluntary contributions and patronized by the government, has recently been established outside of the city, for the reception of beggars, who were formerly objects of horror and disgust in the streets of Madrid.

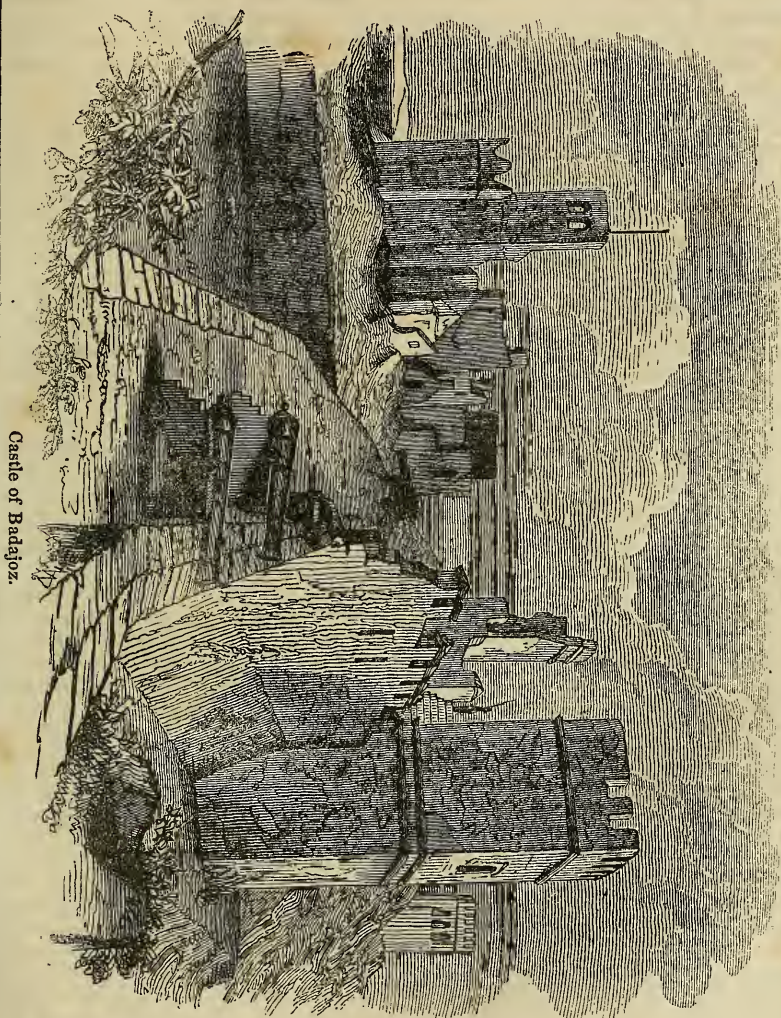
Madrid has little manufacturing industry. A manufacture of porcelain and another of tapestry are both the property of the crown.

BADAJOS is situated on an eminence, which, gradually sloping upward from the plain, terminates rather precipitously at the castle. This hill terminates the range of the mountains of Toledo, although separated from the chain by the "dark Guadiana," whose waters flow beneath the city walls. Fort St. Christobal, a strong fort on the Portuguese side of the river, and completely commanding the town, is, more properly speaking, the last of the Toledo mountains, as the eminence on which the city stands does not deserve so dignified a name. Badajoz is completely surrounded on three sides by a vast plain, and on the fourth by the river. This plain was once covered with the vine and the olive, and the picturesque Casas del Campo of the more wealthy inhabitants; but now it presents but a wide and dreary desert; war, with its desolating blasts, has swept cultivation from the soil, has converted the sickle into the sword, and the ploughshare into a spear.

The bridge of Badajoz is a beautiful piece of Roman architecture, and its perfect and solid masonry attests the greatness of that surprising people, in their works of art. Much is added to its appearance by the Tête de Pont, on the Campo side, and the fine towers of the Puerta de los Palmas, on the city side. In the centre, a fountain of living water casts its refreshing showers high into the sultry air, and the beauty of the prospect on every hand renders the Ponte de Badajoz a pleasant promenade for the fair or idle. The river beneath is so shallow in the summer months as to be fordable almost at every part; but in the winter it becomes a mighty stream, pouring its waters along with resistless rapidity, and entirely filling the wide channel cut in the loose soil by its ceaseless flow. Navigation, therefore, is not to be thought of, and the only vessels to be seen are a few small boats for pleasure or for fishing.

The Palmer's gate is well worthy of notice, on account of its extreme beauty; the two round towers which stand on either hand are perfectly symmetrical; and the golden hue of age thrown over the white marble of which they are built, by the fine, pure atmosphere of a southern climate, increases the beauty of their appearance by lending the charms of color to those of form. This gate, which is also Roman, was repaired by Philip II., the husband of Queen Mary, of England, in the year 1551, as appears by the inscription, since which time the hand of the workman has not touched it. The bridge, however, of which this gate forms the termination, has been thoroughly repaired and paved. The interior of the town presents nothing remarkable, although extremely clean without the aid of whitewash, so much used in Portugal to give an air of cleanliness to the antiquated and miserable streets. The houses are, for the most part, large and commodious, and the inn, or Fonda de los Cuatro Naciones, is superlative in its accommodation and comfort; indeed, it is surprising to find so splendid an establishment in Badajoz, after becoming accustomed to the wretched, comfortless, and dirty inns, hotels, hospederios, or whatever they may call them, in Portugal. The market-place near the castle is a fine square, and contains the government offices, &c.; the buildings are extremely picturesque, and are overlooked by some old towers and ruins, forming an interesting background. The street which leads from this place to the cathedral is filled with the houses of the gentry, and its termination forms the Rambla, or public walk, where the belles of the place display themselves in the evening air. The cathedral, whose Gothic arches and massive towers overlook this promenade, is a plain and ugly building externally, but every art and expense have been lavished, to render its interior magnificent and glittering. The numerous chapels which surround its broad and gloomy aisles, are covered with carvings and gilt-work; the altars are enriched by embroidery of the most costly workmanship, and resplendent with silver candlesticks and wax candles, kept constantly lighted; and the grand altar displays all the art and splendor of the catholic worship.

BARCELONA is a regularly-fortified city, with a citadel and detached fort, and, next to Elvas, is, perhaps, one of the strongest fortifications in the peninsula. The cita-

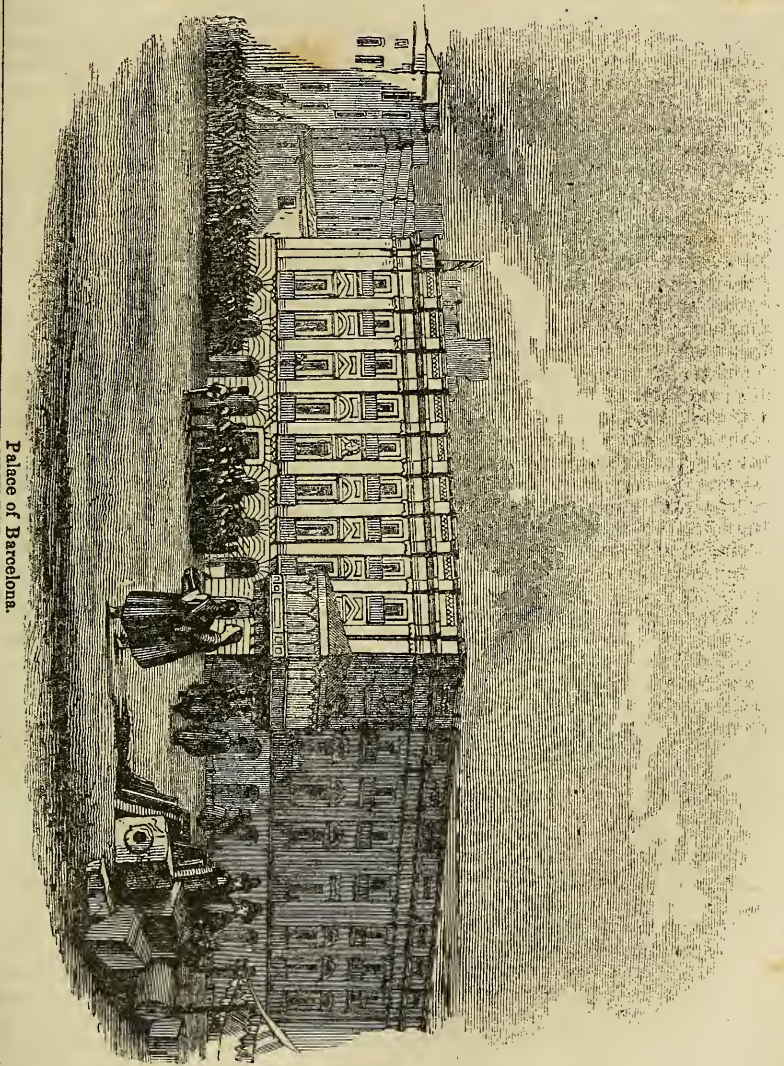


Castle of Badajoz.

del, which is situated on the side next the plain, is a perfect model of its kind. It consists of a fortified heptagon, with ravelins and cavaliers; the bastions have retired orillon flanks; the tower which stands near the ramparts is singularly beautiful, and forms a cross, with an open lantern on the top. This tower, combined with the domes of the governor's house and the barracks in the square, gives a graceful and pleasing appearance to an object, at the best of an uninteresting character, except to the scientific observer. The esplanade, in front of the citadel, and within the city walls, forms a pleasant walk during the delightful summer evenings. It is traversed by a quadruple row of stately elms, whose thick foliage forms a grateful protection from the heat of the sun, which in the summer is excessive. The centre is ornamented by grottoes and by fountains, whose refreshing showers tend still further to cool the air, and though the sculptures do not exhibit the perfections of classic art, they are sufficiently well executed to be agreeable and pleasing ornaments to the walk. The public garden is situated at one end of the esplanade; it is neither extensive nor beautiful, but contains a large collection of small singing-birds. As all executions take place in the esplanade, it is not much frequented by the inhabitants, and the Rambla, though neither possessed of fountains nor so many trees, is preferred by them. This promenade is situated in the heart of the city, and divides it into two unequal parts. The market is held at one end, while the other is reserved for the display of fashion and beauty. The excessive heat in the summer prevents the indulgence of the exercise of walking in the daytime, but the Rambla is crowded in the evening. The opera-house also is situated in this walk; and as all the wealthy families have a box of their own, they pass the evening between the theatre and the Rambla; the purity of the atmosphere and mildness of the night air prevents their experiencing any injurious consequences arising from the transition from the heated opera-house to the open air, even when only protected by the addition of a mantilla, or lace veil, thrown gracefully over the head and shoulders of the ladies. The Rambla also contains many houses of refreshment, to which the ladies resort in order to partake of ices, sweetmeats, or coffee, &c. Let no one be surprised at this: inebriety is a vice unknown among the Spanish gentlemen and, indeed, among all classes; the temperate Spaniard, though living in a wine country and thirsty climate, rarely slakes his thirst, except at meal-time, with anything but water, flavored with the milk of almonds and a little sugar. Such being the general habits of the people, ladies may enter these places without being afraid of witnessing any impropriety in the conduct of the company assembled.

The building of the Casa de Lonja is extremely handsome, and is a fine specimen of the Doric order; the staircase is truly magnificent, each step being composed of one large slab of marble, and each landing-place of only two. The upper part of the building is entirely devoted to education; and class-rooms are established for the study of design, the classics, the English, French, Italian, and German languages, writing, and mathematics; in short, every branch of a liberal education. The Casa de Lonja stands in the great square, or Plaza del Palacio. The entrance to Barcelona by this square is exceedingly fine: the customhouse, built entirely of white marble, and covered with ornament, the ducal palace, the beautiful palaces of the nobility, the exchange, and the varied style of domestic architecture, with the fine towers of the old church of "Our Lady of the Sea," are all objects of admiration to a stranger. The palace represented in our engraving is less interesting as a work of art than for its historical associations. It was from the windows in the corner that Philip V. acknowledged the rights and privileges of the Catalans after he had gained possession of the smoking ruins of their capital; it was here that Ferdinand halted on his way to Bayonne; it was here that the constitution was proclaimed in 1812; it was here that Colonel Bassa met his fate; and it was here that General Mina, the great Guerrilla chief, witnessed the proclamation of the constitution in 1836, and here, also, that he breathed his last. The circumstance of Mina's having lived and died in this palace, is sufficient to give interest to the spot, for though his character as a man may be charged with cruelty and severity, it can not be denied that the peculiar organization of the Guerrilla bands, their persevering courage and devoted patriotism, may be traced to his effective and incessant exertions.

The college and church of Belem are also situated in the Rambla, as well as the convent of Santa Clara. This building is now, like most of the monastic edifices, converted into a barrack, and is occupied by a battalion of the national guard. The

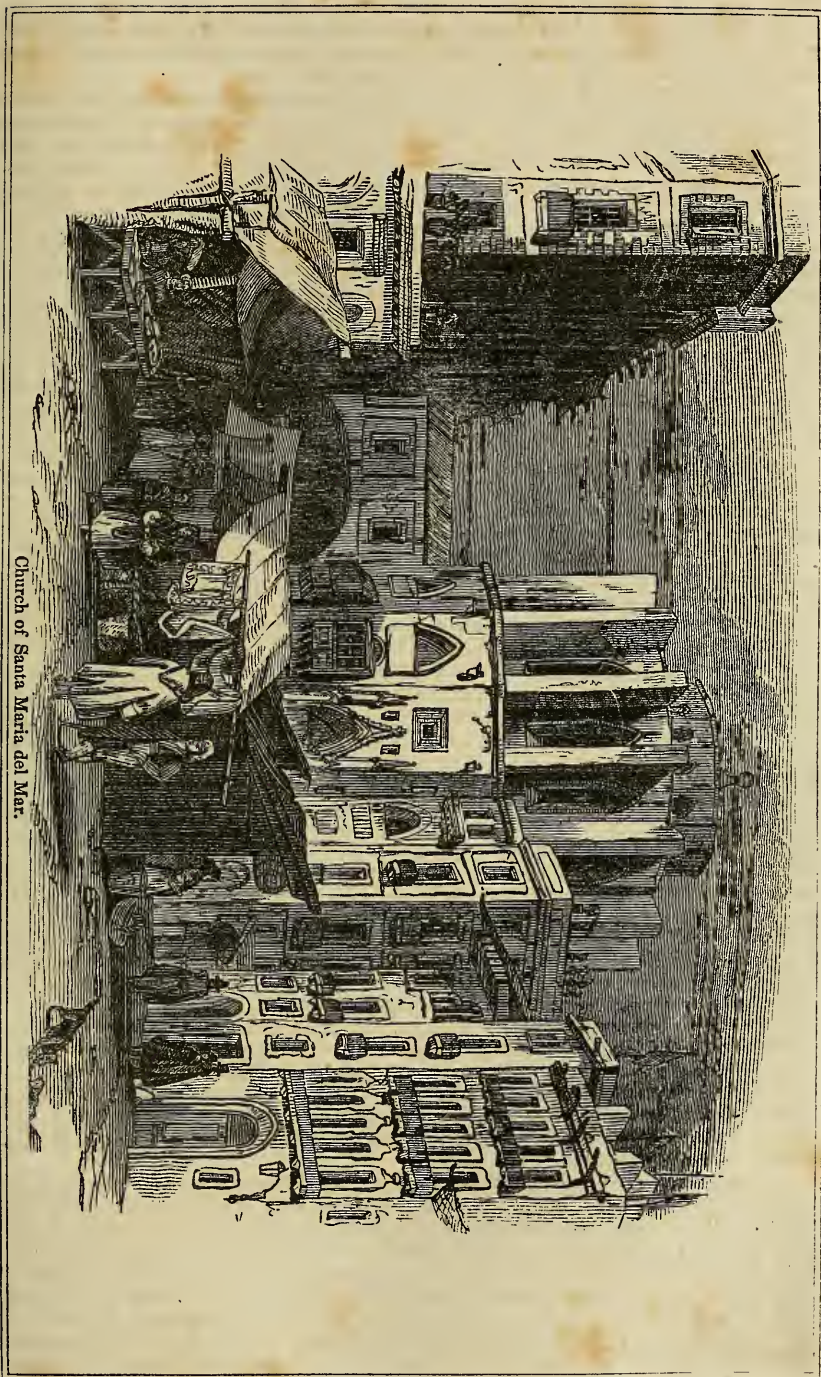


Palace of Barcelona.

college was for a long time closed, except to persons educating for the church, general education being discouraged. The present government have more enlightened views, and consider education a national benefit; they have therefore again opened the colleges to all classes of persons. Besides the college of Belem, there is a mercantile establishment at the Casa de Lonja, or exchange; this establishment was founded by the merchants of Barcelona, for the improvement and education of persons connected with commerce or the arts. The school of design, chiefly for mercantile purposes, is well calculated to improve trade by introducing taste and elegance into every branch, while, by cultivating native talent, a premium is offered for improvement. The school of design is lighted by gas, the only establishment which has attained to that improved method of lighting, the theatres and all other public places being illuminated with wax candles or oil, as in England some years back.

The fortifications of Barcelona on this side are incomplete, but workmen are now actively employed in their erection. It is purposed to form an entrance into the square by two splendid gates, whose majestic appearance will considerably heighten the effect. The quays which run around the entire harbor are magnificent, and the mole on which the lighthouses are erected is a work of herculean magnitude; indeed, the entire effect of the entrance to Barcelona from the sea is strikingly beautiful; the castle-crowned Monjuic, the harbor, the city, and the surrounding country, are of the most pleasing character. The position of Barcelona is extremely fine: it lies at the foot of a steep and strongly-fortified hill, on the shores of a small bay of the Mediterranean, and surrounded at a little distance by a semicircle of beautiful and picturesque hills, which close it in on every side. The country around is crowded by the quintas, or country-houses, of the gentry, and covered with their gardens and orchards; numbers of fine convents enliven, with their white walls and bellfries, the slopes of the hills, and some of the highest peaks are crowned by religious edifices of various dimensions and for various purposes. Convents, monasteries, nunneries, and hermitages, are scattered over the face of the country in every direction, and in the most conspicuous situations; some overhanging vast precipices, others crowning almost inaccessible mountains, others almost buried in the valleys, yet all uniting to excite the surprise or admiration of the traveller.

The church of Santa Maria del Mar, or our Lady of the Sea, the back of which is seen in our engraving, is one of the principal in the city of Barcelona, after the cathedral. It stands in a small square, leading out of the Plaza del Palácio; and though, like most of the churches in this part of the peninsula, it possesses little external beauty, it has a solemnity of aspect which commands attention. The front consists of two towers, the space between being occupied by the doorway and a circular window. The lightness and beauty of the towers are remarkable. They are octagonal, extremely plain till they rise above the body of the building, when they become arched, having a pointed window in each face. There are two stories thus arched, and a lantern of the same character, but of smaller dimensions, crowns the whole. Only one of the towers is finished, the other being surmounted by an iron framework, which supports two small bells. The body of the building is an oblong, rounded at one end, somewhat of the figure of a tombstone, and not cruciform, as most of the catholic churches are; while another peculiarity is, that the front faces the south. The want of ornament on the exterior is amply compensated within; and though stripped of much of its splendor in the decorations of the various chapels and altars, it retains enough to impress the visiter with the pomp and magnificence displayed in the Roman ritual. The arched roof is supported upon a double row of octagonal columns, and it is surprising how pillars of so small a diameter should be able to support such an immense mass of roof. The principal altar, which occupies the half circle, was once of silver, and richly carved; but the devastating wars, which have nearly ruined the country, have not spared the shrines of religion. All that could conveniently be removed, has either been carried off by the rapacity of the military, or been buried in the earth for a chance of safety. Enough, however, remains, to give some idea of the form of this altar. It was triangular, rising from the floor to the roof in a succession of steps, which, on the great festivals of the church, were crowded with silver candlesticks, bearing wax candles, and decorated with flowers, &c. The table itself is covered with white or crimson satin, according to the ceremonies to be performed, embroidered with gold in the most costly manner. It has been stated by the monks of the collegiate church of



Church of Santa Maria del Mar.

Estremoz, in Portugal, that the embroidery of the front alone of the great altar cost them fifteen thousand dollars, and the other decorations are proportionately expensive. The robes, also, of the officiating priest are embroidered in the most profuse manner, and are made of a silk of extraordinary thickness.

Behind this church, the street leading to the Esplanade is occupied by a market for all descriptions of goods. As in all fortified towns, the streets of Barcelona are narrow and confined; the height of the houses on either side obstructing the light, gives them rather a gloomy appearance; the shops, likewise, have a sombre look; the goods are not exposed in windows, whose immense squares of glass cost as much as the stock within; neither do we find them "selling off at immense sacrifices;" but a well-assorted display, particularly of jewelry, is exposed on each side of the doorway, in neat frames, with glass doors. The street leading from Santa Maria to the cathedral is occupied almost entirely by jewelers and gold-workers; and a neat device is painted over each door, to invite an inspection of the goods within. Before arriving at the cathedral, however, we come to the convent of Santa Clara, in which there is little remarkable but the beautiful tower, formed of a succession of arched galleries, one above the other, to the top; and the view of the city, the harbor, and the sea, as seen from them, is truly charming. The convent is connected with the cathedral by flying buttresses. One of these was hollow, and contained a concealed communication with the church, which has since been filled up. In one of the rooms, the large crucifix taken from the now-destroyed buildings of the Inquisition is preserved. The figure is as large as life, and painted to imitate nature; the countenance is expressive of the character of the tribunal in which it stood, and resembles more the features of one of those severe judges who presided at the council, than the meekness of the great founder of Christianity. A few heaps of rubbish are all that are preserved of that once-dreaded institution. The forms of the cells are still visible. They are long and narrow in their proportions, being about eight feet long by about four broad. The door is extremely narrow, so much so as to admit a person, not absolutely with difficulty, but without any room to spare; and no trace whatever of windows or holes, to admit air and light, is discoverable. The roofs are broken down, so that it is impossible to say whether there was or was not some method of ventilation; it may be presumed, however, that there was none, for the hall of the inquisitors being immediately above these dungeons, and level with the street, it is not likely that they would have their deliberations disturbed by the cries or groans of their victims, which must have ascended with awful distinctness, had any ventilator been constructed in the roof.

But let us turn from this displeasing subject to the cathedral. This fine pile of building is still unfinished; the front is a mere plain wall, with arches painted over the door and windows. Near the eastern end are two beautiful towers, richly ornamented. The figure of this church is the same as that of Santa Maria del Mar, but it possesses more external ornament; the buttresses are exceedingly graceful and ornamental, and the spaces between are occupied by arched windows, of the pointed kind. The cloisters, also, are exceedingly beautiful, and contain a fine fountain. The interior is remarkably grand; the massive roof is supported on fluted columns of a great height, which divide the church into a nave and two aisles; the choir is in the nave, and formed of mahogany, beautifully carved, and some beautiful bas-reliefs of the sufferings of the martyrs, in white marble, let into the woodwork, give it a peculiar and striking appearance. The grand altar is plain but elegant, and the organ extremely fine. This church is completely surrounded by chapels or shrines of the different saints, which vie with each other in the splendor and gaudiness of their ornaments. There are one or two good altar-pieces in this church, though, from the extreme gloominess, all the windows being darkened, they are not seen to advantage.

The bishop's palace joins the cathedral, and was formerly connected by a gate, the towers of which, only remain. In several of the streets, the remains of the Roman walls may be traced, though too few and isolated to enable one to determine the exact size of the ancient city, or even the form. These ruins can only be discovered by a close inspection, being, for the most part, covered by or built into the walls of the modern houses. The private houses of Barcelona are constructed on the same plan as in Scotland—that is, in flats or floors, each floor forming a distinct residence; a common staircase leading up to these different tenements. The rooms are generally large and lofty, and totally devoid of the comforts of home. The hand-

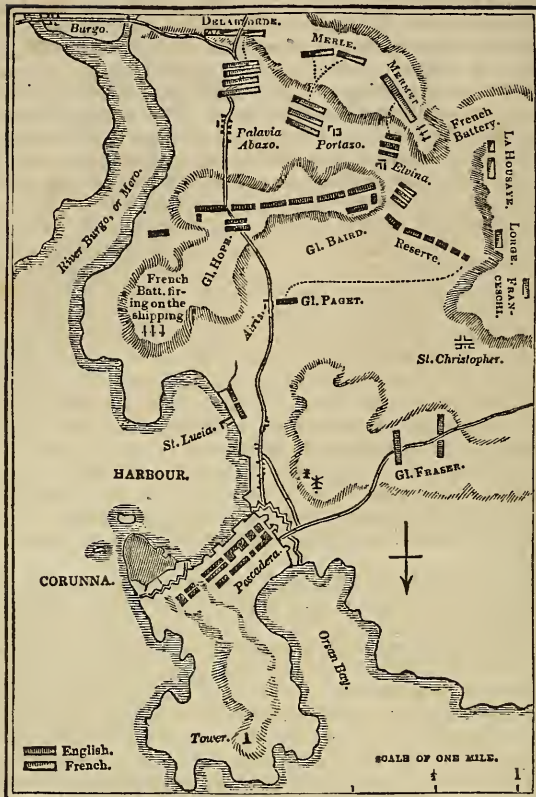
somely-painted roofs can not supply the want of warmth; the windows, the doors, and indeed every part, admit the wind, not in gentle streams, but in chilling blasts. In summer, when the excessive heat renders this coolness desirable, the houses are not unpleasant; but in winter, when the mornings and evenings are extremely cold, a little more attention to the fitting of joints would be desirable, particularly as they have no coal to create a sufficient artificial heat. The country-towns are worse, in this respect than the large cities, as, except in the houses of the wealthy, glass is not used. The windows are supplied with clumsy wooden shutters, with a smaller one in the centre, so that the light shall not be completely excluded when the window is closed. Charcoal and wood are the only fuel; the former is burned in a brass basin, inserted into a large wooden frame, and elevated about a foot from the floor, which is invariably of tiles. The inhabitants sit round these warming-pans, or braziers, as they are called, with their feet on the wooden frame. The gas arising from the charcoal is extremely injurious, and causes violent pains in the head, and difficulty of respiration; so that, to enjoy this comfort without danger, the door, at least, must be opened. As we have before remarked of Portugal, the houses are built, for the most part, on the old Moorish plan, with flat roofs, or verandas, as they are called. The outsides are also finely ornamented with paintings in fresco, or figures executed in the plaster with which they are faced. The effect of this latter mode is pleasing in the extreme; the groundwork is wrought with rough-cast, and the figures laid on smoothly, being outlined with lines, and shaded in the same manner. The entrances to Barcelona are extremely fine; the roads are good, and shaded by fine trees, with fountains occurring occasionally. The fondness of the Spaniards for fountains is doubtless a relic of Moorish manners, and these erections are often dedicated to some saint, whose image is affixed in a niche, before which, near a town, a lamp is kept burning at night.

Besides the buildings we have mentioned, there are others worthy of note, one of which is the hospital. There are two hospitals for the sick in Barcelona; one is entirely devoted to military patients, the other to all persons born in the city. Foundlings, as at Belem in Portugal, are also received and educated; and the females, when of age, are paraded through the streets once a year, when any person taking a fancy to one of them, throws a handkerchief to her, which she preserves till the owner calls at the hospital. Here he has to produce certificates of his respectability, and ability to support a wife, when the bride is produced, the dowry paid, and the happy couple married on the spot. No disgrace whatever is attached to marriages of this kind; on the contrary, the nobles, proud as they are deemed, frequently condescend thus to select a partner for life. Besides the establishment for foundlings, the hospital contains every convenience for the sick, an asylum for lunatics, and a daily allowance of provisions for the poor. This immense establishment is entirely supported by voluntary donations.

CORUNNA is a seaport town of Spain, in the province of Galicia. It is situated on a peninsula, at the entrance of the bay of Betanzos. The town is divided into the upper and lower town. The former, which lies on the declivity of a hill, is surrounded by a wall, and defended by a citadel. The harbor is large and secure: it is in the form of a crescent, and is provided with a handsome quay. The entrance is protected by the two castles of St. Martin and Santa Cruz, and also by two strong forts, one of which is placed on a rock which commands the port, and part of the road.

On the 16th of January, 1809, the retreating British army, under Sir John Moore, was attacked by the French under General Soult, near Corunna. The action was obstinate, but the British succeeded in driving back the enemy. We add a full account of this celebrated battle, as it formed an era of considerable importance in the Spanish war.

General Laborde's division being come up, the French force could not be less than 20,000 men; and the duke of Dalmatia, having made his arrangements, did not lose any time in idle evolutions, but, distributing his lighter guns along the front of his position, opened a heavy fire from the battery on his left, and instantly descended with three solid masses to the assault. A cloud of skirmishers led the way, and the British pickets being driven back in disorder, the village of Elvina was carried by the first column, which afterward dividing, one half pushed on against Baird's front, the other turned his right by the valley. The second column made for the centre. The third engaged the left by the village of Palavia Abaxo. The weight of the



Plan of the Battle of Corunna.

French guns overmatched the English six-pounders, and their shot swept the position to the centre.

Sir John Moore, observing that, according to his expectations, the enemy did not show any body of infantry beyond that which, moving up the valley, outflanked Baird's right, ordered General Paget to carry the reserve to where the detached regiment was posted, and, as he had before arranged with him, to turn the left of the French attack, and menace the great battery. Then directing Frazer's division to support Paget, he threw back the fourth regiment, which formed the right of Baird's division, opened a heavy fire upon the flank of the troops penetrating up the valley, and with the fiftieth and forty-second regiments met those breaking through Elvina.

The ground about that village was intersected by stone walls and hollow roads; a severe, scrambling fight ensued, but in half an hour the French were borne back with great loss. The fiftieth regiment entered the village with them, and, after a second struggle, drove them for some distance beyond it. Meanwhile the general, bringing up a battalion of the brigade of guards to fill the space in the line left vacant by those two regiments, the forty-second mistook his intention, and retired, and at that moment the enemy, being reinforced, renewed the fight beyond the village, the officer commanding the fiftieth was wounded and taken prisoner, and Elvina became the scene of a second struggle; this being observed by the commander-in-chief, who directed in person the operations of Baird's division, he addressed a few animating words to the forty-second, and caused it to return to the attack. General Paget, with the reserve, now descended into the valley, and the line of skirmishers

being thus supported, vigorously checked the advance of the enemy's troops in that quarter, while the fourth regiment galled their flank. At the same time the centre and left of the army also became engaged: Sir David Baird was severely wounded, and a furious action ensued along the line, in the valley, and on the hills. Sir John Moore, while earnestly watching the result of the fight about the village of Elvina, was mortally wounded on the left breast by a cannon shot, from the effects of which he expired before the battle was concluded.

During this time the army was rapidly gaining ground. The reserve, overthrowing everything in the valley, and obliging La Houssaye's dragoons (who had dismounted) to retire, turned the enemy's left, and even approached the eminence on which the great battery was posted. On the left, Colonel Nicholls, at the head of some companies of the fourteenth, carried Palavia Abaxo (which General Foy defended but feebly), and in the centre the obstinate dispute for Elvina terminated in favor of the British, so that when the night set in their line was considerably advanced beyond the original position of the morning, and the French were falling back in confusion. The disorder into which the French were thrown offered a very favorable opportunity for embarking, which was the original plan, and which was by Sir John Hope, on whom the command of the army had devolved, deemed prudent to effect without delay, the arrangements being so complete that neither confusion nor difficulty occurred. The English got on board the ships with little or no interruption, and thus ended the retreat to Corunna, but with the loss of their commanders.

"Sir John Moore," says Colonel Napier, in his history of the peninsular war, published by J. S. Redfield, New York, "while earnestly watching the result of the fight about the village of Elvina, was struck on the left breast by a cannon shot; the shock threw him from his horse with violence; he rose again in a sitting posture; his countenance unchanged, and his steadfast eye still fixed upon the regiments engaged in his front; no sigh betrayed a sensation of pain; but, in a few moments, when he was satisfied that the troops were gaining ground, his countenance brightened, and he suffered himself to be taken to the rear. Then was seen the dreadful nature of his hurt; the shoulder was shattered to pieces, the arm was hanging by a piece of skin, the ribs over the heart broken and bared of flesh, and the muscles of the breast torn into long strips, which were interlaced by their recoil from the dragging of the shot. As the soldiers placed him in a blanket his sword got entangled, and the hilt entered the wound. Captain Hardinge, a staff officer, who was near, attempted to take it off, but the dying man stopped him, saying, 'It is as well as it is. I had rather it should go out of the field with me.' And in that manner, so becoming a soldier, Moore was borne from the fight. * * * The blood flowed fast, and the torture of his wound increased; but such was the unshaken firmness of his mind, that those about him, judging from the resolution of his countenance that his hurt was not mortal, expressed a hope of his recovery. Hearing this, he looked steadfastly at the injury for a moment, and then said, 'No; I feel that to be impossible.' Several times he caused his attendants to stop and turn him round, that he might behold the field of battle; and when the firing indicated the advance of the British, he discovered his satisfaction, and permitted the bearers to proceed. Being brought to his lodgings the surgeons examined his wound, but there was no hope; the pain increased, and he spoke with great difficulty. At intervals he asked if the French were beaten, and, addressing his old friend Colonel Anderson, he said, 'You know that I always wished to die this way.' Again he asked if the enemy were defeated, and being told they were, observed, 'It is a great satisfaction to me to know we have beaten the French.' His countenance continued firm, and his thoughts clear; once only when he spoke of his mother, he became agitated. He inquired after the safety of his friends and the officers of his staff; and he did not even in this moment forget to recommend those whose merit had given them claims to promotion. His strength was failing fast, and life was just extinct, when, with an unsubdued spirit, as if anticipating the baseness of his posthumous calumniators, he exclaimed, 'I hope the people of England will be satisfied. I hope my country will do me justice.' The battle was scarcely ended when his corpse, wrapped in a military cloak, was interred by the officers of his staff in the citadel of Corunna. The guns of the enemy paid his funeral honors, and Sout, with a noble feeling of respect for his valor, raised a monument to his memory."

The death of Sir John Moore has furnished the subject of a poem of extraordinary

beauty, the author of which was long unknown. It is now ascertained to be the production of one whose compositions were few, and who died young—Wolfe:—

“ Not a drum was heard, not a funeral note,
As his corse to the rampart we hurried;
Not a soldier discharged his farewell shot
O'er the grave where our hero we buried.

“ We buried him darkly at dead of night,
The sods with our bayonets turning,
By the struggling moonbeam's misty light,
And the lantern dimly burning.

“ No useless coffin enclosed his breast,
Not in sheet or in shroud we wound him;
But he lay like a warrior taking his rest,
With his martial cloak around him.

“ Few and short were the prayers we said,
And we spoke not a word of sorrow;
But we steadfastly gazed on the face that was dead,
And we bitterly thought of the morrow.

“ We thought, as we hallowed his narrow bed,
And smoothed down his lonely pillow,
That the foe and the stranger would tread o'er his head,
And we far away on the billow!

“ Lightly they'll talk of the spirit that's gone,
And o'er his cold ashes upbraid him—
But little he'll reck, if they let him sleep on
In the grave where a Briton has laid him.

“ But half of our heavy task was done,
When the clock struck the hour for retiring;
And we heard the distant and random gun
That the foe was sullenly firing.

“ Slowly and sadly we laid him down,
From the field of his fame fresh and gory;
We carved not a line, and we raised not a stone—
But we left him alone with his glory!”

The village of *VILLA VELLID*, in Old Castile, represented in the engraving, is situated about half way between Medina de Rio Seco and the city of Toro. It may be taken as a fair specimen of the hundreds of similar little villages in this province, and in the southern parts of Leon, all of which bear the same characteristic features, being constructed of similar materials, and on the same plan. They contain usually from one hundred to three hundred, and even four hundred houses; which, according to the Spanish rate of calculation, will give about five times as many inhabitants.

There are no instances, in this part of Spain, of detached farmhouses in the country, as in the other provinces, and in this country; all are collected together in groups or villages, at distances of about two or three miles from each other, which gives the country, generally, a very monotonous appearance, being quite unbroken by any of those picturesque objects so common in most other countries, in the shape of trees, houses, and agricultural buildings of various descriptions. The prospect shown in the engraving embraces an extent of some forty or fifty miles, yet, on that immense plain, only seven or eight trees of any kind can be discovered, if we except a small tract of land covered by the short and shrub-like evergreen oak, or “*Encina*,” which supplies the inhabitants with charcoal. This want of foliage, together with the unbroken nature of the ground, and the mean appearance of the villages, which seem (excepting their churches) mere collections of tiled mud-huts, render Castile the very reverse of picturesque, and (especially in winter and autumn, when the green corn-leaf is unseen) give it the appearance of a desert rather than of a cultivated province.

The houses are very small, and seldom higher than one story. The interior is usually whitewashed, the floor paved with bricks placed sidewise, and the walls ornamented with some gaudily-colored French engravings of saints and martyrs; with the addition, now and then, of an “indulgence,” purchased from the nearest monastery, or an ornamented metal crucifix. The one solitary window is very small, and



Village of Villa Velilla, in Old Castile.

rarely glazed; having a shutter, or a piece of oiled paper, sometimes fixed to it, to keep out the cold winds of winter. The walls outside retain the natural color of the clayey soil of which they are formed, excepting a space of a few feet on each side of the door, which is ornamented or disfigured by rude representations of flowers, or men painted in red on a whitewashed ground—a remnant of an ancient Moorish custom. The walls are formed of huge bricks, or masses of unbaked clay, of nearly three feet in length by about twelve to eighteen inches in breadth, and of equal depth. They are usually supported within a few feet from the ground by two or three layers of large, square stones. At the door, which is usually divided into two parts, and thickly studded with large, round-headed nails, are two or three large blocks of stone, on which the good women sit down and spin during the greater part of the fine days. The narrow streets which divide the rows of houses resemble the dry beds of mountain torrents, and in the rainy season the simile might be carried much further. The churches form a surprising contrast to their lowly neighbors, being strongly-built edifices, with towers of proportionate size; having always one or more bells slung across the windows or apertures near the top, which are pealed by being spun around their pivots. The interiors are very neatly finished—often highly ornamented; the altars particularly shine forth in no little splendor, and the favorite Virgin, or “Senora,” is dressed up at an expense which would probably clothe all the inhabitants of the village.

Villa Vellid contains between four and five hundred inhabitants, and about ninety houses; yet this small and poor population contrives to support two large churches and their three attendant clergymen, or “curas;” and so far are they from thinking this expense and establishment exorbitant, that I have very little doubt one half of them would think their very salvation compromised by any attempt to remove either one of their churches or its priest. The “curas” are generally frank and urbane in their manners; mixing freely in the sports of their parishioners, and joining familiarly in their conversation. Strange as it may sound to an American ear, I have seen “curas” regularly join the villagers in a game or two at “calvo” (a sort of duckstone) for an hour or so after service on Sunday, and in the evening adjourn to the house of one of the favored, with six or eight companions, to pass the rest of the sabbath at cards.

There are no gay shops exhibiting their wares in the windows or outside the doors; there are only two houses of sale, the tavern and the tobacco-shop, this last being a government monopoly. The surgeon officiates also as barber; he is paid at the rate of about a bushel of wheat per annum per family in his first capacity (on the condition that he pay a weekly visit, at least, to each), and about half as much in the latter, if the folks are shaved at his own house; should any luxurious inhabitant wish to be shaved at home, he must double his quota of corn. The apothecary, a distinct functionary, is remunerated in the same manner, but less munificently, as holding an inferior occupation to that of the barber-surgeon. A tailor makes a journey regularly, once or twice a year, like a wandering fiddler, through a certain district, and is paid partly by his maintenance, and partly by means of coin; this article is, however, somewhat scarce, and not often used among these primitive people, their transactions being usually conducted on the principle of barter. Many of the families are sufficiently affluent to consume chocolate and sugar, which are procured at a *dépôt*, perhaps eight or ten miles distant. In summer one butcher supplies meat for the “puchero” of a dozen neighboring villages; in winter, they seldom consume other animal food than the dried flesh of kids, called “cecina,” which is excellent, and might be eaten as a dainty where less common.

Corn and wine are so abundant as to exceed the wants of the inhabitants, but the markets for their sale are so distant, and so expensive of access, that it scarcely pays to transport to them the superfluous produce; the natural consequence of which is, that the people are in a great measure deprived of other articles of comfort which they might receive in exchange for their corn, and exhibit a strange *mélange* of poverty and affluence; for instance, groups of men are often met with, basking in the sunshine during half the day, in the villages, strong and well-fed, and perhaps even then quaffing at intervals their good “vino tinto;” and at the same time clothed, or rather half-clothed, by a cloak transmitted to them from their grandfather, at least, and which is so patched up, ragged, and mended again, that no one piece can be found in it larger than one’s hand.

The “curas” of the villages possess great influence over their parishioners, and

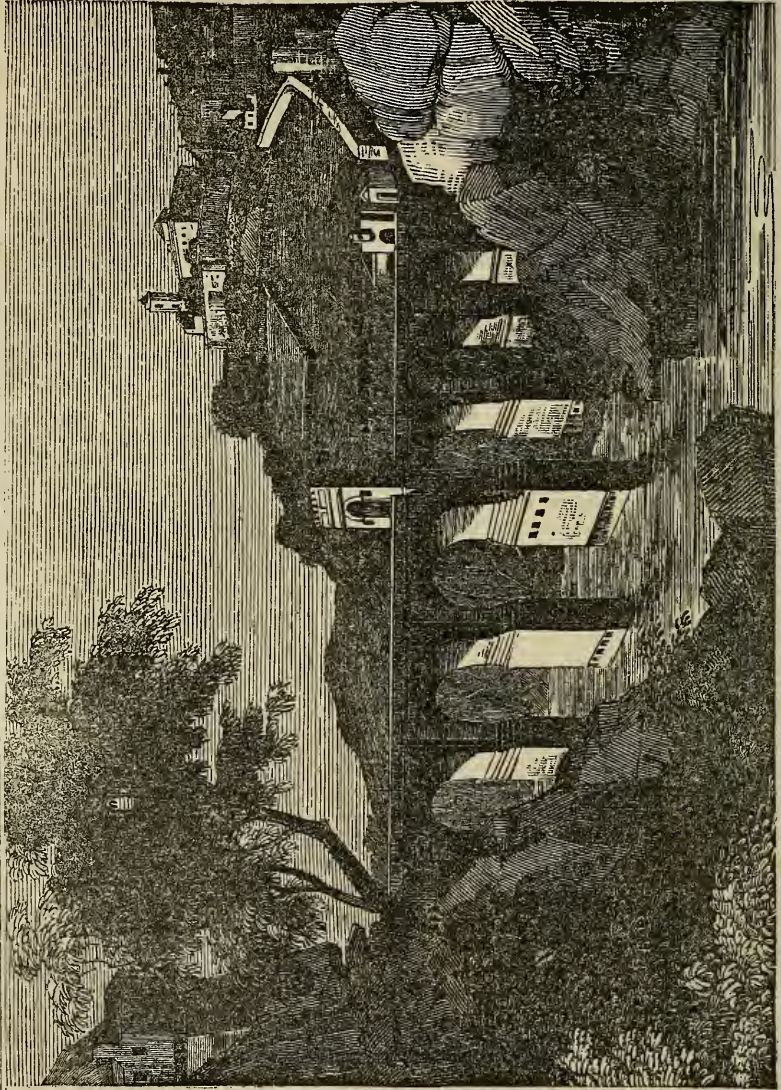
are generally much respected; often, as is vouched from experience, men of good moral principle, and conducting themselves in a most praiseworthy manner toward the people of their cure. There are some, no doubt, who make an evil use of their unlimited power over the minds of the people, and extort from them, under pretence of religious motives, their little wealth, and otherwise abuse the confidence of the ignorant and unsuspecting; but this betrayal of trust is not carried commonly to any extent, as too often represented. The monks and friars, who are continually visiting these little communities, are by no means so much liked as the secular clergy, and bear a reputation much more unfavorable, and more deservedly so.

The castle represented in the engraving is an old Moorish fortress, perfectly simple, and extremely massive in its construction, having only one entrance, a low Moorish archway, and a few narrow slits on two sides, for the defenders. It is built of a hard kind of stone, cemented and knit together in a very firm and enduring manner. It is one of the hundreds that are scattered about this part of Spain, every fifth or sixth village being thus now adorned, as it was once protected.

The cross in the foreground is a speaking witness of the state, or rather the non-existence, of efficient police regulations in this misgoverned country. Such are often met with on the sides of the roads, in desert or sequestered places; they are the only memorials of men found there, at some time or other, dying, or slain by the hand of the assassin; the murderer, perhaps, before the deed be discovered, already in some distant province, defies the feeble inquiry and pursuit, which is sometimes not even attempted. The charitable inhabitants of the nearest village erect this simple monument over his unconsecrated grave; and what could be devised more beautiful and pathetic than its simple epitaph, "Adios, pobre!" which translated, is, "Farewell, poor fellow!"

ALCANTARA is a small frontier city of great strength in Spanish Estremadura, upon the banks of the Tagus. The town was originally built by the Moors, on account of the convenience of a fine stone bridge which, as recorded in an inscription over one of the arches, was built in the reign of the emperor Trajan by the people of Lusitania, who were assessed to pay the expenses. It was thus that the Moors gave to the town the name of Al-Cantara, which in their language signifies *the bridge*. This bridge is thrown across the river at a place where it flows in a deep channel between two high and steep rocks. It is elevated 211 feet 10 inches above the level of the water, although it consists but of six arches, is 568 feet in length, and 27 feet 6 inches in breadth. Of the six arches, the two in the centre are 94 feet wide. A triumphal arch in honor of Trajan rises in the centre, and a mausoleum constructed by the Roman architect (Lacer) stands at the extremity toward the town. This mausoleum, which owes its preservation to the enormous stones with which it is constructed, has been changed into a chapel dedicated to St. Julian, and is now an object of veneration to both the townspeople and peasantry. There is nothing else remarkable about the town, except the strong walls, bastions, and other works, with which its situation on the borders of Portugal has caused it to be fortified. There are about 3,000 inhabitants, who carry on some trade in wool and cloth.

When the town was taken from the Moors by Alphonso IX., king of Castile, in the year 1212, it was in the first instance committed to the charge of the knights of Calatrava; but, two years afterward, it was transferred to the knights of St. Julian del Parero, or St. Julian of the Pear-tree, an order instituted in 1170, and which soon relinquished this odd denomination for that of Alcantara, at the same time assuming a green color for the cross *fleur-de-lys* which they bore over their large white cloaks. This was apparently intended for the purpose of a distinction between their order and that of Calatrava. When the town of Alcantara was surrendered to the knights of the Pear-tree, it was stipulated that there should be a confraternity between the two orders, with the same practices and observances in both, and that the Alcantara order should be subject to be visited by the grandmaster of Calatrava. The Alcantara knights soon, however, became dissatisfied with this engagement, and released themselves from it, on the pretence that their grandmaster had not been called, according to one of the stipulations, to the election of the grandmaster of the Calatrava order. The knights make a considerable figure in the history of the expedition against the Moors, war against them being one of the grounds on which the order was instituted. They were, in fact, military monks, under the same vows as the Benedictines. After the expulsion of the Moors and the taking of Granada, the sovereignty of both the orders of Alcantara and Calatrava was settled upon the crown of Castile, in the reign



Bridge and Town of Alcantara.

of Ferdinand and Isabella, when the order transferred the town to the general government. The order of Alcantara was very wealthy. After it had become comparatively poor, it still possessed thirty-three commanderies, four alcaydies, and four priories, producing an annual revenue of eighty thousand ducats. It has probably since undergone further diminution, but to what extent we are not informed.

CHAPTER X.—SPAIN.

GRANADA, is an extensive maritime province in the south of Spain, nearly two hundred miles in length, and varying from forty to seventy in breadth. Its length is nearly from east to west, having on the south the Mediterranean, on the north a part of Andalusia; its southwest extremity approaches Gibraltar. Among the mountains, a calcareous soil, in many places unproductive, is prevalent; but the valleys contain a rich and fertile mould. The Vega (orchard) de Granada, where the capital is situated, is one of the richest and most delightful spots in the world. This fertility is principally owing to the copious streams that flow from the mountains in summer, on the melting of the snow. The present population of Granada amounts to nearly 100,000 persons; and, being situated so far south, it admits of many tropical plants and fruits being cultivated, large quantities of which are annually exported. Along the coast are raised indigo, coffee, and sugar. The last article is most abundant in the neighborhood of Malaga: the expenses attendant on its cultivation and preparation are said to be moderate. The other productions of Granada are fruit, particularly pomegranates, lemons, oranges, olives, figs, almonds, capers, honey, and wax. Raisins form an article of export of considerable importance. In this province there are also salt springs, and in the mountains marble, with a rich store of minerals and ores.

The province of Granada was the last stronghold of the Moors in Spain, when every other part of their fruitful kingdom had been subdued by the victorious arms of Ferdinand and Isabella; and so highly did they esteem this portion of Andalusia, that they considered the Mahometan paradise to be situated immediately above it. The features of this people, who flourished like a brilliant exotic for so many centuries in the south of Spain, may still be traced among its inhabitants to the present day.

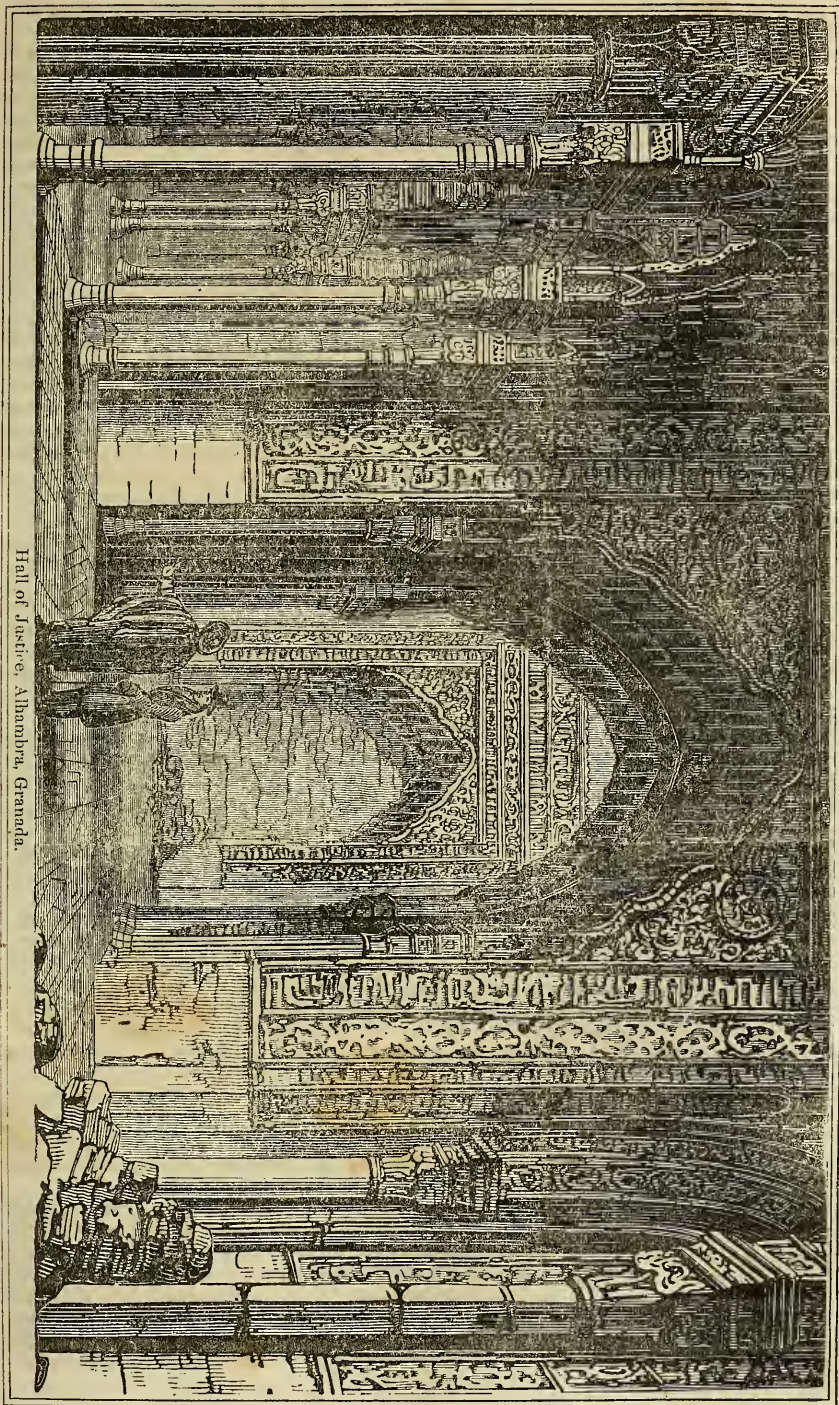
The capital city of this province has the same name, it is situated in a romantic valley, near the extremity of the Vega de Granada, an extensive plain, which is surrounded by high mountains. Granada presents a very imposing appearance at a distance; its form nearly resembling that of a half-moon. The streets are built in terraces one above the other; the whole being crowned by the ancient Moorish palace of the Alhambra, which is brought out into very strong relief by the lofty chain of the Sierra de Nevada in the background. The buildings of the Alhambra are very extensive; we subjoin a description of a visit to it made by "a young American."

The tower of the Tribunal, under which is the principal entrance to the Alhambra, has an arched gateway, making right angles to mask the opening on the interior. The gate is placed at the second angle, so that it can not be assailed by missiles or battering-rams from without, and could only be attacked from the middle of the tower, where the assailant would be exposed to the spears and missiles of the garrison, wielded in perfect security through the perpendicular opening overhead. The arches that surmount the entrance, and the angles of the passages, are of horseshoe form, a distinctive character of Saracenic architecture, being so constructed that the parts of the arch corresponding to the ends of the horseshoe project a little beyond the wall which sustains them, which, while it gives them an air of lightness, conveys also the idea of insecurity. Nor is this insecurity only apparent; for we frequently saw brick arches of this form in Andalusia, which had lost the end bricks, forming the projections of the horseshoe, by which those that were above should have been sustained; though stone arches of this form are less liable to destruction, from the greater size of the component parts. There are several Arabic inscriptions which surmount these different arches and follow their curves, and which, like those within the palace, are mostly in praise of the Deity, of the prophet, or of the king who erected the tower. One of them is thus translated: "The praise of God.

There is no god but God, and Mahomet is his prophet. There is no strength but in God." There are two objects, however, which antiquaries have been more puzzled to explain; these are representations of the arm and closed hand of a man, and of a key, sculptured above the arches. It is said that the Arabs borrowed the emblem of the human arm from the ancient Egyptians, among whom it was the symbol of strength, and therefore an appropriate ornament for so formidable a tower. It had, moreover, a religious signification among the followers of Mahomet; it represented the hand of God displayed in his superintending providence, and was besides emblematic of the principal dogmas of their creed; for, as the hand has five fingers, in like manner the Mahometan religion establishes five fundamental precepts: to believe in God and in his prophet; to call upon God in prayer; to succor the poor; to fast during the month of Ramadan; and to visit the temples of Mecca and Medina. In consequence of their faith being represented by the hand, the Saracens believed that it formed a powerful defence against the arms and wiles of infidels, and therefore used it as a charm, though it would have been idolatry thus to copy the whole body; in the form of a clenched fist it was believed to weaken the power of an enemy; and with the thumb passed between the fingers, it had the virtue of breaking a charm, and averting the blighting effects of the evil eye, or of being looked on with desire by the possessor of the fatal, though involuntary power of fascination. Ivory representations of the hand in this last form were hung round the neck of an infant, and the throat-latch of a favorite horse, or on the cage of a nightingale. It was this charm, as we have already seen, that the Moriscoes were accused of making under their cloaks, when compelled to attend mass by the priests who counselled their expulsion, and it is still used among the lower classes in Spain to convey insults. The keys sculptured over the inner arch of the portal was likewise a mysterious symbol among the Saracens; for it indicated the power claimed by the prophet, and which is also successfully used by the preachers of other faiths, of opening and shutting the gates of heaven. The key is, however, said to have been especially a favorite emblem with the Andalusians who first invaded Spain, and opened the door of conquest to their young countrymen. These and their descendants wore it vauntingly in their standards. The entrance of the Tower of Tribunal remains unchanged since the days of Boabdil, with the single exception that we found a small chapel, under the invocation of the Virgin, constructed against the wall of the passage, and fronting the interior of the Alhambra. The principal ornament over the rude altar of this little oratory, where the devout may make a flying invocation as they pass, is a small oil painting of the Virgin, with the infant Jesus in her arms. It appears from the adjoining table of indulgences granted to those who worship at this shrine, that this is the second portrait which St. Luke took in person of our blessed lady. Time, which would have left no traces of a heathen production, though Apelles had been the painter, has breathed kindly upon this precious relic. It is a singular religious coincidence thus to find a chapel, where more than divine adoration is offered to the Virgin, existing in the presence of such contradictory inscriptions, and, in fact, surmounted by the motto—"There is no god but God!"

Having reached the interior of the citadel, our first care was to seek out the commander of the invalids who had so kindly offered to be our guide to the antiquities of the Alhambra. We readily found him, snugly domesticated in the superior story of that Tower of Tribunal through which we had entered, and though the place looked forbidding and cheerless without, there was no want of comforts within; and when the old soldier, in showing us through his antique and characteristic habitation, had led us to the flat terrace that surmounts it, once the noisy arena of the lombard and the arquebuse, now the most peaceful as well as most beautiful of belvederes, we were again delighted with the display of the surrounding scenery; the mountain of Alhambra, the ravine of the Daro, and the snowclad Sierra, are rich enough in mere picturesque attractions; but the Vega is, after all, the object of which the eye never tires.

The little sitting-room of the invalid had one window toward the south, and a second, which, instead of looking to the open air, is so covered by the front of the tower, that it only commands the portion of the gateway lying immediately below. We had noticed this in entering, and thought it so arranged merely as a station whence archers might defend the entrance without the risk of annoyance; but we were now told that it was also connected with an oriental custom, and that in this secure situation, like the Turkish sultans in their Sublime Porte, the kings of Granada



Hall of Justice. Alhambra, Granada.

were wont to hear the complaints of their subjects, and to administer summary justice in person and upon the spot. Hence the name of the Tower of Tribunal.

After a short repose we went to see the remains of the Moorish palace, passing on the way through the open place of arms, called now Plaza de los Albiges, from the immense reservoir for water which lies below. On the east stands the magnificent palace of Charles V., and the other sides are flanked by towers and apartments of the old palace, or by the modern buildings which have sprung up within the walls; for the Alhambra, besides its garrison of invalids, has a population of a thousand souls or more, attracted to the spot for the enjoyment of immunities which are not common to Granada, and which frequently render it a temporary refuge to criminals fleeing from the city. The reservoir in question occupies subterraneously an extent nearly equal to the whole Plaza, to which it gives its name, and is kept constantly filled by an aqueduct connected with the Daro, thus supplying water not only to the Alhambra, but also to many inhabitants of the city, among whom it is in great repute. In the spring it is emptied and carefully cleansed, then refilled and allowed to settle, and afterward refilled from time to time. The great depth of the reservoir maintains the water in a clear state, and of an equal temperature, warmer than the air in winter, and in summer as cool as one could desire. It is said to have contained sufficient water to supply the Granadian court, with a garrison of several thousands, for years, in the event of a siege and the exterior communication being interrupted by the destruction of the pipes. As we passed the curb of this mammoth cistern we found a number of watermen, who had come with asses from the city, to fill the jars hung on each side of their animals, and covered with leaves freshly culled from the grove of the Alhambra, and which, being wet, cool the water by constant evaporation. These people live by retailing the water in the streets and places of Granada, where they receive an *ochavo* for each glass, furnishing, as a bonus, two sugarplums of arise, which are eaten before swallowing the water. A young waterman, whose good taste had interspersed a few rich flowers with the leaves that surrounded his kegs, hastened to offer us a huge tumbler of pure and sparkling water, while with the other hand he opened the tin-box at his girdle, that we might supply ourselves with sugarplums. The temptation was not to be resisted; and we drank long and freely of the best, and, to the unpurged taste of those who drink to supply a want of nature, most luxurious of beverages.

The Moorish palace extends along the north side of the Alhambra, overlooking the ravine of the Daro. It is not easy, amid the existing ruins of the famous pile, to determine what was its extent and form, when the abode of the powerful kings of Granada. Part of the ancient constructions have yielded to their own frailty, part have been overrun by the patched rookeries of the present inhabitants, and part removed to make room for the proud palace of the Cesar. It is believed, however, that when perfect it formed an extensive quadrangle, about four hundred feet long and two hundred feet wide, containing five enclosed courts, the largest of which stood in the centre, and was one hundred and fifty feet in length, by eighty in breadth; the other four were placed at the four angles, and were of somewhat smaller size. The first exists at present, under the name of the court of the Myrtles, but of the smaller ones, the thrice-famed court of Lions alone remains. Although this may have been the general form of the edifice, it is not likely that its plan was rigorously uniform; for in what remains it is difficult to trace anything like unity of design. The period of construction is evidently various, and there is a bewildering connexion of apartments, courts, galleries, and towers, that not only baffles description, but renders it difficult even for the person who sees it to form a clear idea of its figure. The royal apartments being in the towers that overlook the Daro, are of solid hewn stone; the rest is frailly built of tapias, coated externally with a rough plaster, and within such a surface of stucco, impressed by means of wooden moulds, with a profusion of elaborate figures, interwoven with inscriptions.

The quadrangle through which we first passed was enclosed by a gallery, formed by the walls and by a range of light marble columns connected by arches. In the centre was a large sheet of water, constantly renewed by two crystal jets at the extremities of the court, and which, running in canals from their overflowing basins, at length emptied themselves into the central reservoir, which was filled with gold and silver fishes, while the surrounding banks were formed into parterres. In the days of the Saracens it was dedicated to a different use; it served for the legal purifica-

tions prescribed by the Koran to the faithful who were about to assist in the devotions at the royal mosque, which stood adjoining.

Besides this court stands the Tower of Comares, which forms an angle of the fortress, overlooking the Daro and Albaycin to the north, while the western windows command a view of Granada and the Vega. This Saloon of Comares, also called of the Ambassadors, is the largest and most magnificent of the royal apartments, being about forty feet square, with the lofty dome-like ceiling, the apex rising to the height of sixty feet. The pavement is of earthen tiles, alternated with others of blue and white porcelain, symmetrically disposed. The wainscot is lined with the same species of mosaic; and above it the walls are covered with stucco, impressed by means of models, with a variety of regular figures, very exactly executed, and enclosing small medallions for inscriptions, which are entwined with garlands of leaves, fruits, and flowers. At the junction of the walls and ceiling is a narrow riband running round the whole apartment, and closely written with Arabic characters. Each side of the room has five window-places, three of which are open and two false, except on the side of the entrance, where all are closed. These windows are ornamented with small columns sustaining arches, which are stuccoed to represent leaves and flowers; the false ones have long inscriptions on the interior of the arches. The cornice projects far from the walls, and is most elaborately decorated with a variety of minute ornament, fretted into the stucco. The ceiling leaves of the cornice at half a right angle, making upward in four sides, corresponding to the walls of the room until they terminate in a cupola. The whole of this lofty dome is lined with wood in small pieces of various colors placed in regular figures, and alternated with gilt and silver; the whole forming a checkered mosaic, rudely representing crowns, stars, and crescents. The roof is meant to imitate the splendors of the firmament: and however abortive the imitation, it does not want a certain grace. The inscriptions are said to be chiefly ejaculatory expressions in praise of the Deity, much in use among the followers of Mahomet, as, "O God! to thee let perpetual praise be given! to thee thanksgiving for evermore! For God is our aid in every affliction; no creature has for excellence the attribute of mercy; this is the prerogative of God alone. Glory to God!" Again, "There is no other god than God, the only, the absolute, the potent over the powerful!" There are others in praise of the building, and of the king who ordered its erection, "Oh thou, who art the son of a king, and the descendant of many kings! it was thou who didst build and decorate this marvellous palace, which is of such singular beauty and in which the wondrous excellences of thy reign are demonstrated. Yes! the king Nasere is the powerful and the valiant, causing dread to all nations! If he should place himself in the heavens, the stars would lose their glory!" There is no inscription, however, which occurs so frequently in the Alhambra as that of "God alone is the conqueror!" This was the watchword of the Granadians, and was even stamped upon their coin. It originated with Muhamad Ahamar, the founder of the kingdom and builder of the Alhambra, who, being praised as the most valiant and successful of warriors, with the pious modesty of a brave man, disclaimed the honor, and, like the Templars in the better days of their order, placed upon his shield the humble motto, "Conqueror through God!"

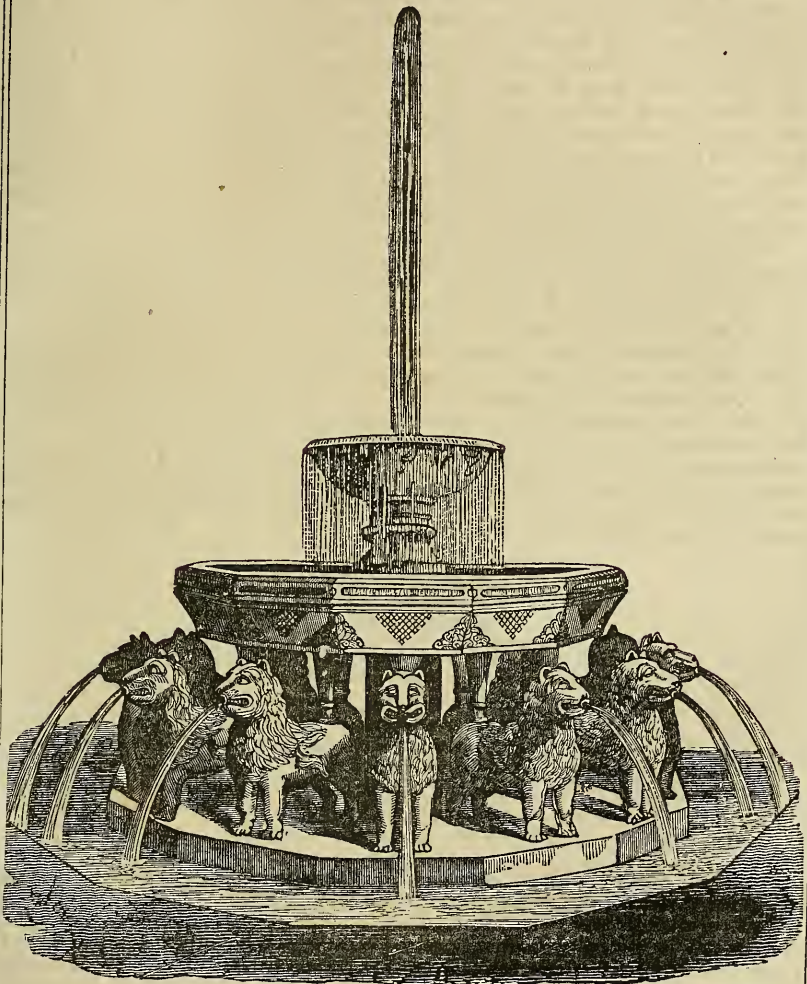
This Saloon of Comares formerly displayed in its walls a brilliant variety of colors, among which red, blue, and green, were the most conspicuous, while the multiplied inscriptions were brought into a relief of gold and silver. Time, neglect, and desolation, have dealt roughly with the Alhambra; and the gorgeous coloring, the gold, the silver, and the enamel, are now covered with whitewash, filling up the interstices of the fretwork, and rounding all into uniformity. And yet the Saloon of Comares, with its fretted walls, its lofty roof, and numerous windows, overlooking one of nature's fairest pictures, can not even now be contemplated with indifference. What, then, must it not have appeared to an age of inferior civilization, when all the splendor of contrasted coloring enlivened the present monotony; when those mysterious characters, which now baffle the curiosity of the unlearned, spoke in golden poetry to the beholders; and when this naked and solitary apartment was provided with the luxurious conveniences of an oriental people, thronged by obsequious courtiers, and hallowed by the presence of royalty!

Returning from the Saloon of Comares to the principal quadrangle, we passed thence into the famous Court of Lions, which is enclosed by a gallery connected with the wall and the adjacent apartments, and sustained toward the court by high Ara-

bic arches, standing on no fewer than one hundred and twenty-eight marble columns. The columns are about eight feet high, and as many inches in diameter, standing singly or grouped at the angles. The walls that enclose the court and gallery are plastered in stucco, and impressed with the same variety of ornaments and inscriptions that abound in the Saloon of Comares; the pavement is of white marble. At each end of the court is a beautiful pavilion, connected with the gallery, but projecting within the quadrangle; columns similar to those of the gallery, in groups of three, sustain light horseshoe arches, ornamented profusely with garlands, upon which rests a miniature dome, whose cavity is ornamented with a fretwork of rich woods. A fountain, placed under each of these pavilions, throws a jet of water aloft into the obscurity of each cupola, whence it falls back in spray.

Between these two pavilions stands the Fountain of Lions, consisting of a large marble basin, ten feet in diameter, yet of a single piece, supported on the haunches of twelve lions, drawn up in a circle, with their heads outward. This basin is surmounted by a smaller one, into which the water, bursting from a jet at its centre, falls back, thence running over on every side in a continuous sheet, resembling a glass cylinder as it descends to the lower basin, where it is augmented by twelve streams spouted backward from the mouths of the lions. It is said that this fountain was consecrated in imitation of the brazen sea of Solomon, described in the book of Chronicles, where we read that there were twelve moulten oxen, "and the sea was set above upon them, and all their hinder parts were inward." Even the garlands sculptured round the brim are repeated in the Fountain of Lions. An identity of design will appear nowise incredible, when we consider the number of Jews living in Granada from the earliest times, and the great favor which they enjoyed among the Saracens, from their common oriental origin, from the assistance they had lent at the time of the conquest, and from their wealth, learning, and refinement, so superior to the age of warfare in which they lived. The lions are rudely formed, as might be expected among a people to whom the imitation of animate forms was interdicted, and who in this case acted by exception. We may see, however, in these figures, round the Fountain of Lions, an effort on the part of the Granadians to release themselves from an ordinance of their religion, which effectually checked their progress in the arts. The walls that encircle the court, the arches, and the fountains, are profusely covered with inscriptions, telling the beholder, in the language of song, the admiration this place excited among the poets of Granada. Some of them are translated as follows: "Blessed is he who gave unto the prince Muhamad a habitation, which for beauty excels all others. Oh! heir of the Naserian blood! there is no glory equal to that of inheriting such power and greatness! The peace of God be with thee for ever! causing thee to keep thy subjects in obedience, and to subdue thine enemies. Dost thou not see in what confusion the waters run; and yet, other currents are constantly falling? It is like unto a lover bathed in tears, and who carefully conceals them from the object of her passion. And, perhaps, it is in reality but a crystal cloud spreading itself over the lions." There is another, which furnishes the beholder with a very gratuitous piece of encouragement: "O thou who lookest upon these lions, fear not! they have not life to harm thee." In addition to the three principal fountains of the interior, there are twelve smaller jets in the surrounding gallery, the waters of which, after falling back into their respective basins, run in marble canals until they meet at the central reservoir under the Fountain of the Lions. The number of currents constantly running within this small area is still further increased by the jets from the neighboring apartments, which empty at the common centre, imparting to the whole scene a magical animation, while, to complete the attractions of the place, the whole vacant portion of the quadrangle is laid out as a flower-garden, and planted with cypresses.

The Court of the Lions is the most pleasing monument left by the Saracens in Spain, to testify that the story of their brilliant and meteor-like domination is indeed no dream of the fancy. It was on the feast of Corpus Christi that we visited it; the waters were all playing in honor of the day, and the whole quadrangle, with its adjoining apartments, was thronged with blue-eyed or dark peasant-girls, and well-made mountaineers, all decked in picturesque costume, who had come to assist in the festivities of Granada, and chiefly to gain indulgences by hearing the grand mass to be that day celebrated in the Metropolitan, with archiepiscopal pomp, and the exposition of the most precious relics, and to receive pleasure from seeing the concluding bullfight in the amphitheatre. The moment of our visit was, therefore, most



Fountain of Lions, Alhambra.

auspicious. The finest specimens of the human form mingled amid the low arches, the countless columns, the foliage, and the water; and we could not but admit, that, though shorn of its gay coloring, its enameled silver, and gilded illuminations, the Court of the Lions was still a place of no ordinary attraction.

Adjoining the Court of Lions, and standing open toward it, are three rooms, among the most richly decorated of the Alhambra. One of them is now called the Chamber of Justice, because romantic tradition points to it as the scene of the trial of Boabdil's sultana, under a false charge of infidelity with Abenhamet Abencerrage. Among its ornaments are some human figures in Eastern costume, rudely painted on the wall. They are too badly done to belong to the period of the conquest, which was also the age of Raphael; and therefore must rather be referred to an earlier period, having probably been executed by some Christian captive, for their faith forbade the Saracens most strictly from all imitations of the human form, as idolatrous. Indeed, when they entered Spain as conquerors, they everywhere destroyed the objects of art that came in their way, grinding into powder every statue, however beautiful and beyond all price, and converting it into cement and stucco for the building of their cities. And thus it may well be, that many of the proudest productions of the Roman or Grecian chisel, after having delighted the eyes of many succeeding generations, may now crumble undistinguished amid the ruins of the Alhambra.

Another of the rooms which open upon the Court of Lions is called the Hall of Abencerrages, and has in its centre a marble fountain, which tradition has connected with a melancholy tale. It is here, we are told in the romances, that Boabdil, instigated by the treacherous Zegris, who had invented the tale of the sultana's guilt, enticed the Abencerrages one by one, and, as they reached the Court of Lions, caused them to be decapitated, after allowing each to contemplate a while the bloody tragedy which had been wrought upon his companions. The hall itself and the neighboring court were strewn with headless trunks, while the marble basin was piled high with the ghastly visages of those once light-hearted cavaliers, and the best blood of Granada filled the narrow canal, and sought an outlet at the feet of the lions. The red veins that still streak the marble were shown us as the traces of that ensanguined current, and the tender-hearted damsels from the mountains, who had oft wept over the plaintive romance in which the treachery is alone recorded, sighed and grew tearful as they remembered how—

“ En las Torres de Alhambra
 Sonaba gran voceria,
 Y en la ciudad de Granada
 Grande llanto se hacia,
 Porque sin razon el Rey
 Hizo degollar un dia
 Treinta y seis Abencerrages
 Nobles de grande valia,
 A quien Zegries y Gomeles
 Acusan de alebrosia :
 Que en perder tales varones
 Es mucho lo que perdia.
 Lloraban todas las Damas
 Quantas en Granada habia
 Por las calles y ventanas
 Mucho luto parecia.”

Nothing is more cruel than to be aroused from a cherished day-dream to the dull realities of waking existence, and it is but an ungrateful task to be called upon to disturb these old associations, which cling, like their own cobwebs, to the walls of the Alhambra; for what will remain to Granada in the eye of poetry, if you take away its Zulemas, its Zaydes, its Zegries, and its Abencerrages? Even an attempt to save the lives of thirty-six Abencerrages will, we fear, be received as anything but an act of kindness. Nevertheless, it may be but fair to state, that all we have been accustomed to read in romances of the trial of the queen, of her defence by the four Christian cavaliers, and this slaughter of the Abencerrages, is nowhere to be met with upon the page of history. These stories rest upon the authority of a work called “The Civil Wars of Granada,” written toward the close of the sixteenth century, by one Gines Perez de Hita, who professes to have translated it from an Arabic manuscript. This work, though it pretends to be a history, has not even the usual quantity of truth with which writers of fiction are accustomed to cast a shade of

probability over their inventions. It was probably written to embody the Moorish and Castilian romances, which we find plentifully scattered throughout the work, and which either grew up around the chivalry of the two nations, or were afterward composed, when the lapse of time began to leave room for the embellishments of fancy.

The "Civil Wars" is not, however, without merit, as a mere work of fiction; it gives an insight into the chivalrous usages of the Saracens of Granada, and the bull-feasts, cane-tilts, and tournaments, are described with vivid simplicity. It is from this work that the chief incidents of Florian's beautiful romance have been taken, and even an identity of scenes and names is observable in the *Gonsalve de Gordoue*.

The sleeping and feasting apartments, and baths, are found in a lower story of the palace, and are subterranean, except on the side of the precipice. In the chambers are large alcoves for beds, raised a little above the level of the floor, and paved with tiles of various colors, the entrance being flanked by columns sustaining horseshoe arches. In the centre of the chambers are jets, to cool the air or lull the senses of the sleeper. The feasting-hall has no windows, and was therefore doubtless lighted artificially, to give effect to Asiatic luxury. Near its ceiling is a gallery, where musicians remained in waiting to attune their melodies to the mood of those who feasted, bathed, or sought sleep, in the adjoining apartments. The first of the bathing-rooms contains small marble baths of the size in use among us, and which are said to have been set apart for children. Further on is the principal room, whose destination is sufficiently shown by the niches without the door, similar to those of the other state apartments, to receive the slippers of those who approached the royal presence. For the Asiatics uncover the feet instead of the head, in token of deference. The baths here, two in number, are formed of large slabs of white marble, and are of uncommon size, being quite large enough for swimming. The floor is paved with marble slabs, and the walls are of stucco, richly impressed and illuminated, while the ceiling forms an arched vault of bold and beautiful execution. Apertures cut through it, in the form of stars, allowed the vapor to escape, and admitted the only external light that reached this spot, destined to the exercise of a religious observance and to luxury. As we grouped through these ruined apartments, reconnoitring their dark and untenanted recesses, with no other sound than that of our own resounding foot-fall, treading heedless through the once secret and hallowed precincts of the harem, it was curious and melancholy to turn, in fancy, from the present to the past, and conjure up the far different spectacle which the place must have presented ere the evil day of Granada had arrived.

Having seen the baths, we reascended toward the Queen's Toilet, and on our way passed through some apartments of the time of Charles V. One of these stands on a small courtyard, and has a gallery round the interior, which is strongly wickered with rods of iron. We are told that here the sultana was imprisoned after the accusation of the Zegries; for romance has here lent another tradition to the modern tenants of the Alhambra. It is said, with more probability, that Queen Joanna, becoming foolish with grief upon the death of her husband, Philip the Handsome, was confined for a time in the apartments adjoining this cage, which was constructed for her reception. This, though disputed, receives some coloring of possibility from the fact that the apartment bears the initials of Charles V., her son, and from the notorious imbecility of Joanna, who used to spend most of her time in the company of her dead husband, and even carry his body with her on her journeys, thereby acquiring for herself the surname of "The Foolish." The Alhambra, in its day of adversity, is still the prison of a maniac. We saw in a lower cell of one of the towers, overlooking the precipice of the Daro, an emaciated and squalid wretch, sitting in the sill of a grated window, and gazing with haggard and vacant, yet steadfast eye, upon the narrow portion of the Vega thence visible. His hands grasped two of the window-bars, and his meager and bloodless face, rendered still more ashy by the blackness of his matted hair and beard, was forced between the irons, as if there were a satisfaction in approaching a little nearer to the scenes upon which he gazed so wistfully. We thought at first that he was a state prisoner, of whom we had already seen several taking the air on the tower of La Vela, but learned, on inquiring, that he was a maniac, brother to the woman who had the keys of this portion of the palace.

SARAGOSA is a large and celebrated Spanish city, and the capital of Aragon. It stands in a fertile plain on the banks of the river Ebro, on the site of the ancient Roman colony, Cæsar Augustus, of which the present name is a corruption. This

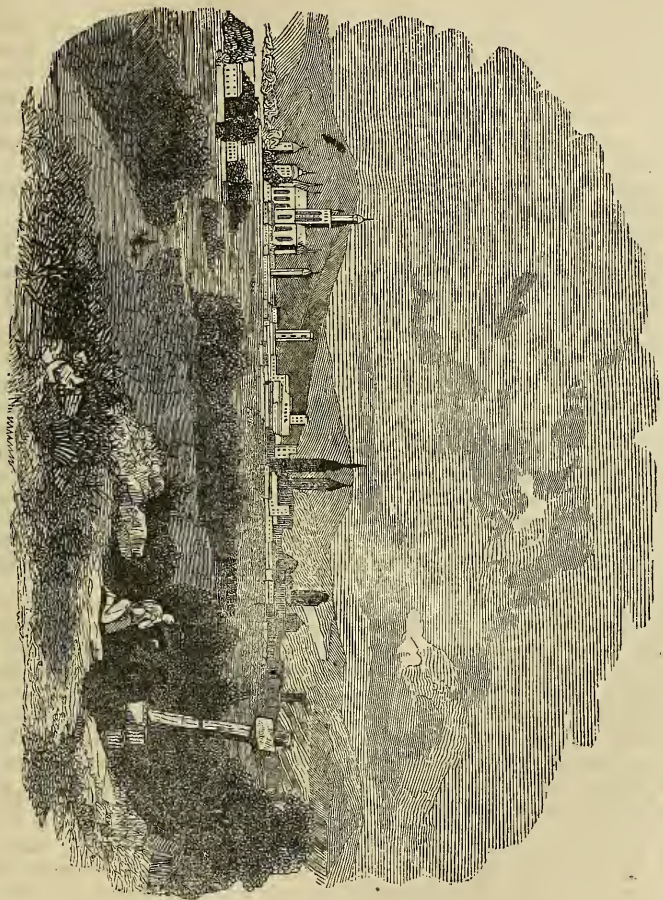
city still possesses many attractions, in an architectural point of view, and before the terrible sieges which it had to sustain against the French, boasted many more. One of the most singular edifices which it contains, is the leaning tower, which, in point of inclination, may be said to rival that of Pisa. It has stood since 1594, and its present use is that of a belfry. The ascent is by two hundred and eighty steps, and from the upper balcony a noble prospect is gained. The style of its architecture is pretty and ornamental; and the material employed in its construction is brick. "At first sight of this curious edifice," says Mr. Locker, "the question 'How came it so?' instantly occurred to us; but we found it not so easy to obtain a solution, for the critics of Saragossa seem as much divided in opinion as those of Pisa; and though their tower is not so old, by four centuries, the cause of its declination is involved in equal perplexity. It is not improbable that the foundation may have sunk during its erection, and that the architect may have carried up the remainder of his work as a triumph of his art, counterbalancing the inferior side, in order to prevent the fabric from oversetting, in the same manner as the antiquaries profess to have discovered, in the construction of the Pisan tower."

Saragossa has gained celebrity by the two sieges which it sustained in 1808 and 1809. The adjoining provinces of Catalonia and Navarre were overrun by the French troops; Saragossa, which was garrisoned by not more than two hundred and twenty regulars, was unfortified, and the public treasury was empty. When the people were seeking for a leader, the rank of Palafox, and the favor which he was known to have enjoyed with Ferdinand, directed their choice to him, and accordingly, on the 26th of May, 1808, he was proclaimed by them governor of Saragossa, and of all the kingdom of Aragon. He was then in his eight-and-twentieth year, and had but a scanty portion of military knowledge. He immediately called into service all the halfpay officers, formed several corps, composed, in part, of the students of the university, took other measures to sustain a siege, and declared war against the French, in a proclamation remarkable for its energy. This paper was hardly issued, before a French corps of eight thousand men marched to attack Saragossa. The French were, however, met by the Spaniards, and after a hard struggle, compelled to retire.

Palafox took advantage of this to quit the city for a while, in order to collect troops, and organize the defence of the rest of the province. He returned with about fifteen hundred men, who had retreated from Madrid, and was soon invested by the French, who had received powerful reinforcements, and a train of artillery. The besiegers carried the post of Torrero and some other exterior works, though not without great loss, pushed forward their attacks against the gates of El Carman and El Portillo, began to bombard the city, and forcing their way into the place by the gate of Santa Engracia, at length made themselves masters of nearly half of Saragossa. The French general now summoned Palafox to surrender. His summons was contained in the following laconic sentence: "Headquarters, St. Engracia: capitulation." With equal Spartan brevity, Palafox instantly replied, "Headquarters, Saragossa: war at the point of the knife."

A council of war was now held, in which it was resolved that the remaining quarters of the city should be contested, inch by inch, and that, should they be lost, the people should retire across the Ebro into the suburbs, destroy the bridge, and defend the suburbs to the last man. The resolution was unanimously applauded by the Saragossans. They did not, however, content themselves with resting on the defensive. They fell upon the besiegers with unequalled and irresistible fury. The struggle continued for eleven days, almost without intermission. Every day the people gained ground, till, at last, the enemy held only a narrow space within the walls. Convinced that there was no longer any hope of success, the French general abandoned the siege, which had lasted sixty-one days, and cost him several thousand men. Palafox availed himself of the breathing-time thus obtained, to increase his force, and construct additional works. He was not allowed a long respite. To reduce Saragossa to submission, was, on many accounts, an object of great importance to the French. In November, therefore, a large army, under Marshals Mortier and Moncey, marched to recommence the siege. Palafox was defeated at Tudela, and again under the walls of Saragossa, and the place was invested. Being summoned to surrender, he replied and acted with the same energy as before. The approaches were vigorously carried on by the French, and a furious bombardment was incessantly kept up. Almost hourly combats took place between the besiegers and the

Saragossa.



besieged, in which the latter displayed a desperate valor. At length, January 27, a general assault was made, and the French established themselves on the breaches. Once more they penetrated, by degrees, into the city, and once more they met with the most obstinate and sanguinary resistance. Old men, women, and children, all took a part in endeavoring to stop the progress of the besiegers. Not only street by street, but house by house, and even room by room, was contended for, like the outworks of a fortress, and frequently lost and recovered. The besiegers finally resorted to mining, to win their way, their progress by open force being bought at too dear a rate. In this way, they became masters of about one fourth of the surface of the city. Saragossa, however, would long have resisted all their efforts, had it not been assailed by a force more terrible than the besiegers. An epidemic fever raged in the place, and spread destruction among the Saragossans, and there were neither hospitals, nor medicines, nor even shelter for the sick. Palafox himself was attacked by it, and was obliged to give up the command to General St. Marc, by whom the capitulation was signed on the following day. At the period of its investment, Saragossa was estimated to contain fifty thousand souls. Six thousand Saragossans fell in battle, about thirty thousand by pestilence, while the gallant defenders, reduced to about twelve thousand men, evacuated the city on its being taken possession of by the French.

Saragossa has a resident population of forty-seven thousand persons, and it is one hundred and seventy-five miles east-northeast of Madrid.

Spain was long known as that country where the INQUISITION existed in all its terrible power. The immediate cause of the erection of the tribunals of faith, was the rapid spread of the sect of Albigenses, the prosecution of whom, in the twelfth and thirteenth centuries, made the south of France a scene of bloodshed and violence. The project of extirpating the rebellious members of the church, and of extending the papal power at the expense of the bishops, by means of the inquisition, was conceived by Pope Innocent III., who ascended the papal chair in 1198, and was completed by his immediate successors. This tribunal, called the holy office, was under the immediate direction of the papal chair; it was to seek out heretics and adherents of false doctrines, and to pronounce its dreadful sentence against their fortunes, their honor, and their lives, without appeal. The process of this tribunal differed entirely from that of the civil courts. The informer was not only concealed, but rewarded by the inquisition. The accused was obliged to be his own accuser; suspected persons were secretly seized and thrown into prison. No better instruments could be found for inquisitors, than the mendicant orders of monks, particularly the Franciscans and Dominicans, whom the pope employed to destroy the heretics, and inquire into the conduct of bishops.

Pope Gregory IX., in 1233, completed the design of his predecessors, and, as they had succeeded in giving these inquisitorial monks, who were wholly dependent on the pope, an unlimited power, and in rendering the interference of the temporal magistrates only nominal, the inquisition was successively introduced into several parts of Italy, and into some provinces of France; its power in the latter country being more limited than in the former. The tribunals of faith were admitted into Spain in the middle of the thirteenth century, but a firm opposition was made to them, particularly in Castile and Leon, and the bishops there maintained their exclusive jurisdiction in spiritual matters. But a change afterward took place; and while, in other countries of Europe, the inquisition could never obtain a firm footing, but in some fell entirely into disuse, as in France, and in others, as in Venice, was closely watched by the civil power, an institution grew up in Spain, toward the end of the fifteenth century, which was the most remarkable of all the inquisitorial courts of the middle ages, and differed much from the rest in its objects and organization.

Ferdinand of Aragon, and Isabella of Castile, having united their power, made many efforts to break the strength of the nobles, and to render the royal authority absolute. The inquisition was used as a means of effecting their plans. There were three religious parties in Spain, Christians, Jews, and Mohammedans. The Moors still maintained possession of the last remnant of their empire, the kingdom of Granada, which was, however, already threatened by the arms of Ferdinand and Isabella. The Jews had their synagogues, and formed a distinct class in the principal cities of Spain. Commerce was principally in their hands; they were the lessees of the king and the nobles, and suffered no oppression, being subject only to a moderate capitation tax, which they had been obliged to pay to the clergy. The

riches which they had amassed by their industry, exposed them to great envy and hatred, which was nourished by the ignorance of the priesthood. The sermons of a fanatical monk, Fernando Martinez Nuñez, who preached the persecution of the Jews as a good work, was the principal cause of the popular tumults in many cities, in 1391 and 1392, in which this unhappy people was plundered, robbed, and murdered. Many Jews submitted to baptism to save their lives, and the descendants of these unfortunate men were, for about one hundred years, the first victims of inquisitorial zeal.

In 1477, when several turbulent nobles had been reduced in the southern part of Spain, Queen Isabella went to Seville with the cardinal Pedro Gonzalez de Mendoza: there this prelate, as archbishop of Seville, made the first attempt to introduce the inquisition. At his command, punishments were publicly and privately inflicted, and it was discovered, among other things, that many citizens of Seville, of Jewish origin, followed in private the manners and customs of their fathers. The cardinal charged some of the clergy privately to enlighten the faith of these people, and to make the hypocrites true sons of the church. These teachers brought back many to the faith; but many, who persevered in their opposition to the doctrines of the church, were condemned and punished. After this prelude, the design was disclosed of extending the inquisition over the whole country; and Mendoza laid the project before the sovereigns Ferdinand and Isabella. They approved of an institution, which at the same time suited the persecuting spirit of the age, and could be used as a powerful engine of state. The design was, by means of this institution, which was to be entirely dependent on the court, to oppress those who were, either secretly or openly, Jews or Mohammedans (and many Christian noblemen belonged to the party of the Mohammedans, the standing allies of the malcontents), to enrich the royal treasury, to which the property of the condemned was confiscated, and to limit the power of the nobles, and even of the clergy. In the assembly of the estates, held at Toledo, in 1480, the erection of the new tribunal was urged by the cardinal.

After the superior branches of administration—the supreme council of Castile, the council of state, the board of finance, and the council of Aragon—had been confirmed by the estates, the cardinal declared that it was necessary to establish a permanent tribunal to take cognizance of matters of faith, and to administer the ecclesiastical police. In spite of all opposition, it was determined to establish a tribunal, under the name of the general inquisition, and the new court was opened in Seville in 1481. Thomas de Torquemada, prior of the Dominican convent at Segovia, and father-confessor to the cardinal Mendoza, had already been appointed by Ferdinand and Isabella the first grand inquisitor, in 1478. He had two hundred familiars, and a guard of fifty horsemen, but he lived in continual fear of poison. The Dominican monastery at Seville soon became insufficient to contain the numerous prisoners, and the king removed the court to the castle in the suburb of Triana. At the first *auto da fê*, or act of faith, seven apostate Christians were burnt, and the number of penitents was much greater. Spanish writers relate, that above 17,000 gave themselves up to the inquisition, more than 2,000 were condemned to the flames the first year, and great numbers fled to the neighboring countries; and many hundred Jews escaped into Portugal, Africa, and other places. The pope, however, had opposed the establishment of the Spanish inquisition, as the conversion of an ecclesiastical into a secular tribunal. Soon after the appointment of the new inquisitor, he had directed the archbishop of Toledo, a warm enemy of Mendoza, to hold a solemn court over a teacher in Salamanca, who was charged with heretical opinions, and the inquisitor-general was repeatedly summoned to Rome. Torquemada, however, did not obey the summons, but sent a friend to defend his cause. The contest between the pope and the Spanish court, was carried on with vigor, until 1483, when Sixtus IV. was obliged to yield, and acknowledge Torquemada as inquisitor-general of Castile and Leon. He was also authorized by the papal bull to establish inferior courts at pleasure, to remove those judges who had been appointed by the pope, and to regulate the manner of proceeding in inquiries respecting matters of faith according to the new plan. A later bull subjected Aragon, Valencia, and Sicily, the hereditary dominions of Ferdinand, to the inquisitor-general of Castile; and thus the inquisition was the first tribunal whose jurisdiction extended over the two Spanish kingdoms of Castile and Aragon, the Aragonese estates, at their session at Tarragona, in 1484, being obliged to swear to protect the inquisition.

The introduction of the new tribunal was attended with risings and opposition in

many places, excited by the cruelty of the inquisitors, and encouraged perhaps by the jealousy of the bishops; several places, particularly Saragossa, refused admission to the inquisitors, many of whom lost their lives; but the people were obliged to yield in the contest, and the kings became the absolute judges in matters of faith; the honor, the property, and the life, of every subject was in their hands. They named the grand inquisitor, and by them, or under their immediate influence, were his assessors appointed, even the secular ones, two of whom were of the supreme council of Castile, laymen being permitted to hold the office. This tribunal was thus wholly dependent on the court, and became a powerful instrument for establishing the arbitrary power of the king on the ruins of the national freedom; for putting down the clergy, who had previously acknowledged only the jurisdiction of the Roman see; for oppressing the bold nobles, and taking away the privileges of the estates. The property of those who were condemned fell to the king; and although it had been granted to the inquisition, it was still at his disposition. Ferdinand and Isabella, indeed, devoted a part of this property to found convents and hospitals; but the church, notwithstanding, lost many possessions by means of the inquisition; and an ordinance, drawn by Torquemada, in 1487, proves that it was a source of revenue to the king, supplying the treasury, which was exhausted by the war; the inquisitorial chest was, indeed, at that time, drained by so many royal drafts, that the officers could not obtain their salaries.

The first ordinance by Torquedama, dedicating the tribunal to the service of God and their majesties, bears date 1484. Among other articles are the following, showing the political importance of the institution: In every community, the grand inquisitor shall fix a period, from thirty to forty days, within which time heretics, and those who have relapsed from the faith, shall deliver themselves up to the inquisition. Penitent heretics and apostates, although pardoned, could hold no public office; they could not become lessees, lawyers, physicians, apothecaries, or grocers; they could not wear gold, silver, or precious stones, or ride, or carry arms, during their whole life, under penalty of being declared guilty of a relapse into heresy; and they were obliged to give up a part of their property for the support of the war against the Moors. Those who did not surrender themselves within the time fixed, were deprived of their property irrevocably. The absent also, and those who had been long dead, could be condemned, provided there was sufficient evidence against them. The bones of those who were condemned after death were dug up, and the property which they had left reverted to the king. Torquemada died in 1493, and was buried in the Dominican convent at Avila, which had been built with the property taken from heretics, and was a monument of his cruel zeal. He had resigned his office two years before, being afflicted with the gout. According to another account, Torquemada did not retire so quietly from the stage. It is said, that suspecting Ferdinand and Isabella, whom the wars with the Moors had involved in great pecuniary embarrassments, would be moved, by the great sums which were offered them, to limit the privileges of the inquisition, and, disturbed by this apprehension, he went to the royal palace, with a crucifix under his mantle. "I know your thoughts," said he boldly to the sovereigns; "behold the form of the crucified one, whom the godless Judas sold to his enemies for thirty pieces of silver. If you approve the act, yet sell him dearer. I here lay down my office, and am free from all responsibility; but you shall give an account to God." He then laid down the cross, and left the palace.

At first, the jurisdiction of the inquisition was not accurately defined; but it received a more regular organization by the ordinance of 1484, establishing branches in the different provinces of Spain, under the direction of the inquisitor-general. In later times, the supreme tribunal was at Madrid. The inquisitor-general presided. Of the six or seven councillors whom he appointed on the nomination of the king, one, according to an ordination of Philip III., must be a Dominican. He had a fiscal, two secretaries, a receiver, two relators, and several officials, as they were called, who were appointed by the grand inquisitor, in concurrence with the king. The inquisitorial council assembled every day, except on holydays, in the royal palace; on the last three days of the week, two members of the council of Castile were present at the meeting. It was the duty of some of the officers (*calificadores*) to explain whether any act or opinion was contrary to the doctrines of the church; others were lawyers, who merely had a deliberative voice. The sentence of the inquisition was definitive. It was the duty of the fiscal to examine the witnesses, to give information of criminals, to demand their apprehension, and to accuse them when seized.

He was present at the examination of the witnesses, at the torture, and at the meeting of the judges, where the votes were taken. It was the duty of the registers, besides the preparation of the necessary papers, to observe the accuser, the witnesses, and the accused, during their legal examination, and to watch closely the slightest motion by which their feelings might betray themselves. The officials were persons sent by the court to arrest the accused. A sequestrador, who was obliged to give sureties to the office, kept an account of the confiscated property. The receiver took the money which came from the sale of sequestered property, and paid the salaries and drafts on the treasury.

It is computed, that there were in Spain above twenty thousand officers of the inquisition, called familiars, who served as spies and informers. These places were sought even by persons of rank, on account of the great privileges connected with them. As soon as an accuser appeared, and the fiscal had called upon the court to exercise their authority, an order was issued to seize the accused. In an ordinance of 1732, it was made the duty of all believers to inform the inquisition if they knew any one, living or dead, present or absent, who had wandered from the faith, who did observe, or had observed, the law of Moses, or even spoken favorably of it; if they knew any one who followed, or had followed, the doctrines of Luther; any one who had concluded an alliance with the devil, either expressly, or virtually; any one who had possessed any heretical book, or the Koran, or the Bible in the Spanish tongue; or in fine, if they knew any one who had harbored, received, or favored heretics. If the accused did not appear at the third summons, he was excommunicated. From the moment that the prisoner was in the power of the court, he was cut off from the world.

The prisons, called holy houses, consisted of vaulted apartments, each divided into several square cells, which were about ten feet high, and stood in two rows, one over the other. In the upper cells, a dim ray of light fell through a grate; the lower were smaller and darker. Each dungeon had two doors. The inner, which was bound with iron, had a grate through which food was introduced for the prisoner. The other door was opened, early in the morning, to air the cell. The prisoner was allowed no visits from his friends or relations; no book of devotion was given him; he was compelled to sit motionless and silent, in his dark cell, and if his feelings found vent in a tone of complaint, or even in a pious hymn, the ever-watchful keeper warned him to be silent. Only one captive was usually placed in each cell, unless for the purpose of making discoveries. At the first hearing, the accused was called upon to confess his guilt. If he confessed the crime of which he was accused, he pronounced his own sentence, and his property was confiscated. If he declared himself innocent, contrary to the testimony of the witnesses, he was threatened with torture. The advocate who was appointed to defend him, could not speak to him except in the presence of the inquisitors. The accused was not confronted with the accuser, nor the witnesses before the court, neither were they made known to him; and he was often subjected to the torture, to extort a confession, or to explain circumstances which had not been fully explained by the witnesses. Those who escaped death by repentance and confessions, were obliged to abjure their errors, and to swear to submit to all the pains and penalties which the court ordered. Imprisonment, often for life, scourging, and the loss of property, were the punishments to which the penitent was subjected. He was made infamous, as well as his children and grandchildren. Wearing the *san-benito*, the blessed vest of penitence, a sort of coarse, yellow tunic, with a cross on the breast and back, and painted over with devils, was a common method of punishment. An accused person, who was fortunate enough to escape before the officers of the inquisition could seize him, was treated as an obstinate heretic. Summonses were posted up in all the public places, calling on him to appear. If he did not do this within a certain time, and if the evidence of the witnesses proved the charges, he was delivered over to the secular power, and burnt in effigy. Persons who had been dead more than forty years, were condemned, and though their children retained possession of the property they inherited, yet they were dishonored, and rendered incapable of holding any public office. When sentence of death was pronounced against the accused, the holy *auto da fê* was ordered. This usually took place on a Sunday, between Trinity Sunday and Advent. At daybreak, the solemn sound of the great bell of the cathedral called the faithful to the dreadful spectacle. Men of high rank pressed forward, to offer their services in accompanying the condemned, and grantees were often seen acting

as familiars to the inquisition. The condemned appeared barefooted, clothed in a peculiar dress, with a conical cap (*caroza*) on their heads. The accompanying engraving shows one attired in this costume, while at his side is one who has recanted.



Costumes of Prisoners of the Inquisition.

The Dominicans, with the banner of the inquisition, led the way. Then came the penitents, who were to be punished by fines, &c., and after the cross, which was borne behind the penitents, walked the unfortunate wretches who were condemned to death. The effigies of those who had fled, and the bones of the dead who had been condemned, appeared in black coffins, painted over with flames and fiendish forms; and the dreadful procession was closed by monks and priests. It proceeded through the principal streets of the city to the church, where a sermon was preached, and the sentence then pronounced. The convicted stood, during this act, before a crucifix, with an extinguished taper in their hands. As "the church never pollutes herself with blood," a servant of the inquisition, when the ceremony was finished, gave each of those who had been sentenced, a blow with the hand, to signify that the inquisition had no longer any power over them, and that the victims were abandoned to the secular arm. A civil officer, who was affectionately charged "to treat them kindly and mercifully," now received the condemned, bound them with chains, and led them to the place of execution. They were then asked in what faith they would die. Those who answered catholic, were first strangled; the rest were burnt alive. The *autos da fê* were spectacles to which the people thronged as eagerly as to the celebration of a victory. Even the kings considered it a meritorious act to be present, with their courts, and to witness the agonies of the victims.

In this manner did the inquisition proceed, in the times of its most dreadful activity. The Spaniards found their personal freedom so much restrained, even in the early period of the existence of this office, that one of the principal requests of the disaffected, in the reign of Charles I., was, that the king should compel the inquisition to act according to the principles of justice. But the important influence which this court had, in the course of the following century, both on the state and on the moral character of the Spaniards, could not, at that time, have been anticipated. This noble and high-spirited people were more debased by the dark power of the inquisition than by any other instrument of arbitrary government, and the stagnation of intellectual action which followed the discovery of America, concurred, with other fatal causes, to diminish the industry of the people, to weaken the power of the state, and to prevent, for a long time, any attempt at attaining a higher degree of moral and intellectual improvement. In more modern times, when the spirit of

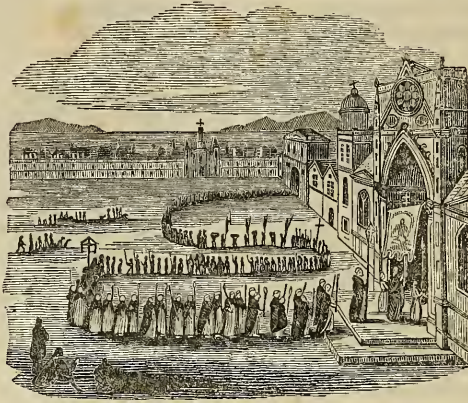
persecution was restrained in almost all other countries of Europe, the original organization of the inquisition was but little changed; but the dread of this dark court gradually diminished. The horrible spectacle of an *auto da fê* was seldom witnessed during the last century, and the punishments of the inquisition were confined, in a considerable degree, to those men who had become obnoxious to justice.

In 1762, the grand inquisitor having, contrary to the express will of the king, published a bull, excommunicating a French book, was exiled to a monastery at a distance from Madrid. A royal decree forbade the inquisition to issue any commands without the consent of the king, and required the grand inquisitor, in the condemnation of books, to conform to the laws of the land, and to make known his prohibition only by virtue of the power given him by his office, and not with the citation of bulls. The decree also ordered that, before prohibiting any book, the author should be cited, that his defence might be heard. In 1670, during the administration of Aranda, the power of the inquisition was limited to the punishment of obstinate heretics and apostates, and it was forbidden to imprison any of the king's subjects, without first fully proving their guilt. In 1784, it was determined that, if the inquisition instituted a process against a grandee, a minister, or, in short, against any officer of rank, its acts must be subjected to the royal inspection. If we consider the principal acts of the inquisition during the eighteenth century, we shall see that, notwithstanding the restraint exercised over it, it still remained an instrument which, under favorable circumstances, might exert a terrible influence. There were sixteen provincial inquisitions in Spain and the colonies, all subject to the supreme tribunal. As late as 1763, we find that, at an *auto da fê* at Llerena, some obstinate heretics were committed to the flames, and in 1777, the inquisition armed itself with all its terrors against a man who was guilty of nothing more than imprudence—the celebrated Olavides; and in 1780, a poor woman of Seville was declared guilty of witchcraft, and was burnt alive at the stake.

With all the limits which had been set to its power, and with all the mildness of the tribunal, whose principal officers, under the preceding reigns, had been mostly men of intelligence and moderation, still the odious spirit of the institution, and the unjust form of procedure, survived; and until the moment when it was abolished by Napoleon, on the 4th of December, 1808, the inquisition continued to be a powerful obstacle to the progress of the human intellect. The inquisition published annually a catalogue of prohibited books, in which, among some infidel and immoral works, many excellent or innocent books were included. All the attempts of enlightened men toward effecting the destruction of this antiquated instrument of a dark policy during the two previous reigns were without connexion, and therefore without effect, and they sunk under the artifices which an all-powerful favorite, the clergy and the inquisition, employed for their common advantage. The process, concluded as late as 1806, against two learned and excellent cavons, Antonio and Geronimo Cuesta, whose destruction their unworthy bishop, under the protection of the prince of peace, had striven to effect, was the last sign of life in this terrible court, and plainly shows that intrigue, when united with the secret power of the inquisition, had great influence in Spain, even in recent times; and the decision of the king, which declared the accused innocent, and condemned the proceedings of the inquisition as contrary to law, was yet tender toward the inquisitors, and confirmed the general opinion, which punished those who had fallen into the power of the inquisition with the loss of public esteem. According to the estimate of Llorente, the number of victims of the Spanish inquisition, from 1481 to 1808, amounted to 341,027. Of these, 31,912 were burnt, 17,659 burnt in effigy, and 291,456 were subjected to severe penance. Ferdinand VII. re-established, in 1814, the inquisition, which had been abolished during the French rule in Spain; but, on the adoption of the constitution of the cortes in 1820, it was again abolished, and was not revived in 1823, by the advice of the European powers.

In Portugal, the inquisition was established, after a long contest, in 1557. The supreme tribunal was in Lisbon; inferior courts, established in the other cities, were subject to this. The grand inquisitor was nominated by the king, and confirmed by the pope. John of Braganza, after the delivery of the country from the Spanish yoke, wished to destroy the inquisition. But he succeeded only in depriving it of the right of confiscating the property of the condemned. On this account he was excommunicated after his death, and his wife was obliged to permit his body to receive absolution. As the Spaniards took the inquisition with them to America, so the Portu-

guese carried it to India, and established it at Goa ; and in the accompanying engraving a view is given of the procession of the members of this tribunal, from the church of St. Augustine in this city. It is considered the finest specimen of European architecture in any part of India.



Procession of the Inquisition.

In the eighteenth century, the power of the inquisition in Portugal was restrained by the ordinance which commanded that the accuser of the court should furnish the accused with the heads of the accusation and the names of the witnesses, that the accused should be allowed to have the aid of counsel, and that no sentence of the inquisition should be executed until confirmed by the royal council. The late king abolished the inquisition, not only in Portugal, but also in Brazil and the East Indies, and caused all its records at Goa to be burnt. The inquisition restored in Rome by Pius VII. has jurisdiction only over the clergy, and is not therefore dangerous to those who are not catholics. In 1826 it condemned to death Caschiur, a pupil of the propaganda, who was appointed patriarch of Memphis, but not accepted by the viceroy of Egypt. The pope changed the punishment into imprisonment for life, and the nature of his crime is unknown.



CHAPTER XI.—ITALY.

THIS fertile portion of Europe was once the seat of universal empire, but since the overthrow of the Roman power it has never formed an independent whole. The pride of its inhabitants and the admiration of foreigners, on account of its delicious climate and former celebrity, is a narrow peninsula, extending from the Alps into the Mediterranean sea, which, on the east side of Italy, is called the Adriatic, on the west the Tuscan sea. The Apennines, rising near the maritime Alps, are the principal chain of mountains, and stretch through the country, dividing Lombardy from the Genoese territories and Tuscany, and Tuscany from Romagna, intersecting the States of the Church, and running through the kingdom of Naples to the straits of Messina.

Upper Italy is remarkably well watered. The Po, which receives a great number of rivers from the large lakes at the foot of the Alps (Lago Maggiore, di Lugano, di Como, d'Iseo, and di Garda), and the Adige, are the principal rivers. They both rise in the Alps, and flow into the Adriatic sea. In Middle Italy are the Arno and the Tiber, which rise in the Apennines, and flow into the Tuscan sea. In Lower Italy, or Naples, there are no large rivers, on account of the shortness of the courses of the streams from the mountains to the sea: the Garigliano is the principal. The climate is warm without excessive heat, and generally salubrious. The winter, even in Upper Italy, is very mild, and in Naples snow is seldom seen. The abundance and excellence of the productions of the soil correspond with the beauty of the climate. In many places, both of the north and south, there are two, and even three, crops a year.

The volcanic character of the coasts of Lower Italy is particularly remarkable in a geological point of view, especially in the region of Puzzuoli and Vesuvius. The neighboring islands of the Mediterranean are distinguished by the same peculiarity.

The national character of the Italians, naturally cheerful, but always marked by strong passions, has been rendered by continued oppression dissembling and selfish. The Italian, moreover, possesses a certain acuteness and versatility, as well as a love of money, which stamp him for a merchant. In the middle ages, Venice, Genoa, Florence, and Pisa, were the chief marts of the European commerce with the East Indies; and Italians (then called Lombards, without distinction, in Germany, France, and England) were scattered all over Europe for the purposes of trade. The discovery of a passage by sea deprived them of the Indian trade, and the prosperity of those republics declined. The Italian, restricted almost solely to traffic in the productions of his own country, has nevertheless always remained an active merchant.

Before Rome had absorbed all the vital power of Italy, this country was thickly inhabited, and for the most part by civilized nations. In the north of Italy alone, which offered the longest resistance to the Romans, dwelt the Gauls. Further south, on the Arno and the Tiber, a number of small tribes, such as the Etrusci, the Samnites, and Latins, endeavored to find safety by forming confederacies. Less closely united, and often hostile to each other, were the Greek colonies of Lower Italy, called Magna Græcia. The story of the subjection of these nations to the Roman ambition belongs to the history of Rome.

Italy, in the middle ages, was divided into Upper, Middle, and Lower Italy. The first division comprehended all the states situated in the basin of the Po; the second extended between the former and the kingdom of Naples, which formed the third. At present it is divided into the following independent states, which are not connected with each other by any political tie: 1, the kingdom of Sardinia; 2, Lombardy, or Austrian Italy (including Milan and Venice); 3, the duchy of Parma; 4, the duchy of Modena (including Massa); 5, the grandduchy of Tuscany; 6, the duchy of Lucca; 7, the republic of San Marino; 8, the papal dominions; 9, the kingdom of Naples or the Two Sicilies.

Italia did not become the general name of this country until the age of Augustus. It had been early imperfectly known to the Greeks under the name of Hesperia. Ausonia, Saturnia, and Enotria, were also names applied by them to the southern part, with which alone they were at first acquainted. The name Italia was at first

merely a partial name for the southern extremity, until it was gradually extended to the whole country.

Italy depends almost solely on its agriculture for subsistence; the sources from which it formerly drew its support, the arts, manufactures, and commerce, being almost dried up. Commerce with foreign countries, which, in Naples especially, is altogether stagnant, is for the most part, in the hands of foreigners, and, in a great measure, dependent on the British; thence the universal want of specie, the financial embarrassments of the governments, and the loans negotiated with Rothschild. Italy no longer lives, as formerly, on her cities, but on her soil. And even this source of prosperity maintains but a feeble existence, while taxes and tariffs impede the exportation of the staple production to foreign countries, or bands of banditti, and the want of good roads, obstruct internal intercourse, as in Sicily and Calabria. The natural advantages of Italy entitle her to the highest rank in agriculture, commerce, and the arts; but all branches of industry groan under political oppression. The government and people look on each other with jealousy and hate, and the ecclesiastical establishment poisons the springs of national activity. A political excitement is continually kept up by means of secret societies, which are found, also, in Spain and Switzerland, under different appellations. The celebrated count La Maistre was, for a long time, in Piedmont, the head of these malcontents who sought to accomplish desperate, ambitious plans, while apparently zealous in the cause of religion or morality. Even the Calderari, in Naples, whose head was the ex-minister of the police, Prince Canosa, have become one with the Sanfedists, who were connected with the *gouvernement occulte* (as it was denominated) of France. These ultras hate even Austria, because it seems to act with too great moderation. The grand-duke of Tuscany is a man of lenient principles, and in that country, not a single Tuscan has been brought to account for political transgressions.

The present political divisions of Italy, and the amount of population in 1827, are given in the accompanying table. We have selected the population of that period, as it is the latest which has the stamp of authenticity.

Political Divisions.	Square miles —60 to deg.	Population in 1827.	Army in 1827.
<i>Independent Italy</i>	72,902	16,060,500	66,940
Kingdom of the Two Sicilies	31,800	7,420,000	30,000
Kingdom of Sardinia	18,180	3,800,000	23,000
States of the Church	13,000	2,590,000	6,000
Grand Duchy of Tuscany	6,324	1,275,000	4,000
Duchy of Parma	1,660	440,000	1,320
Duchy of Modena, with Massa and Carrara	1,571	379,000	1,780
Duchy of Lucca	312	143,000	800
Republic of San Marino	17	7,000	40
Principality of Monaco	38	6,500	
<i>Italy subject to Foreign Powers</i>	22,030	5,337,000	52,120
Austrian Italy (the Lombardo-Venetian kingdom, Italian Tyrol, and part of the government of Trieste)	17,800	4,930,000	50,000
French Italy (island of Corsica)	2,852	185,000	
Swiss Italy (canton of Tessin, some parts of the Grisons, and of the Va- lais)	1,250	126,000	2,120
English Italy (the group of Malta)	128	96,000	
Total	94,932	21,397,500	119,060

The boundaries of the Italian language can not be given with precision. In the north, toward Switzerland, Tyrol, and the other neighboring countries, the valleys in which German, Italian, and dialects of the ancient Roman language, are spoken,

they alternate with each other. Even the sea is not a definite limit. On account of the early extension of the Italians over the islands of the Mediterranean, including those of Greece and the coasts of the Grecian mainland, it is not easy to determine where the last Italian sound is heard. It is spoken, more or less corrupted, in all the ports of the Mediterranean, Christian and Turkish. Of late, however, the Italian language has lost ground on many islands, as, for instance, on the Ionian islands. The origin of this beautiful and most harmonious tongue, is also lost in obscurity. The general opinion, that the Italian originated from a mixture of the classical Latin with the languages of the barbarians who overran Italy, is erroneous. The Roman literary language, which the scholar learns from Horace and Cicero, was not the dialect of the common people. That the former could not have been corrupted by the mixture of the barbarous languages, is proved by the fact, that Latin was written in the beginning of the middle ages, long before the revival of learning, with a surprising purity, considering the circumstances. After the language of common life had been entirely changed by the invasion of the northern tribes, in its whole spirit rather than by the mere admixture of foreign words, then a new language of literature was formed, though the classical Roman still continued to be used. The new language was opposed to the variety of dialects which had grown out of common life; the formation of it, however, was slow, because the learned and the poets, from whom it was necessary to receive its stamp and development, despised it as an intruder on the Latin, which was venerable, as well by its age and the treasures handed down in it, as on account of the recollections of former greatness, with which the suffering Italians were fond of flattering themselves. Even down to the present day, that idiom, the melody of which carries us away in the most unimportant author, is not to be found as the common idiom of the people in any part of Italy. It is a mistake to suppose that Boccaccio's language is to be heard from the lips of Tuscan peasant-girls or Florentine porters. Even the Tuscan and Florentine dialect differs from the pure language, which, during the first centuries of Italian literature, is found purer in the poets of Sicily and Naples than in the contemporary writers of Tuscany. The circumstance, that the most distinguished Italian poets and prose-writers were born in Florence, and the authority assumed by later Tuscan academies, particularly the Crusca, are the causes why the Tuscan dialect, in spite of its rough gutturals, which are intolerable to the other Italians, became predominant in the language of literature. Dante, the creator, as it were, of Italian prose and poetry, and whose works are full of peculiarities of different dialects, distinctly maintains, in a treatise, "*De vulgari Eloquentia*," that it is inadmissible to attempt to raise a dialect to a literary language. Dante, indeed, distinguishes in the *lingua volgare* (so the language was called which originated after the invasion of the barbarians) a *volgare illustre, car-*

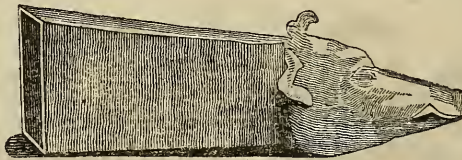


Ariosto.	Boccaccio.	Dante.	Tasso.	Petrarch.
Marini.	Tassoni.	Galileo.	Machiavelli.	Pulci.
				Guarini.

dinale aulicum, curiale; but this sufficiently proves that he held the opinion above stated. Fernow mentions fifteen chief dialects, of which the Tuscan has six subdivisions. Those dialects in which no literary productions exist, are not enumerated. The Italian, as we find it at present, in literature and with the well-educated, is essentially a Latin dialect. Its stock is Latin, changed, to be sure, in its grammar and construction, by the infusion of the modern spirit into the antique, as the character of the people underwent the same change. A number of Latin forms of words, which, even in the time of the Romans, existed in common language, have been, by the course of time and revolutions in literature, elevated to a grammatical rank; and the same is very probably true of forms of phraseology. In many instances, the Italian exhibits changes in the Latin forms, which have evidently taken place in the same way in which common people, in our days, corrupt the correct modes of speech by a rapid, or slurred, or mistaken pronunciation.

GENOA is a maritime city in Italy, and the capital of a province in the Sardinian states. On the land side the city is surrounded by a double line of fortifications; the outer ones are extended beyond the hills which overlook the city. The harbor is enclosed and made secure by two moles, and the city lies in a semicircular form around it. This city has been frequently styled the magnificent, partly because of the beauty of its situation, and partly on account of the splendid palaces of the wealthy nobility. From the sea Genoa presents a very imposing appearance; but, notwithstanding its numerous palaces, it can scarcely be pronounced really beautiful, for, in consequence of its confined site, and of its being built on a declivity, the streets are frequently narrow, and so steep, that but few of them can be passed in carriages or on horseback. There are, however, several remarkable exceptions, as, for instance, the Strada Nuovissima, the Strada Balbi, and the Strada Nuova. These streets possess both regularity and beauty: the edifices, or rather palaces, are built of fine marble (which is obtained in large quantities from the neighboring quarries), and display not only the attractions of architecture, but the interiors are richly ornamented with paintings and sculptures by the first masters. The principal of these palaces are the Durazzo, Doria, Sera, Lercari, Carrega, and Balbi. The palazzo della Signora was the ancient palace of the doge.

The arsenal is situated in its immediate vicinity, and its neighborhood contains many ancient military and naval trophies, the most celebrated of which is the rostrum of an ancient galley. It is placed over the principal gate, and is supposed to be the only complete one now extant. Its length is about three spans, and its greatest thickness, two thirds of a foot. It was discovered in 1597, while cleaning the harbor. In the accompanying engraving is given a view of this interesting specimen of ancient naval architecture.



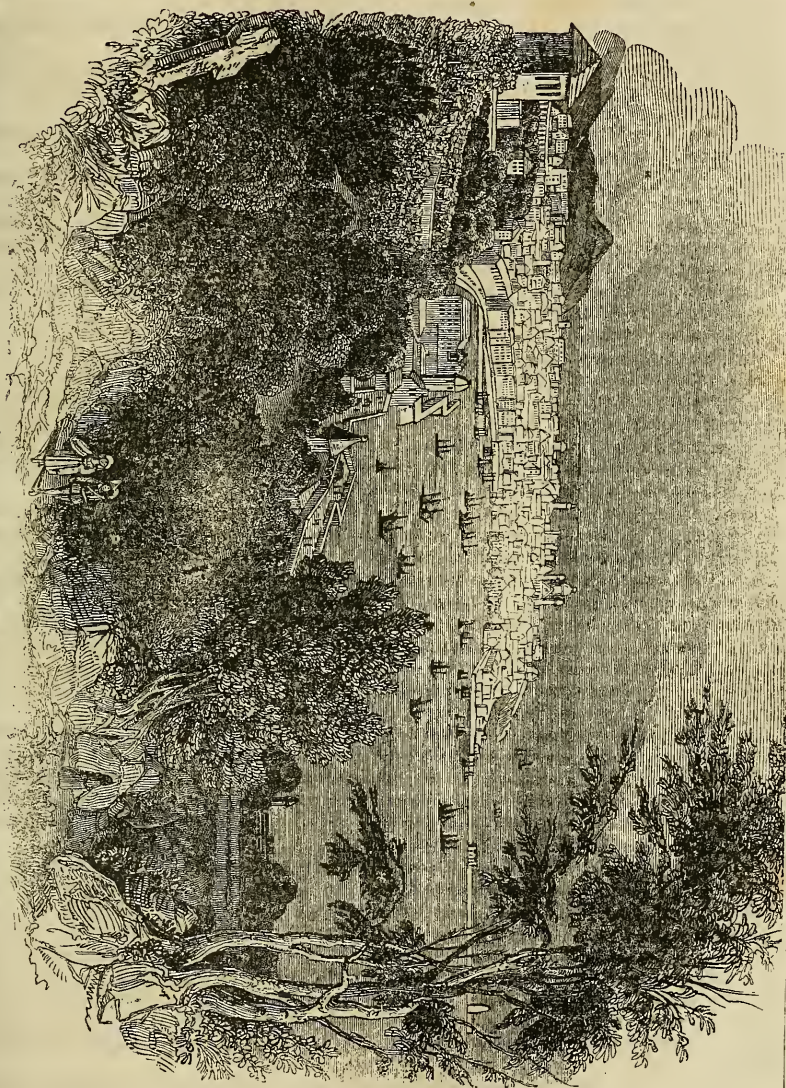
Rostrum of an Ancient Galley.

The cathedral, dedicated to St. Lorenzo, is a Gothic structure, incrustated and paved with marble, and adorned with a crucifixion by Barocchic. The bones of St. John Baptist are said to be deposited in one of the chapels in an iron urn, and in the sacristie is still preserved the vase of emerald said to have been given to Solomon by the queen of Sheba.

The Annunziata, though built at the sole expense of the Lomellino family, is one of the most costly churches in Genoa, and contains a fine picture of the Last Supper, by G. C. Procaccino.

St. Maria in Carignano, built in obedience to the will of Bendinelli Sauli, a noble Genoese, is an elegant piece of architecture; and the magnificent bridge, leading to it, was erected by a son of the abovenamed nobleman. This bridge contains seven arches, and is so lofty that from it you look down on houses seven stories high. The church contains a statue of St. Sebastiano, by Puget; another of the beatified Ales-

City and Harbor of Genoa.



sandro Sauli, by the same artist; and an interesting picture of St. Peter and St. John curing the Paralytic, by D. Piola.

St. Ambroggio is adorned with three celebrated pictures, namely, the Assumption, by Guido; St. Ignatius exorcising a demoniac, and raising the dead, by Rubens; and the Circumcision, by the same master.

St. Domenico contains a picture of the Circumcision, by Procaccino; and the ceiling of the sanctuary is by Cappuccino.

St. Filippo Neri is a handsome church, the ceiling of which was painted by Franceschini, and in the oratory is a statue of the Madonna, by Puget.

St. Matteo, built by the Doria family, contains sepulchral monuments by Montorsoli; a high-altar of Florentine work; and, behind it, a much-admired Pietà.

St. Giovanni in Vecchio is adorned with a picture by Vandyck.

St. Francesco di Castelletto contains a celebrated picture by Tintoretto, together with bronze statues and bassi-relievi by Giovanni di Bologna.

St. Stefano alle Porte contains a picture representing the martyrdom of St. Stephen, the upper part painted by Giulio Romano, the lower part by Raphael.

The Palazzo-Durazzo, Strada-Balbi, contains noble rooms, splendidly furnished, and a large collection of pictures, among which are celebrated works of Vandyck and Rubens, and the Magdalene at our Savior's feet, by Paolo Veronese.

The University is a fine building, and contains in its vestibule two lions of marble, which are much admired.

The Palazzo-Doria, Strada-Nuova, is a magnificent edifice in point of architecture.

The Palazzo-Rosso contains fine pictures, among which are three portraits by Vandyck; Judith putting the head of Holofernes in a bag, by Paolo Veronese; an Old Man Reading, by Spagnoletto; the Madonna, by Cappuccino; the Adoration of the Shepherds, by Bassano; our Savior in the Garden of Olives, by the same; Clorinda delivering the Christians, by Caravaggio; the Resurrection of Lazarus, by the same; Cleopatra, by Guercino; and several works, both in painting and sculpture, by Parodi.

The Palazzo-Brignole, opposite to the Palazzo-Rosso, contains fine pictures; and the Palazzo-Serra boasts a saloon deemed one of the most sumptuous apartments in Europe. It cost a million, and is all marble, gold, and mirrors.

The Palazzo-Carega was built after the design of Buonaroti; as was the Palazzo-Pallavicino, at Zerbino.

The Great Hospital is a noble establishment for the sick of all nations; and likewise for foundlings, the boys remaining till they are able to work, the girls still longer. The number of sick received into this hospital has frequently exceeded one thousand, and the number of foundlings three thousand. The Hospital of Incurables likewise is a noble establishment.

The Albergo dei Poveri, perhaps the most magnificent hospital in Europe, stands upon a lofty eminence, and was founded by a nobleman of the Brignoli family, to serve as an asylum for upward of a thousand persons, from age and other causes, reduced to want. The chapel is handsome, and contains a basso-relievo, by Buonaroti, of the Madonna contemplating the dead body of our Savior; and here, likewise, is an Assumption, in marble, by Puget.

The Theatre of St. Agostino is much admired with respect to its architecture, as indeed are a considerable number of buildings which are not enumerated; but, though no city of Italy boasts so many splendid edifices as Genoa, though all these edifices are built of marble, and though the Strada-Nuova, the Strada-Nuovissima, and the Strada-Balbi, are strikingly magnificent, the narrowness of the other streets, and the want of spacious squares, gives an air of melancholy to the town in general; its environs, however, are exempt from this defect, and display a delightful union of grandeur and cheerfulness, the whole road to Sestri, a distance of six miles, exhibiting one continued line of villas, nearly equal, in size and elegance, to the palaces within the city.

Genoa contains good hotels; and its population, including the inhabitants of San Pietro d'Arena, is supposed to amount to eighty thousand.

An Italian proverb says of this city, "that it has sea without fish, land without trees, and men without faith:" the provisions, however, not excepting fish, are excellent, but the wine is bad, and the climate by no means a good one. The country, though, like Italy in general, thinly wooded, is in some parts romantic and beautiful; but as to the people, they certainly vie in faith with their Ligurian ancestors.

The nobles are ill-educated, and seldom fond of literature. They rarely inhabit the best apartments of their superb palaces, but are said to like a splendid table; though their chief gratification has always consisted in amassing wealth, for the laudable purpose of expending it on public works and public charities.

The common people are active and industrious; and the velvets, damasks, and artificial flowers, of Genoa, have long been celebrated.

The harbor of Genoa is in the form of a semicircle, whose diameter is about one thousand fathoms. It is enclosed by two strong moles, *Il Molo Vecchio* on the east side, and *Il Molo Nuovo* on the west. The water is deepest at the new mole, and can admit ships of eighty guns. The mouth of the harbor, or the opening between the two moles, is three hundred and fifty fathoms in width, but the entrance is difficult, and the direction from east to west must be taken with great care. The harbor is also inadequately protected from the southwest wind. In the centre of the large harbor is a smaller one called *Darsena*, used for refitting and preserving the national galleys. Two towers are erected on the moles, one as a lighthouse, the other for the defence of the harbor. A thick wall runs along the quays between the houses and the harbor, which entirely conceals the latter from view. The new mole adjoins *St. Pietro d'Arena*, an elegant suburb of the city. The principal public walks are the quay, the square of *Aqua Verde*, the walls of the harbor, and the alleys of *Aqua Sola*. A favorite amusement of the inhabitants is that of sailing out of the harbor of Genoa about two or three miles, and enjoying from the water the magnificent view of the city and its environs.

Genoa still retains a considerable degree of commercial activity, though less than what it possessed in the middle ages. It exports the produce of the adjacent country, as olive oil, grain, and various sorts of fruit. The manufactures are of some importance, particularly the black stuffs, velvet, damask, and stockings, which employ about fifteen hundred looms; also of cloth, cotton hose, hats, maccaroni, candied fruits, chocolate, whitelead, &c. The silk is obtained partly in the province itself, and is also brought from the rest of Italy, especially Calabria, Sicily, the island of Cyprus, and the Levant.

Genoa is now the seat of an archbishop, and possesses a senate, a high court, and a commercial tribunal. This city is 77 miles southeast of Turin, and 450 southeast of Paris.

PISA is one of the most ancient and beautiful cities of Italy, in the grand-duchy of Tuscany, and stands in a fertile plain, about eight miles from the entrance of the Arno into the sea. The air is tolerably healthy and mild. Instead of the 150,000 inhabitants which it formerly contained, the city now numbers scarcely 17,000. Silence and solitude reign here as in the other great cities of Italy which have finished their part in history. The Arno divides the city into two nearly equal parts, connected by three bridges, and the two great quays are adorned with edifices in the noblest style, whose fortified appearance recalls the warlike days of the republic. The streets are mostly wide, straight, and well-paved; but the grass, growing between the stones, is a melancholy mark of depopulation.

“The object,” says a distinguished traveller, “which attracts the eye on entering Pisa, is that wonder of the world, the leaning tower; by far the most curious and interesting of the famous towers of Italy. It is a round structure, nearly one hundred and ninety feet high, and it leans thirteen feet. It is eight stories high; each story is supported by columns, of which there are two hundred and eight in all, of every variety of material, of granite, and of every kind of marble, of every order of architecture, Doric, Grecian, Ionic, Corinthian, Composite, &c., probably taken from ancient buildings, affording a rich treat to the architect and antiquary. The construction is curious; it was built at three different periods, having been commenced about the year 1174. The stories do not all lean equally; the fourth leans in a greater degree than the others, while the eighth, if not perfectly erect, inclines a little to the other side. By far the most interesting question arising with regard to this tower, is, was it built leaning? or is this the effect of natural causes? Rejecting the supposition that an earthquake caused it to fall into this position (because the shock of an earthquake necessary to produce this effect, would have produced *more* than the leaning), I think that the ground has sunk, for the following reasons: 1st, the laws of gravity were not then known, consequently the architect can not be presumed to have been acquainted with them; if he built this *tower leaning*, he ought certainly to have presumed it would *fall*; 2d, the steps are not erect, they also lean

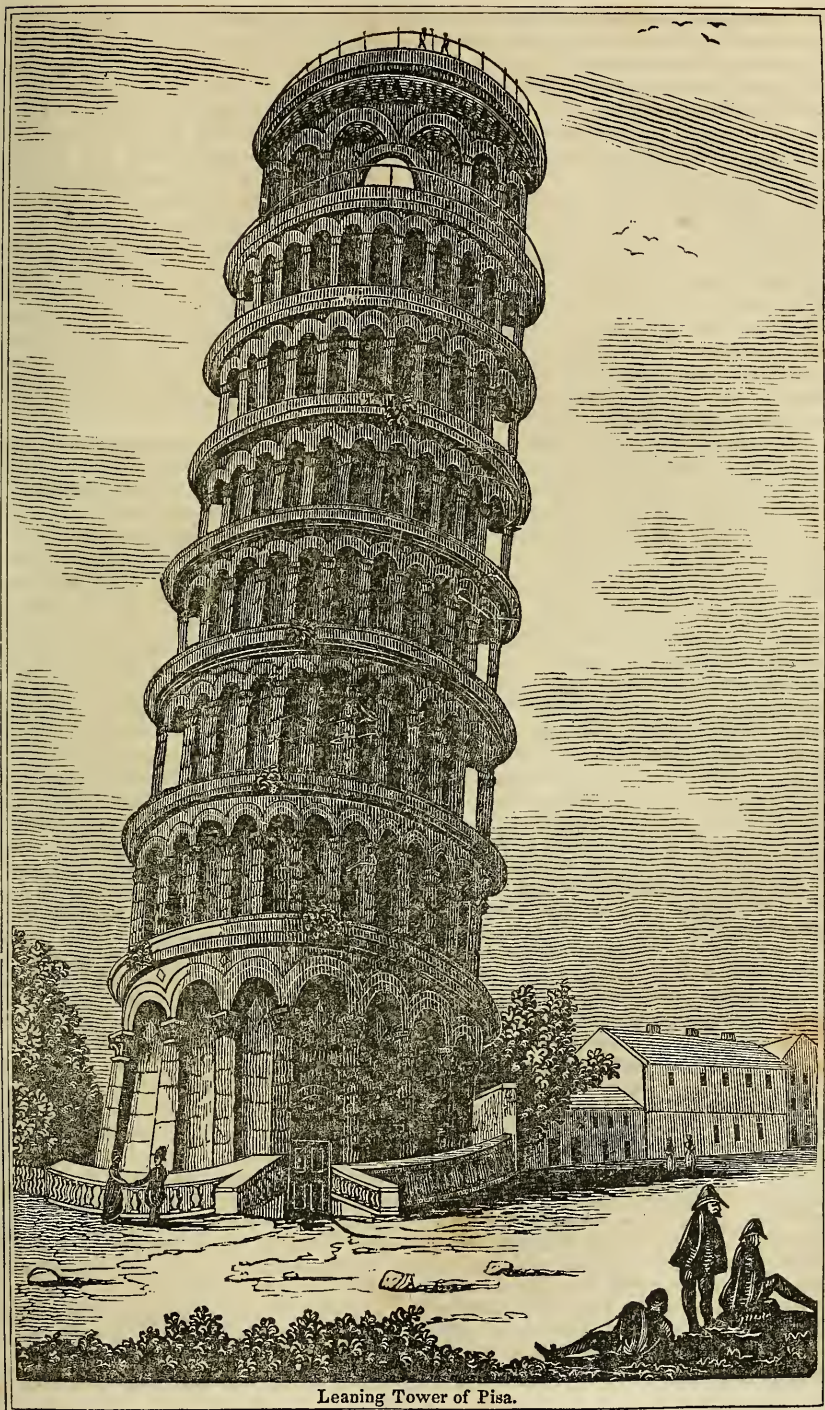
surely *these* would have been erect, if the tower was built leaning; besides, excavations have discovered that the steps extend all around, which would be useless if the tower was built as it now exists; 3d, in a picture of the tower in the Campo Santo, it is perfectly erect, but with seven stories only; and 4th, this declination from the perpendicular exists not only with regard to the tower, but is found, also, in regard to the Duomo and Baptistery, which stand at the side. Be that as it may, however, this white marble tower is very curious, and the view from the top, fine.

"Near this is the cathedral, built in the Gothic style, very rich in the profusion of marbles with which it is adorned in columns and blocks. One front is built with an immense number, among which are some that are twisted; others are of porphyry; six, which support the frame of the doors, are of white marble, worked very much, and thought to be ancient. The doors themselves are of bronze, curiously worked in relief, exhibiting the facts related with regard to the Madonna, &c. The church inside is ornamented with seventy-four columns, very lofty, sixty-two of granite, the others of rare marble. The altars are richly ornamented with lapis lazuli, agate, &c. The roof is formed in mosaic, while every occasion is taken to dispose of an immense number of small columns of verde antique, and the richest kind of porphyry. This church is called *magnificent*; its splendor consists in the profusion and variety of the marbles; yet to me, it did not appear worthy of the praise bestowed upon it, for I could see little beauty in the want of uniformity seen there; thus, of three pillars, one would be twisted, the two others straight; one of white, a second of yellow, a third of green marble; one would be worked, the two others plain; so with all.

"Continuing your walk, within a stone's throw of the cathedral is another building of white marble, in the German-Gothic style, erected about the twelfth century, called the Baptistery, built in the time of the prosperity of the city, at the expense of the inhabitants, who each paid a florin toward it. The inside is built like one of the ancient temples; eight large columns of granite support twelve arches, while the cupola, which is very handsome, is supported by four pilasters of white marble. The pulpit is handsome, and is sustained by eight pillars of rare marble; the body of the pulpit is of white marble and oriental alabaster, beautifully carved, and representing the birth of the Savior, the adoration of the magi, his presentation in the temple, his crucifixion, and the last judgment, which is exceedingly curious. In the centre of the building is the font, containing four places for the immersion of infants, while that in the centre is for adults; but I believe this practice is now discontinued.

"In the rear of the Duomo, or cathedral, is the most curious edifice upon this square, viz., Campo Santo, which is rectangular. Some earth, which was brought from the holy land, is surrounded by sixty-two arcades, in the Gothic style, of white marble, while this walk is paved with large stones of the same material. In these arcades, the walls are painted in fresco, and as it was built in the years 1218,—'83, these paintings were executed before this art had reached the perfection it afterward attained. These paintings are by far the most *curious* one meets with in Italy, and such absurdity, such want of all knowledge of anatomy, perspective, everything! God himself is represented as rather an ugly man, pulling Eve, a large, masculine-looking figure, out of a cut in *Adam's side*. The last judgment, however, displays a deal of imagination, and the tortures in which he has represented the wicked are truly damnable. One fellow has a large *spit* through him, &c. Independent of the pictures, this place presents an attraction to the antiquarian, as several sarcophagi, vases, &c., are preserved, on which it is easy to trace the progress of the ancients in sculpture; an ancient Roman milestone, the griffin, thought to be Egyptian, formerly placed on the Duomo, &c., are also seen here. In this place it is said there are five hundred nobles buried.

"With the exception of these four remarkable buildings, there is little to detain the stranger at Pisa. There are numerous churches; thus 'Della Spina' attracts, by its Gothic exterior. It was built by a *beggar*. The others contain the usual assortment of 'pieces of the true cross,' finger and toe-bones of the different saints set in gold, fine pictures and statues. That of St. Stefano contains an organ, said to be the finest in Europe. The walls are decorated with trophies, standards, and crescents, taken from the Mohammedans, while in a sarcophagus of porphyry rest the bones of St. Stephen. Among the palaces we notice that inhabited by Lord Byron.



Leaning Tower of Pisa.

Pisa also contains antiquities; the most remarkable is a brick building, said to have been used as a vapor bath; now, however, the floor was covered with oranges."

Several palaces, and the Loggia de' Mercanti, are worthy of notice. An edifice is still shown as the tower of famine, in which Ugolino della Gherardesca perished, in 1283, with his children. The original tower, however, no longer exists, but the family of Gherardesca was extant at Pisa in 1798. The university is old, and has always possessed celebrated professors. The observatory and the garden are in the best condition. There are in the city an *academia Italiana*, a physico-medical college, cabinets of art, and, in the vicinity, an agricultural establishment. The refinement and kindness of the inhabitants make a residence in Pisa delightful to a stranger. At a little distance from the city, at the foot of Monte S. Giuliano, and named after this mountain, are the Pisan baths. Twelve warm sulphur springs are enclosed in large, convenient buildings, in which provision is made for all the wants of the visitors. The baths are not, however, in so high repute as they were in the middle of the last century. The splendid Carthusian monastery near Pisa is also worth seeing. The trade and manufactures of the place are of little importance. Large quantities of oil, which is but little inferior in quality to the oil of Lucca, is made here; the fields and hills are well cultivated, and the marble quarries in the neighborhood are among the finest in Italy.

Pisa was a flourishing republic in the middle ages, and owed its prosperity to the great love of liberty, and the active commercial spirit, which distinguished its citizens. From the Saracens the republic conquered Sardinia, Corsica, and the Belears, and was styled the queen of the seas. Its territory on the Tyrrhene shore comprehended the Maremma from Lerici to Piombino, which was at that time cultivated and very fruitful. By sea the rival of Venice and Genoa, she founded colonies in the Levant, and sent forty ships to aid the king of Jerusalem. Faithful as a zealous Ghibeline to the emperor, involved in a bloody struggle with the Guelfic Florence, with Lucca and Sienna, which adhered to the pope, an object of jealousy to all her neighbors, overcome by Genoa in a bloody naval battle, and torn by the internal dissensions of powerful families, she finally sunk under the jealousy and hatred of Florence. Ugolino, however, reigned but a short time over the city, which had been stripped of her fortresses. The courage with which 11,000 Pisans preferred to suffer sixteen years of severe imprisonment rather than surrender a fortified place to the enemy, sustained for a time the spirit of the republic, which, with its own arms, defeated the army of the Guelfs of all Italy. But, being exhausted, it finally put itself under the protection of Milan, and was soon after sold to Duke Galeazzo Visconti, from whose successors Florence obtained it by purchase, in 1406. The city was compelled to surrender by famine; and those disposed to resist were kept in obedience by force. The larger part of the citizens emigrated. But after eighty-eight years of oppression, when Charles VIII. of France made an expedition into Italy, the ancient pride of Pisa was aroused, and, for fifteen years, she fought gloriously for her liberty. Simon Orlandi called his fellow-citizens to arms, and the people, under the protection of Charles VIII., who took possession of Pisa by a treaty with Florence, adopted a constitution of their own. Then began an obstinate war between Florence and Pisa. The inhabitants of the latter city, with the aid of the French garrison, reconquered the ancient territory, and defeated the Florentine mercenaries. Their courage foiled every effort of their former sovereigns. When the French garrison departed, they took the oath of allegiance to the French king as their protector. Pisa now became a place of importance. Princes and republics negotiated, some for, some against the continuance of the revived republic. Abandoned at last by all, the Pisans swore to perish rather than submit to their hereditary enemy. Florence had already made itself master of the Pisan territory, and, on the last of July, 1499, the siege of the city was commenced with such ardor, that, in a fortnight, the Florentines hoped to have it in their power. But the females of Pisa worked day and night to repair the walls; and the enemy having taken a castle by storm, they exhorted their disheartened citizens to die rather than become the slaves of the Florentines. By this spirit the city was saved, and the enemy, after great loss, raised the siege. The Pisans now changed their city into a formidable fortress. Even an army sent by Louis XII., king of France (who wished to subjugate Pisa for the Florentines), besieged it in vain. In 1504, the Florentines resumed the siege of Pisa. They attempted to dam up the Arno above the city, but had to relinquish the plan after great expense. A third siege, in 1505, was equally unavailing. The city

was finally (June 8, 1509) reduced by famine, and submitted to the Florentines, with an amnesty for the past. Thus Pisa, having frustrated four attacks, and asserted its freedom for fifteen years, fell into the power of the Florentines, and ceased for ever to be independent. On its ruins was founded the power of Tuscany.

Among the distinguished men born at Pisa was the celebrated Galileo Galilei, who was born in 1564. His family, which, till the middle of the fourteenth century, had borne the name of Bonajuti, was ancient and noble, but not wealthy; and his father, Vincenzo Galilei, appears to have been a person of very superior talents and accomplishments. He is the author of several treatises upon music, which show him to have been master both of the theory and practice of that art. Galileo was the eldest of a family of six children, three sons and three daughters. His boyhood, like that of Newton, and of many other distinguished cultivators of mathematical and physical science, evinced the natural bent of his genius by various mechanical contrivances which he produced; and he also showed a strong predilection and decided talent both for music and painting. It was resolved, however, that he should be educated for the medical profession: and with that view he was, in 1581, entered at the university of his native town. He appears to have applied himself, for some time, to the study of medicine. We have an interesting evidence of the degree in which his mind was divided between this new pursuit and its original turn for mechanical observation and invention, in the history of his first great discovery, that of the isochronism (or equal-timedness, as it might be translated) of the vibrations of the pendulum. The suspicion of this curious and most important fact was first suggested to Galileo while he was attending college, by the motions of a lamp swinging from the roof of the cathedral. It immediately occurred to him that here was an excellent means of ascertaining the rate of the pulse; and, accordingly, after he had verified the matter by experiment, this was the first, and for a long time the only, application which he made of his discovery. He contrived several little instruments for counting the pulse by the vibrations of a pendulum, which soon came into general use, under the name of *pulsilogies*; and it was not till after many years that it was employed as a general measure of time. It was probably after this discovery that Galileo began the study of mathematics. From that instant he seemed to have found his true field. So fascinated was he with the beautiful truths of geometry, that his medical books henceforth remained unopened, or were only spread out over his Euclid to hide it from his father, who was at first so much grieved by his son's absorption in his new study, that he positively prohibited him from any longer indulging in it. After some time, however, seeing that his injunctions were insufficient to overcome the strong bias of nature, he yielded the point, and Galileo was permitted to take his own way. Having mastered Euclid, he now proceeded to read the Hydrostatics of Archimedes; after studying which he produced his first mathematical work, an Essay on the Hydrostatical Balance. His reputation soon spread itself abroad; and he was introduced to one of the ablest of the Italian mathematicians of that day, Guido Ubaldo, who, struck with his extraordinary knowledge and talents, recommended him to the good offices of his brother, the Cardinal del Monte; and by the latter he was made known to the then Grand-Duke Ferdinand. The road to distinction was now open to him. In 1589 he was appointed to the office of lecturer on mathematics in the university of Pisa; and this situation he retained till 1592, when he was nominated by the republic of Venice to be professor of mathematics for six years in their university of Padua. From the moment at which he received the first of these appointments, Galileo gave himself up entirely to science; and, although his salary at first was not large, and he was consequently, in order to eke out his income, obliged to devote a great part of his time to private teaching, in addition to that consumed by his public duties, his incessant activity enabled him to accomplish infinitely more than most other men would have been able to overtake in a life of uninterrupted leisure. The whole range of natural philosophy, as then existing, engaged his attention; and besides reading, observation, and experiment, the composition of numerous dissertations on his favorite subjects occupied his laborious days and nights. In 1598 he was reappointed to his professorship, with an increased salary; and in 1606 he was nominated for the third time, with an additional augmentation. By this time he was so popular as a lecturer, and was attended by such throngs of auditors, that it is said he was frequently obliged to adjourn from the largest hall in the university, which held a thousand persons, to the open air. Among the services which he had already rendered to science may be mentioned his contrivance of an



Portrait of Galileo.

instrument for finding proportional lines, similar to Gunter's scale, and his rediscovery of the thermometer, which seems to have been known to some of the ancient philosophers, but had long been entirely forgotten. But the year 1609 was the most momentous in the career of Galileo as an enlarger of the bounds of natural philosophy. It was in this year that he made his grand discovery of the telescope—having been induced to turn his attention to the effect of a combination of magnifying-glasses, by a report which was brought to him, while on a visit at Venice, of a wonderful instrument constructed on some such principle, which had been sent to Italy from Holland. In point of fact, it appears that a rude species of telescope had been previously fabricated in that country; but Galileo, who had never seen this contrivance, was undoubtedly the true and sole inventor of the instrument in that form in which alone it could be applied to any scientific use. The interest excited by this discovery transcended all that has ever been inspired by any of the other wonders of science. After having exhibited his new instrument for a few days, Galileo presented it to the senate of Venice, who immediately re-elected him to his professorship for life, and doubled his salary, making it now one thousand florins. He then constructed another telescope for himself, and with that proceeded to examine the heavens. He had not long directed it to this, the field which has ever since been its principal domain, before he was rewarded with a succession of brilliant discoveries. The four satellites or attendant moons of Jupiter revealed themselves for the first time to the human eye. Other stars unseen before met him in every quarter of the heavens to which he turned. Saturn showed his singular encompassing ring. The moon unveiled her seas and her mountains. The sun himself discovered spots of dark lying in the midst of his brightness. All these wonders were announced to the world by Galileo in the successive numbers of a publication which he entitled the "*Nuncius Sidereus*, or Intelligence of the Heavens," a newspaper undoubtedly unrivalled for extraordinary tidings by any other that has ever appeared. In 1610 he was induced to resign his professorship at Padua, on the invitation of the grand-duke of Tuscany to accept of the appointment of his first mathematician and philosopher at Pisa. Soon after his removal thither, Galileo appears to have for the first time ventured upon openly teaching the Copernican system of the world, of the truth of which he had been

many years before convinced. This bold step drew down upon the great philosopher a cruel and disgraceful persecution which terminated only with his life. An outcry was raised by the ignorant bigotry of the time, on the ground that in maintaining the doctrine of the earth's motion round the sun he was contradicting the language of scripture, where, it was said, the earth was constantly spoken of as at rest. The day is gone by when it would have been necessary to attempt any formal refutation of this absurd notion, founded as it is upon a total misapprehension of what the object of the Scriptures is, which are intended to teach men morality and religion only, not mathematics or astronomy, and which would not have been even intelligible to those to whom they were first addressed, unless their language in regard to this and various other matters had been accommodated to the then universally prevailing opinions. In Galileo's day, however, the church of Rome had not learned to admit this very obvious consideration. In 1616, Galileo, having gone to Rome on learning the hostility which was gathering against him, was graciously received by the pope, but was commanded to abstain in future from teaching the doctrines of Copernicus. For some years the matter was allowed to sleep, till in 1632 the philosopher published his celebrated Dialogue on the two Systems of the World, the Ptolemaic and the Copernican, in which he took but little pains to disguise his thorough conviction of the truth of the latter. The rage of his enemies, who had been so long nearly silent, now burst upon him in a terrific storm. The book was consigned to the inquisition, before which formidable tribunal the author was forthwith summoned to appear. He arrived at Rome on the 14th of February, 1633. We have not space to relate the history of the process. It is doubtful whether or not Galileo was actually put to the torture, but it is certain that on the 21st of June he was found guilty of heresy, and condemned to abjuration and imprisonment. His actual confinement in the dungeons of the Holy Office lasted only a few days; and after some months he was allowed to return to his country-seat at Arcetri, near Florence, with a prohibition, however, against quitting that retirement, or even admitting the visits of his friends. Galileo survived this treatment for several years, during which he continued the active pursuit of his philosophical studies, and even sent to the press another important work, his Dialogues on the Laws of Motion. The rigor of his confinement, too, was after some time much relaxed; and although he never again left Arcetri (except once for a few months), he was permitted to enjoy the society of his friends in his own house. But other misfortunes now crowded upon his old age. His health had long been bad, and his fits of illness were now more frequent and painful than ever. In 1639 he was struck with total blindness. A few years before, the tie that bound him most strongly to life had been snapped by the death of his favorite daughter; weighed down by these accumulated sorrows, on the 8th of January, 1642, the old man breathed his last at the advanced age of seventy-eight.

LEGHORN is a seaport town on the western coast of Italy, in the grand duchy of Tuscany. This town was almost entirely built by Ferdinand I., and afterward greatly improved by Cosmo II. The activity and bustle of this small place (which is not above two miles in circumference) are amazing. The streets, especially La Via Grande, are generally so crowded that travellers can with difficulty pass through them; and Jews, Turks, Armenians, &c., are everywhere seen in collision with each other. A large canal unites Leghorn with the city of Pisa, which greatly facilitates the commercial affairs of the inhabitants. The principal object that merits attention in regard to sculpture is the celebrated pedestrian statue of Ferdinand I., in marble, with the four Turkish slaves in bronze chained to the pedestal, who attempting to steal a Tuscan vessel, were executed by order of this prince: they are all larger than life, and remarkably well done, particularly the slaves, whose countenances are marked with a savage ferocity. The harbor of Leghorn is not so good as that of Genoa or of Marseilles, but is capable of containing vessels of three hundred tons burden. There is an outer and inner harbor; on the right is La Fontarezza Vecchia, in which the galley slaves are lodged; these men are employed in the harbor or on shore, as occasion requires, with a chain to their legs, and sometimes two are chained together; when their crimes are heinous they are chained to the vessel in which they work.

The church of the Dominicans has a large dome and cupola in the centre, formerly painted but now plain. Over the high altar is the history of St. Catherine, painted by a Livornese. In a chapel on the left is a curious recess, containing a representation of the stable in which Christ was born, with the Virgin and many figures; in

the stable are cows, &c., and the whole has a very natural appearance. There are also in this church a number of recesses, each containing a figure of the Redeemer in various stages of his Passion.

The next place which particularly demands attention is the English burying-ground. This spot is about half a mile from the town, and enclosed with a handsome balustrade and railing, and no spot of its size can contain a greater number of elegant monuments and tombstones with inscriptions in various languages, as the subjects are of various nations, English, German, Swedes, Danes, &c., so that it may with more propriety be called the protestant, than the English burying-ground: among other inscriptions, is one in Italian, on Margaret Rolle, countess of Orford and baroness of Clinton; this illustrious female died at Pisa, January 13, 1781. Here, in short, are confounded in one common mass, the nobleman and the merchant, mechanic and artist, husband and wife, father and child, especially the inhabitants of Smyrna, Aleppo, Constantinople, &c., arrested in their trading career by the cold and unsparing hand of death.

Among the useful works at Leghorn, the aqueduct may be reckoned the first, which brings from the mountain Colognole, distant twelve miles, an excellent supply of good water. The aqueduct is about three miles from Leghorn, and that from the water is conducted under ground, covered over with arched brickwork. The new baths of Leghorn are finished with marble, at a great expense, and are well worth seeing; they are between twenty and thirty in number. Near them is the gate of St. Mark, which is very handsome. The Greek protestant church consists of a nave and small choir enclosed as in that of Græci Uniti. The roof is ornamented, and there is a considerable amount of gilding in various parts of this church. The sacramental vessels are very rich.

FLORENCE is the capital of the grand duchy of Tuscany, and one of the most celebrated cities of Europe. It owes much to the beauty of its situation, combined with the treasures of art which it contains, particularly in the departments of architecture and painting, aided by the remarkable historical events of which it has been the theatre. In viewing this far-famed city, with its magnificent edifices, fine architecture, and antique buildings, rising in dark and imposing beauty, its bridges, and its noble river, watering, as far as the eye can reach, the vale of the lovely Arno, the mind insensibly wanders back, and recalls the days when turbulence and bloody feuds raged within its walls; when, on the surrounding amphitheatre of hills, now luxuriant with the olive and the vine, and richly studded with peaceful dwellings, stood proudly frowning the castellated towers of the feudal chiefs, who were at once the terror and protection of the city. Of these towers scarcely a trace now remains; but to this day Florence bears the aspect of a city filled with nobles—a city of churches and palaces.

Florence is divided into two unequal parts by the Arno, over which there are four bridges, one of which, the Trinity, is entirely built of white marble, and is much admired for the lightness and beauty of its appearance. The quay, with the buildings on each side, and the bridges through which the river flows, renders that part of the city by far the most attractive. Among its numerous palaces is the Palazzo Vecchio, which is adorned with a tower so lofty that it is deemed a *chef-d'œuvre* of architecture. It was built by Arnolfo, the disciple of Cimabue: and, before the entrance to this palace, is a statue in marble, of David, supposed to be in the act of slaying Goliath, by Buonaroti; and a group, likewise, in marble, of Hercules slaying Cacus, by Bandinelli. On the ceiling and walls of the great hall are frescoes of the most celebrated actions of the Florentine Republic and the house of Medicis, all by Vasari; except four pictures in oil, one representing the coronation of Cosimo I., by Ligozzi; another, the twelve Florentines, at the same time ambassadors from different states to Boniface VIII., by Ligozzi; a third, the election of Cosimo I., by Gigoli; and, a fourth, the institution of the order of San Stefano, by Passignano. In this hall, likewise, is a group of Victory with a prisoner at her feet, by Buonaroti; and another group of Virtue triumphing over Vice, by Giovanni di Bologna. The exploits of Furius Camillus are painted *in tempera*, by Salviati, in the Sala dell' Udienza Vecchia.

The Loggia of the Palazzo Vecchio was built after the design of Andrea Arcagna; and is adorned with a group, in bronze, called Judith and Holofernes, by Donatello—Perseus with Medusa's head, in bronze, by Cellini (the basso-relievo on the pedestal which supports this group is much admired), a group in marble, of a young Roman



Palazzo Vecchio.

warrior carrying off a Sabine virgin, and her father prostrate at his feet, with the rape of the Sabines in basso-relievo on the pedestal, by Giovanni di Bologna—two lions, in marble, brought from the Villa Medici, at Rome—and six antique statues of Sabine priestesses.

The Piazza del Granduca contains a noble fountain, erected by Cosimo I., after the design of Ammannati—and an equestrian statue of Cosimo I., in bronze, by Giovanni di Bologna, to whom the sea-nymphs and tritons, which surround the fountain, are likewise attributed.

The Fabbrica degli Ufizi, which comprehends the royal gallery, was built by Vasari: the exterior part of the edifice is ornamented with Doric columns, forming two magnificent porticoes, united at one end by an arch, which supports the apartments occupied by courts of justice; and, over this arch, is a statue of Cosimo I., by Vincenzo Danti.

The Magliabechiana library, rich in manuscripts and printed books of the fifteenth century (and where the Florentine academy meet), is under the same roof with the Royal Gallery. It contains an immense library of valuable books and rare MSS., all of which are submitted to the public with the utmost liberality.

In the first corridor, the ceiling of this immense gallery is adorned with arabesques: round the walls, near the ceiling, are portraits of the most renowned characters of antiquity; comprehending generals, statesmen, princes, and literati; and, on the wall to the left, below the portraits, are paintings of the Florentine school. Here, likewise, is a most valuable collection of busts of the Roman emperors, and many of their relatives, which go round the three corridors. The first corridor contains several curious sarcophagi; one of which, in the centre of this apartment, near the entrance door, is particularly admired. On the left side are statues of a Wrestler, Mercury, and Apollo, all especially worth notice; as are the statues of Apollo, Urania, and Pan, with the young Olyntus, on the right side; and the two seated figures of Roman matrons, one of which is supposed to represent Agrippina, the mother of Nero, and the group of Hercules killing the Centaur Nessus, at the end.

Second Corridor.—On each side near the ceiling, is a continuation of the portraits of the most renowned characters of antiquity; here, likewise, are paintings containing the history of St. Maria, Maddalena, together with several pieces of sculpture, namely, Cupid; Bacchus and Ampelos; a Bacchante; Mercury; Leda; Venus rising from the bath; Minerva; or, Pallas-Athenas; a round altar supposed to be the work of Cleomenas; a tripod, dedicated to Mars; a Faun; Ganymede with the eagle; a torso of a Faun, &c.

Third Corridor.—The ceiling of this immense gallery is adorned with paintings, representing the revival of the arts and sciences, with other historical subjects; in which

are introduced portraits of all the most eminent characters among the Florentines. On each side, near the ceiling, is a continuation of the portraits of the most renowned characters of antiquity; and, on the left side, below the portraits, are paintings of the Neapolitan, and other schools. Here, likewise is a large number of statues; among which are Marsyas—Bacchus, by Buonaroti—St. John, by Donatello—and a copy of the Laocoon, by Bandinelli—an antique recumbent statue, in black marble, supposed to represent Morpheus—David, by Donatello—Bacchus, by Sansovino—Apollo seated—a wounded Soldier—a Discobolus, attributed to Myron; and a Thetis on a seahorse. This apartment also contains a fine picture of St. Peter healing the lame man at the gate of the temple, by Cosimo Gamberucci; another of the transfiguration, by Luca Giordano; and another of the Madonna, our Savior, and St. John, copied, by Empoli, from a celebrated fresco, which was painted by Andrea del Sarto, and is now destroyed. Among the most striking busts in the corridors are those of Nero, Otho, Titus Vespasian, and Antoninus Pius.

The cabinet of antique bronzes is enclosed in fourteen glass cases—the first of which contains, Apis, Jupiter, Neptune, Pluto, and a remarkable head of Saturn; Juno, with Etruscan characters on her hip; a Grecian bust of Minerva, &c. *Second case.*—Venus with her attributes—a celestial Venus—a triumphant Venus—an Hermaphrodite—an Amazon—Mars armed, &c. *Third case.*—Hercules, Bacchus, and Bacchantes—a Faun playing the Doric flute—the labors of Hercules represented by a multitude of small statues—a Genius giving ambrosia to Bacchus. *Fourth case.*—Victory, Fortune, Genii, Egyptian divinities; among which is a beautiful Serapis, and Isis, crowned with a disk, holding Horus on her lap. *Fifth case.*—Etruscan divinities; a very fine collection. *Sixth case.*—Portraits of men and women; fragments of statues, beautifully executed; and a small skeleton. *Seventh case.*—Animals of various kinds, which served for votive offerings; symbols, and military ensigns, a hippogriff, a Chimæra; a bull with a man's head; a Roman eagle, which belonged to the twenty-fourth legion—and an open hand, called by the Romans *Manipulus*. *Eighth case.*—Sacrificial instruments, altars, and tripods; a curious sistrum; a mural crown, &c. *Ninth case.*—Candelabra and lamps. *Tenth case.*—Helmets, spurs, bits, etc., for horses; rings, bracelets, ear-rings, all made of gold; mirrors of white metal; and needles made of hair. *Eleventh case.*—Ancient inscriptions graven on bronze—a manuscript, on wax, nearly effaced—Roman scales and weights, etc. *Twelfth and thirteenth cases.*—Kitchen utensils—a silver disk; on which is represented Flavius Ardaburius, who was consul of Rome in 342. *Fourteenth case.*—Locks, keys, and some monuments of the primitive Christians; among which is a lamp in the shape of a boat, with a figure of St. Peter at the stern. *Middle of the cabinet.*—The head of a horse! An orator, with Etruscan characters engraved on his robe—this fine statue was found near the lake of Perugia—a Chimæra, with Etruscan characters engraved on one of the legs, it was found near Arezzo—an Etruscan statue of a Genius, or perhaps a Bacchus, found at Pesaro. Winckelmann seems to have thought this fine statue the work of a Grecian artist; especially as Pesaro was a Grecian colony. A Minerva, injured by fire, but very beautiful; on the helmet is a dragon, the symbol of vigilance and prudence. This statue was found near Arezzo, and one arm has been restored. Behind the Chimæra is a torso; and, before it, a tripod; supposed to have belonged to a temple of Apollo. This cabinet likewise contains four busts, found in the sea, near Leghorn; they appear to be Grecian sculpture, and one of them resembles Homer.

The Etruscan bronzes of the Florentine gallery are supposed to have been executed at a period when sculpture of this sort had reached its zenith of perfection in Etruria, where, according to Pausanias, bronze statues existed much earlier than in Greece. We are told that Romulus had his statue made of bronze, probably by an Etruscan artist; we are likewise told that this event occurred about the eighth Olympiad; and it does not appear that the Greeks worked in bronze till about the sixtieth Olympiad. During the infancy of bronze sculpture, the component parts of statues were fastened together with nails. This is exemplified by six female figures of bronze, found in Herculaneum.

Hall of Niobe.—At the upper end of this magnificent apartment is the celebrated group of Niobe and her youngest child, supposed to have been done by Scopas, and generally considered as the most interesting effort of the Grecian chisel Italy can boast. It is not, however, perfect, as one of the mother's hands and one of the child's feet have been restored.



Statue of Niobe.

Niobe, the daughter of Tantalus, according to the ancient story, was blessed with seven sons and as many daughters. In the pride of her heart she dared to triumph over the goddess Leto, or Latona, who had only two children, Apollo and Artemis, the latter called by the Romans Diana. To punish Niobe for her insolence, Apollo and Diana destroyed all her children with their arrows; and, according to some stories, the wretched mother was turned into stone through grief, and even the solid rock still continued to shed tears. Pausanias, a Greek writer of the second century of our era, who was fond of old marvellous tales, tells us that on Sipylus, a mountain of Asia Minor, he saw this Niobe of stone. "When you are near it," says he, "it is nothing but a steep rock, bearing no resemblance at all to a woman, much less to one weeping; but when you are at some distance, you might imagine it to be the figure of a female weeping and in great distress."

The story of Niobe became a favorite subject for sculptors, and it is not improbable that there were once several groups representing the mother and her children. Pliny speaks of one being in a temple of Apollo, at Rome, in his time: "It is doubtful whether Scopas or Praxiteles made the dying Niobe and her children."

There is now extant a very large number of short Greek pieces in verse, commonly called epigrams, though they do not properly mean epigrams in our sense of the word. They are rather short pieces, such as would be appropriate for *inscriptions* on temples, statues, &c., or merely such lines as we often see written in albums, or to commemorate briefly some particular event, or to express concisely some sentiment; and they do not necessarily terminate with any pointed saying or witticism. Several of these epigrams refer to some figure or figures representing Niobe, or Niobe and her children. One of them, in two lines, runs thus:—

"The gods turned me while living into stone, but out of stone Praxiteles has restored me to life."

This was evidently intended to express the writer's admiration of some piece of sculpture to which the chisel of Praxiteles had given a living and breathing form.

But there is another longer inscription, which alludes more particularly to some group of which the Niobe, now at Rome, seems to have been a part; or at least there can be little doubt that the following lines refer to a similar group:—

"Daughter of Tantalus, Niobe, hear my words which are the messengers of woe! listen to the piteous tale of thy sorrows! Loose the bindings of thy hair, mother of a race of youths who have fallen beneath the deadly arrows of Phœbus. Thy sons no longer live! But what is this? I see something more. The blood of thy daughters, too, is streaming around! One lies at her mother's knees; another in her lap; a third on the earth; and one clings to the breast: one gazes stupefied at the coming blow, and one crouches down to avoid the arrow, while another still lives. But the mother, whose tongue once knew no restraint, stands like a statue, hardened into stone!"

Among the various figures still extant, which are supposed to belong to the group of the Niobe, it is not easy to say which are genuine parts of the whole, and which are not. It seems probable that the mother with one of her daughters formed the centre, and that other figures were arranged on each side. It has further been conjectured that the whole occupied the tympanum or pediment of a temple, as the great figures of the Theseus, Ilissus, &c., in the Elgin collection, decorated the pediment of Minerva's temple, at Athens. One critic has gone so far as to deny the possibility of the group of Niobe and her daughters having been placed in the pediment of a temple, *because* there would be no room for the angry deities whose arrows are piercing the children of Niobe; as if the whole impression produced was not infinitely greater, *because* the angry deities are unseen. The fact is, that to any one who knew the story of Niobe, the mere sight of the complete group would tell the tale at once: "That they are the sons and daughters of Niobe, who, in the bosom of their mother, or near her, sink beneath the arrows of the deities, or try to escape from them, we see by a single glance at this group of figures, who are in various attitudes, fallen, falling, flying, or trying to hide themselves, full of anguish and despair, while the colossal figure of the mother stands in the midst, expressive of the deepest agony."

Round the apartment are statues of the other children of Niobe, which seem the work of various artists. The daughter, next to Niobe, on the left, is admirably executed; the opposite statue, on the right, has great merit; the dead son is wonderfully fine, but, considering the fable, it appears extraordinary that the sculptor should

have placed him on a cushion. The two daughters on each side of Pædagogus, and the third statue, on the left of the entrance door, have great merit. It is extremely to be regretted that these *chefs-d'œuvre* of art are not disposed in such a manner as to accord with the subject.

The second statue on the left of the entrance door is a Psyche, and has nothing to do with the tragedy of Niobe, but was introduced merely to adorn the apartment, as likewise was the statue of a youth kneeling, and apparently wounded.

In the Cabinet of Portraits of Painters (chiefly done by themselves), in the centre of the apartment, is the celebrated Vase of the Villa Medicis, adorned with bassi-relievi representing the sacrifice of Iphigenia. The ceiling is painted by Pietro Dandini, and round the walls are portraits of Raphael, Leonardo da Vinci, Buonaroti, Titian, the Caracci family, Domenichino, Albano, Guercino, Guido, Vandyck, Velasques, Rembrandt, Charles Le Brun, Vander-Werf, &c., &c. The apartment which communicates with this, likewise contains portraits of painters; the ceiling is painted by Bimbacci, and in the centre of the room is a magnificent table of Florentine mosaic work, called *Opera di Commesso*, which consists of sparks of gems, and minute pieces of the finest marble, so placed as to imitate flowers, insects, and paintings of every description. Round the walls are portraits of Mengs, Batoni, Reynolds, Angelica Kaufman, and Madame Lebrun; and here also is a marble bust of Mrs. Damer, done by herself.

The apartment containing gems, &c., is ornamented with fine columns of oriental alabaster and verde antique, and contains a most valuable collection of medals, gems, &c., together with a table of Florentine mosaic work, executed when the manufacture was in its infancy, and representing the ancient port of Leghorn.

But the apartment in this palace which attracts the most notice, is that called the Tribune. This elegant apartment is built after the design of Buontalenti. It is paved with precious marbles, and the roof is vaulted, and covered with mother-of-pearl. It contains admirable specimens of sculpture and painting. Here is the Venus de Medici, found in Adrian's villa, and supposed to have been done by Praxiteles; the Apollo (called Apollino), attributed to the same great artist; the Dancing Faun, evidently a production of the best age of ancient sculpture, and excellently restored by Buonaroti; the Arrotino, found at Rome, and supposed to represent the Scythian slave, when commanded to flay Marsyas; and the group of the Lottatori, or Wrestlers, found with the Niobe. (Winckelmann thought this work not unworthy either of Cephissodorus, who made the Symplegma at Ephesus, or of Heliodorus, who executed a similar group. These artists were the sons of Praxiteles.) The Venus de Medici is about five English feet in height; the hands are modern; indeed, the statue, when first discovered, was broken in thirteen places. Pliny mentions six famous Venuses; one, by Phidias, which stood under the portico of Octavia, at Rome; another, finished by Phidias, but begun by his pupil, and this stood just without the town of Athens; another, at Rome, in the temple of Brutus Callaicus; and a fourth, by an unknown artist, which was placed in the Temple of Peace; another, made by Praxiteles, and veiled, was purchased by the people of Cos; and the sixth, an undraped figure, was sent to Gnidus; but this latter, the more excellent work of the two, is supposed to have been destroyed at Constantinople, as was the Olympian Jupiter of Phidias, the Juno of Samos, &c. It seems, therefore, impossible to discover, from the author just quoted, whether the modest and beautiful Venus de Medici be, or be not, the child of Praxiteles. Among the pictures of the Tribune are, the Epiphany, by Albert Durer; Endymion Sleeping, by Guercino; a Sibyl, by the same magic pencil; a Holy Father, by Buonaroti; Venus, with a Love behind her, by Titian; another Venus, with flowers in her right hand, and at her feet a dog, also by Titian; a portrait of the prelate, Beccadelli, by the same master; a Holy Family, with the Magdalene, and the Prophet Isaiah, by Parmigiano; three pictures, namely, the Circumcision, the Adoration of the Magi, and the Resurrection, by Mantegna; the Madonna, Our Savior, St. Francesco, and St. John the Evangelist, by Andrea del Sarto; the Madonna in Contemplation, by Guido; the Massacre of the Innocents, by Daniello da Volterra; the portrait of Cardinal Aguechia, by Domenichino; the Holy Family and St. Catherine, by Paolo Veronese; a Bacchante and a Satyr, by Annibale Caracci; St. Jerome, by Spagnoletto; the Madonna, Our Savior, St. John, and St. Sebastiano, the two former seated, the two latter standing, by Pietro Perugino; six pictures by Raphael, namely, a portrait of Maddelena Doni, a Florentine lady, in his first style, two Holy Families, in an improved style,

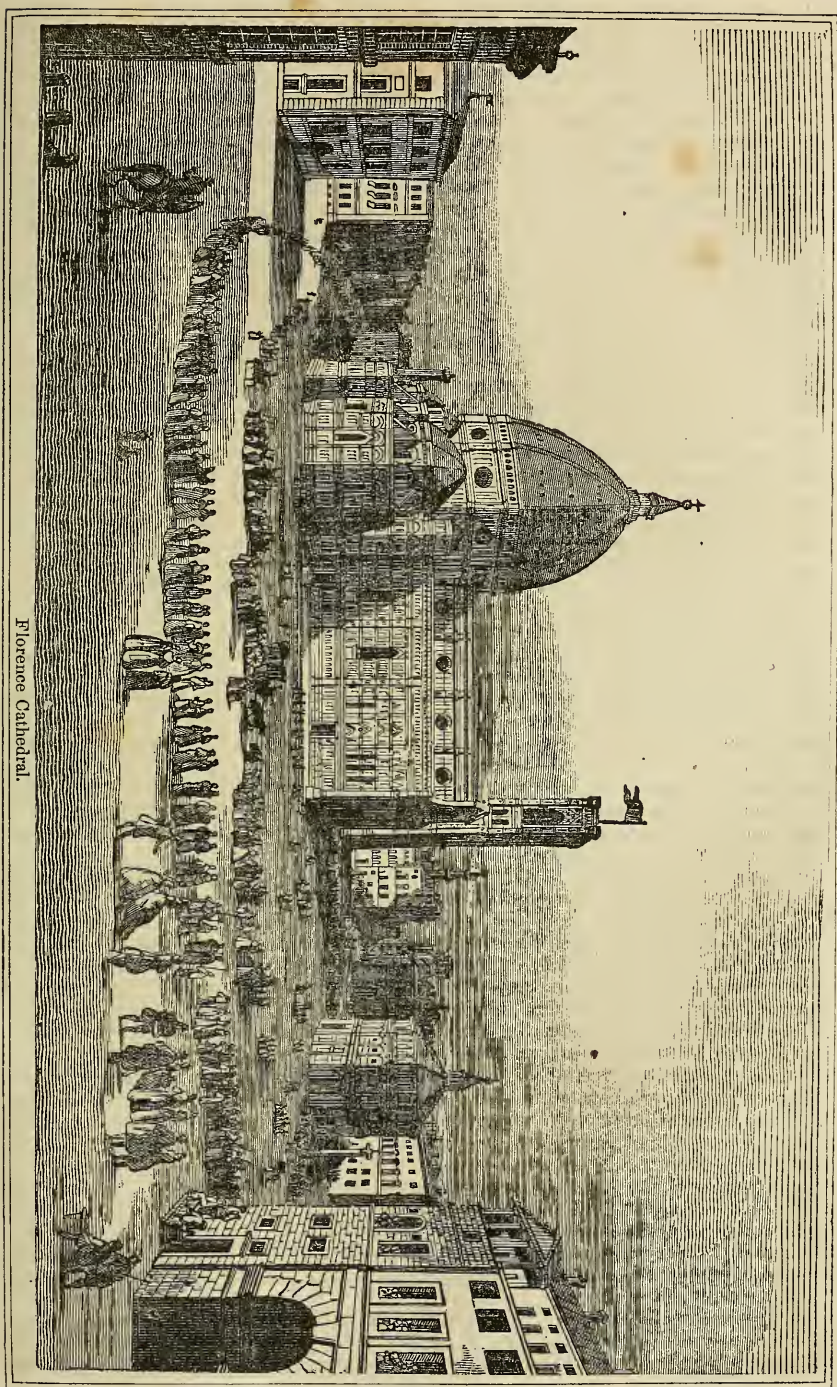
though still partaking of the Perugino school, St. John in the Wilderness, a portrait of Pope Giulio II., and another of La Fornarina, who was celebrated for her attachment to Raphael, all three painted in his last and best style; a portrait, by Vandyck, supposed to represent Jean de Montford, and another, representing Charles V. on horseback; a Holy Family, by Schidone; Job and Isaiah, by Fra Bartolomeo della Porta; the Flight into Egypt, the Virgin adoring the Infant Jesus, and the Decapitation of St. John, by Correggio; Herodias receiving the head of St. John, by Leonardo da Vinci; a Madonna and Child, by Giulio Romano; Hercules between Vice and Virtue, by Rubens. We have been thus particular in naming these splendid works of art, that our readers may form some idea of the immense treasures grouped in this chamber.

The Palazzo Pitti, where the grand-duke of Tuscany usually resides, was begun after the design of Filippo di Ser Brunellesco, the most celebrated architect of the fifteenth century, and finished by Ammannati. In the quadrangle is the basso-relievo of a mule, who constantly drew a sledge which contained the materials employed in the building; and over this basso-relievo is a statue of Hercules, attributed to Lysippus. On the ground-floor is a chapel, which contains a beautiful altar, of Florentine work, with the Last Supper, executed in *pietri duri*, in its centre; the ceiling and walls are adorned with frescoes, of which that representing the Crucifixion seems the best. The ground-floor likewise contains fine frescoes by Sebastiano Ricci, Giovanni da San Giovanni, &c. The first room up stairs contains ten statues, taken from the Villa Medicis; and the best of these is a Minerva. The second room contains busts of Roman emperors, and other sculpture, likewise taken from the Villa Medicis, and in another apartment is the world-renowned Madonna della Seggiola, a picture so full of beauty and sweetness, that its original must have existed only in the imagination of the painter.

The beautiful Giardino di Boboli is very large, and contains several pieces of sculpture, the most remarkable of which are two Dacian prisoners, in oriental porphyry, at the entrance; a colossal Ceres; the fountain at the end of the principal walk, decorated with a colossal Neptune, standing on a granite basin above twenty feet in diameter, with the Ganges, Nile, and Euphrates, beneath, all by Giovanni di Bologna; Neptune, in bronze, surrounded with sea-monsters, by Lorenzi; and four unfinished statues by Buonaroti.

The Museo d'Istoria Naturale, collected by the Grand Duke Leopoldo, is said to be the finest museum existing, with respect to the anatomical preparations in wax and wood, the petrifications and minerals, and the thick-leaved, milky, and spongy plants, which can not be preserved in the common way, and are therefore beautifully represented in wax, to complete the botanical part of this princely collection. All the anatomical preparations, in wax and wood, were executed under the orders of Cav. F. Fontana, except the famous representation of the plague, which was done by the Abate Lumbo in the days of the Medici, and is so painfully fine that few can bear to examine it. This masterly performance owes its present place to Cav. Giovanni Fabbroni, a gentleman who has not only contributed essentially to the improvement of the museum, but likewise to that of arts and sciences in general. Below stairs is a laboratory. On the first floor are two rooms filled with large quadrupeds, fishes, &c, a library, rooms destined to mechanics, hydraulics, electricity, and mathematics, together with a botanic garden; and on the second floor are twenty rooms, containing the representation of the plague, and anatomical preparations; all of which may be avoided by persons not inclined to see them. In another suite of apartments, on the same floor, are birds, fishes, reptiles, insects, shells, fossils, minerals, wax-plants, &c. The observatory makes a part of this museum.

The Duomo, or cathedral of Florence, in extent and magnificence, ranks among the first ecclesiastical edifices of Europe. It also derives an interest from its venerable antiquity, and from its being considered as a new era in the history of architecture. Tuscan writers, rather too lavish of their praise, have said a great deal about the bold abandonment of the Gothic style, and the happy adaptation of the ancient Roman style of architecture in this building, which shows an admixture of several styles, though it certainly has more of the ancient Roman than any work that preceded it in the middle ages. Its fine double cupola was the first raised in Europe, and in other respects, the Duomo of Florence served as a model to succeeding architects. This cathedral was begun in 1296. The first architect employed upon it was Arnolfo di Lapo, a scholar of Cimabue, the old painter. In one hundred and fifty-



Florence Cathedral.

four years, and under successive artists, it was nearly finished. "But," says an old Florentine author, "the grand cupola was the parturition of the marvellous genius of Ser Filippo Brunellesco, an architect who in his days had no equal." It is related of Michael Angelo Buonarotti, that he used to gaze at this proud dome with rapture, and say it never could be surpassed by mortal man. He afterward surpassed it himself, in his dome of St. Peter's, at Rome; but spite of his magnificent boast, the cupola of Florence was a prototype, and had more to do with St. Peter's than the dome of the Pantheon, which Buonarotti said he would suspend in the air. Brunellesco, the author of the cupola, gave the finishing-hand to the cathedral. In size, materials, and boldness of conception, it is only inferior among Italian churches to St. Peter's. The walls are cased with black and white marble, and both without and within they are adorned with numerous statues, many of which are beautiful as works of art, or interesting as early specimens of Italian sculpture. As in the cathedral of Milan, where there is a complete army of statues, too many of them are placed in positions where they can scarcely be seen.

Like other old buildings, the cathedral of Florence has been subjected to the caprices of power, and the bad taste of despotism. The façade was almost half incrustated with beautiful marble, and additionally adorned with many statues and basso-relieues, executed from designs by the venerable Giotto, one of the fathers of painting—one of the immortal Italians who dug up the fine arts from the grave in which they had been buried for centuries. In 1586, without any visible motive, a grand-duke of the house of Medici demolished this antique front, and began another on a totally different design. This new façade was very slowly executed, and never finished; and in 1688, another grand-duke, whose taste it did not please, knocked it all down, just as his predecessor had demolished the venerable works of Giotto. For several years, the front of the church presented nothing but bare, unsightly walls, and then, on the occasion of some ducal marriage, the reigning Medici had it shabbily painted in fresco, and in that condition it remained for a century. The spirited republicans, the merchants and manufacturers of old Florence, with whose money the vast cathedral was originally built, could afford to lavish costly statues and the most precious marbles; but the population, enterprise, and wealth of the country had suffered a sad blight under the despotic government which succeeded the commonwealth, and the grand-dukes could only provide a little plaster and paint for a building which was the boast of the city, as it was the glory of the old republicans. The Medici—that family of merchant-princes, whose virtues and abilities went out like lamps lacking oil, almost immediately after their assumption of absolute power—kept their marbles, their "porphyry, jasper, agate, and all hues" to heap upon their own inglorious tomb, in the church of St. Lorenzo; and even that monument of their vanity and tawdry taste they never finished.

Seven great doors, three in front and two on either side, give admittance to the interior of the Florence cathedral. These doors are richly ornamented. Giovanni di Pisa and Ghirlandaio both employed their genius upon them. The floor of the church is paved with rich variegated marbles, disposed in a beautiful manner. Italian writers, who deserve our love by the fond, minute attention they have paid to such matters, record that the pavement of the great central aisle was laid down by Francesco di San Gallo; that round the choir by the versatile and great Michael Angelo; and the rest by Giuliano di Baccio d'Agnolo. The windows are smaller and fewer than usual, and the glass being painted with the deep, rich tints common in ancient glass-staining, admits but a subdued light. As Forsyth observes, "Here is just that 'dim, religious light' which pleases poetical and devout minds." This light almost becomes "a darkness visible" in the choir, for the cupola or dome under which it stands, is closed at top, and admits no flood of sunshine, like the dome of St. Peter's. The choir is in itself a blemish. It is of an octagonal form, to correspond with the shape of the cupola, which is not circular but octagonal or eight-sided. It is enclosed by a colonnade which is fine, considered apart and by itself, but its Ionic elevation is at variance, and jars with the rest of the building. Some curious basso-relieues enrich the choir, and high overhead the interior of the cupola is covered with fresco paintings, the work of Frederico Zuccheri and Giorgio Vasari.

The solemn old church is rich in associations and historical recollections. Here are the tombs of Giotto the painter, Brunellesco the architect, and Marsilius Ficinus, the reviver of the Platonic philosophy, and the friend and instructor of Lorenzo the

Magnificent. Here, on the 26th day of April, 1478, when high mass was performing, and just as the priest held up the host, the blood of Giuliano de Medici was shed by the Pazzi; and his brother Lorenzo, clinging to the horns of the altar, and afterward flying into the sacristy, escaped with difficulty from those determined conspirators, who would have restored liberty to their country, but who set about it in a wrong way, and mostly from violent and personal motives, and who, moreover, leagued themselves with the king of Naples, the greatest tyrant in Italy, and with other despots, who hated liberty even more than they hated the Medici. Here, some years before, when Constantinople was trembling at the approach of the Turks, the Greek emperor, half a fugitive, and wholly a mean supplicant and beggar, sat side by side with the pope, consenting to renounce the schisms and heresies of the Greek church, and engaging (without consulting them) to bring all his people into the bosom of the church of Rome, on conditions agreed upon, that the pope should procure him arms, treasures, and the assistance of the catholic princes of Europe. Here the German emperor, Frederic III., forgetting that the holy spirit of the place was one of peace and good-will to all men, knighted some scores of the bravest or fiercest of his cut-throat soldiery. A portrait recalls the memory of the greatest of all Florentines, and shows the tardy repentance of his ungrateful countrymen. "An ancient picture by Orcagna, in which is painted the divine poet Dante, is placed here in consequence of an express decree of the Florentine republic; and this is the only public memorial we possess of that great master of Tuscan poetry." Such are the melancholy words of an old Florentine writer, who, like all his countrymen, deplored that the bard should have died in poverty and exile, and have left his strictly-guarded ashes in a foreign state. Next to this picture of Dante is the portrait of an English soldier of fortune, the renowned and infamous condottiero, Sir John Hawkwood, who betrayed and sold the Pisans, in whose service he was, to their bitter enemies, the Florentines.

In another part of the church there is a curious old portrait of Giotto. Brunellesco has the honor of a bust, as well as that of a Latin epitaph, on his tomb. This epitaph, which was written by Carlo Marzupini of Arezzo, "poet and secretary of the republic," is remarkable, as it includes the original idea of the inscription in St. Paul's to the memory of Sir Christopher Wren. The Florentine inscription tells the reader to look at the cupola to form a notion of Brunellesco's excellence in architecture. The inscription to Wren, which is better turned, says, "Reader, if you would behold his monument, look around you."

In various parts of the cathedral, there are statues by Baccio Bandanelli, Savino Rovezzano, and other early artists. The chapels which shoot off from the side aisles are rich in pictures, sculptures, and relics. The campanile, or belfry, which is the square tower that the reader will see in our engraving, surmounted with a flag, is close to, but wholly detached from, the body of the cathedral. This was a common method in old Italian churches, where the bells were hung, not in the temple, but in a separate tower near to it. Instances of this occur at the celebrated cathedral of Pisa, at the church of Santa Chiara in Naples, and in many other places. The campanile of Florence is light and airy. It is coated on the outside with variegated marble, and studded, here and there, with statues. Giotto, the painter, drew the designs on which it was erected. And here it is worthy of remark, that nearly every one of these early artists was not a mere painter, or sculptor, or architect, but united in himself the knowledge and practice of all the three arts, besides being skilled in civil engineering, and in most cases, a poet, or an accomplished musician, to boot. They were a wonderful set of men, who suddenly sprung up and flourished, and filled their native cities with beauty, in the midst of a most turbulent liberty, when wars and factions shook the peninsula from one end to the other, and every citizen or burgher of the free states of Tuscany and Lombardy was of necessity a soldier. The impulse they gave lasted some years after the decline of freedom; but Italy never saw such men in the tranquillity that arose out of confirmed despotism.

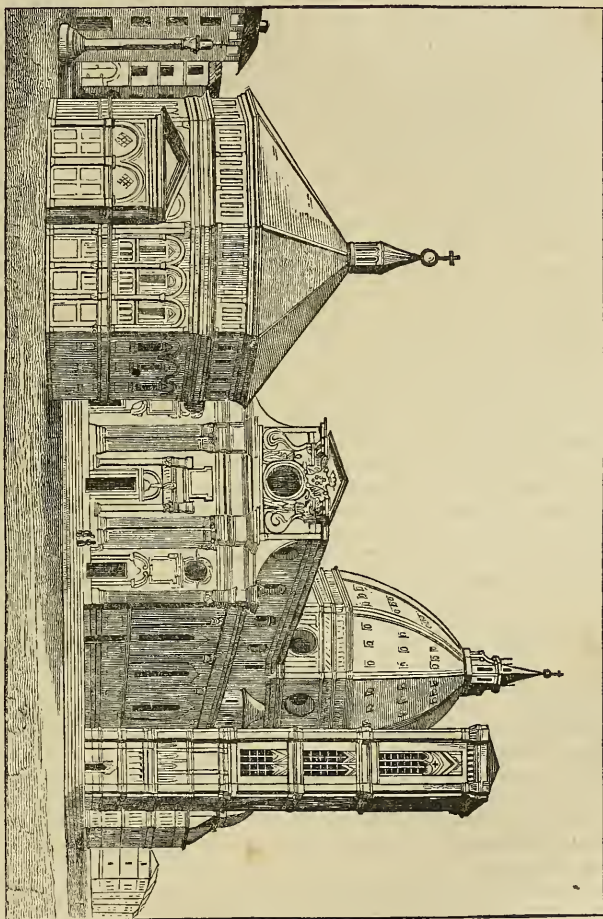
Opposite to the principal entrance of the cathedral there stands another detached building, which the reader will see in our view. This is the baptistery, which it was also usual not to include in the church, but to erect apart. At Pisa, as here, and in many other places, the baptistery is a separate edifice, rising near the cathedral. This baptistery was not confined to one parish; all the children born in the city and suburbs used to be christened in it; and as the population in the thirteenth, fourteenth, and fifteenth centuries, was immense, the baptismal fonts must have pre-

sented very busy scenes. A notion may be formed of the extent of the population from a fact mentioned by Machiavelli. He says that the bells of the campanile sounding the tocsin, would, in a few hours, bring together 135,000 well-armed men, and all these from Florence alone, with the adjoining valley of the Arno.

The baptistery is an octagonal building, with a low dome, supported by many granite columns. Its interior walls are lined, and the pavement is inlaid with marble. The concave of the dome is covered with mosaic, the work of Andrea Tafi, one of Cimabue's pupils. But the glory and marvel of the baptistery lie in its three great bronze portals, which are wrought into basso-relieues of exquisite beauty. The most ancient of the three was by Andrea Pisano, and bears the date of 1330. The other two, which are still more excellent in style, and so beautiful that Michael Angelo was accustomed to say they were worthy of being the gates of paradise, were the work of Lorenzo Ghiberti. The figures and groups of the relieues refer to events in the life of St. John the Baptist. By the sides of the principal entrance there are two porphyry columns, given to the republic by the Pisans in 1117, in gratitude for the important services rendered by the then friendly Florentines, who had kept watch and ward in Pisa, while its warlike citizens went to the conquest of Majorca and Minorca. Close at hand, as also in some other parts of the city, are some very different memorials. They are links of a massy iron chain, with which, when entire, the Pisans used to shut up and defend their celebrated port. In 1362, the Florentines took the Porto Pisano, carried away the chain, and hung up fragments of it in their own town as trophies of victory.

The Church of the S. S. Annunziata contains a fresco of the Annunciation, done by a certain Bartolommeo, who being, it is said, at a loss how to make the countenance of the Madonna properly seraphic, fell asleep while pondering over his work, and, on waking, found it executed in a style he was unable to equal; upon which he instantly exclaimed, "A miracle! a miracle!" and his countrymen were too fond of miracles not to believe him, although the Madonna's face is by no means so exquisitely painted as to be attributed to a heavenly artist. The open vestibule, leading to the church, is ornamented with several frescoes, namely: A nativity, by Baldovinetti; St. Filippo Benizzi induced to embrace the monastic life in consequence of a vision, by Rosselli; St. Filippo covering a naked leper with his own shirt, by Andrea del Sarto; St. Filippo, while travelling toward Modena, reviled by young men under a tree, which being struck with lightning, two of the revilers are killed—this is by Andrea del Sarto; as are, St. Filippo delivering a young person from an evil spirit; a dead child restored to life by touching the garment which covered the corpse of the saint; women and children kneeling round a friar, who is adorned with the relics of St. Filippo's clothes; and seven lunettes, on the other side of the vestibule. The Marriage of the Madonna is by Francabigio; the Visit of Mary to Elizabeth, by Pontormo; and the Assumption, by Rossi. This corridor contains a bust of Andrea del Sarto.

The church of the Annunziata is loaded with ornaments. It contains, in the centre of the ceiling, an Assumption, by Volterrano, who likewise painted the cupola of the Tribune. In the chapel which encloses the miraculous picture is an altar, adorned with silver bassi-relievi; two silver candelabra, about six feet high; two large silver statues of angels; a ciborio, beautifully worked, and embellished with a head of our Savior, by Andrea del Sarto; a silver cornice, from which hangs a curtain of the same metal; and an immense number of silver lilies, and lamps, which encircle the altar. The pavement of this chapel is porphyry and Egyptian granite; and in the adjoining oratory, whose walls are incrustured with agate, jasper, and other precious stones, is a crucifix, by Antonio di San Gallo. To the left of the great door is a picture of the Last Judgment, by Aless. Allori, and another, of the Crucifixion, by Stradano: the ceiling and lunettes of the chapel on this side, at the end of the cross, are painted in fresco by Volterrano, and contain a curious old picture, over the altar, of St. Zenobio, and other figures. In front of the high-altar, which is adorned with a splendid silver ciborio, are recumbent statues, the one by Francesco da San Gallo, the other by Giovanbatista Foggini; and behind the altar is a chapel decorated after the designs, and at the expense, of Giovanni di Bologna, who was buried in it; and whose tomb is adorned with a crucifix and basso-relievo in bronze, executed by himself for the grand duke, by whom they were thus handsomely and judiciously appropriated. The chapel contains a picture of the Resurrection, by Ligozzi; a Pietà, by Passignano; a Nativity, by Paggi; and a Cupoletta, by Poccetti. Leading from the



Baptistry and Dome of Florence Cathedral.

high-altar, toward the great door in the opposite side of the cross to that already described, is a chapel painted by Vincenzo Meucci; and near this is the chapel of Bandinelli, containing a dead Christ in marble, supported by Nicodemus, the latter being a portrait of Bandinelli, by whom this group was executed. The curtain of the organ, representing the canonization of St. Giuliana, is by Romei. In a corridor, on the left side of the church, is the celebrated fresco called *La Madonna del Sacco*, deemed the master-piece of Andrea del Sarto, and at which Buonaroti and Titian are said to have gazed unceasingly. It is recorded, that the author of this beautiful work did it for a sack of corn in a time of famine.

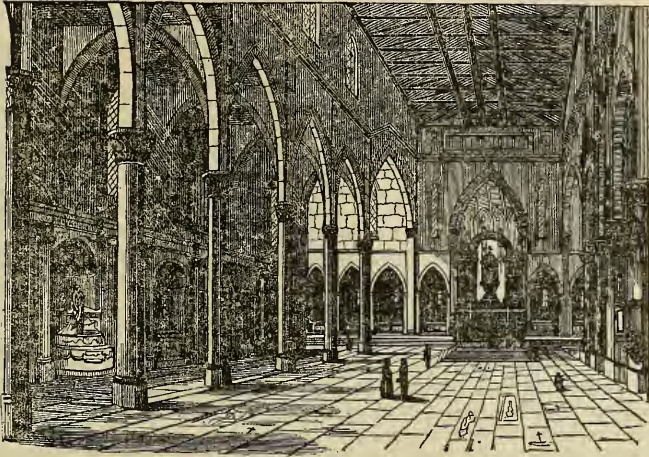
The Chiesa di St. Maria Maddelena dei Pazzi particularly deserves notice, on account of the Neri-chapel, situated on the right side of the court leading to the church. The altar-piece of this chapel is by Passignano, and its cupoletta contains the *chef-d'œuvre* of Poccetti, representing the mansions of the blessed. In the church is a magnificent Cappella-maggiore, incrusted with rare and beautiful marbles, and adorned with twelve columns of Sicilian jasper, whose capitals and bases are of bronze gilt. Here rest the remains of St. Maria Maddalena dei Pazzi, surrounded with bassi-relievi of bronze gilt (expressing the most memorable actions of her life), and four marble statues, representing her most conspicuous virtues, namely, piety, sweetness, penitence, and religion. Sweetness, with the lamb and dove, and Religion with a veil, are particularly worth notice—especially the latter, the features through the veil being finely expressed.

The Chiesa di Santa Croce, built about the year 1294 by Arnolfo, and afterward repaired by Vasari, is a vast edifice, better calculated to promote religious contemplation than any other church at Florence. Over the middle-door of the façade is a statue, in bronze, by Donatello; and at the entrance of the church, on the right, is the tomb of Buonarotti, who was born at Chiusi, near Arezzo, in 1474, and died at Rome in 1563; but the grand duke of Tuscany, jealous that Rome should have the honor of providing a grave for this great and good man, ordered his body to be removed thence, and buried in the church of Santa Croce. The family of Buonarotti was noble, and Michael Angelo's parents were averse to his becoming an artist, which they deemed derogatory to nobility. He, however, by unceasing importunities, at length prevailed upon them to let him follow his natural genius. Sculpture, Painting, and Architecture, are represented, in mournful attitudes, sitting beneath the tomb of their favorite, whose bust rests upon a sarcophagus; and a small painting, done by Buonarotti, is introduced among the ornaments at the top of the monument. The statue of Sculpture, by Cioli, is ill-done; Architecture, by Giovanni della Opera, is more happily executed; and Painting, by G. Batista del Cavaliere, better still: the bust of Buonarotti is by the last-named artist. Buonarotti, when an infant, was put out to nurse at the village of Settignano, about three miles distant from Florence, and where the inhabitants were chiefly stonecutters and sculptors: his nurse's husband followed the latter occupation, so that the child's passion for this art seems to have been sucked in with his milk.

The second tomb, on this side, is that of Filippo Buonarotti, the antiquary; the third, that of Pietro Michelli, called by Linnæus, "The lynx of botany;" the fourth, that of Vittorio Alfieri, by Canova, who has represented Italy mourning over the sarcophagus of the poet, which is adorned with masks, lyres, laurel-wreaths, and a head of Alfieri, in basso-relievo. The Florentines are not pleased with the shape of this monument, neither do they like the manner in which the figure of Italy is draped and this last circumstance, united with the late public revolutions, gave birth to the following *jeu d'esprit*:—

"Canova questa volta l'ha sbagliata
Fe l'Italia vestita ed è spogliata."

The fifth monument, on this side, is that of Machiavelli, erected two hundred and sixty-six years after his death, at the expense of the literati. The sixth monument is that of Lanzi, near which is an Annunciation, in marble, by Donatello. The eighth monument is that of Leonardo Bruni, Aretino, the historian, which bears a Latin inscription to this purport: "Since Leonardo died, History mourns, Eloquence is mute, and it is said that neither the Greek nor Latin Muses can refrain from tears." The ninth monument is that of Nardini, a famous musician; and the tenth that of an equally famous architect, Pio Fantoni, of Fiesole. The Castellani-chapel contains a picture of the Last Supper by Vasari; a monument to the memory of Cav. Vanni



Interior of the Chiesa di Santa Croce.

and another to that of M. B. Skotnicki, representing Grief as a recumbent female figure, veiled, and lying on a sarcophagus, which exhibits a pallet, brushes, and an unstrung lyre. This monument is by Ricci, now a distinguished artist, but, not long since, a peasant on the Marchese Corsi's estate, near Florence. The Barocelli-chapel contains paintings, on the walls, by Taddeo-Gaddi, and over the altar a picture of the coronation of the Madonna, &c., by Giotto. The Riccardi-chapel contains good paintings by Passignano, Rosselli, and Giovanni di San Giovanni. Behind the high-altar are paintings by Agnolo Gaddi, representing the Invention of the Cross. The history of the Invention of the Cross is as follows: In 356, Saint Helena, the mother of Constantine, being at Jerusalem, ordered the temple of Venus, which profaned that sacred spot, to be destroyed; in doing which, remains of the holy sepulchre were discovered, and likewise three crosses. It seemed, however, impossible to ascertain which of the three was that whereon our Savior suffered, till a learned prelate took them all to the habitation of a dying lady, placing her first on one, then on another, and then on the third, which she no sooner touched than the illness left her. The Niccolini-chapel, built after the design of Antonio Dosio, and beautifully incrustated with rare marbles, contains fine pictures by Aless. Allori; statues of Moses and Aaron, by Francavilla; and a cupola, painted in fresco by Volterrano, the four sibyls in the angles of which are *chefs-d'œuvre*. This quarter of the church likewise contains a celebrated crucifix, by Donatello, together with pictures of the Martyrdom of St. Lorenzo, by Ligozzi; the Trinity, by Cigoli; and the Descent of the Holy Ghost, by Vasari.

Leading toward the great door, and opposite to the monuments already described, are the following: First, the tomb of Cocchio; the second, that of Carlo Mazzopini; the third, that of Carlo Marzupini, Aretno, finely executed by Desiderio da Settignano; the fourth, that of Lami, by Foggini; the fifth, that of Pompeo-Josephi Signorinio, by Ricci, who has adorned this sarcophagus with a beautiful recumbent figure of Philosophy, whose countenance expresses deep sorrow. Near this tomb is a picture of the Resurrection, by Santi di Tito; together with the monument of the great and much-injured Galileo, erected by order of Viviani, his pupil. The bust of Galileo is by Foggini. History tells us that Galileo was first interred in the Piazza Santa Croce (which is unconsecrated ground), because he lay under suspicion of heresy on account of his philosophical discoveries; nay, it is even asserted that the family of Nelli (Viviani's executors) found some difficulty in obtaining leave to remove his bones into the church, almost a century after his decease. Beyond this tomb is that of Filicajo. At the bottom of the church is a painting of the Resurrection, by Aless. Allori; and the pulpit merits notice, as it was executed by Benedetto

da Majano. The sacristy contains curious pictures, in fresco, by Taddeo-Gaddi; and in the monastery of Santa Croce are paintings by Cimabue and Giotto.

The Capella de' Medici, adjoining to the church of St. Lorenzo, was begun in 1604, by Ferdinando I., after his own design. Three hundred workmen were for a considerable time employed upon this building; but latterly, the number has been lessened; and we have already seen the ducal family of Medici extinct: nay, perhaps, may see the dukedom itself annihilated, ere the finishing stroke be given to this magnificent mausoleum of its princes. The building is octangular, and the walls are beautifully incrustated with almost every kind of precious marble. Six sides of the octagon are embellished with sarcophagi of Egyptian and oriental granite, made after the design of Buonarroti, and two of them enriched with cushions of red jasper, which bear regal crowns of great value. Here likewise are two statues in bronze, one of which is by Giovanni di Bologna, and the other by Pietro Tacca. The sarcophagi are mere ornaments; the bodies of the princes being placed perpendicularly under them, in a subterranean repository.

The Libreria Mediceo-Laurenziana, one of the most elegant apartments of its kind in Europe, was built under the direction of Buonarroti, by whom the designs for the pavement also were executed. The windows are beautifully painted in arabesque by Raphael's scholars; and the manuscripts which compose this library are well arranged, highly valuable, and several of them finely illuminated. Here are, a Virgil of the third century, written in capitals; an Old Testament of the twelfth century; the celebrated Pisan Pandects of the sixth century; the Psalms of David of the eleventh century; a prayer-book beautifully illuminated; a missal, painted by the school of Pietro Perugino; a copy of Dante, written only twenty-two years after his death; a Livy of the fifteenth century, beautifully illuminated; the geography of Ptolemy, of the fifteenth century; the "Decamerone" of Bocaccio, written two years before his death; a Homer of the fifteenth century; a Horace with Petrarch's own handwriting in it; a celebrated Syriac manuscript; the life of Lorenzo de' Medici, &c., &c.

The reale Accademia delle belle Arti, founded by the grand-duke Leopoldo, is open to public inspection, and merits notice, not only on account of the liberality of the institution, which gives all possible encouragement to rising genius, but likewise as it contains excellent casts of the baptistery-doors, and most of the fine statues hitherto discovered in Italy. Here is a noble apartment, fitted up with drawings, &c., for the use of young painters; other noble apartments, containing every necessary accommodation for those who are further advanced; a gallery, containing paintings and sketches, by celebrated masters, among which is a valuable picture by Angelico, another by Giovanni di San Giovanni, of the Repose in Egypt, and a beautiful head of our Savior, by Carlo Dolci. This academy likewise contains schools for architecture, practical mechanics, &c.; and here also the Florentine work in *pietri duri*, called *Opera di commesso*, is made.

The Casa dei Poveri, in Via dei Malcontenti, which owes its establishment to the Emperor Napoleon, is an immense edifice, capable of lodging three thousand persons, who, in great measure, maintain themselves by making caps, or rather Phrygian bonnets, for the Mediterranean mariners, ribands, cloth, carpets, &c., &c. There are workshops of almost every description in the house; and the present grand-duke of Tuscany, much to his honor, supports and benefits this benevolent and useful institution, which has completely cleared Florence of the innumerable troops of mendicants by whom it was formerly infested.

The Spedale di Bonifazio, or great hospital, near the Porta San-Gallo, receives lunatics and persons afflicted with chronic disorders, and is spacious, clean, and airy. The sick appear to be comfortably lodged and well attended, but the funds belonging to this charity are not sufficiently ample to supply convalescent patients with a proper quantity of nourishment. Detached from the rest of the building are excellent apartments for lunatics: somewhat less care, however, seems to be taken of these unhappy creatures than of others.

The Spedale di Santa Maria Nuova contains upward of a thousand beds, and the patients are extremely well attended.

The Spedale degl' Innocenti usually contains three thousand children, who have not, however, a sufficient number of nurses; and the custom of binding up every newborn infant in swaddling-clothes frequently distorts the limbs, nay, sometimes produces mortification and death.

The column of Saravezza marble, in Via Romana, was erected by Cosimo I., in memory of the battle of Marciano. The granite column, near Ponte Santa Trinità, was taken from Antoninus's bath at Rome, and erected at Florence by Cosimo I., in memory of the conquest of Sienna. There is, on its summit, a figure of Justice, which gave rise to the following proverb: "Justice, at Florence, is too high to be reached."

Florence contains three theatres: the Pergola, or opera-house, a beautiful edifice, well secured from fire, and originally built after the design of Pietro Tacca; the Comerio, smaller than the Pergola; and the Teatro Nuovo.

The Florentine mosaic-work, and the sculpture in alabaster, of the brothers Pisani, in the Prato, and of Bartolini, in Via della Scala, are much admired. This country is likewise celebrated for a sort of marble which splits almost like slate, and, when polished, the variations of its yellow and brown veins represent trees, landscapes, and ruins of old walls and castles. Several petrifications are also found in this neighborhood.

A long residence at Florence is deemed injurious to the sight, owing, perhaps, to that glare which proceeds from the reflection of the sun upon white houses, and likewise to the fogs which prevail here in winter.

This city boasts the honor of having given education to Dante, Petrarch, Boccaccio, Corilla, the celebrated improvisatrice, who was crowned at Rome, Americo Vespucci (whose voyages to and discoveries in the New World obtained him the honor of calling America by his own name), Machiavelli, Buonarroti, and a larger number of distinguished artists than any other place in Europe.

The Accademia della Crusca, which has, for a length of years, been established at Florence, is too well known to need description; and this academy is now united with two others, namely, the Fiorentina, and the Apatisti, under the name of Reale Accademia Fiorentina.

We can not close our account of this city without mentioning the ceremonies of the *Festa di San Giovanni*, the patron-saint of Florence, on the vigil of which is the *Corsa dei Cocchi*, or chariot-race, probably an epitome of the ancient Etruscan games. This exhibition takes place in the piazza of St. Maria Novella. At the upper and lower end of the piazza are obelisks, to each of which is fastened a cord, whose centre is held up by six poles, supported by men clothed in ancient costume. Round the piazza, in an amphitheatrical form, are scaffoldings, ornamented with rough fresco-paintings of urns, &c., which produce, however, a good effect; at the upper end is the sovereign's box, handsomely decorated: under the scaffoldings are posted horse and foot guards, and round the piazza, above the scaffoldings, are balconies, windows, and even housetops, crowded with spectators. Were the chariots made in the ancient form, this exhibition would be far more interesting; but the carriages are modern in point of shape, and particularly clumsy, exhibiting nothing like antique costume, except the habit of the charioteers.

On the morning of the *Festa di San Giovanni*, homage used to be paid by all the Tuscan cities to their prince; but this custom is for the present abandoned, owing to the pageant which represented the several cities having been nearly destroyed by the French.

In the afternoon of this day is the *Corso dei Barberi*, a race performed by horses without riders, and which, from the multitude of spectators, the splendor of the equipages, and the gallant appearance of the troops who attend their sovereign, is an extremely gay sight. The horses have fastened to their bodies little spurs, so contrived that the quicker the animal gallops, the more they run into him. The race-ground is the longest street at Florence, where many of the spectators stand, without any defence whatsoever, frequently meeting with accidents by urging the horses on. When these animals reach the goal, they are stopped by a large piece of canvas, which several men hold up: the sovereign then announces the winning horse, and thus ends this amusement, which is followed by a pretty exhibition of fireworks at the Palazzo Vecchio.

The game called *Pallone*, a favorite exercise at Florence, also merits notice, because it was played by the ancient Romans, who are described as striking the *follis* with the arm guarded for that purpose by a wooden shield: the mode of playing continues precisely the same to the present day; and this game, like most of the ancient exercises, is well calculated to give courage and strength.

The environs of Florence are extremely interesting. The usual airing of the up-



Corso dei Barberi.

per ranks of persons is to the Royal Farms, or Cascini, which are open to the public at all hours; though it is deemed unwholesome to walk, ride, or drive, in these beautiful farms very early in the morning, and equally prejudicial to remain there after sunset.

Careggi de' Medici, about three miles from the Porta San Gallo, was the favorite retreat of Lorenzo il Magnifico; and in the hall of this villa the Platonic society used to assemble and form plans for those stately edifices and patriotic institutions by which Lorenzo benefited and embellished his country. The house stands upon an eminence, whence the ground falls gradually almost every way—opening, on one side, to a noble view of Florence; on another, to a boundless prospect of Val d'Arno; while, on another, rise mountains, covered with neat farmhouses and magnificent villas; and, on another, vaults Fiesole, dignified with ruins of ancient Greek and Roman splendor; and, to complete the deliciousness of the situation, cool and refreshing breezes almost constantly blow, about noon, from the gulf of Spezia, and make the fortunate inhabitants of Careggi unconscious of oppressive heat, even in the dog-days: no wonder, therefore, that the elegant and wise Lorenzo should have called this his favorite abode. Careggi, like the generality of Tuscan villas, is built upon arches, and consists of an immense ground-floor, with a spacious hall in the centre, and several surrounding rooms, every ceiling being arched, and every apartment cool. Above stairs is another large hall, with a handsome suite of rooms, terminated by a terrace; and round the third story runs a gallery which commands a prospect so extensive that it seems to overlook all Tuscany. On the outside of the house are noble porticoes. The water at this villa is peculiarly fine, owing in some measure to the following circumstance: When the great Lorenzo labored under his last illness, a famous physician of Padua was summoned to attend him; he did so, and exerted his utmost skill, but to no purpose—Lorenzo died!—when some of his household, frantic with grief, met the unsuccessful physician, and threw him down the well in the quadrangle. The dead body was, of course, drawn up; and the well so nicely cleaned, that the water has ever since been superexcellent. It is remarkable that the above-named physician, when resident at Padua, had his nativity cast, and was told that he would be drowned: he therefore quitted Padua, whence he was frequently compelled to go by water to Venice, and came to settle at Florence, as a place where water-carriage was unnecessary: thus furnishing an example—

—————“ That human foresight
In vain essays to 'scape th' unerring stroke
Of Heaven-directed Destiny !”

Poggi Imperiale, about one mile from the Porta Romana, is a royal villa containing an admired statue of Adonis, by Buonarrotti; and portraits of Petrarch and Laura, by Albert Durer. The prospects from this spot are beautiful; and not far hence stands the monastery of St. Matteo in Arcetri, near which are vineyards that produce the celebrated wine called Verdea.

Pratolino, a royal villa about six miles from the Porta San Gallo, is famous for its garden, which contains water-works, and a statue of the Apennine sixty feet in height, by Giovanni di Bologna. On the way to Pratolino is the modern Campo-Santo of Florence.

Fiesole, anciently Fœsulæ, one of the twelve great cities of Etruria, is proudly seated on a summit of the Apennine, in a most enchanting situation, about three and a half miles from the Porta Pinti, by the Majano road. Light carriages may go with perfect ease and safety so far as Majano, which is two thirds of the way; but thence to the Franciscan convent at Fiesole, the best conveyance is a *traineau*, which the peasants at Majano can always furnish. Between the latter place and Fiesole is the Docia, a monastery built by Buonarrotti, and deliciously situated. The ancient Etruscan town of Fiesole is supposed to have been destroyed by an earthquake, long before the period when Sylla founded a colony there. The walls of this town, however, are in several places discoverable; and it seems evident, from the manner in which they present themselves, that they were thrown down by some convulsion of nature: they appear to have originally consisted of large stones without cement, like the walls of Pompeii and Pæstum. Here likewise are remains of an amphitheatre, built on the side of a hill, as was the Grecian custom; the shape and size of the edifice, some of the staircases, seats, and caves for the wild beasts, together with the

reservoir of water which belonged to this theatre, may be traced. And here also is an ancient temple, now roofed and made into a church. Fourteen fine columns with Ionic capitals, the pavement, and the altar of the ancient building, still remain, though the altar has been moved from its original situation. This temple is supposed to have been dedicated to Bacchus. The walls of the Roman town may in some places be traced, as may the pavement of the streets, which resembles that of Pompeii. The modern town, if it may be so called, contains a cathedral, built in 1028, apparently on the site of an ancient temple, and adorned with sculpture by Mino da Fiesole and Andrea Ferrucci Fiesolano, and likewise with a picture of the martyrdom of St. Thomas by Volterrano. Here, also, are an episcopal palace, a seminary, and a Franciscan convent, which last stands on the spot called Rocca dei Fiesolani.

Vallombrosa, about fourteen miles distant from Fiesole, is well worth notice; not only because it has been immortalized by Milton, but likewise on account of the beauty of the country, and the noble Certosa of Vallombrosa, which still contains fine paintings; though the finest were removed when the convent was suppressed. Vallombrosa itself has suffered very little from being under the dominion of France: but the Certosa is not yet re-established.

Lovers of wild scenery would be gratified by proceeding from Vallombrosa to the abbey of Camaldoli, about thirty-six miles from Florence, and thence to the convent of Lavernia (*mons Alvernus*), about fourteen miles further. The former of these convents was suppressed by the French; who cut down much of the fine wood belonging to it: now, however, this convent is re-established; though its inhabitants, about thirty in number, are too poor to entertain visitors gratis; and therefore travellers, after eating or sleeping under its roof, usually make a present to the community. The convent of Lavernia never was disturbed by the French, and contains, at present, about sixty Capuchins.

The modern Florentines, like their Etrurian ancestors, are fond of learning, arts, and sciences; and what is more estimable and endearing to foreigners, they are, generally speaking, good-humored, warm-hearted, and friendly. The Tuscan peasantry, considered collectively, are pure in their morals and pastoral in their manner of living; and the peculiar comeliness of both sexes is very striking, especially in that tract of country which extends from Florence to Peschia: but it is only among the peasantry that one can form a just idea of Italian beauty; and perhaps it might be added, it is only among the peasantry one can form a just idea of the Italian character; inhabitants of populous cities being alike, whether in London, Paris, Vienna, Florence, or Rome. The men are tall, robust, finely proportioned, and endowed with that entire self-possession which inspires respect, and perhaps a more favorable opinion of them than they really deserve. The women are of a middle stature; and were it not for bad stays, would be well made. They have large, languishing black eyes, accompanied by that expressive brow which constitutes the most remarkable and captivating part of an Italian countenance. Their manners are uncommonly graceful; and, instead of courtesying, they gently bow their bodies, and kiss the hand of a superior; a practice common, indeed, throughout Italy. When two young persons agree to marry, the banns are published three times in a parish church; after which they receive the nuptial benediction. The bride's portion is paid three days before marriage, one half in wearing apparel, and the other half in money; which the bridegroom usually expends in purchasing jewels for his lady; which consist of a pearl necklace, cross and ear-rings, frequently intermixed with rubies; and worth from \$150 to \$200: these jewels being considered by the man as the women's exclusive property; indeed, money so invested may be looked upon as placed in a bank; while the interest received is that high gratification which the woman derives from exhibiting her ornaments on gala-days; and these ornaments continue in the family for ages, unless the pressing call of necessity compel them to be pawned, or sold. When the *sposa* is taken in labor, the husband, after procuring medical help, deems it his next duty to get some of what is called the life-giving plant (*aleatrice* the peasants call it), which he places on her bed; and without which he believes his child can not be born. This custom is derived from the Greeks. About a fortnight after the birth of the infant, its parents give what they denominate a *seaponata*, or christening dinner, to their relations; on which occasion every guest brings a present, as was the practice at Athens; and the dinner is served dish by dish, likewise an ancient custom. On the husband's demise the eldest son becomes

heir-at-law ; but is obliged to portion his sisters, and either maintain his mother, or return her dower : all his relations frequently live with him : but the largeness of the family creates no confusion ; there being a superior over the men, and another over the women, who allot, to every person, their business, which is thus kept distinct. A Tuscan farmer shares equally with his lord in the produce of an estate ; and the owner even provides seeds, plants, manure, implements of husbandry, in short, whatever may be requisite for the cultivation of the land. The upper class of farmers usually possess a horse and a market-cart, a wagon, and a pair of large dove-colored oxen, who draw the wagon and the plough, whose color seldom, if ever, varies throughout Italy, and whose beauty is as remarkable as that of their masters. The female peasants, besides working in the vineyards, almost equally hard with the men, often earn money by keeping poultry, and sometimes one or two lambs ; whose fleecy coats the children decorate, on the Festa di San Giovanni, with scarlet ribands tied in fantastic knots : and by the aid of money thus acquired, wearing-apparel, and other necessaries, are purchased. Shoes and stockings are deemed superfluous, and merely ornamental, even by the women ; who carry them in baskets on their heads, till they reach a town ; when these seemingly embarrassing decorations are put on : for the *contadina* is as vain of her appearance as the *dama nobile* ; and, no wonder—since the Arcadian dresses and lovely countenances of these peasants arrest every eye, and show them, perhaps too plainly, how strong are their powers of attraction. The phraseology of the Florentine peasants is wonderfully elegant, but the most remarkable quality of these persons is their industry, for during the hottest weather, they toil all day without sleep, and seldom retire early to rest ; yet, notwithstanding this fatigue, they live almost entirely upon bread, fruit, pulse, and the common wine of the country ; however, though their diet is light, and their bodily exertions are almost perpetual, they commonly attain old age, especially in the neighborhood of Fiesole. We quote the following from a traveller :—

“ About twenty years ago, I spent one summer at Careggi de Medici, and another at Careggi di Riccardi ; and during our residence in the latter villa, we invited all the surrounding peasants to a dance. Our ballroom was a lofty apartment sixty feet by thirty ; and in the centre of the ceiling hung a lustre, composed of such light materials that every puff of wind gave it motion : indeed it had the appearance of being continually turned round by an invisible hand ; this lustre we filled with candles ; and the walls, which were adorned with full-length portraits of the Medici princes, we likewise decorated with festoons of vines, olive-branches, flowers, and lamps, so that the whole apartment resembled an illuminated arbor. At sunset, on the appointed day, our guests appeared altogether upon a lawn leading to the villa, preceded by their own band of music : and no sooner did this procession reach our hall-door, than the musicians struck up a lively tune, while the dancers as they entered, formed a quadrille, which would have been applauded on any opera-stage. When this dance was finished, the female peasants advanced in couples, to the top of the hall where we were seated, paying their compliments to us with as much ease and elegance as if they had been highly educated, and then commencing another quadrille, different from, but quite as pretty as the first. With a succession of these dances we were amused till supper ; after which our visitors who had been regaled with punch, a liquor they particularly relish, came once more to us ; when the women returned thanks for their entertainment, kissed our hands, and, presenting their own to their partners, bowed and retired.”

We can not dismiss the subject of Tuscan peasantry, without another quotation from the same writer, which may perhaps serve to show the grateful and delicate turn of mind possessed by these people :—

“ One day as we were walking near Careggi, we observed a girl, apparently about fourteen years of age, watching a flock of goats, and at the same time spinning with great diligence ; her tattered garments bespoke extreme poverty ; but her air was peculiarly dignified, and her countenance so interesting, that we were irresistibly impelled to present her with a few crazie. Joy and gratitude instantly animated her fine eyes while she exclaimed : ‘ Never till this moment, was I worth so much money ! ’ Struck by her words and manner, we inquired her name, likewise asking where her parents lived ? ‘ My name is Teresa,’ replied she, ‘ but, alas ! I have no parents.’—‘ No parents ! who then takes care of you ? ’—‘ The Madonna.’—‘ But who brought you up ? ’—‘ A peasant in Vallombrosa ; I was her nurse-child, and I have heard her say my parents delivered me into her care, but that she did not know their

name. As I grew up she almost starved me ; and, what was worse, beat me so cruelly, that at length, I ran away from her.'—' And where do you live now ?'—' Yonder in the plain,' pointing to Val d'Arno, ' I have fortunately met with a mistress who feeds me, and lets me sleep in her barn ; this is her flock.'—' And are you happy now ?'—' O yes ! very happy. At first, to be sure, it was lonesome sleeping in the barn by myself ; 'tis so far from the house, but I am used to it now ; and indeed I have not much time for sleep ; being obliged to work at night when I come home ; and I always go out with the goats at daybreak ; however, I do very well, for I get plenty of bread and grapes ; and my mistress never beats me.'—After learning thus much, we presented our new acquaintance with a paul—but to describe the ecstasy this gift produced is impossible. ' Now,' cried she (when a flood of tears had enabled her to speak), ' now I can purchase a *corona*—now I can go to mass, and petition the Madonna to preserve my kind benefactresses !'

" On taking leave of this interesting creature, we desired she would sometimes pay us a visit ; our invitation, however, was only answered by a bow ; and, to our regret, we neither saw nor heard of her again, till the day before our departure from Careggi ; when it appeared that, immediately after her interview with us, she had been attacked by the small-pox, and was only just recovered.

" During the next summer, although we again resided in the same neighborhood, we for a considerable time, saw nothing of Teresa. One day, however, we observed a beautiful white goat browsing near our house, and on going out, perceived our *protégé* with her whole flock. We now inquired, almost angrily, why she had not visited us before. ' I was fearful of obtruding,' replied the scrupulous girl ; ' but I have watched you at a distance, ladies, ever since your return ; and I could not forbear coming rather nearer than usual to-day, in the hope that you might notice me.' We gave her a scudo, and again desired she would sometimes call upon us. ' No, ladies,' replied she, ' I am not properly dressed to enter your doors ; but, with the scudo you have kindly given me, I shall immediately purchase a stock of flax, and then, should the Madonna bless me with health to work hard, I may soon be able, by selling my thread, to buy decent apparel, and wait upon you, clothed with the fruits of your bounty.' And indeed, it was not long ere we had the pleasure of seeing her come to visit us, neatly dressed, and exhibiting a picture of content."



Madonna della Seggiola, by Raffaele.

CHAPTER XII.—ITALY.

ROME, although visited for a thousand years by various calamities, is still the most majestic of cities. The charm of beauty and dignity still lingers around the ruins of ancient, as well as the splendid structures of modern Rome, and brilliant recollections of past ages are connected with the monuments which meet the passing traveller at every step. The characteristics of ancient and modern times are nowhere so distinctly contrasted as within the walls of Rome.

Ancient Rome was built upon several hills, which are now scarcely discoverable, on account of the vast quantities of rubbish with which the valleys are filled. The eastern bank of the Tiber was so low as to subject the city to inundations. The extent and population were very different at different times. We speak here of the most flourishing period. Vopiscus, in his life of Aurelian, relates that the circumference of the city, after its last enlargement by that emperor, was 50,000 paces, for which we must probably read 15,000, as Pliny estimates the circumference, just before the reign of Aurelian, at 13,000 paces, and the accounts of modern travellers agree with this statement. The inhabitants at that time may have amounted to about 300,000. The number of inhabitants enjoying the rights of citizenship was never more than 30,000. Romulus surrounded the city with a wall, or rather with an earthen mound. Of the four gates which he built—the Porta Carmentalis, the Pandana or the Saturnia, the Roman gate, and the Mugionia—the Carmentalis alone remains. The wall ran from Mount Palatine, at the foot of Mount Aventine, to the Tiber; one part of it then extended between the Tiber and the Capitoline hill, and on the other side separated the Palatine from the Cælian, Esquiline, Viminal, and Quirinal hills, and finally terminated at the capitol.

The second, or the Servian wall, was much more extensive, and embraced all the abovementioned hills on the southern and eastern sides; ran round under Mount Aventine to the Tiber; thence passed to the west side of the river, where, being continued in the form of a triangle, as far as the summit of Janiculum, it separated this from the other hills; and then, proceeding to the southern end of the island of the Tiber in a direct course, embraced the whole body of the buildings beyond the river. On the north side of the city, the old walls of Romulus were mostly preserved; but the old wall terminated at the summit of Quirinalis, while the Servian extended to its easternmost extremity, and then ran round the other hills toward the east. The Pincian hill, Campus Martius, and the Vatican hill, therefore, lay entirely outside of it. The third, or Aurelian wall, likewise included all these parts. It ran from the northeastern extremity of Quirinalis, northwardly; embraced the Campus Martius, which it separated from the Pincian hill; extended beyond the latter to the river; enclosed, beyond the river, the Vatican, in a large bend; and then joined the old wall, which reached to the summit of Janiculum; so that the island of the Tiber was now contained within the limits of the city. In so large a circuit, the number of gates must have been considerable. Pliny enumerates thirty-seven, of which several yet remain, but under different names.

Ancient Rome had several bridges, of which some are still passable. The lowest and oldest bridge was the Pons Sublicius, which led from Mount Aventine into the valley below Janiculum, and is no longer standing. The second led from the forum to Janiculum, and was called Pons Senatorius, because the solemn procession of the senate passed over it, when the Sybilline books were to be carried from Janiculum. It was the first stone bridge in Rome, and still exists in ruins, under the name of Mary's bridge (Ponte Rotto). Two bridges led to the island in the Tiber, one from the east, and the other from the west side; the former was called Pons Fabricius (now Ponte di Quattro Capi) and the latter Pons Cestius (now Bartholomew's bridge). A fourth bridge, Pons Janiculensis (now Ponte Sisto), led from the Campus Martius, near the theatre of Marcellus, to Janiculum. The ruins of the fifth, Pons Vaticanus, or Triumphalis, may be seen near the hospital St. Spirito, and led from the Campus Martius to the Vatican. The Ælian bridge (Pons Ælius, now the beautiful bridge of St. Angelo) led to the Moles Adriani. Beyond the wall, and above the

Pincian hill, was the seventh bridge, Pons Milvius (now Ponte Molle), built by Æmilius Scaurus, after the time of Sylla.

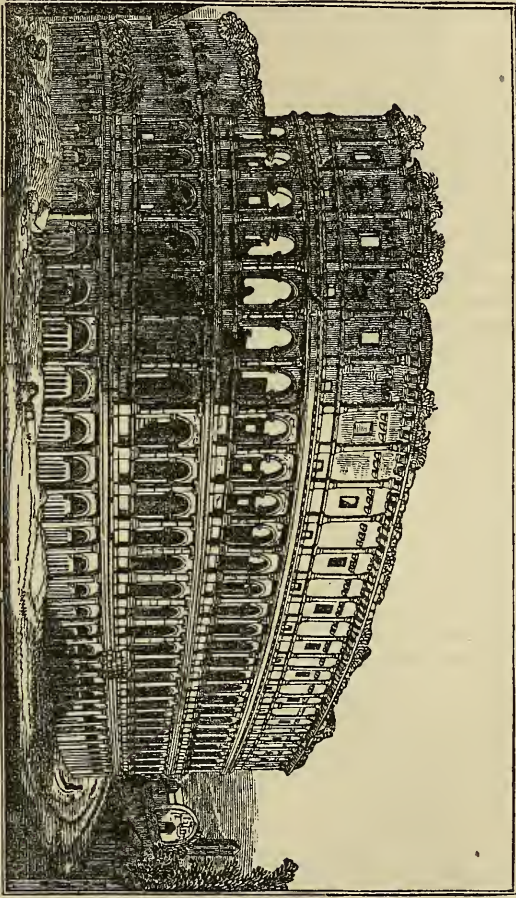
The streets of Rome, even after the city was rebuilt under Nero, were very irregular. The public squares, of which there were a great number, were distinguished into *areæ*, squares in front of the palaces and temples; *campi*, open places, covered with grass, which served for popular assemblies, public processions for the exercise of the youth in arms, and for the burning of the dead bodies; and *fora*, which were paved, and served either for the assembling of the people for the transaction of public affairs, or for the sale of goods, or for ornament. The earliest division of Rome was made by Servius Tullius; he divided it into four quarters, which he called *Tribus Urbanae*; they were the *Tribus Suburbana*, *Collina*, *Esquilina*, and *Palatina*. This division continued till the reign of Augustus, who divided the city into fourteen regions, according to which ancient Rome is generally described: 1st, *Porta Capena*; 2d, *Cœli Montium*; 3d, *Isis et Serapis*, or *Moneta*; 4th, *Via Sacra*, afterward *Templum Pacis*; 5th *Esquilina cum colle et turri Viminali*; 6th, *Alta Semita*; 7th, *Via Lata*; 8th, *Forum Romanum*; 9th, *Circus Flaminius*; 10th, *Palatium*; 11th, *Circus Maximus*; 12th, *Piscina Publica*; 13th, *Aventinus*; 14th, *Trans Tiberim*. The temples, theatres, amphitheatres, circuses, *naumachiæ*, porticoes, basilicæ, baths, gardens, triumphal arches, columns, sewers, aqueducts, sepulchres, &c., are the principal public buildings and monuments.

The Colosseum forms a very extraordinary monument of the barbaric splendor which characterized ancient Rome. It was commenced by Vespasian, and completed by Titus (A. D. 79). This enormous building occupied only three years in its erection. Cassiodorus affirms that this magnificent monument of folly cost as much as would have been required for the building of a capital city. We have the means of distinctly ascertaining its dimensions and its accommodations from the great mass of wall that still remains entire; and although the very clamps of iron and brass that held together the ponderous stones of that wonderful edifice, were removed by Gothic plunderers, and succeeding generations have resorted to it as to a quarry for their temples and their palaces, yet the "enormous skeleton" still stands, to mark its original gigantic character.

The Colosseum, which is of an oval form, occupies the space of nearly six acres. "It may justly be said to have been the most imposing building, from its apparent magnitude, in the world; the pyramids of Egypt can only be compared with it in the extent of their plan, as they cover nearly the same surface." The greatest length is six hundred and twenty feet; the greatest breadth, five hundred and thirteen feet. The outer wall is one hundred and fifty-seven feet high, in its whole extent. The exterior wall is divided into four stories, each ornamented with one of the orders of architecture. The cornice of the upper story is perforated, for the purpose of inserting wooden masts, which passed also through the architrave and frieze, and descended to a row of corbels immediately above the upper range of windows, on which are holes to receive the masts. These masts were for the purpose of attaching cords to, for sustaining the awning which defended the spectators from the sun or rain. Two corridors ran all round the building, leading to staircases which ascended to the several stories; and the seats which descended toward the arena, supported throughout upon eighty arches, occupied so much of the space that the clear opening of the present inner wall, next the arena, is only two hundred and eighty-seven feet by one hundred and eighty feet. Immediately above and around the arena was the podium, elevated about twelve or fifteen feet, on which were seated the emperor, senators, ambassadors of foreign nations, and other distinguished personages in that city of distinctions. From the podium to the top of the second story were seats of marble for the equestrian order; above the second story, the seats appear to have been constructed of wood.

The order and arrangement of the seats are still visible, and nothing can be more admirably contrived than the vomitories for facilitating the ingress and egress of all classes to and from their respective seats without disorder or confusion. There was, it is thought, an upper gallery for the multitude, of which there are now no remains. It must, indeed, when filled, have offered a most imposing spectacle. The very lowest computation allows that it would contain eighty thousand spectators.

Such is the last and noblest monument of Roman grandeur and of Roman crime,



Colosseum of Rome.

the scene of the greatest magnificence, and of the greatest barbarity, which the world ever saw—the stupendous fabric

“Which on its public shows unpeopled Rome,
And held uncrowded nations in its womb.”

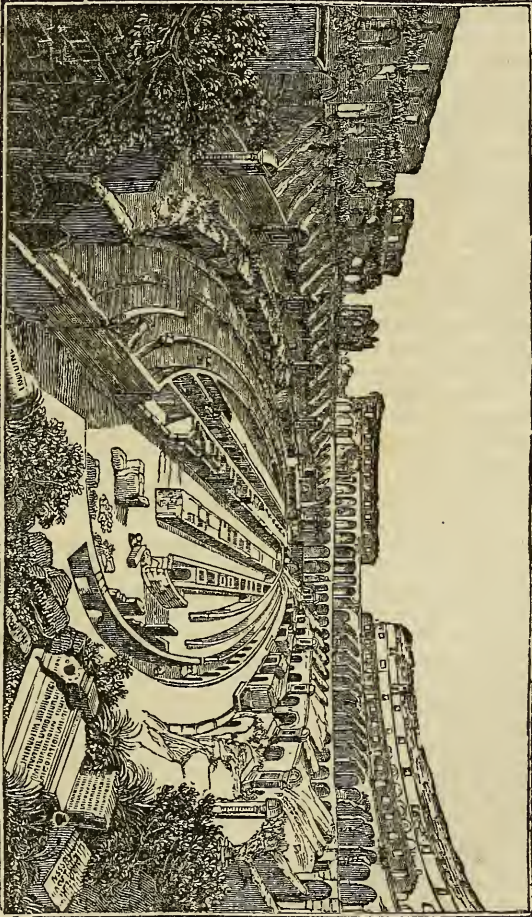
“Never,” says an eloquent observer, “did human art present to the eye a fabric so well calculated, from its size and form, to surprise and delight. Let the spectator first place himself to the north, and contemplate that side which depredation, barbarism, and ages, have spared: he will behold with admiration its wonderful extent, well-proportioned stories, and flying lines, that retire and vanish without break or interruption. Next, let him turn to the south, and examine those stupendous arches which, stripped as they are of their external decorations, still astonish us by their solidity and duration. Then let him enter, range through the lofty arcades, and, ascending the vaulted seats, consider the vast mass of ruin that surrounds him—insulated walls, immense stones suspended in the air, arches covered with weeds and shrubs, vaults opening upon other ruins; in short, above, below, and around, one vast collection of magnificence and devastation, of grandeur and decay.”

Gibbon, the historian, has given a splendid description, in his twelfth book, of the exhibitions of the Colosseum; but he acknowledges his obligations to Montaigne, who, says the historian, “gives a very just and lively view of Roman magnificence in these spectacles.” Our readers will, we doubt not, be gratified by the quaint, but most appropriate sketch of the old philosopher of France:—

“It was doubtless a fine thing to bring and plant within the theatre a great number of vast trees, with all their branches in their full verdure, representing a great shady forest, disposed in excellent order, and the first day to throw into it a thousand ostriches, a thousand stags, a thousand boars, and a thousand fallow-deer, to be killed and disposed of by the people; the next day to cause a hundred great lions, a hundred leopards, and three hundred bears, to be killed in his presence; and for the third day, to make three hundred pair of fencers to fight it out to the last, as the emperor Probus did. It was also very fine to see those vast amphitheatres, all faced with marble without, curiously wrought with figures and statues, and the inside sparkling with rare decorations and enrichments; all the sides of this vast space filled and environed from the bottom to the top, with three or four score ranks of seats, all of marble also, and covered with cushions, where a hundred thousand men might sit placed at their ease; and the place below, where the plays were played, to make it by art first open and cleft into chinks, representing caves that vomited out the beasts designed for the spectacle; and then, secondly, to be overflowed with a profound sea, full of sea-monsters, and loaded with ships-of-war, to represent a naval battle; and thirdly, to make it dry and even again for the combats of the gladiators; and for the fourth scene, to have it strewed with vermilion and storax, instead of sand, there to make a solemn feast for all that infinite number of people—the last act of one only day.

“Sometimes they have made a high mountain advance itself, full of fruit-trees and other flourishing sorts of woods, sending down rivulets of water from the top, as from the mouth of a fountain; other whiles, a great ship was seen to come rolling in, which opened and divided of itself, and, after having disgorged from the hold four or five hundred beasts for fight, closed again, and vanished without help. At other times, from the floor of this place, they made spouts of perfumed waters dart their streams upward, and so high as to besprinkle all that infinite multitude. To defend themselves from the injuries of the weather, they had that vast place one while covered over with purple curtains of needlework, and by-and-by with silk of another color, which they could draw off or on in a moment, as they had a mind. The network, also, that was set before the people to defend them from the violence of these turned-out beasts, was also woven of gold.”

“If there be anything excusable in such excesses as these,” continues Montaigne, “it is where the novelty and invention create more wonder than expense.” Fortunately for the real enjoyments of mankind, even under the sway of a Roman despot, “the novelty and invention” had very narrow limits when applied to matters so utterly unworthy and unintellectual as the cruel sports of the amphitheatre. Probus, indeed, transplanted trees to the arena, so that it had the appearance of a verdant grove; and Severus introduced four hundred ferocious animals in one ship sailing in the little lake which the arena formed. But on ordinary occasions, profusion—taste-



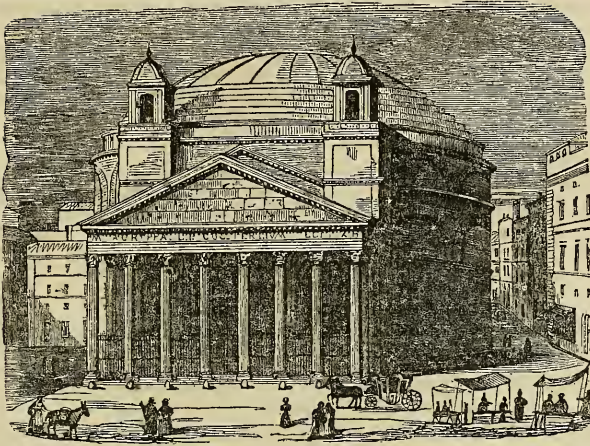
Interior View of the Colosseum.

less, haughty, and uninventive profusion—the gorgeousness of brute power, the pomp of satiated luxury—these constituted the only claim to the popular admiration. If Titus exhibited five thousand wild beasts at the dedication of the amphitheatre, Trajan bestowed ten thousand on the people at the conclusion of the Dacian war. If the younger Gordian collected together bears, elks, zebras, ostriches, boars, and wild horses, he was an imitator only of the spectacles of Carinus, in which the rarity of the animals was as much considered as their fierceness. Gibbon has well remarked: “While the populace gazed with stupid wonder on the splendid show, the naturalist might indeed observe the figure and properties of so many different species, transported from every part of the ancient world into the amphitheatre of Rome. But this accidental benefit, which science might derive from folly, is surely insufficient to justify such a wanton abuse of the public riches.” The prodigal waste of the public riches, however, was not the weightiest evil of the sports of the circus. The public morality was sacrificed upon the same shrine as its wealth. The destruction of beasts became a fit preparation for the destruction of men. A small number of those unhappy persons who engaged in fight with the wild animals of the arena were trained to these dangerous exercises, as are the matadors of Spain at the present day. These men were accustomed to exhaust the courage of the beast by false attacks; to spring on a sudden past him, striking him behind before he could recover his guard; to cast a cloak over his eyes, and then despatch or bind him at this critical moment of his terror; or to throw a cupful of some chymical preparation into his gaping mouth, so as to produce the stupefaction of intense agony. But the greater part of the human beings who were exposed to these combats, perilous even to the most skilful, were disobedient slaves and convicted malefactors. The Christians, during their persecutions, constituted a very large number of the latter class. The Roman power was necessarily intolerant: the assemblies of the new religion became objects of dislike and suspicion; the patience and constancy of the victims increased the fury of their oppressors; and even such a man as the younger Pliny held that their obstinacy alone was deserving of punishment. Thus, then, the imperial edicts against the early Christians furnished more stimulating exhibitions to the popular appetite for blood, than the combat of lion with lion, or gladiator with gladiator. The people were taught to believe that they were assisting at a solemn act of justice, and they came, therefore, to behold the tiger and the leopard tear the quivering limb of the aged and the young, of the strong and the feeble, without a desire to rescue the helpless, or to succor the brave.

The Pantheon may next be described. It was originally dedicated to all the gods, but is now converted into a church, and dedicated to the virgin and all the martyrs. It has been generally supposed to have been built by Agrippa, son-in-law to Augustus, because it has the following inscription on the frieze of the portico: “M. Agrippa, L. F. Cos. Tertium fecit.” Several antiquaries, however, have supposed that the Pantheon existed in the times of the commonwealth, and that it was only embellished by Agrippa, who added the portico.

The form of this magnificent building, which is represented on the next page, is round or cylindrical, and its roof or dome is spherical. Its interior diameter measures one hundred and forty-four feet, and the elevation of the eye of the cupola, through which the edifice receives light, measures the same from the pavement. It is of the Corinthian order. The inner circumference is divided into seven grand niches, wrought in the walls of the building: six of these are flat at the top, but the seventh, which is opposite the entrance, is arched. Before each niche are two columns of antique yellow marble, fluted, and of one entire block, making in all the finest internal colonnade in Rome. The whole wall of the temple, as high as the grand cornice inclusive, is cased with a great variety of precious marble in compartments. The frieze is entirely of porphyry.

Above the grand cornice rises an attic, in which were wrought, at equal distances, fourteen oblong niches. Between each niche were originally raised four marble pilasters, and between the pilasters marble-tables of various kinds. This attic had a complete entablature, but the cornice projected less than the grand order below. Immediately from the cornice springs the spherical roof, divided by bands which cross each other like the meridians and parallels of an artificial terrestrial globe. The spaces between the bands increase in size as they approach the top of the roof, to which, however, they do not reach, there being a considerable plain space between them and the great opening. That so bold a roof might be as light as possible, the



The Pantheon.

architect formed the substance of the spaces between the bands of nothing but lime and pumice-stones. The walls below were decorated with lead and brass, and works of carved silver over them, and the roof was covered on the outside with plates of gilded bronze. There was an ascent from the springing of the roof to the very summit by a flight of seven stairs. The portico is composed of sixteen columns of granite four feet in diameter, eight of which stand in front with an equal columniation all along. The ascent of the portico is by eight or nine steps.

Such was the Pantheon, the richness of which induced Pliny to rank it among the wonders of the world. It was repaired by Domitian and Adrian. But the Pantheon is more indebted to Septimius Severus than to any one since its erection. Septimius bestowed essential reparation upon it, as appears from an inscription upon the architrave. This temple subsisted in all its grandeur till the incursion of Alaric. Zosimus relates that the Romans, having engaged to furnish this barbarian with 5,000 pounds of gold and 30,000 pounds of silver, upon condition that he should depart from their walls, and it being impossible to raise those sums, they stripped the temples of their statues and ornaments of gold and silver. Genseric, king of the Vandals, thirty-nine years after, took away part of their marbles, and loaded one of his ships with statues.

The Christian emperors had issued orders for demolishing the pagan temples, but the Romans spared the Pantheon, which suffered no damage from the zeal of the pontiffs, or the indignation of the saints, before the first siege of Rome by Alaric. It remained so rich till about the year 655 as to excite the avarice of Constantine II., who came from Constantinople and pillaged the Pantheon of its brazen ornaments, which he transported to Syracuse, where they soon fell into the hands of the Saracens. About fifty years before this, Pope Boniface IV. had obtained the Pantheon of the emperor Phocas to make a church of; but the artists of these parts spoiled everything they laid their hands upon. After the devastations committed by the barbarians, Rome was contracted within a narrow compass. The Pantheon standing at the entrance of the Campus Martius, was surrounded with houses, which spoiled the fine prospect of it, and some of them were built close to its walls. Pedlars' sheds were erected within its portico, and the intercolumniations were bricked up, to the irreparable injury of the matchless columns, of which some lost part of their capitals, and others were chiselled out six or seven inches deep, and as many feet high, to let in posts. In this state the edifice remained till the pontificate of Eugene IV., who ordered all the houses to be cleared away, when the miserable barracks in the portico were taken down. Benedict II. covered it with lead, which Nicholas V. renewed in a better style. Raffaello Urban left a considerable sum for the reparation of the Pantheon, where his tomb is placed. La Vagna, Udino, Annibal Caracci, Flamingo, Vacca, and Archangelo Corelli, did the same.

Pope Urban VIII. was a patron of the arts. He repaired this edifice; but while he built up with one hand, he pulled down with the other. He caused two belfries, of a wretched taste, to be erected on the ancient front-work, and divested the portico of all the remains of its ancient grandeur, viz., the brazen coverture of the cross-beams, which amounted to a prodigious quantity. This pope, who was of the family of Barberini, presented as much of this metal to his nephew as was sufficient for the decoration of several new palaces.

Alexander VII. did what Urban had neglected to do. He ordered search to be made for pillars to match those of the portico of the Pantheon, and some were found of the very same model. He also caused all the old houses to be pulled down, and the rubbish to be cleared away which covered the steps and the bases of the pillars. Clement IX. enclosed the portico with iron rails. Several succeeding popes have added to its decorations, which were all in the taste of the times they were done in, and it may well be supposed that the body of the edifice and its architecture gained nothing by the additions.

The wealth and power of Rome in the fifteenth century is best exhibited by a reference to the splendid architectural edifice of St. Peter's, raised by the munificence of various popes, and which still remains a lasting monument of the skill of Michael Angelo, and other eminent Italian architects.

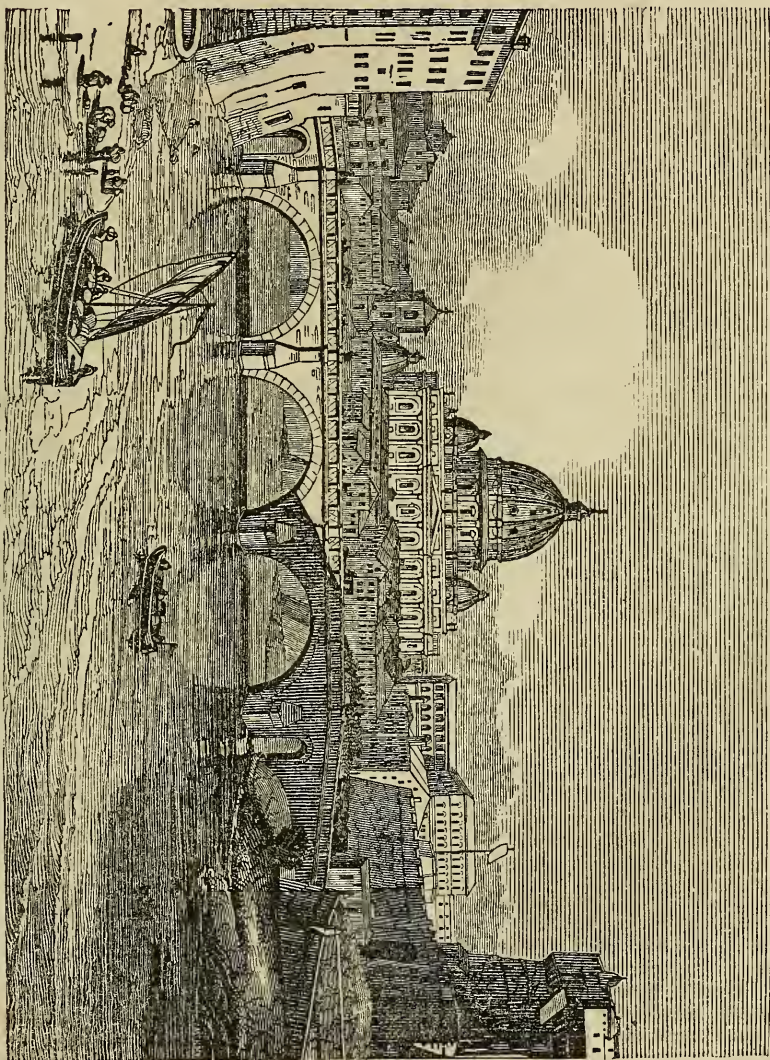
The approach to this extraordinary structure is crowded by mean edifices, but with the immense advantage of being almost constantly seen through the medium of a pure transparent atmosphere, it forms a grand and conspicuous object in almost every distant view of the city of which it is the glorious crown. It may be seen from the hills of Baccano on the north, from the lower Apennines on the east, and from the volcanic ridges of the Alban mount on the south; and in all these views it rises up from the broad flat of the Campagna, in which the "seven hills" and other elevations in the vicinage of Rome are of themselves ridges or breaks scarcely more perceptible than a distant wave at sea. It seems to reign in solitary majesty over all the dead, and for the most part uncultivated, level which surrounds the city; and is, perhaps, never so impressive an object as when seen thence, particularly on the stated festivals, on the evenings of which it is suddenly, nay, almost instantaneously, covered with a flood of light. The reader may conceive this effect by fancying a magnificent dome, lighted up by innumerable lamps and torches; but he must add, in the case of St. Peter's, "the deep-blue sky of Rome," without a cloud, without a vapor or wreath of smoke.

In general effect, however, it appears to most advantage from elevated points within or near the city, where other objects can be brought into comparison with it. The tower of the Capitol, the front of the Quirinal palace, the bridge of St. Angelo, and the fields behind St. Peter's in the direction of the Villa Pampili Dorio, are all fine points of view; but the best of these near points is that from the public walks on the Pincian hill, and the best moment for enjoying it is toward sunset on a summer evening, as the dark mass then presents a bold and graceful outline against the bright western sky, and the horizontal rays of the sun pierce through and brilliantly illuminate the windows of the lantern under the cupola, thus producing a truly magical effect. It is here, and on the bridge of St. Angelo, that the people of Rome chiefly resort on the great festivals, when the cupola is illuminated. This splendid exhibition occurs on the eve, and on the evening of St. Peter's day, and on the anniversary evening of the reigning pope's election.

On a still nearer view, or one taken from the piazza or square of St. Peter's, though the temple itself loses from the heavy, awkward structure of the front, which more than half hides the cupola, while it is out of harmony with the general form of the church, yet the scene, from its accessories, is one of imposing sublimity. St. Peter's there presents itself as the background of a noble and spacious amphitheatre formed by a splendid elliptical colonnade of a quadruple range of nearly three hundred pillars.

The immediate environs of the cathedral are of a dull and gloomy character, but when the spectator arrives at St. Peter's square, the whole edifice is at once presented to the eye.

A sweeping forest of columns surrounds the outer court with the swell of an amphitheatre, and the circling colonnades are aptly inscribed with the metaphoric promise: "There shall be a tabernacle, for a shadow from the heat, and for a covert from storm and from rain." They lead to ascending corridors, which form an inner



The Bridge of St. Angelo, at Rome.

court four hundred feet square, and open into either end of the portico of the church, under the pathetic invitation: "Come, and let us go up to the mountain of the Lord, to the house of the God of Jacob."

An Egyptian obelisk of a single piece of red granite, originally brought from Heliopolis by the emperor Caligula, occupies the centre of the outer court. It is eighty-five feet high, and nine feet square at the base, and on either side of the stupendous cone an ample fountain spouts a column of water, which showers into a marble basin twenty feet in diameter.

Six hundred feet beyond this glittering screen, over a quarry of steps, rises the gigantic frontispiece. It is of freestone, four hundred feet long, and one hundred and fifty high, supported by twelve columns of the Corinthian order, whose broad entablature is surmounted by an attic story, and crowned with a balustrade.

At a distance of four hundred feet within the massy frontispiece, is seen to tower aloft the immense rotunda of the dome, surmounted, at an elevation of four hundred and fifty feet, with a lantern, ball, and cross.

The great dome is accompanied by two lesser ones, which, though fifty feet in diameter, and a hundred high, are scarcely noticed in the stupendous outline; for such is the charm of proportion, that the greatness of the parts is lost in the immensity of the whole. It is only by comparison with objects of known dimensions, that the visitor can form an idea of the unparalleled magnitude of the columns, the entablature, or the statues of the frontispiece. The spectator must actually enter the doors of the portico, which he will reckon diminutive, to convince himself that they are wide enough for entering and retiring crowds to intermingle upon their thresholds.

Within the portico, an interior arcade, running the whole length of the front, and forming the foot of the prostrate cross, is fifty feet wide and five hundred long, including the width of the two corridors at the ends, in each of which appears an equestrian statue: on the right Constantine the Great, on the left Charlemagne, at distant periods the champions of the church.

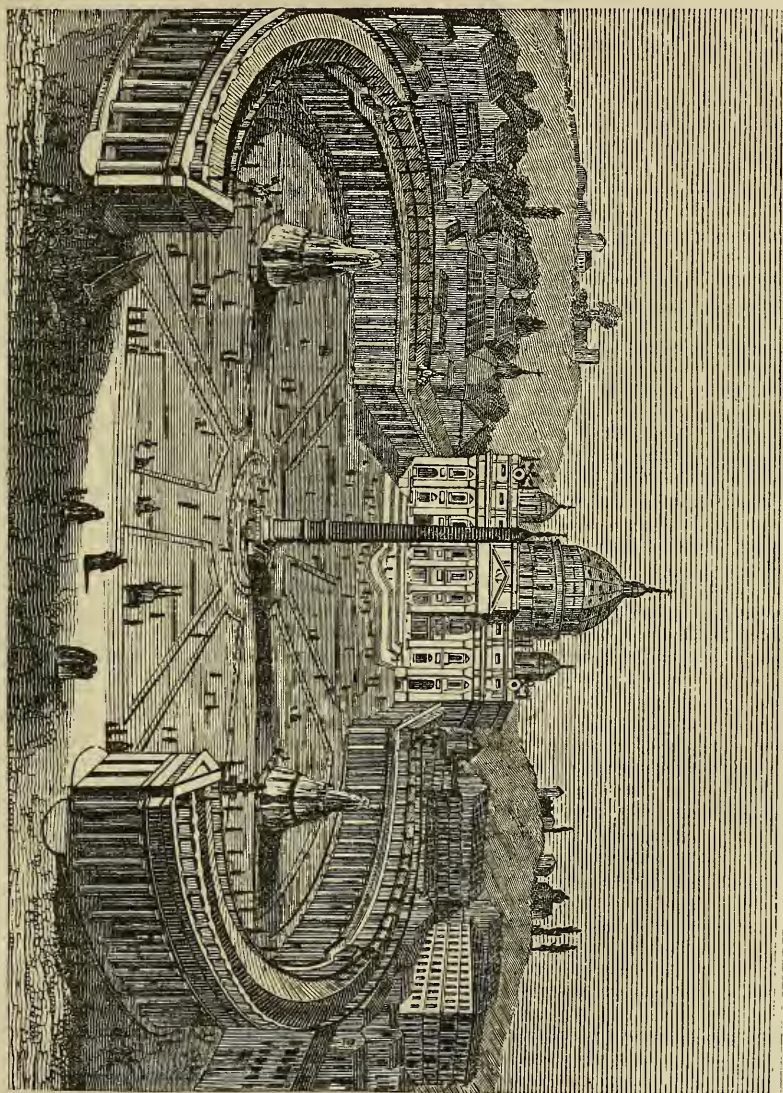
A stranger, at his first visit to St. Peter's, cursorily glances over the marble columns, the brazen gates, and the stuccoed arches of this magnificent vestibule, impatient to open on the middle aisle, six hundred feet long, ninety wide, and a hundred and fifty high. But at first sight of the Corinthian arcade, glittering in white and gold, it does not strike the disappointed visitor as very long, very wide, or very high, for neither length, breadth, nor height, predominates in the proportions of the nave, and he doubts for a moment whether he beholds the largest as well as the most beautiful structure that ever was erected by human hands.

He compares St. Peter's to the rival edifices of London, Milan, or Constantinople, and scarcely suspects his error till he approaches one of the fonts, and perceives that the cherubs which support them are chubby giants. He looks up again at the resplendent vault, and discovers that he can not distinctly perceive the variegated fretwork of the immense compartments.

The chapel of the sacred host is a most beautiful edifice, and nearly the first that attracts the notice of the stranger. Within the iron gates of the chapel, interleaved with glass, to reflect the illuminations of the altar, is seen a tabernacle for the Host, on either side of which a golden angel extends his protecting wings, in imitation of the cherubims of glory shadowing the mercy-seat. Directly opposite is the chapel of the choir, a noble apartment forty feet by fifty, with a splendid mosaic over the altar, representing the Virgin Mother, under the mistaken emblems of the spouse of Christ: the wonder that was seen in heaven, a woman clothed with the sun, having the moon under her feet, and upon her head a crown of twelve stars.

The most pompous exhibition of ceremony or parade rather diminishes than increases the effect of this wonderful edifice. It is never more impressive than when silence reigns over its vast vacuities, unbroken but by distant and solitary footsteps retiring for the night, the unnoticed windows, at the approach of evening, shedding a mystic twilight, undazzled by the glimmering lamps that twinkle around the sanctuary.

Beneath the vast circumference of this aerial canopy there reigns day and night, summer and winter—that even temperature so favorable to meditation, since the double doors never admit external air enough to alter the medium of thirty-five millions of cubic feet, and the thickness of the walls renders them impervious to heat or moisture.



Bird's Eye View of St. Peter's.

The visiter ascends to the summit of this prodigious edifice, by the innumerable evolutions of a spiral ascent of no greater inclination than will admit of the use of mules, for the purposes of the building. Near the top of it are inscribed the names of all the foreign potentates who in the course of two centuries have done homage to the imperial pile.

This winding stairway terminates at the flat surface of the roof in a room for the custodi, from which you look out upon a village of belfries and cupolas, concealed from below by the massy balustrade, excepting the great dome, which has been boldly denominated the sun of the Vatican, with its attendant satellites, and a galaxy of statues, whose gigantic proportions must be measured by a standard of twenty feet.

Two external walks or galleries surround the basis of the dome, one of which is upon the mouldings of the basement, and the other, ten feet higher, is continued through the projecting abutments, which support the drum of the vaults; these galleries are three hundred paces in circumference, little less than the eighth part of a mile. From the former you pass by a long entry into the inner gallery, at a height of two hundred feet from the floor. This is four hundred feet round, and from its iron railing the visiter may look down with safety upon the brazen canopy of the altar (itself ninety feet high), and into the sunken recesses of the sanctuary, surrounded by kneeling devotees.

At this elevation may be distinctly seen the mosaics of the four Evangelists, with their appropriate symbols, occupying the angles which support the drum of the dome. Of their enormous magnitude an idea may be formed by that of the cross keys, an ornamental appendage, which is said to measure twenty-two feet in length. The cylindrical part of the dome is ornamented by coupled pilasters between the windows, upon the continued basement of which are cherubs supporting festoons. Returning to the passage, you turn to the right or left, for the avenues are double, and wind round the imperceptible circle, between an outer and an inner wall, until you come to a spiral staircase, by which you mount perpendicularly fifty feet higher, and enter another gallery within the dome, just under the spring of the vault.

From this elevated scaffold the visiter can perceive the coarseness of the mosaic cubes, with which are formed the gigantic figures of the concave dome, and you may thrust your hand into a gaping fissure invisible from below.

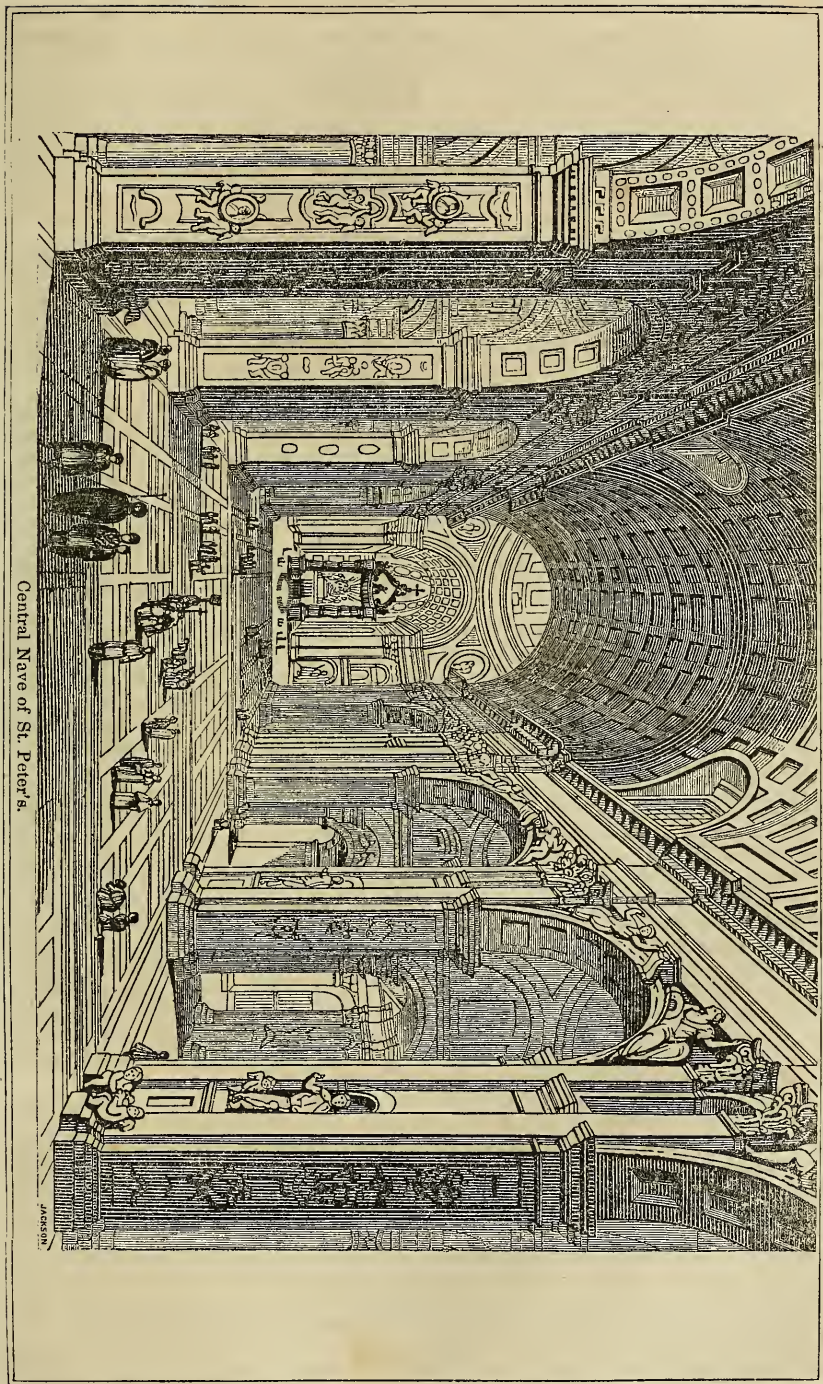
At the summit of the dome blind windows occasionally open into the lantern, itself a cupola twenty feet in diameter and fifty high. From this stupendous elevation, little less than three hundred and fifty feet, if you venture to look down upon the pavement, the processions passing to and fro upon the chequered floor remind you of ants upon a mole-hill, and so contracted is the perspective of the well of the dome, that you mistrust with apprehension the perpendicularity of the walls, and suspect the sufficiency of the lessening pillars to support the superincumbent mass.

A rushing wind sets constantly from below whenever these windows are opened, and you gladly mount ten feet higher to the outer gallery of the lantern, from which you behold Rome at your feet, and stretch your eye over the deserted plains of the Campagna to the Apennines on one side, and the Mediterranean on the other. Here you ascend fifty feet higher by another flight of narrow steps, turned within one of the abutments which support the lantern, barely wide enough to admit one person at a time. This winding passage lands you upon the floor of a conical chamber, directly over the centre of the dome, from which you pass into the upper gallery of the cupola, or ascend, by a perpendicular ladder, into the hollow of the ball.

Within this brazen globe, a man of six feet high may stretch out his arms, or stand on tiptoe, while through accidental crevices in the beaten copper he perceives the tremendous height at which he is soaring in the air. It takes ten minutes to descend from this stupendous elevation; and when you emerge from its dark passage and winding stairways, you are glad to find yourself once more upon the surface of the earth.

Such is this unrivalled monument of modern art, which bears no marks of age or incongruity, although it was three hundred years in building, by the hands of twenty different architects.

Begun under Nicholas V., in 1450; it was carried on by Bramante, under Julius II.; by Sangallo and Peruzzi, under Leo X.; and by Michael Angelo, who moulded the immense concavity of the dome, under Paul III.; though he died before it was finished by Fontana, in the pontificate of Sixtus V.



Central Nave of St. Peter's.

JACSON

Succeeding popes and succeeding architects successively added the lesser domes, the portico, the piazzas, and the vestry, intermediately ornamenting the interior with brass and marble, and gradually securing the paintings from the touch of time, by incorporating them with the walls in everlasting mosaic.

Exclusive of the dome and piazzas, St. Peter's church is twice as broad and twice as high as the temple of Jupiter Olympus, one of the wonders of antiquity, that still exhibits to the wondering traveller silent and solitary porticoes stretching over the prostrate plains of Greece. St. Paul's, at London, the only edifice of modern times with which it can be worthily compared, does not enclose within its vast vacuities, including its porticoes, its turrets, and its dome, one fourth part of the cubic square of St. Peter's, the corridors of which would encompass Ludgate-hill.

It has been observed that Roman greatness manifested itself most conspicuously in the sewers, the aqueducts, and the high-roads. Of these, the first were arched galleries, carried under the city in every direction, and wide enough for a loaded cart or a boat to pass through them without inconvenience. These all communicated with the principal sewer (called Cloaca Maxima), which was sixteen feet broad and thirty feet high. The latter still exists, though almost choked up with rubbish and weeds. It is seen in an engraving on a subsequent page.

Ancient Rome was supplied with water by nine aqueducts. These extended through a distance of from twelve to sixty-two miles, and conveyed whole rivers through mountains and over plains, sometimes under ground, and sometimes supported by arches, to the centre of the city. Of these aqueducts three are sufficient to supply modern Rome with a profusion of water for private as well as public purposes. What a prodigious quantity, then, must have been poured into the ancient city! The ruins of some of these ponderous edifices, towering far above all the modern buildings, attract the eye, on the Celian and Esquiline mounts: but more particularly in vast broken lines, extending over the solitary plains adjacent to the city.

Rome was indebted to Appius Claudius for her aqueducts, and to the public spirit and talents of the same censor she owed also her roads. In the Roman forum stood a pillar, on which were inscribed the distances of the great cities of Italy, and of the empire. At this column the roads commenced, and thence they branched off in straight lines from Rome to every part of Italy. They were paved, or rather flagged, generally with large blocks of stone. These roads, in process of time, were extended to the most distant provinces of the empire.

The Roman forums, or squares, are represented by ancient writers as alone to have been sufficient to eclipse the splendor of every other city. These were of two kinds, one for the public markets and the other for the transaction of public business. The former were twelve in number, and the latter five. Of the latter, the Forum Romanum was the most eminent. Its name was coeval with that of the city, and its destination was connected with all the glories of the republic. It was in fact the seat, or rather the throne, of Roman power, and was encircled with buildings of the greatest magnificence. The Forum Trajani consisted of four porticoes, supported by columns of the most beautiful marble; the roof rested on brazen beams, and was covered with brazen plates. It was adorned with statues and chariots, all of gilt brass, and the pavement was of variegated marble. The entrance was at one end by a triumphal arch, and at the other and opposite end was a temple. On one side was a palace, and on the other a public library. In the centre rose the celebrated column, crowned with the colossal statue of Trajan.

From the forums we pass to the porticoes. These, which were very numerous, are frequently alluded to by the Roman writers. They were erected for the convenience of the public in sultry or inclement weather, and were supported by columns, and, in many instances, decorated with paintings and statues. There were in Rome sixteen public baths, usually called *Thermæ*, supplied with hot and cold water, and open at all hours of the day. Though they differed, both in magnitude and splendor, yet these edifices had some features in common. They contained spacious halls for bathing and swimming, for reading and declamation, for conversation and exercise. These halls were all lined and paved with marble, and adorned with the most valuable statues and paintings. They were surrounded with plantations and walks, and combined every species of polite and manly amusement. The principal baths were those of Dioclesian, Caracalla, and Titus.

Next to these edifices, the following were the most remarkable: the temple of

Æsculapius, in the island of the Tiber, which was consecrated to that god, now the church of St. Bartholomew; the temple of Antoninus and Faustina, in the Via Sacra, now the church of San Lorenzo in Miranda; the magnificent temple of Apollo, which Augustus built of white marble, on the Palatine, in which were preserved the Sybilline books (it contained, besides many other curiosities, a splendid library, and served as a place of resort to the poets, who here recited their works); the temple of the Cæsars (*Templum Cæsarum*), which contained the statues of the Cæsars, the heads of all which were struck off at once by lightning; the temple of the Dioscuri, in the Forum Romanum, under the Palatine hill, opposite the church of Santa Maria Liberatrice, built in honor of the two youths, who, in the battle of the lake Regillus, assisted the Romans in gaining the victory, and were supposed to be Castor and Pollux; the temple of the goddess Seia, under the Palatine, built by Servius Tullius, which Nero enclosed in his golden palace, and caused to be covered with transparent Cappadocian marble; the temple of the confederacy, under the name of *Templum Dianæ* commune, which the Latin cities built in union, by the persuasion of Servius Tullius, and upon a monument in which were inscribed the articles of the confederation; the temple of Janus, upon the island of the Tiber, near the modern Sistine bridge, one of the most beautiful of ancient Rome; the temple of the Flavian family, in which Domitian was buried, still standing on the Piazza Grimana; the region by Fulvius Nobilior, who placed here the images of the Muses, brought by him from Ambracia; the temple of Honor and Virtue, in the first region, built by Marcus Marcellus, and ornamented by the Marcelli with the monuments of their family; the temple of Jupiter Stator, on the declivity of the Palatine hill, vowed by Romulus on an occasion when his soldiers began to flee; the temple of Jupiter Tonans, built by Augustus with much splendor on the slope of the Capitoline hill; the beautiful temple of Lycaonia, on the island of the Tiber, which thence received the name of Lycaonia; two temples of Isis and of Serapis; the temple of Juno Moneta, built upon the spot where the house of Manlius was torn down, on the fortifications of the Capitoline hill, because the awakening of the garrison on the attack of the Gauls was attributed to this goddess; the temple of Liberty, built by Gracchus in the thirteenth region, and restored by Asinius Pollio, who there established the first public library; the temple of Mars, on the east side of the Appian Way, before the Porta Capena, in the first region, in which the senate gave audience to generals who claimed the honor of a triumph, and likewise to foreign ambassadors (the church delle Palme stands upon its ruins); the temple of Mars Ultor, built by Augustus with great splendor, when he recovered the eagles of the legions that had been conquered by the Parthians; the splendid temple of Minerva, which Domitian built in the forum of Nerva; another temple of the same goddess, which Pompey built in the Campus Martius, and which Augustus covered with bronze; the temple of Peace, once the richest and most beautiful temple in Rome, built by Vespasian, in the Via Sacra, in the fourth region, which contained the treasures of the temple of Jerusalem, a splendid library, and other curiosities, but was burnt under the reign of Commodus; the temple of the goddess Salus, which was painted by Fabius Pictor, the first Roman painter; the temple of Saturn, built by Tarquin the younger, which was afterward used for the treasury and the archives of Rome; the temple of the Sun, which Aurelian erected at an enormous expense, and of which some ruins still exist. There were several temples of Venus, and among them, particularly, the magnificent temple of Venus Genitrix, which Cæsar caused to be built to her as the origin of his family, and the temple of Venus and Roma, of which Adrian himself designed the model; the temple of Vesta, one of the oldest and most remarkable, built by Numa on the southern summit of the Palatine: in it were contained the ancilia, or sacred shields, and the palladium, sacred fire, &c.

Of the palaces, the imperial was the most distinguished. It was built by Augustus upon the Palatine hill, and gave the name to the tenth region of the city. The front was on the Via Sacra, and before it were planted oaks. Within the palace lay the temple of Vesta, and also that of Apollo, which Augustus endeavored to make the chief temple in Rome. The succeeding emperors extended and beautified this palace. Nero burnt it, but rebuilt it, of such extent that it not only embraced all the Palatine hill, but also the plain between that and the Cœlian and Esquiline, and even a part of these hills, in its limits. He ornamented it so richly with precious stones, gold, silver, statues, paintings, and treasures of every description, that it justly received the name of *Domus Aurea* (Golden House). The following emperors not

only stripped it of its ornaments, but Vespasian and Titus caused some parts of it to be pulled down. Domitian afterward restored the main building. In the reign of Commodus a great part of it was burnt, but it was restored by him and his successors. In the time of Theodoric it needed still further repairs; but this huge edifice subsequently became a ruin, and on its site now stand the Farnese palace and gardens, and the Villa Spada. Among the theatres, those of Pompey, Cornelius Balbus, and Marcellus, were the most celebrated. Pompey built that which bore his name, after his return from Greece, and adorned it with the most beautiful Grecian statues. An aqueduct brought water into every part of it. In order to protect it from destruction, he built within its precincts a splendid temple to Venus Victrix. It was capable of containing 40,000 persons. Caligula first finished it, but Tiberius had previously restored the scenes; Claudius, still later, did the same thing, and the Gothic king Theodoric caused it to be repaired. A few remains of it are yet to be distinguished near the palace Ursini. The theatre of Balbus, the favorite of Augustus, was situated in the Campus Martius. The theatre of Marcellus was built by Augustus in memory of his nephew Marcellus; it accommodated 22,000 spectators, and was repaired by Vespasian. Some beautiful ruins of it are still to be seen. Among the remaining circuses the following deserve to be mentioned: the circus Agonalis, in the ninth region; the circus Aurelius, in the gardens of Heliogabalus, in the fifth; the circus Flaminius, in the ninth, one of the largest and most remarkable, upon the ruins of which the church of St. Caterina de' Funari and the palace Maffei now stand; the circus of Flora in the sixth region, upon the same spot which the Piazza Grimana now occupies, where the licentious Floralia were celebrated; lastly, the circus of Nero, in the fourteenth region, near the modern church of St. Peter; and the circus of Sallust, the ruins of which are still visible near the Colline gate.

Without stopping to describe the Naumachiæ, we will proceed to the porticoes or colonnades. Among these are the Porticus Argonautarum, also called Porticus Neptuni, Agrippæ, or Vipsanii, which Marcus Vipsanius Agrippa built in 729, and adorned with paintings, representing the history of the Argonauts: it was situated in the Campus Martius, surrounded by a laurel grove, and the marble pillars, still visible in the Piazza di Pietra, probably belonged to it; the splendid portico of Europa, in the Campus Martius, supposed to have been built by Augustus, and containing the history of Europa; the Porticus Hecatonstylon, in the ninth region, so called from its one hundred pillars; the portico of Livia, in the third region, built by Augustus, and demolished by Nero; the portico of Metellus, founded by Metellus Macedonicus, between the temple of Apollo, built by him; and that of Juno, in the ninth region, and ornamented with statues, brought by him from Macedonia; the Porticus Miliariensis, or of the thousand columns, the ruins of which are yet to be seen in the gardens of the duke of Muti; the portico of Octavia, built by Augustus; and the portico of Pola, built by Marcus Vipsanius Agrippa; the portico of Pompey, called the Corinthian, from its pillars being of that order of architecture; Pompey built it near his theatre, and ornamented it with golden tapestry; finally, the portico of the sun (Porticus Solis), which was built by Aurelian. Among the basilicæ, one of the most beautiful was the Æmilian, on the northerly side of the Forum Romanum, built by Paulus Æmilius. We will also mention the Basilica Caii, or Lucii, on the Esquiline hill, the splendid Basilica Julia, on the southern side of the Forum Romanum, built by Julius Cæsar, and the Basilica Portia, which was the oldest, and was built by Cato the Censor.

Of the public baths, some of which equalled in extent large palaces, and were ornamented with still greater splendor, there have been enumerated about twenty-two warm, and eight hundred and fifty-six cold, besides eight hundred and eighty private baths. Mæcenas and Agrippa founded the first public baths, which were afterward surpassed by those of Caracalla, and these, in their turn, by those of Diocletian, vestiges of which remain till this day. Rome was likewise rich in magnificent gardens.

The gardens of Lucullus, in the ninth region, held the first rank; after these, the gardens of Asinius Pollio, Julius Cæsar, Mæcenas, Heliogabalus, &c. Of the triumphal arches, the most celebrated were, that of Constantine, the ruins of which are yet seen; that of Drusus, in the Appian Way, of which the modern gate of St. Sebastian is said to have been built; that of Gallienus, and those of Severus and Titus, which are yet in good preservation; the former in the Forum, and the latter

in the Vicus Sandalarius. Among the columns, the most beautiful was Trajan's pillar, one hundred and twenty-four feet in height, still standing. Instead of the statue of that emperor, which it formerly bore, Sixtus V. placed upon it a statue of St. Peter, in bronze, twenty-three feet in height. The bas-reliefs, with which it is ornamented, represent the exploits of Trajan, and contain about two thousand and five hundred half and whole human figures. A flight of stairs, within the pillar, leads to its summit. The columna rostrata, which Duillius erected in commemoration of his victory over the Carthaginian fleet, and the pillars of Antoninus and Aurelian, are still standing. Among the magnificent sepulchral monuments, the mausoleum of Augustus and the Septizonium of Septimius Severus surpassed all others in splendor. This city was also rich in splendid private buildings, and in the treasures of art, with which not only the public places and streets, but likewise the residences and gardens of the principal citizens, were ornamented, and of which but comparatively few vestiges have survived the ravages of time.

Having thus enumerated the principal objects which contributed so much to the splendor of ancient Rome, we shall now devote some space to the ruins which now exist, and which still render Rome so interesting to the votaries of talent and art.

Among the monuments of antiquity still remaining in Rome, one of the most famous and most interesting is the beautiful column of Trajan. According to the inscription which is still to be read on its base, it was erected by the senate and people of Rome in honor of the victories obtained by the emperor Trajan, in his two expeditions against the Dacians, in the first of which he compelled that fierce people to sue for peace, and in the second, entirely conquered their country, and added it to the dominions of Rome. The former was undertaken in the year 101, and lasted for three years; on the latter he set out in 105, and returned the year following, the war having been thus speedily terminated by the Dacian king, Decebalus, putting himself to death to avoid the risk of what he deemed a worse fate. The column was erected in the year 115, after Trajan had gone on his last expedition, that against the Parthians and Armenians. From this he never returned, having been cut off by a dysenteric fever, at Seleucia, in 117. He never, therefore, beheld the magnificent structure which had been raised to record his glory.

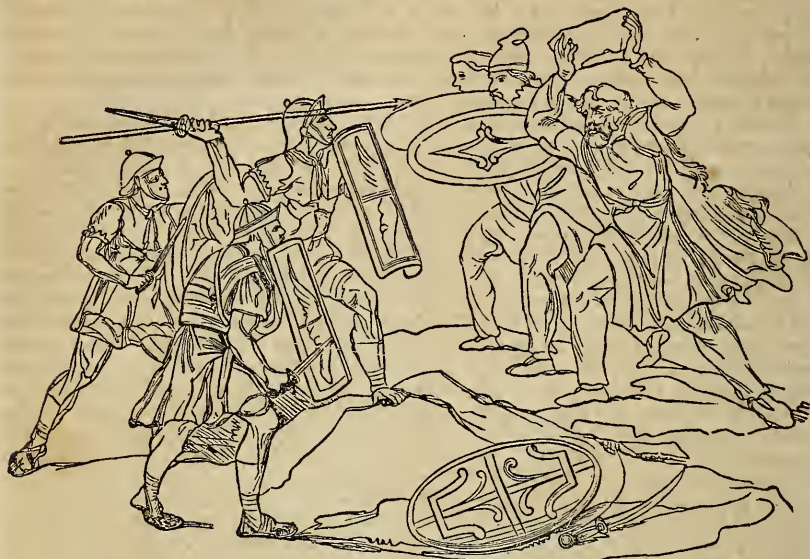
The pillar of Trajan originally stood in the midst of a large square or forum, as it was called, the buildings surrounding which, comprehended a palace, a gymnasium, a library, several triumphal arches, porticoes, and other erections, in the most superb style of architecture. Gilded statues and military ensigns glittered on the fronts of the buildings; and besides the column, an equestrian statue of the emperor appears to have occupied a conspicuous position in the open space within. For richness of display, there was probably nothing in Rome comparable to this forum. Cassidorus, a writer who flourished in the beginning of the sixth century, while the buildings, as may be gathered from his account, were still standing, says of it: "The forum of Trajan is a perfect miracle, if we inspect it even with the utmost minuteness."

All the buildings of the forum of Trajan are now thrown down, with the exception of the pillar. Their ruins have raised the present streets fifteen feet above the ancient pavement. A few years ago, however, the accumulated soil and rubbish were removed immediately around the column, which is now, therefore, to be seen standing in the excavation, in its full dimensions. It is built of white marble, which was probably also the material of the surrounding buildings, as it certainly was of their pavements, which have been, in part, uncovered. It consists of a base, a shaft of the Doric order, and a capital; and it was anciently surmounted by a statue of the emperor, in place of which one of the apostle Peter has been substituted. The ashes of Trajan are said to have been contained in a golden bull, which rested on the head of the figure, and which is believed to be the same that is still to be seen ornamenting the great staircase of the capitol. Including the statue, the height of the whole is stated by ancient writers to have been one hundred and forty feet. The height of the pillar alone is one hundred and twenty-eight modern Roman, or one hundred and twenty-four English, feet.

The whole consists of only thirty-three blocks of marble, of which eight compose the base, twenty-three the shaft, one the capital, and another the pedestal supporting the statue. It is ascended by a spiral staircase in the interior, which is entirely cut out of the same stones. There are forty-three loopholes or apertures for the admission of the light.

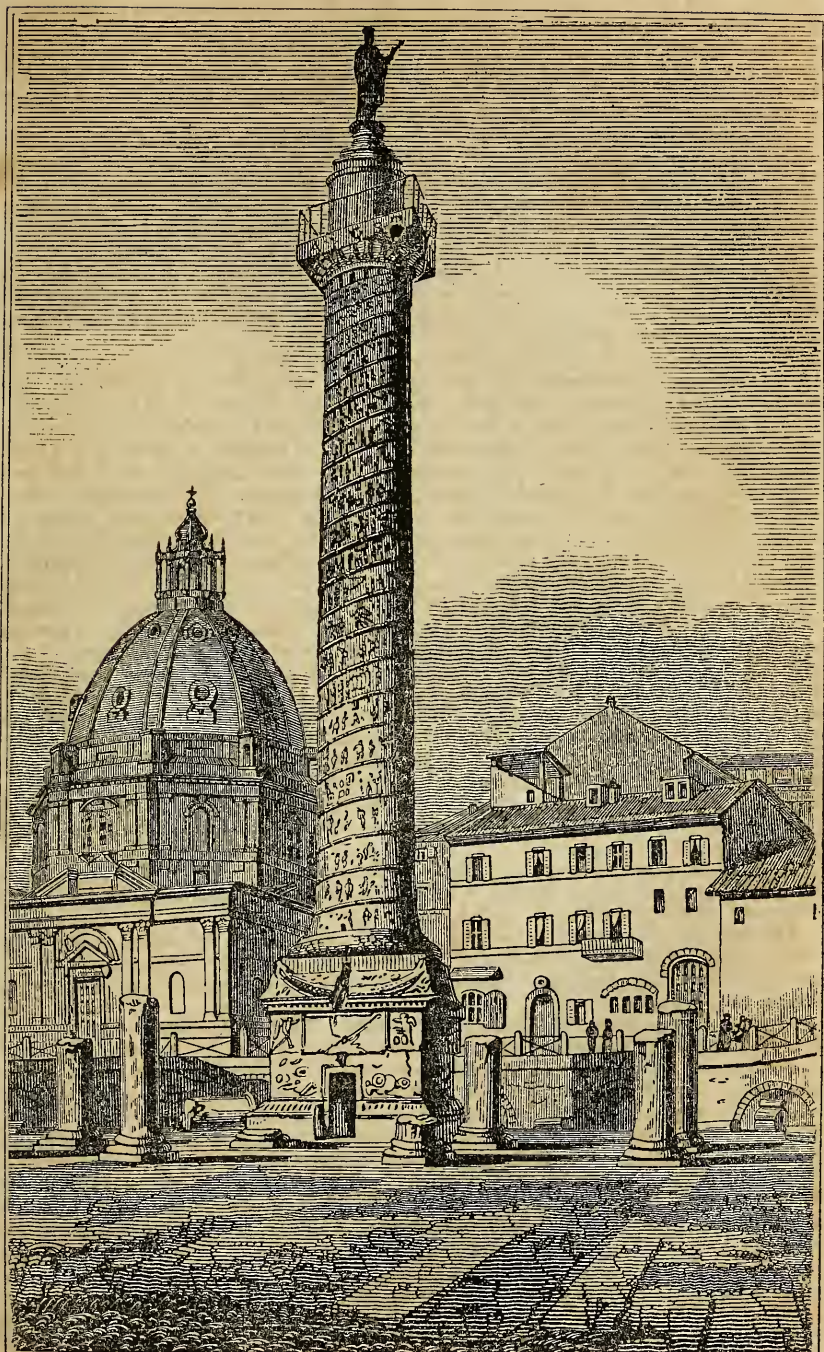
But the most curious part of the column is the sculptures in bas-relief, by which

the whole of the shaft is covered. The series of delineations runs round the pillar in an ascending spiral riband, which makes, in all, twenty-two revolutions before reaching the top. On this is represented, in chiselling of exquisite delicacy, the succession of Trajan's Dacian victories, together with the two triumphal processions by which they were celebrated. The figures, which are designed with great spirit, are not fewer than between two and three thousand in number, that of Trajan occurring about fifty times. In the lower part of the shaft they are each about two feet in height; but as they ascend and are removed farther from the eye, their dimensions are enlarged, till at the top they become nearly double the size of those below.



Bas-Reliefs on the Column of Trajan, at Rome.

These sculptures are extremely interesting in another point of view, as well as for their merit as works of art. "The Roman dress and manners," says Mr. Burton, in his "Description of the Antiquities of Rome," "may receive considerable light from these bas-reliefs. We find the soldiers constantly carrying their swords on the right side. On a march they are generally bareheaded; some have no helmet at all; others wear them suspended to their right shoulder. Some of them have lions' heads by way of a cap, with the mane hanging down behind. Each of them carries a stick over the left shoulder, which seems to have been for the purpose of conveying their provisions. We may observe a wallet, a vessel for wine, a machine for dressing meat, &c. We know from other accounts that they sometimes carried sixty pounds, and food for seventeen days; they never carried less than enough for three days. Their shields are oblong, with different devices upon them. The standards are of various kinds; such as a hand within a wreath of laurel, which was considered a sign of concord. Pictures also were used, which were portraits of gods or heroes. The soldiers wear upon their legs a kind of tight pantaloon, reaching a little below the knee, and not buttoned. The Dacians have loose pantaloons, reaching to the ankle and shoes; they also carry curved swords. The Sarmatian cavalry, allies of Decebalus, wear plate-armor, covering the men and horses. These were called *Cataphracti* or *Clibanarii*; and the words of Ammianus exactly answer the representation on the column: 'Their armor was a covering of thin circular plates, which were adapted to the movements of the body, and drawn over all their limbs; so that in whatever direction they wished to move, their clothing allowed them free play, by the close fitting of its joints.' Some Roman soldiers have also plate-armor, but they are archers. The horses have saddles, or rather cloths, which are fastened by cords round the breast and under the tail. The Dacian horses are without this



Trajan's Column, at Rome.

covering; and the Germans, or some other allies, have neither saddles nor bridles to their horses. We might observe several other particulars, such as a bridge of boats over a river, and that the boats everywhere are without a rudder, but are guided by an oar fastened with a thong on one side of the stern. The wall of the camp has battlements, and the heads of the Dacians are stuck upon it. The Dacian women are represented burning the Roman prisoners."

Our engraving is principally copied from a plate in the splendid work on the "Architectural Antiquities of Rome." It represents the column, with the surrounding ground and buildings, as the whole appeared soon after the late excavations. In the foreground is seen a portion of the pavement of the basilica, or palace, which formed one of the most sumptuous buildings of the forum; and the pillars which are ranged around are some of those that belonged to the same edifice. "The church to the left," says the description appended to this print, "is dedicated to the Madonna di Loretto; it was erected by Bramante, and its cupola is one of the earliest specimens of that modern appendage to a church, and is supposed to have been the prototype of the admirable dome of St. Peter's."

The magnificence of the column corresponded with that of the Forum, constructed by Apollodorus of Damascus. It was surrounded with porticoes of columns, supporting statues and bronze ornaments; with a basilica, a temple, and the celebrated Ulpian library. It was found in the last excavations, that the column was placed in the centre of a small oblong court, seventy-six feet in length and fifty-six in width, paved with marble, having to the south the wall of the basilica, and on the other three sides a portico, composed of a double row of columns. The library was divided into two parts, one for Greek, the other for Latin works, which were afterward removed by Diocletian to his thermæ. Remains of it have been found behind the two small porticoes near the column. The basilica followed the direction from east to west, having its principal entrance to the south; the interior was divided by four rows of columns into five naves; the pavement was composed of giallo antico and violet marble; the walls were covered with white marble, the roof with gilt bronze, and the five entrance steps were large blocks of giallo antico. Fragments of the steps, the pavement, and the granite columns belonging to the interior perystyle, are still visible. Toward the column, the basilica was closed by a wall; it had three entrances, each decorated with a portico of four columns, supporting an attic; on the terrace above were a triumphal car and statues; a triumphal arch led to the great square situated to the south, and surrounded with sumptuous porticoes. It is probable that a similar space existed at the opposite extremity, behind the temple, so that what remains at present may be estimated at about one third of the surface of the forum, of which the whole length was two thousand, and the breadth six hundred and fifty feet.

Among the equestrian statues raised on this spot, was that of Trajan, in gilt bronze, placed before the temple which particularly attracted the attention of the emperor Constantius, when he visited Rome, in the year 354.

The injuries of time and the depredations of man, ruined all these magnificent edifices which were still entire in the year 600, even after the ravages of the Goths and Vandals. The fragments and inscriptions found in the last excavations are affixed to the walls.

Another vestige of ancient Rome is the Forum. This scene, though now so desolate and degraded, was once the great centre of all the business, power, and splendor of Rome. Here, as long as the Romans were a free people, all the affairs of the state were debated in a most public manner, and from the rostra, elevated in the midst of the square, and with their eyes fixed on the capitol, which immediately faced them, and which was suited to fill their minds with patriotism, while the Tarpeian rock reminded them of the fate reserved for treason or corruption, the noblest of orators "wielded at will the fierce democracy," or filled the souls of gathered thousands with one object, one wish, one passion—the freedom and glory of the Roman race—a freedom which would have been more enduring had the glory been less.

" Yes, in yon field below,
A thousand years of silenced factions sleep—
The Forum, where the immortal accents glow,
And still the eloquent air breathes, burns with Cicero !"

" The field of freedom, faction, fame, and blood :
Here a proud people's passions were exhaled,

From the first hour of empire in the bud,
 To that when further worlds to conquer failed ;
 But long before had Freedom's face been veiled,
 And Anarchy assumed her attributes ;
 Till every lawless soldier who assailed
 Trod on the trembling senate's slavish mutes,
 Or raised the venal voice of baser prostitutes."

Here the orators of the people brought their accusations against public men, or pronounced the eulogies of such as had died for their country ; and here also were exhibited the bleeding heads or lifeless bodies of traitors, or, as it but too often happened, of men unjustly deemed so by an overbearing faction.

The Forum was the court of justice, and in the homely days of the early republic civil and criminal causes were tried and decided by simple laws, in the open air, or in very plain sheds built in this square. The humble schools for the republican children (for these old Romans had places of public instruction for even the poor people) stood round the Forum, and seem to have been intermixed with shops, shambles, stalls, lowly temples, and altars. It was as she used to cross the Forum, day by day, in her way to and from school, that the innocent young Virginia, a maiden of plebeian rank, but extraordinary beauty, unhappily attracted the notice of the lustful and tyrannical decemvir, Appius Claudius, who sat there on the tribunal, surrounded by lictors, to administer the laws which he himself outraged. It was here, as she was on her way to school, that Appius had her seized. Livy says: "As Virginia came into the Forum (for the schools of learning were held there in sheds), a dependant and minister of the decemvir's lust laid his hands on her, and affirming that 'she was a slave, and born of a woman who was his slave,' ordered her to follow him, threatening, in case of refusal, to drag her away by force."

This fearful tragedy, with a sort of dramatic unity, was ended where it began. When the honest centurion Virginius, informed of the disgrace hanging over the head of his daughter, quitted the army with which he was fighting for his country, and came to Rome, he appeared in the Forum to plead for his child ; and when he and Icilius, a young man to whom Virginia was betrothed, had both pleaded in vain, it was here he slew her. According to Livy:—

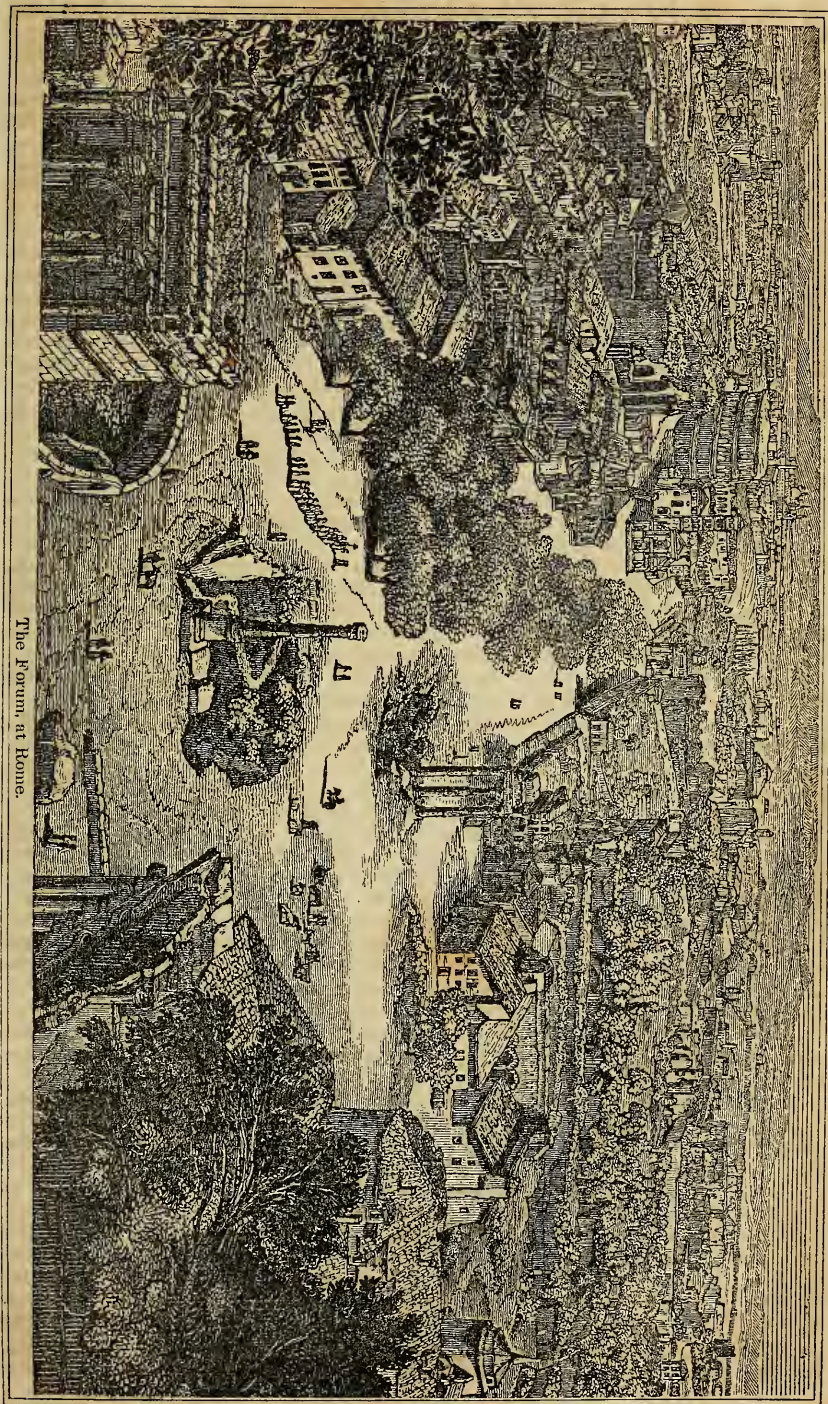
"Virginius, seeing no prospect of assistance from any quarter, said: 'Appius, I entreat you first to make allowance for a father's grief, if I have made use of too harsh expressions toward you ; and next, allow me here, in the presence of the maiden, to inquire of her nurse the truth of this affair, that if I have been falsely called her father, I may depart hence with the more resignation.' Permission being granted, he drew the maiden and nurse aside to the sheds, near the temple of Cloacina, then called the new sheds, and there, snatching a knife from a butcher, plunged it into his daughter's breast, with these words: 'In this manner, sweet child—the only one in my power—do I secure your liberty!' And then, looking back on Appius: 'With this blood, Appius,' said he, 'I devote thee and thine head to perdition!'"

This fearful scene led to a general rising of the commons and people of Rome against the nobles. The tyrannical offices of the decemvirs were abolished ; the power of the aristocracy, which had been great out of all proportion, was abridged, and a check put upon their cruelty, arrogance, and insolence. In vain did Caius Claudius, a most noble and virtuous Roman, and the uncle of Appius, appear in the Forum, dressed in deep mourning, and surrounded by his relatives and dependants, to supplicate that the Claudian family, which had rendered many services to the state, might not be degraded by chains and imprisonment, and to implore pardon or protection of every individual citizen he met with in behalf of his nephew. The fate of the criminal Appius was sealed by men of unbending minds, and, to escape a public execution, he put an end to his own life in prison. His example was followed by Spurius Oppius, the most unpopular of his colleagues, and the rest of the decemvirs went into exile, leaving their estates to be confiscated. Marcus Claudius, the vile pander who had claimed the fair Roman as his slave, was condemned to die ; but this sentence was mitigated, and he also went into a dishonored, wretched exile at Tibur (now Tivoli). "And thus the shade of Virginia, whose cause was best supported after her death, having roamed through so many families in quest of vengeance, rested in peace, none of the guilty being left unpunished."

We have alluded to these incidents as they throw light on the plain, homely state

of the Forum in the earlier ages of the Roman republic, when stately edifices and the pomps and beauties of architecture and sculpture were unknown. To narrate all the great events of which this spacious area was the scene, would be in a manner to write the history of Rome. Virgil, in speaking of this site in the days of Evander, who is supposed to have flourished some centuries before Romulus, says that then the flocks of sheep used to wander, and cows low, on the Roman forum. If this were the case, it could only have been in certain seasons, for, placed low, between hills, it received the rain and other waters from the higher grounds and the ravines or gulleys that cut the hills, and must have been a complete swamp during a good part of the year. Indeed, as Sir William Gell shows in his recent learned and laborious work on the "Topography of Rome and its Neighborhood," the spot which afterward became the Forum, as well as all the low ground on the side of the Circus Maximus, or Colosseum, was a marsh in the time of Romulus, and these two marshes served as a military defence to the Palatine, on which single hill then stood the whole of the city. If these bogs added to the strength of infant Rome, they must also have made the place a very unhealthy residence. As the city expanded, and enclosed other hills, and more and more room was required, the Forum was artificially drained. Sir William Gell says: "The Forum must always have remained a marsh, had not a subterranean channel been constructed, which carried off the stagnant waters by the Cloaca Maxima to the Tiber." These cloaca, or sewers, which were works of magnitude and utility, as may still be seen by the almost perfect remains of them, were built under the first Tarquinian king by a number of Etrurians whom he brought to Rome for the purpose. The increase of cleanliness and salubrity they gave rise to must have been prodigious, and they continued to be serviceable for many centuries. In the time of the kingdom and republic, regular officers were appointed to the charge of them; under the emperors, contractors engaged to keep them in order for a fixed annual sum. Of all the capital cities of Europe, though neither of them reached perfection in this essential, ancient Rome and modern London are probably those which have paid most attention to drainage, and made the costliest works for that most essential object.

The same king, who is commonly called Tarquinius Priscus, was the first to assign lots of ground to the Roman people round the Forum, where sheds, lowly porticoes, and shops, were soon erected. This was about five centuries and a half before Christ. As the conquests of the Romans extended, and the population of the city increased, the Forum became more and more thronged under the republic; but one hundred or more years after Tarquinius, when the tragedy of Virginia took place, the square was still in a very primitive condition, as we have shown; and the Forum does not appear to have gained much more a century after the latter event, or about 360 years before the Christian era, when a lake or chasm, called Lacus Curtius, suddenly opened in the midst of it, and would not close again (so goes the legend) until the most precious object the city contained was thrown into it to pacify the angry gods. The story of the gallant, self-devoted Roman knight—the young and beautiful Marcus Curtius—who, after casting his eyes to the temples of the gods within view of the Forum, and to the sacred walls of the Capitol, galloped his horse into the chasm, and perished there for his country's good, was too marvellous even for the large faith of old Livy; and yet it conveys so noble an example of patriotism that we are sorry we can not believe it. Perhaps, however, it was an embellished and poetized relation of some real event, in which the heroism or disinterestedness of a Roman knight conferred a great and lasting benefit on his countrymen. An earthquake, or a tremendous rush of water, may have made a rent that would require an immense outlay to fill it up, and this outlay may have been made, to his own ruin, by one noble citizen. Or, if we suppose that some such calamity had in part thrown open, and in part blocked up, the Cloaca Maxima, which runs under the middle of the Forum, and that Curtius had it repaired at his own expense, although, to be able to do so, he was obliged to sacrifice even his horse, his best armor and gorgeous accoutrements, and utterly ruin his fortunes, and perhaps die while superintending the work, the narrative becomes less grandiose and romantic, but still conveys a glorious deed, while it gains infinitely on the side of credibility, as few people now-a-days will lend any belief to the responses of augurs and soothsayers, or to any part of the story as literally told by the old Roman chroniclers. In this natural way, even the labors of Hercules, and the exploits of Theseus, may be traced down to some real and natural deeds, which, as they had greatly benefited mankind, were in the first



The Forum, at Home.

instance magnified by gratitude in oral tradition, then made supernatural by priests, and finally etherealized by annalists and poets.

During the republic, in the absence of those vast and splendid theatres and amphitheatres where the emperors afterward amused that people whom they enslaved, the players and gladiators exhibited in the Forum. In the latter years of the commonwealth a great number of temples, military columns, and rostra, dotted the space; but these, for the most part, gave way to more splendid edifices and objects, which were erected during the empire, when the soul of liberty that had animated the place, and the virtues which could cast a charm on lowly walls, had for ever taken their departure. We do not eulogize the factious spirit, the love of war and conquest, which were the immediate causes of their ruin; but we need scarcely remind any of our readers that the old Roman republicans had many private and public virtues, that they were sober, honest, chaste, and hospitable, and that they loved their country with an unbounded passion. All these disappeared under an execrable despotism; and the Romans experienced what all nations will feel, that, in forging chains for others, they make rivets for their own necks; that those who enslave today are on the road to be enslaved to-morrow; that the spoils of unjust aggression, and the gains wrung from a vanquished, but once free people, are like clothes stolen from the back of a man who has died of the plague, which carry a curse and death to the fool who puts them on. The wooden sheds where Virginia repaired to school, and where her father seized the butcher's knife, were succeeded by marble porticoes and colonnades; and it is even said, that by night the Forum was illuminated all round by lamps. On one occasion, Julius Cæsar nearly covered it all over with tents or awnings, for the purpose of commodiously celebrating certain games; and Octavia, the sister of the emperor Augustus, furnished it with an immense quantity of valeria, or canvass awnings, to shade the portions of it where causes were tried. In the immediate neighborhood of the Forum, on the Palatine hill, which stands at one end of it, Augustus himself built a library, wherein he placed a large collection of law-books, as well as the works of all the famous Roman authors. Pliny gives an almost incredible notion of the number of statues and busts of gods, heroes, and emperors, which a few years later were arranged in the midst or around the Forum *Romanum*. Here the adjective sounds like an absurdity or a reproach.

It was at this period, when the Romans had no deliberative voice, and not, as Mr. Eustace incorrectly says, "when the Roman people assembled to exercise their sovereign power, and to decide the fate of heroes, kings, and nations," that the Forum offered one of the richest artificial exhibitions that eye could behold. It terminated in triumphal arches: and here the eye rested on the glorious terraces of the capitol—there on the imperial palace, stoas, and temples, on the Palatine mount. It was no longer the centre of liberty and political affairs, but it was still the centre of justice (if we can apply that holy name) to an immense empire; and it was the great market-place, and a centre of general trade besides. As the value of houses and small pieces of land increased in the vicinity of Cheapside, St. James's, and Regent street, London, so, and from the same causes of central and relative situation, did the prices rise in and near the Forum. A warehouse, a shop there, was worth more than one in any other part of Rome. There is an illustrative and amusing passage in one of Juvenal's satires, where he speaks of the value of ground near the Forum, and of houses built on it; and in another satire by the same Roman poet, who was contemporary with what he describes, he says that "quinque tabernæ" (five shops or warehouses) on the Forum were equal to a noble's estate.

The list of all the edifices in the Forum would be tedious, nor could even learned antiquaries now make it correct; but among them we may mention the temple of the Penates, or household gods, the temple of Concord, the temple of Jupiter Stator, the temple of Castor and Pollux, the temple of Vesta, the temple of Victory, the temple of Julius Cæsar, and the arches of Fabian, Tiberius, and J. Severus. All these, however, and in most cases even the traces of them, have disappeared, the few objects remaining being a puzzle to such persons as take an interest in them, and examine the matters on the spot. For example, the three magnificent columns represented in our engraving have been differently assigned to the temple of Jupiter Stator,* to a senate-house, to a portico, to a comitium or public hall, and to a bridge. If we could hazard ourselves on a field where more learned men have met, and almost fought, on

* *Stator*, one who stands firm: from the verb *stare*, to stand still, not to move back or flinch. The Romans gave this surname to Jupiter, because he stopped their flight in a battle against the Sabines.

the subject, we should be inclined to say that the columns are the remains of the Jupiter Stator, the temple of the unreceding and immoveable Roman Jove!

A few sad words will describe the present state of the Roman Forum:—

It is reduced, not indeed to the pasture-ground for cattle which Virgil described, but to the market-place for pigs, sheep, and oxen, being now the Smithfield of Rome. The hills, the river, the roads and bridges, in this mother of cities, mostly go by their ancient Latin names, slightly altered in Italian, but the Forum has not even retained its name: it is now called the Campo Vaccino, or the Field of Cows!

Close by the stately ancient columns is a solitary Christian church, called Santa Maria Liberatrice, and at a few yards' distance, in the middle of the Forum, there is an old Roman fountain, with a large granite basin, dingy from time and dirt. A few fragments of columns, capitals, and architraves, lie scattered about, and here and there low jagged lines of old Roman walls show themselves above the rough surface of the Forum. If, however, you cross the "field of freedom, faction, fame, and blood," you presently reach ground that it is almost covered with stupendous ruins, such as the palace of the Cæsars, the Colosseum, and the arch of Titus on the Via Sacra.

There were several other Fora in Rome besides the Romanum. Julius Cæsar made one, Augustus another, and Trajan added a third, which we have described; but there is another Forum in the neighborhood of Rome, the Forum Populi, which is frequently mentioned in the history of the republic, and which interests us as being the popular and commercial resort of a free people. At stated periods the Romans and their friends or allies used to meet at that spot, and celebrate the Latinæ Feriæ, on which merry holidays religious ceremonies were accompanied by renewals of treaties of amity, by the interchange of commodities, and by manly sports and pastimes. While the Roman citizens came from the Tiber, the free confederates descended from their mountains, or wended their way from the fertile plains beyond the river Liris. Sir William Gell thinks he can fix this interesting spot:—

"The habitations round the temple of Jupiter Latialis, on the summit of Mont Albano, are supposed to have constituted the village called Forum Populi. It is probable that the meeting of the Latin confederates upon the mountain, and the fair held there, led to its erection. Here the consuls had a house, where they sometimes lodged, which Dio Cassius (lib. liii.) says was struck by lightning."

Generally speaking, the market-place of every considerable town was called by the Romans the Forum.

The Piazza del Popolo.—In Rome, where most of the streets are narrow and crooked, the number and size of the open squares produce a most agreeable effect. These squares are generally adorned with ancient Egyptian obelisks, or splendid fountains, and in some cases with both. Several of the finest of modern churches and palaces are situated on these free spaces, while others contain ancient temples, columns, and majestic ruins. Indeed, there is scarcely one of the Roman piazze but offers some beautiful or otherwise interesting object, either ancient or modern, to the admiration of the spectator.

The Piazza del Popolo, or "Square of the People," represented in our engraving, is the first seen by the traveller arriving from the north; and though far inferior in architectural and antique treasures to several others, it is well entitled to attention. Having the advantage of being the first seen by our countrymen, it is generally found to have made a deep and lasting impression on them. It may, indeed, be almost called the great entrance into Rome, and is the point whence the impatient eye is first delighted by a vast interior view of the eternal city.

After driving over the ancient Campus Martius, through a long avenue of high walls, which prevent the stranger from seeing much of that scene of the military training and exercises of the old Romans, he reaches the Porta del Popolo, or "Gate of the People," which stands upon or near to the site of the celebrated Flaminian gate, which was the great northern entrance of old Rome. The modern gate, though in part the work of the great Michael Angelo, is rather defective and mean. The principal defect arose from the circumstance that four ancient columns, of insufficient size for the elevation required, were assigned to him for its decoration. The smallness of these columns obliged him to raise the other members of the order beyond their due proportion, and the whole terminated in a deficiency of grandeur. "But this," says Forsyth, "will ever happen, where the design, instead of commanding, is made subject to the materials." After passing the Porta del Popolo, the stranger

soon finds himself driving across a fine spacious square. An Egyptian obelisk stands up nobly in the centre; in a line from it, the great street called the Corso, a mile long from the square to the foot of the capitol, flanked on either side by a church, opens a direct road into the heart of the city; palaces and churches present themselves on every side; the "vast, the wondrous" dome of St. Peter's is seen on the right, and on the left the steep acclivity of the Pincian Hill, in part cut into ornamented terraces, rises from the Piazza del Popolo.

The square itself has undergone many improvements of late years. The most conspicuous and interesting object in it is the obelisk, which is one of twelve of those extraordinary masses of granite cut by the Egyptians, brought to Rome by different emperors from Augustus down to Constantine, overturned and buried in the barbarous ages, but recovered and set up for the embellishment of the modern city by different popes. The height of the ancient shaft of the obelisk in the Piazza del Popolo is about seventy-eight and a half feet, but unfortunately it is not entire—it has been broken in three pieces. Its whole height, with the modern base and substructure, is about one hundred and sixteen feet. Its sides are covered with hieroglyphics that are partially injured or defaced. It was erected where it now stands in the year 1589, by order of Sixtus V., who was the first of the popes to give attention to these magnificent relics of antiquity. Before erecting this one in the Piazza del Popolo, he had set three other obelisks upright on bases in different parts of Rome, viz., one in front of the church of St. Peter, in 1586; another in front of the church of Santa Maria Maggiore, in 1587; and the third in the square of San Giovanni Lateranense, in 1588.

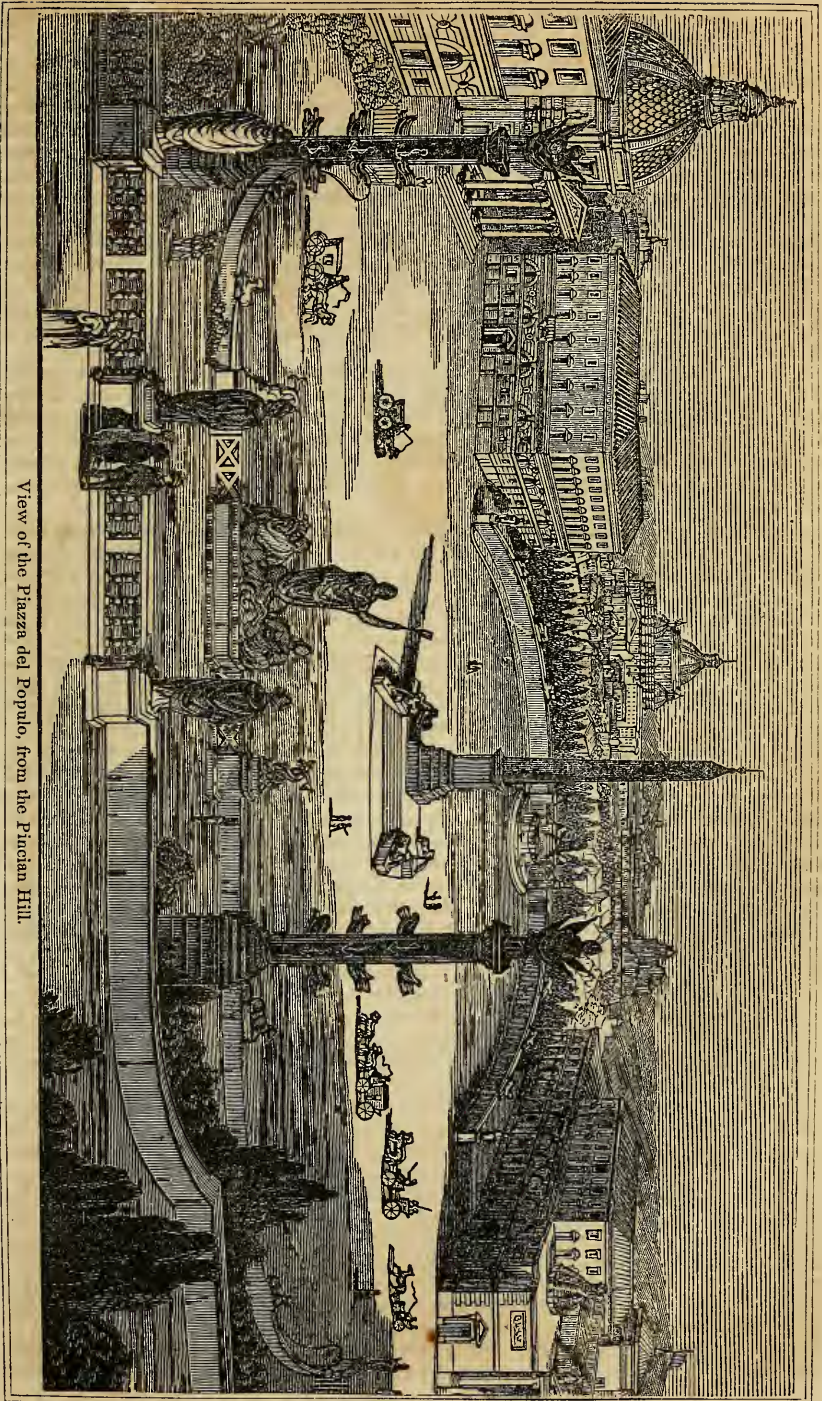
The author of "Rome in the Nineteenth Century," and several others who have written on the subject without a proper examination of the objects and their history, have strangely confused the obelisk in the Piazza del Popolo sometimes with that in front of St. Peter's, and sometimes with that erected by Augustus in the Campus Martius, and removed thence to Monte Citorio in 1792. The author of the book just mentioned has applied the description of the difficulties encountered in raising the obelisk in front of St. Peter's (a much larger shaft in one entire, unbroken piece, and the first that was raised) to the elevation of this smaller column, which, as we have mentioned, and as is distinctly stated by the architect employed in the work, was broken into three pieces, and consequently infinitely more easy to move and set up. As an account has been recently given of the facility with which a small party of Frenchmen removed an obelisk from Luxor to Paris, it may amuse our readers to show them what a tremendous task—even when a host of men and horses were employed—the raising of an obelisk at Rome was considered in the sixteenth century.

The height of the ancient shaft of the obelisk which now stands in front of St. Peter's is eighty-three feet two and four fifths inches.* When Sixtus V. decided upon erecting it, men stood aghast at the dangers and toils of raising so enormous a mass of heavy stone, and two or three years elapsed in preparation before the work could be performed. The papal court consulted men of science all over Europe, and numerous plans from architects, engineers, and mathematicians, were sent to Rome from all quarters. At last, the plan of Domenico Fontana, one of the successors of Michael Angelo in the works of St. Peter's, was accepted and acted upon.

The day on which the obelisk was to be raised was ushered in with great solemnity. High mass was celebrated at St. Peter's, and the architect and workmen received the benediction of the pope, who implored Heaven to prosper them in their undertaking. At a given sign engines were set in motion by an incredible number of men and horses: but not until fifty-two unsuccessful efforts had been made did the mighty mass rise from earth and swing in air. The moment it was set upright, the thousands gathered to witness the spectacle shouted aloud, the cannons roared from the castle of St. Angelo, and the church-bells began to ring all over the city.

According to an old local historian, the raising of this obelisk cost thirty-six thousand nine hundred and seventy-five Roman crowns; and another old writer says the work "was terminated in the *short space* of one year, in 1586." The writer last alluded to describes the machinery and methods employed by Fontana, and also gives an engraving. The engraving is scarcely intelligible, but we see in it a resemblance to the "large beams of wood planted upright, and looking like a forest of machinery," and "the long, thick ropes veiling the sky with a kind of close netting," mentioned

* With its base, its modern ornaments at top, cross, &c., it measures one hundred and thirty-two feet.



View of the Piazza del Popolo, from the Pincian Hill.

by Ammianus Marcellinus in describing the erection of an obelisk at Rome in the time of Constantine, the son of Constantine the Great. The historian of Fontana's exploit says: "In raising the obelisk before St. Peter's there were forty argani (capstans), to each of which were put four horses, hearty and robust, and twenty men. So that there were one hundred and sixty horses, and eight hundred men, for the said argani alone; besides many more men occupied by divers other offices, as standing round about the machinery and working above it. And on the top of the huge machine, which looked like a castle, there was a trumpeter, and also a large bell. And the trumpeter, immediately on a sign being made to him by the capo maestro, or architect, blew his trumpet, and then all the capstans were worked together by the men and horses; and when they were to stop, the bell was rung. In this manner the orders were understood, and all passed off well; whereas, if the human voice had been employed to give the word of command, it would not have been possible to avoid disorder, for the noise was like that of thunder or an earthquake, so great were the creaking, groaning, and convulsion of all the machinery, by reason of so heavy a bulk as the obelisk."

The same machinery, reduced in force and magnitude, we are informed, served Fontana for the setting up of the obelisk at Santa Maria Maggiore, of that at San Giovanni Lateranense, and of the one in the Piazza del Popolo; and we are expressly told by the architect's biographers that, after his first great task with the obelisk in the front of St. Peter's, he found the erection of the other three comparatively easy work, for they were all broken, and the fragments were raised and adjusted one after the other.

As it now stands with its parts united, the obelisk in the Piazza del Popolo is, in size, next to the obelisks before the churches of St. Peter and St. John Lateran, being higher than the other nine Roman obelisks now erect. The sides of the stone are of unequal width: those on the north and south, which correspond, are seven feet ten inches at the base, and four feet ten inches at the summit. The other two sides or faces of the obelisk, at the same positions respectively, are, at the base, six feet eleven inches, and at top four feet one inch. The northern face of this obelisk has been much injured by fire. Some local writers have settled to their satisfaction that this injury was sustained during Nero's burning of Rome. It may, or it may not have been so, for Rome has been the scene of many a conflagration since then. A much better established fact is, that the obelisk in the Piazza del Popolo is one of two that the Emperor Augustus caused to be transported from Egypt to Rome, and erected in the Great Circus. Pliny says it was first quarried by an Egyptian king, during whose reign the philosopher Pythagoras visited Egypt. This would give the shaft an antiquity of more than twenty-three centuries. Their age, the mysterious country of their origin, the history of their importation into Europe by the conquerors of old Rome, their overthrow by the barbarous invaders of the empire, their re-erection by the popes of modern Rome, the innumerable vicissitudes and tragical changes that have occurred since they were first placed erect in the Circus Maximus, the Campus Martius, or similar spots of renown, all tend to give great interest to these obelisks, which are grand and imposing objects in themselves, and which, moreover, are seen in no other city in Europe. At Constantinople, indeed, there is one which produces but little effect in the large square of the Hippodrome, and in presence of the towering minarets of Sultan Achmet's mosque, and there will now be another erected at Paris; but these solitary specimens are as nothing compared with the obelisk wealth of Rome.

The Piazza del Popolo, which is now one of the busiest and most frequented parts of Rome, was a desolate waste in the middle ages. There is a curious legend told by all the old chroniclers and local historians, which, if it exposes the superstitions of the times, shows also (what it is better to commemorate) the enduring popular horror of cruelty and tyranny. According to this tale, on the spot where the church of Santa Maria now stands, there once stood a great chestnut-tree, "under which were hidden the infamous ashes of the emperor Nero, that were guarded by many malignant spirits, who with divers insults never ceased by night to molest the passengers."—"Now, for these reasons, in the year of Grace 1099, the pope, Pascal II., resolved that the said tree should be cast down, and the impious ashes of the wicked king be taken up and scattered to the winds."

Accordingly, the papal court went in procession to the spot, where the pontiff himself was the first to strike the tree with an axe. The tree was then utterly destroyed

and rooted up, and the ashes of the tyrant, or what were supposed to be such, were dispersed. A Christian altar was erected over the pagan's grave, and in process of time the altar grew into a church.

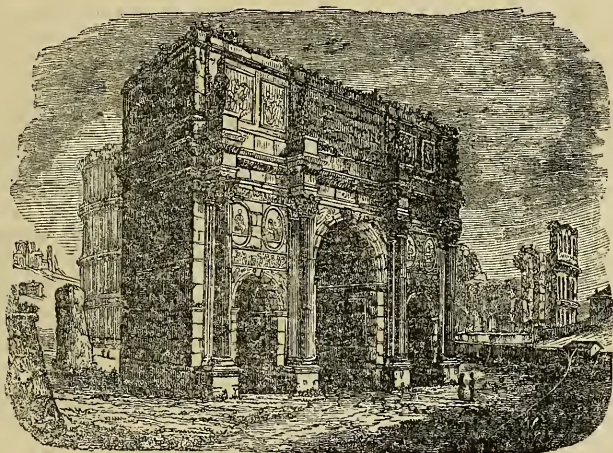
The Piazza, or square of the Quirinal, now more commonly called the Piazza of Monte Cavallo, from the statues of the two horses (*cavalli*), is, taken altogether, not only one of the finest parts of Rome, but one of the most favorable points from which to see the rest of the city. This square is on the Quirinal mount, which is the highest of the seven old hills; it commands some of the finest views of the modern city, with the noblest of its palaces and churches, fountains and obelisks. From one part of the Quirinal hill the eye looks down upon the *Campus Martius*; in another direction it takes in the grand column of the Emperor Trajan, and in an opposite point, it reposes upon the long galleries of the Vatican, and the massy walls and sublime dome of St. Peter's, and the shady sides of Monte Mario. *La Strada Pia*, one of the finest streets in Europe, gives access to the square, on one side of which there stands the Quirinal palace, a plain but imposing edifice, in which the pope generally resides in summer, on account of its elevated situation, and the coolness and purity of the air. The palace, like the square, is now more commonly called, of Monte Cavallo. In the rear of this palace are fine and spacious gardens, with shady groves and fresh fountains, and in front of it are most happily placed the statues represented in our view. These statues are of colossal size, and of such great beauty as to have been attributed, though without any historical authority, to Phidias and Praxiteles, the greatest sculptors of ancient Greece. They were brought to Rome from Alexandria, in Egypt, at the beginning of the fourth century of the Christian era, by Constantine the Great, and placed in the *thermæ*, or baths, which that emperor erected on the Quirinal hill, very near to the spot where the statues now stand. These old baths were in good preservation when they were knocked down, about the year 1610, during the pontificate of Paul V., by the Cardinal Borghese, who built upon their site and chiefly out of their materials, the splendid palace called *Palazzo Mazzarino*. The statues, however, were removed from the baths some years before their destruction, and placed where they now are by the architect Fontana, in the time of Sixtus V., who was pope from 1585 to 1590. Fontana also superintended the restorations of the statues which had been somewhat mutilated in the course of many ages and accidents. Each of these groups consists of a fiery horse held by a bold young man, and hence the Roman antiquaries, who often leaped to conclusions from still weaker premises, were induced to believe that they both were intended for Alexander the Great in the act of checking Bucephalus, and consequently the names of the conqueror and the steed are inscribed on the bases the statues stand upon. Of late years, however, it has been rather the fashion to call them *Castor* and *Pollux*; and if they must have names—which we think scarcely necessary—these are probably as good as any. At all events, Phidias could not have made a statue of Alexander, from the simple circumstance that he died nearly a hundred years before the "Macedonian madman" was born. But notwithstanding that their names are confidently set down, "*Opus Phidiæ*" being inscribed on one base, and "*Opus Praxitilis*" on the other, it is more than probable that they were the works of very different men, though from their beauty and spirit they must have been produced by great masters, at a time when art was in high perfection. Like the famous bronze horses at Venice, and the relieves from the Parthenon of Athens, now in the British museum, they will always be cherished by people of taste as precious relics of ancient sculpture. From a roughness and want of finish in the hinder parts of the horses, it would seem they were originally intended to stand with their backs to some building. The obelisk that now towers between them, and which is one of the granite columns brought from Egypt by the old Romans, is a fine but comparatively modern addition to the splendor of this piazza. It was set up, about half a century ago, by Pope Pius VI., and, we believe, the pleasant fountain, with the large granite *tazza*, or basin, was completed at the same time. Neither the obelisk nor the fountain occurs in the old views of Rome, nor is either represented even in Piranesi's engravings. In the rear of these very striking objects, and on the side of the square opposite to the papal palace, there is a curious quaint building called *La gran Guardia*, which is occupied by the Swiss soldiers in the service of the pope. Beyond this are the beautiful *Colonna* gardens, the tall green trees of which contrast delightfully with the stern palaces and masses of stone and marble. At another corner of the square stands the vast palace of the *Rospiglioso* family. In short, whatever way the eye turns, it is



Piazza of Monte Cavallo.

struck with objects of beauty or grandeur, or objects that are interesting from their antiquity and associations.

The arch of Constantine, dedicated to that emperor by the senate and people of Rome, in memory of his victory over Maxentius, at the *Ponté-Molle*, stands at the junction of the *Célian* and *Palatine* hills, in the *Via Appia*, and is the most splendid, because the best-preserved edifice of its kind remaining in Rome. It is composed of stone arcades. It has, on each side, four fluted Corinthian columns, seven being *giallo antico*, and one white marble; and on the pilasters, above these columns, are statues of Dacian warriors. The basso-relievoes on the frieze, representing the conquest of Verona, and the victory at the *Ponté-Molle*, together with the four figures of Fame, and the two medallions on the side of the arch, are proofs of the decline of sculpture under Constantine; the other basso-relievoes, two excepted, below the great arcade (which were also done in the time of Constantine), are finely executed, and supposed to have been taken either from the arch or the forum of Trajan. One of these, fronting the Colosseum, represents the triumphal entry of Trajan into Rome; and another, on the opposite side, represents him in the act of offering the sacrifice called *Suovetaurilia*. The statues of Dacian warriors, the columns of *giallo antico*, and all the cornices, were taken from the arch of Trajan.



Arch of Constantine.

Near the Colosseum, and on the left of the picture, are seen the remains of a fountain called *Meta Sudans*, which supplied the people who assisted at the shows with water, and might, perhaps be used in filling the arena, for the *Numachiæ* frequently exhibited there.

The arch of Titus was built by the senate and people of Rome, and dedicated to Titus in honor of his conquest of Jerusalem. It consists of one large arch, over which is an attic story. Each front was originally adorned with four fluted Composite columns. On the frieze is represented Titus's triumphal procession, together with the image of a river-god, probably the Jordan. Under the arch, on one side, is the emperor seated in a triumphal car, conducted by the Genius of Rome, and attended by Victory, who is crowning him with laurels. On the other side of the arch are the spoils of the temple of Jerusalem, namely, the table of show-bread, the tables of the law, the seven-branched golden candlestick, the jubilee trumpets, &c., copied, no doubt, from the originals, and therefore the only faithful representations extant of these sacred Jewish antiquities. The deification of Titus is represented on the roof of the inside of the arch. This edifice was nearly destroyed, that its ornaments might be placed elsewhere; but nevertheless, enough remains to prove that it was the most beautiful building of its kind ever erected.

The arch of Septimius Severus in Velabro, was erected by the Argentarii, bankers, and merchants of the Forum Boarium, to Septimius Severus, his empress, Julia, and their son, Caracalla. The sculpture resembles, in style, that on the triumphal arch of Severus. Adjoining to this arch is the church of St. Giorgio in Velabro, supposed to stand on the site of the basilica of Sempronius.

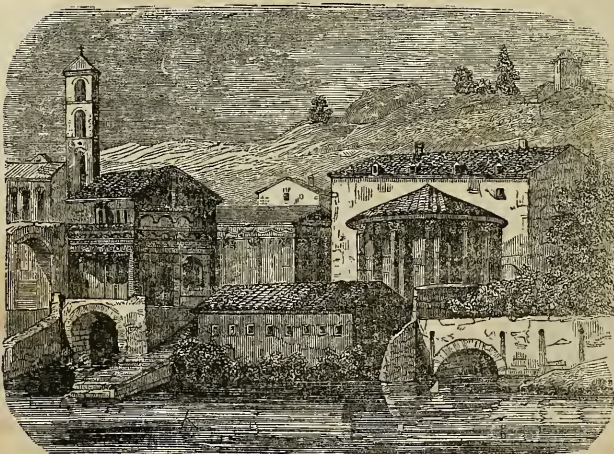
The arch of Janus Quadrifrons was composed of immense blocks of white Greek marble, and was once adorned with columns, which have disappeared. The brick-work above the cornice is of the middle ages. The edifice seems originally to have been either a markethouse, or an exchange, of which there were several in ancient Rome, almost every forum being provided with one of them.

To the left of the arch of Janus Quadrifrons is a small stream of limpid water, which discharges itself into the Cloaca-Maxima; and which tradition reports to be the lake of Juturna, where Castor and Pollux were seen to water their horses after the battle at the Lacus-Regillus.

The great common sewer of Cloaca-Maxima was constructed by Tarquinius Priscus, of rude stones, regularly placed, but without cement, and forming three rows of arches. It entered the Tiber between the Pons-Senatorius and the temple of Vesta, and its mouth may be discovered when the river is low. Part of this building lies close to the arch of Janus. Pliny says that the common sewers were the most surprising public works at Rome, being cut through hills and under the very foundations of the city, and moreover, so spacious that a cart loaded with hay might pass through them. Common sewers were unknown in Greece, and invented by the Romans. The smaller sewers all communicated with the Cloaca-Maxima. These sewers were continually cleansed by streams of water resembling rivers.

The temple of Vesta is now the Chiesa di St. Maria del Sole. When this temple was erected is uncertain, but it is said to have been repaired by Domitian. Here are nineteen beautiful Corinthian fluted columns, of Parian marble, which stand on several steps, and form a circular portico round a Cella, likewise circular, the wall of which is also composed of blocks of Parian marble; and so exquisitely are these materials joined, that they appear to be only one piece. The ancient roof was bronze, but this, together with the entablature, and one of the columns (for there were twenty), can no longer be found. Here, according to some opinions, the Vestal virgins kept the celebrated Palladium, and the sacred fire. The Vestal virgins were so called from their goddess Vesta, or fire; Vesta being derived from the Hebrew root meaning fire. They were bound to keep the sacred fire unextinguished, and likewise to reconcile persons who had quarreled with each other. The temples of Vesta were always circular; perhaps in allusion to the sun.

The temple of Fortuna Virile is now Chiesa di St. Maria Egiziaca. This temple



View of Cloaca-Maxima, Temple of Vesta, and Temple of Fortune.

is supposed to have been erected by Servius Tullius; but the elegant fluted columns with which it is adorned, prove that it must have been repaired at a later period. It seems, like many of the ancient Roman edifices, to have suffered from fire; in order to conceal the effects of which, perhaps, the fine stucco that covers the columns and entablature might be employed. The form of this temple is Grecian; the columns are Ionic; and the ornaments of the entablature, though injured by time, are still visible.

Near to the Palatine, or Senatorian bridge, now called the Ponte-Rotto, are remains of an edifice denominated the house of Pilate, but really that of Nicholas Crescens, supposed to have been the son of Pope John X.

The Chiesa di St. Maria in Cosmedin, is conjectured to be the temple of Modesty, erected by Virginia, the wife of Volumnius. This edifice stands a little to the left of the temple of Jupiter Stator. In the portico is an ancient mask, probably intended as the ornament of a fountain, but, in consequence of an idea once prevalent among the populace that oracles issued from it, called Bocca della Verità. Judging by the fine antique marble columns discoverable in the walls of this church, the edifice must have been originally large and handsome. The pavement consists of porphyry and other precious marbles; the high altar is adorned with an ancient bath or sarcophagus of red Egyptian granite; and in the tribuna is an ancient pontifical chair. The first custode of Arcadia, Giovanni Mario Crescimbeni, was buried in this church; his monument is near the great door.

The Palace of the Cæsars.—On the Mons Palatinus, where Romulus founded Rome, Augustus began, and Domitian finished, the splendid palace of her emperors, which, like a little city, covered the hill. The form of this palace, nearly a parallelogram, may still be traced; and ruins of one half are discoverable in the Orti Farnesiani, and of the other half in the garden belonging to the English college, the convent of San Bonaventura, and the garden of the Villa-Spada. The entrance seems to have been from the Via-Sacra. The gardens of Adonis, on each side of which was a hippodrome, belonged to this imperial residence; and the Claudian aqueduct supplied it with water. In order to see everything now remaining, the best way is to drive nearly up to the arch of Titus, then turn to the right, and, a little way on, is a gate, which opens into the Orto Farnesiani. After entering this garden, and ascending some steps that lead to three small dilapidated modern edifices, one of which, surmounted by a turret, contains frescoes that, though much injured, merit notice, you are presented with a beautiful view of the temple of Peace; and further on, is the spot where the Arcadian academy originally assembled, amid evergreen oaks, wood-laurels, and fragments of the entablature, frieze, cornices, and capitals of columns, which seem to have once belonged to the temple of Apollo, built by Augustus after the victory of Actium; for, among the decorations of the frieze and cornice, are griffins and tridents interlaced with dolphins, symbols of a naval triumph; moreover, griffins were consecrated to Apollo. These finely-executed fragments are now overgrown by the acanthus, which flourishes here so luxuriantly, that one might fancy it planted on purpose to point out the source of Corinthian architectural ornaments. Here lies neglected, on the grass, the original medallion of the arms of Arcadia, the Syrix of Pan encircled with pine and laurel; which medallion once adorned the place of meeting. The Arcadian academy, one of the most celebrated in Europe, was founded in the year 1690, and warmly patronised by Christina of Sweden and the literati of her time. Its members, at the commencement of the institution, met in the Farnese garden, and afterward, at the Bosco Parrasio, on the Janiculum hill; but at present they assemble in a house provided for them by the Roman government, and in which resides their custode-generale.

This garden likewise contains two small subterranean apartments, commonly called the baths of Livia; in which, by the aid of torches, remains may be discovered of beautiful arabesques, and a considerable quantity of gilding, bright as if just done; here, also, are small basso-relievoes, in stucco. Beyond the baths of Livia is a dilapidated villa, of modern date, adorned with frescoes, probably by Raphael's scholars; and from a terrace here, the view of Rome, and its environs, is magnificent. Returning hence, and going round that part of the garden which fronts the capitol, you find a considerable number of subterranean buildings, some of which resemble the Sette Salle belonging to Titus's baths; and might, probably, like them, have served as reservoirs for water. This garden also contains ruins of the theatre built by Caligula, and a spacious hall, the roof of which is well preserved.

On quitting the Orti Farnesiani, and continuing to ascend the Palatine hill, you find, on the left, the Chiesa di San Bonaventura; previous to reaching which, turn through a gateway, on the right, that leads to the Villa-Spada, a modern edifice built on the foundations of some part of the imperial residence, and probably that called Nero's Golden House, which joined the imperial palace of Augustus, and is supposed to have extended over the whole of the Celian hill. Under the steeple of the church of St. John and St. Paul are ruins of a noble portico, which is said to have belonged to this golden house; and foundations of other buildings, which probably belonged to it likewise, may be traced the whole way from the Villa-Spada to the Esquiline hill. It had a triple portico, supported by a thousand columns; it contained accommodations for animals, both wild and tame; and in the vaulted roofs of the banqueting-rooms were machines of ivory that turned round, and, from pipes, scattered flowers and perfumes. The principal eating-room was a rotunda, so constructed that it turned round night and day, in imitation of the motion of the earth; and the baths were supplied with seawater, and the sulphureous waters of Albula.

On entering Villa-Spada, you find a portico adorned with frescoes, all of which, except one that represents Venus, and is attributed to Raphael, are by Giulio Romano, who has painted on the roof two small pictures, representing Hercules, some of the Muses, and other heathen divinities. The garden of the Villa contains three ancient subterranean apartments, which are beautiful in point of architecture, and well preserved: they seem originally to have been adorned with arabesques, judging from the remains now distinguishable; and here was found the superb basin of red porphyry which adorns the circular hall in the Vatican Museum. Beyond these subterranean apartments, and quite at the end of the garden, are a few balustrades, said by some authors to mark the spot where the signal for commencing the games in the Circus Maximus was given. To the left of this spot is a large oblong court, supposed to have been a hippodrome; and a magnificent hall, the roof of which is entire, and decorated with medallions in stucco.

The garden of the convent of San Bonaventura contains ruins of the aqueduct erected by Nero, as a continuation of the Claudian aqueduct, to supply his golden house with water.

From the Villa-Spada go back to the arch of Titus, pass that of Constantine, and, when nearly parallel with the church of San Gregorio sul Monte-Celio, turn to the right toward the Forum-Boarium, and you will find a door leading, by a narrow flight of steps, to what is now called the Palazzo de' Cesari, in the garden of the English college. Here are considerable vestiges of stately porticoes, spacious halls, and numberless arches, interspersed with evergreen oaks, laurels, flowering shrubs, aloes, and Indian figs, forming altogether a most picturesque and impressive scene. One part of these ruins completely overlooks the Circus Maximus, which lies immediately below it; and here is a terrace, probably the site of the banqueting hall of the emperors, whence Nero threw down his napkin, as a signal for beginning the games, when the populace were clamorous for their commencement; and where Caligula, on being roused from sleep by a similar clamor, ordered the gladiators to drive away the people, in consequence of which cruel command several were killed. The ancient pavement of the terrace still remains entire; and from this spot the continuation of the Claudian aqueduct by Nero may be seen to great advantage. Fragments of ancient paintings are discoverable throughout all the ruins of the Palazzo de' Cesari. The following is an account of the building of this celebrated palace:—

“His paternal mansion having been destroyed by fire, Augustus built a house on the middle of the hill toward the Aventine, adding to it a temple of Apollo, a portico, and a library. It was enlarged by Tiberius in the direction of the Velabrum, and by Caligula, who raised a front with porticoes in the Forum, and a bridge supported by marble columns, in order to unite it with the Capitoline hill.

“The whole Palatine was not extensive enough for the improvements made by Nero, which occupied the space between this hill, the Esquiline, and the gardens of Mecænas under the ‘agger.’ This immense palace contained extensive gardens, woods, ponds, baths, and several other buildings. Having been destroyed by fire in the 64th year of our era, Nero repaired it with such magnificence, that it was called the ‘domus aurea,’ or golden house. It would be difficult to form an idea of its magnificence. According to ancient writers, it was surrounded by porticoes having not less than three thousand columns; and before the vestibule was his colossus in bronze, one hundred and twenty feet high, the work of the celebrated Zenodorus.

Most of the rooms and halls were adorned with statues, columns, and precious marbles.

“The palace not being finished at the death of Nero, a considerable sum was assigned by Otho for its completion; but owing to the shortness of his reign his orders were not executed. Vespasian and Titus demolished, or destined to other uses, the part on the Esquiline; they built the Colosseum and thermæ: their successors embellished or partially changed the palace on the Palatine. After the translation of the empire it was abandoned, suffered much under Alaric in 410, and Genseric in 455, when the bronze vases and the sacred utensils of the temple of Jerusalem were taken away. It was, however, continually restored, served as the residence of the emperor Heraclius in the seventh century, and existed even in the eighth.”

The Circus Maximus was selected by Romulus to celebrate games in honor of Neptune, surnamed Consus, from which they were called Consualia; at these was effected the rape of the Sabine women. To commemorate this event the subterranean altar of Consus was erected in the circus; it was uncovered for the sacrifice before the games commenced, and then covered again with earth. Tarquinius Priscus built the circus, which, from its size, received the appellation of maximus. The circenses, or games of the circus, were the favorite amusement of the Romans. They consisted principally of chariot-races (each chariot having two or four horses), and of various athletic games. Dionysius, of Halicarnassus, who visited this circus after its enlargement under Julius Cæsar, says that it was three and a half stadii, or nearly half a mile in length, four plethre, or four hundred feet in breadth, and that it could contain 150,000 persons. It was greatly injured by the fire which occurred under Nero, but being restored by Vespasian and by Trajan, it could hold 250,000 persons. It was further enlarged under Constantine, and according to the notice of the empire it then afforded room for 405,000.

The circus was of an oblong form; one of the ends was semicircular, the other a gentle curve. At the semicircular end was the grand entrance; at the curve were the carceres, or starting-place. In the middle was the spina, a long, narrow platform, covered with aræ, statues, columns, and two obelisks; at the extremities were the metæ, round which it was necessary that the cars should pass seven times before they were entitled to the prize.

A triple line of porticoes placed over each other, and numerous rows of seats, as in the theatres and amphitheatres, were destined for the spectators. At the foot of the podium, appropriated in all these places of public amusement to the dignitaries of the empire, was a canal, called the euripus, nine feet in breadth and depth, added by Julius Cæsar. Although originally destined for the chariot-races, yet wrestling, pugilistic games, footracing, the hunting of wild beasts, and other manly exercises, were practised in the circus. It was on this spot, according to Aulus Gellius, that Androcles, condemned to fight in the games, was recognised by the lion from whose foot he had taken a thorn in Africa; the animal licked his hands and spared his life.

Besides the great circus, there existed several others in Rome—the Flaminian, that of Flora, the Sallustian, those of Caligula, Adrian, Heliogabalus, Alexander Severus, and Romulus, son of Maxentius; this last is situated on the Appian way.

The Baths of Titus.—These baths, which twenty years since were completely choked up with rubbish and vegetable earth, apparently thrown in to destroy them, are now open to the light of day, and exhibit beautiful frescoes in as perfect preservation as they could have been when first produced by the artist's pencil near two thousand years ago. The Romans learned the use of baths from the Greeks, and though at first employed merely for the purposes of health, they in time became an object of luxury and magnificence. The baths of Titus were smaller than those of Diocletian and Caracalla, but superior in point of architecture, and more elegantly ornamented; the lower part of the edifice served for bathing, the upper part for academies and gymnastic exercises. Communicating with the baths are ruins, called the Palace of Titus, where the group of Laocoon and his children was found. The story of Laocoon is told by Virgil, and will form the best introduction to our notice of the celebrated group known by that name. The terrible fate of the unfortunate man and his children was brought upon them, according to the poet, by the father's disobedience to the will of Minerva:—

“Laocoon, Neptune's priest by lot that year,
With solemn pomp then sacrificed a steer:
When, dreadful to behold, from sea we spied
Two serpents ranked abreast the seas divide,

And smoothly sweep along the swelling tide.
 Their flaming crests above the waves they show,
 Their bellies seem to burn the seas below:
 Their speckled tails advance to steer their course,
 And on the sounding shore the flying billows force.
 And now the strand, and now the plain they held.
 Their ardent eyes with bloody streaks were filled:
 Their nimble tongues they brandished as they came,
 And licked their hissing jaws that sputtered flame.
 We fled amazed; their destined way they take,
 And to Laocoon and his children make:
 And first around the tender boys they wind,
 Then with their sharpened fangs their limbs and bones grind.
 The wretched father, running to their aid
 With pious haste, but vain, they next invade:
 Twice round his waist their winding volumes rolled,
 And twice about his gasping throat they fold,
 The priest, thus doubly choked, their crests divide
 And tow'ring o'er his head in triumph ride."

Dryden's Translation.

The Laocoon was found *behind* the baths of Titus on the old Esquiline hill, and not *in* a chamber belonging to this edifice, as is commonly asserted. It happens that there is no doubt at all, at least we think there is none, about the period when this work of art was executed. Pliny, in his "Natural History" (book xxxvi. 5), speaks of a group which he calls the Laocoon. It was in the palace of the emperor Titus; and, in the judgment of Pliny, superior to every other effort either of the sculptor or the painter. "Three most excellent sculptors," he adds, "united to produce this work, which was made of a single stone, both the principal figure, the children, and the snakes. The sculptors were all natives of Rhodes, and their names were Agesander, Polydorus, and Athenodorus." The only objection to admitting the Laocoon now in Rome to be the Laocoon which Pliny saw in the palace of Titus, is, the fact that the group is not formed of a single piece of marble. But this difficulty may be readily removed by considering that it is next to impossible that such a combination of figures as Pliny describes could be formed of a single block, and we therefore conclude that the writer may have been deceived by the accuracy with which the parts were united; or, what is quite as likely, he was as careless in speaking of this as he has been about many other things.

As a specimen of skill in sculpture, we believe most connoisseurs allow a very high rank to the Laocoon. At one time it was generally supposed that such a specimen of art could only belong to what is called the best age of Greek sculpture; that is, to some period *before* the death of Alexander (B. C. 323). Winkelmann assigned it to Lysippus, a contemporary of the Macedonian king; but his countryman, Lessing, opposed this high authority, and we must now fairly allow the Laocoon to be a work executed for the emperor Titus, by the three Greek sculptors just named. Instead, then, of believing that the age of perfect Greek sculpture was limited to the short period of Phidias, and the times immediately following him, we find that, in the first and second centuries of the Christian era, the excellence of Grecian art remained still unimpaired, under the patronage of the emperors and the wealthy citizens of Rome.

To judge of the *truth* with which a statue represents the human form either in action or repose, is, we believe, not in the power of one man in ten thousand. It requires a knowledge of the external anatomy of the body, and such a careful study of the naked human form, as very few have the opportunity of obtaining; and we may add, comparatively few, even if they had the opportunity of seeing, are gifted with the necessary power of comparing the *whole proportions* of the real and the imitated figure. It is not so difficult to form a more accurate estimate of the execution of a *single* part, such as a nose, a hand, or a foot.

The figure of Laocoon belongs to the highest class of robust manliness and apparent strength, or rather it seems something above the ordinary standard of human power. The appearance of suffering and agony is intense, nor could these feelings perhaps have been more successfully portrayed; but the agony is that of despair: there is nothing like the resistance of true courage; nor does there appear to us, in the position of the serpent which is attacking the father, any sufficient cause for the total despair with which he is overwhelmed. That the sculptors have not represented with accuracy the mode in which such enormous serpents attack their prey,



The Group of the Laocöon, at Rome.

may perhaps be considered a weak objection ; but we must maintain that the mode in which serpents of the boa class encircle their victims would have been in little harmony with the total abandonment exhibited by Laocoon while he still seems to have so much strength to resist. The description of Virgil contains both more truth and feeling than the work of the sculptors. It is another objection to this group, and not a new one, that the father is so absorbed in his own sufferings, as to pay no regard to those of his sons. The one on the left has not yet felt the deadly bite, by which the artists probably supposed the father's strength to be at once paralyzed : he turns an imploring look toward his agonizing parent, but in vain. The other son is already feeling the fatal wound : in his anguish he raises one arm, and with the other tries in vain to arrest his deadly enemy. The monster which has wound round his father's manly limbs, has compressed with his enormous folds the child's more tender frame ; and nothing can be conceived more faithfully expressed than the utter helplessness and deprivation of all strength which we see in the extremities of the boy's body.

As the subject of this and many other works of Grecian art does not belong to the events of ordinary life, it is not right to judge of such a group as the Laocoon merely as a specimen of *imitative* art. All the parts of which it is composed are indeed objects existing in nature, but the union of the whole belongs to the imagination, and if the contemplation of it deeply excites those feelings which the artist intended to move, so far he has succeeded, and so far we admire. In witnessing the efforts of a great actor few men can view unmoved the various passions of anger, remorse, and deepfelt agony, which are exhibited in the living picture before us. Sculpture, in its cold forms of marble, can hardly hope to attain to such excellence in representing the deep passions and sufferings of humanity ; and, beautiful as some specimens of this description are, we prefer to see the skill of the sculptor displayed in more tranquil scenes, and in the creation of forms of ideal beauty.

Not far from the palace of Titus the Belvidere Antinous, or, according to Visconti, Mercury, was found likewise. Near this spot were the gardens of Mæcænas, in a building belonging to which Nero stood to see Rome in flames ; and, near this spot also were the houses of Horace and Virgil. The baths of Titus are damp.

To the east of the palace and baths of Titus, and enclosed within a garden, are immense reservoirs, called *Sette Salle*, which evidently belonged to the baths, and are in tolerable preservation.

The Chiesa di St. Martine in Monte, a beautiful church, not far distant from the Sette Salle, is erected upon that part of the baths of Titus which was added by Domitian and Trajan ; such, at least, seems to be the opinion of antiquaries : because the brickwork in these baths is very inferior to that in the baths built by Titus.

The modern edifice is adorned with twenty-four magnificent columns, brought from Adrian's villa at Tivoli. The vase for holy water is ancient. The high altar, erected about forty years ago, is peculiarly rich in precious marbles ; the paintings which adorn its vicinity were done by Antonio Cavalluccio, who lies buried here. The side aisles are embellished with landscapes by Gasparo Pouissin, the figures in which are by Niccolo Pouissin, and the upper landscapes are remarkably well preserved. The chapel of the Madonna, at the end of the left-side aisle, is ornamented with paintings by Cavalluccio, and very fine marbles. The steps leading down to the burial-place under the high-altar, and the burial-place itself, were designed by Pietro di Cortona ; and here are other stairs, leading to the ancient subterranean church, which is a part of the baths called those of Titus, and famous for being the spot where Pope St. Silvestro held a council assisted by Constantine and his mother. The mosaic pavement and matted roof of the baths (on which perhaps were paintings) still remain perfect, as do the walls, and here you encounter no very damp air : therefore invalids may go down with safety.

The Chiesa di St. Pietro in Vincoli is a fine church, which owes its present form to Antonio Sangallo, and has a double cupola, like that of St. Peter's. The three aisles are divided by twenty magnificent Doric columns of Grecian marble taken from Diocletian's baths ; the circular wall behind the high-altar made a part of Titus's baths, whence the pavement of the sacristy likewise was taken. Here is a picture of St. Margherita, by Guercino. Here also is the monument of Julius II., designed by Buonarrotti, who died soon after he had finished the much-admired figure of Moses, in consequence of which the other figures were done by Montelupo. The monuments of Cardinals Magotti and Agucci were executed after the designs of Do-

menichino; and at the end of the tribuna is an ancient pontifical chair in high preservation. The sacristy contains a picture, by Domenichino, of St. Peter delivered from prison.

The Chiesa di St. Maria della Navicella, so called from the model of an ancient galley, said to have been a votive offering, and placed before it by Leo X., is a church designed by Raphael, and supposed to stand on the site of the ancient *Castra Peregrina*, or barracks for auxiliary soldiers, and is embellished with fine columns of porphyry and granite, and a frieze beautifully painted in *chiaro scuro* by Giulio Romano and Pierino del Vaga. The presbytery, likewise, was painted by the same artists, as were two altar-pieces of the chapels, one representing part of the transfiguration, the other the baptism of our Savior.

Near this spot is the arch of the consul Dolabella, over which Nero erected the aqueduct that supplied his "Golden House" with water.

THE CAPITOL.—This celebrated hill was thus named by Tarquinius Priscus; in digging the earth in order to lay the foundations of the temple of Jupiter, a head (*caput*) was found on the spot which circumstance the augur considered as a presage that the city would become the capital of the world.

This hill was previously named Saturnus, from the town built here by Saturn, and Tarpeius after the death of Tarpeia, the daughter of the commander to whom Romulus had intrusted its defence against the attacks of the Sabines.

Its form is an irregular ellipsis, sloping at each extremity to the west; the two elevations at the extremities were known by the ancients under the name of Capitolium and Arx, on account of the temple of Jupiter Capitolinus, situated to the north, and of the citadel to the west; the space between them was named Intermontium. The height of this hill above the level of the sea is one hundred and fifty feet and the circumference 4,400.

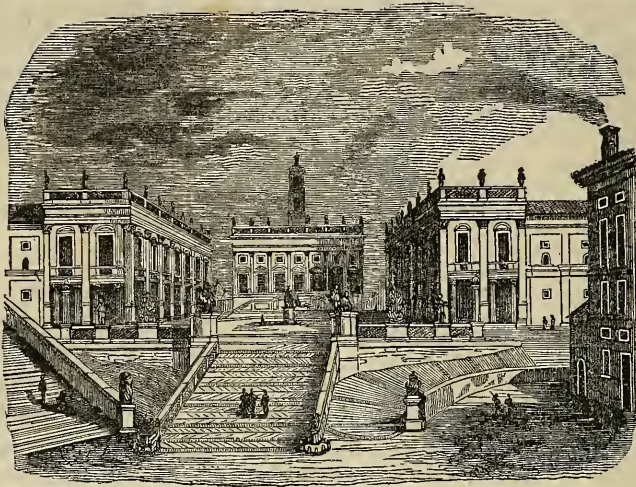
In ancient times it was enclosed on all sides, being accessible only from the Forum by the "Clivus Sacer or Asyli," the "Clivus Capitolinus" and the "Centum Grades rupis Tarpeia." By the first access, those who obtained the honors of a triumph, ascended to the temple; its direction followed the line of the *cordonata* which now leads to the arch of Severus. The Clivus Capitolinus formed two branches, one leading from the Forum to the arch of Tiberius situated on the spot where the hospital name the Consolazione now stands, the pavement of the other remains near the column of Phocas; the two branches unite behind the temple of Fortune under a modern house; they followed the direction of the Intermontium passing under the entrance of the Tabularium, and the tower bearing the arms of Boniface IX. The third ascent led to the citadel near the Tarpeian rock.

The citadel or arx was enclosed with walls and towers even on the side of the Intermontium. These walls were of large blocks of volcanic stone or gray tuffo, a specimen of which is still visible in a gallery under the Caffarelli palace. Within the arx were the houses or rather cottages of Romulus, of Tatius, of Manlius, the temple of Jupiter Feretrius built by Romulus to receive the spoils of the victory which he gained over Acron, chief of the Cerumnians, and many other temples and altars on which account it was also named "Ara Sacrorum."

On the north side of the Intermontium was the asylum established by Romulus in order to increase the population of his city; on the south were the tabularium, the Athenæum and Capitoline library. The Tabularium derived its name from the bronze table deposited in it, on which were inscribed the *senatus consulti*, the decrees of the people, the treaties of peace, of alliance and other public documents. It was built by Catulus, the successor of Sylla in the dictatorship, 84 years before the Christian era; was burnt in the contest between the soldiers of Vitellius and Vespasian, and was rebuilt by the latter who collected, in 3,000 bronze tables, the acts which had been scattered over the whole empire.

Some remains of the portico of this edifice are still existing toward the Forum; they are of the Doric order in peperino, with the capitals in travertine.

On the summit of the hill overlooking the Corso, where the church of Araceli now stands, was the celebrated temple of Jupiter Capitolinus built by Tarquin the Proud in fulfilment of the vow made by Tarquinius Priscus, after the last Sabine war. Having been destroyed three times by fire it was rebuilt by Sylla, Vespasian, and Domitian. Under Sylla its dimensions were, according to Dionysius of Halicarnassus, in Roman feet, circumference 770, length 200, breadth 185. The front having a triple row of columns (which was double on the sides) faced the south. The cella was divided



The Capitol.

into three naves with ediculæ or chapels; of those on the sides, one was dedicated to Juno, the other to Minerva, and the third in the centre to Jupiter. It was in front of this temple that the generals to whom triumphal honors had been decreed, sacrificed for the victories which they had obtained, and in the court named the *Area Capitolina*, enclosed with porticoes, they partook of a banquet after the sacrifice.

This temple was entire under Honorius; Stilicon stripped it of part of its ornaments; Genseric in 445 carried away the gilt bronzes which formed its covering; in the eighth century it was falling into ruins, and in the ninth, had altogether disappeared.

The Modern Capitol.—This edifice contains numerous objects of art, which render it a spot of the highest interest. The modern embellishments are works of Paul III. who raised the two lateral buildings on the designs of Michael Angelo, renewed the senatorial palace, opened the street to the north west, and built the steps of the ascent.

At the foot of the balustrades are two Egyptian lions, of black granite, found near the church of San Stefano; on the top, are two colossal statues of Castor and Pollux, in pentelic marble, found near the Jews' synagogue; two marble trophies, called the trophies of Marius, though the style of sculpture resembles that of the early times of Septimius Severus; two statues of Constantine Augustus and of Constantine Cæsar found in the thermæ of Constantine on the Quirinal; two columns, the one on the right of the ascent is an ancient milestone indicating the first mile of the Appian way where it was found in 1584; the column on the left is modern; the ball, however, is ancient, and as it was found at the base of Trajan's column it is supposed that it once contained the ashes of that emperor.

In the centre of the square is the equestrian statue of Marcus Aurelius, found near St. John Lateran's and placed on this spot by Paul III. under the direction of Michael Angelo. This is the only bronze equestrian statue remaining of all those which adorned ancient Rome.

The Senatorial Palace.—On the ruins of the *Tabularium*, Boniface IX. built a palace in 1380 for the residence of the senators. Paul III. ornamented it with Corinthian pilasters under the direction of Michael Angelo. At the fountain placed here by Sixtus V. are three antique statues, one represents Minerva the drapery of which is of porphyry, found near Cora; and the two others the Nile and the Tiber in Parian marble, found in the temple of Serapis on the Quirinal.

The large hall leads to the tower of the capitol raised under Gregory XIII. by Longhi, a situation offering the most extensive views of Rome and its environs.

The Museum.—In the court is a colossal statue of the Ocean formerly stationed near the arch of Severus, with two satyrs, and two sarcophagi, of inferior style but interesting as connected with ancient customs; on one is represented a double chase

with arms and nets; on the walls are inscriptions in memory of several pretorian soldiers.

The Portico.—To the left of the entrance are a colossal statue of Minerva, a head of Cybele from the Villa Adriana, and a fragment of a statue of a captive king in violet marble.

On the right of the entrance are a statue of Diana of beautiful drapery; a colossal statue of Diana, a Jupiter, an Adrian offering sacrifice, and a remnant of a statue of Ceres in porphyry, remarkable for the elegance of the drapery.

The Hall of Inscriptions.—Around the walls are one hundred and twenty-two imperial and consular inscriptions, offering a chronological series from Tiberius to Theodosius. In the centre is a square altar of ancient Greek style, on which are represented the labors of Hercules.

The Hall of the Urn.—Thus named from a large sarcophagus in white marble covered with bas-reliefs relating the most remarkable incidents in the life of Achilles: in the front is represented his quarrel with Agamemnon on account of Briseis; on the sides his departure from Scyros, and vengeance for the death of Patroclus; behind is Priam supplicating for the body of Hector. The remaining objects of interest in this room are a Mosaic found at Antium; a Palmyrean monument erected to Agliobolus and Malacbelus, as is ascertained by the inscription in Greek and Palmyrean; a bas-relief of a priest of Cybele, and a small statue of Pluto and Cerberus.

On the walls of the staircase are fragments of the ancient plan of Rome found in the ruins of the temple of Remus on the sacred way. We may notice particularly the site of the baths of Sura, the porticoes of Octavia, and Hercules, buildings of the Forum, viz.: the Emilia and Julia basilicæ, the græcostasis, a part of the imperial palace, the amphitheatre, theatre of Pompey, and part of the thermæ of Titus.

The Hall of the Vase.—The large marble vase formerly in the centre was found near the tomb of Cecilia Metella and is placed on an antique altar having figures of the twelve divinities with their several attributes; another vase in bronze found in the sea near Antium was a present from King Mithridates Eupator to the gymnasium of the Eupatorists. On the two sarcophagi are sculptured in bas-relief the formation and destruction of man according to the Neo-Platonic system and the fable of Diana and Endymion. We may notice also the bas-relief of the Iliac table which relates several events of the Iliad, a tripod, and two statues of the Ephesian Diana. The Mosaic representing doves is an imitation of the celebrated work of Sosus, mentioned by Pliny and then existing at Pergamos in Asia Minor. It was found in the Villa Adriana at Tivoli.

The Gallery.—Opposite to the great staircase are the busts of Marcus Aurelius and Septimius Severus, found at Antium in the ruins of the imperial villa, and in the gallery those of Cato the censor, Scipio Africanus, Phocion, Adrian, Caligula, Caracalla, Marcus Aurelius, and Domitius Ænobarbus. The inscriptions on the walls were found in the columbarium or sepulchral chamber of the slaves and freedmen of Livia, on the Appian way; the statue of a woman in a state of intoxication on the Nomentana. On a vase of a curious form is figured a Bacchanalian scene, and on a sarcophagus the rape of Proserpine.

The Hall of the Emperors.—On the walls are several interesting bas-reliefs: the hunt of the Caledonian boar by Meleager; a sleeping Endymion, considered as a masterpiece of antique sculpture; Hylas carried away by the Nymphs.

In the middle of this room is the seated statue of Agrippina, wife of Germanicus, but, in the opinion of some, of an unknown Roman lady. The busts of the emperors, empresses, and Cæsars, are placed in chronological order.

The series commences with that of Julius Cæsar: we shall notice particularly those of Marcellus, the nephew of Augustus, Tiberius, his brother Drusus and Germanicus, Caligula, Messalina, Nero, Poppæa, his wife, Otho, Vitellius, Julia, daughter of Titus, Plotina, wife of Trajan, Adrian, Sabina, his wife, and Ælius Cæsar, his son by adoption, the latter a bust in high preservation, and very rare. The remainder are Annus Verus, found near Civita Lavinia; Commodus, his wife Crispina, Didius Julian, Pescennius Niger, Septimius Severus, Decius, and Julian surnamed the Apostate.

The Hall of the Philosophers.—A collection of portraits of literary and philosophic personages of antiquity collected here has given it this denomination. The most interesting bas-reliefs are those of Hector conveyed to the funeral pile, accompanied by Hecuba and Andromache in tears; a sacrifice to Hygeia, in rosso antico, and fragment of a Bacchanalian bearing the name of the sculptor Callimachus.

Among these busts, which have been identified, are the following: Diogenes, Demosthenes, three of Euripides, four of Homer, two of Sophocles, Thucydides, Julian, Archimedes, and Sappho.

The Saloon.—The two columns of giallo antico, twelve and a half feet in height, were found near the tomb of Cecilia Metella; the two Victories, supporting the arms of Clement XII., at the arch of Marcus Aurelius, in the Corso. A Jupiter and an Esculapius in nero antico, at Antium; the two Centaurs, in the Villa Adriana; an infant Hercules, on the Aventine; this statue is placed on a rectangular altar, the bas-reliefs of which allude to the Theogony of Hesiod; Rhea in the pains of labor; the same goddess offering a stone to Saturn instead of her son Jupiter; Jupiter nourished by the goat Amalthea, and the Corybantes drowning his cries by the clash of arms; Jupiter raised to the throne in the midst of the divinities.

The most remarkable statues are two Amazons, Mars and Venus, a Minerva, a Pythian Apollo, a colossal bust of Trajan with the civic crown, a gilt bronze statue of Hercules holding in one hand a club, in the other the apples of the garden of the Hesperides; an animated old woman supposed to be Hecuba; a colossal bust of Antoninus Pius, and an Harpocrates, found at the Villa Adriana.

The Hall of the Faun.—In the middle of this room is the beautiful Faun in rosso antico, found at the Villa Adriana, and fixed to the wall is the bronze inscription containing a part of the original Senatus Consultum granting the imperial dignity to Vespasian.

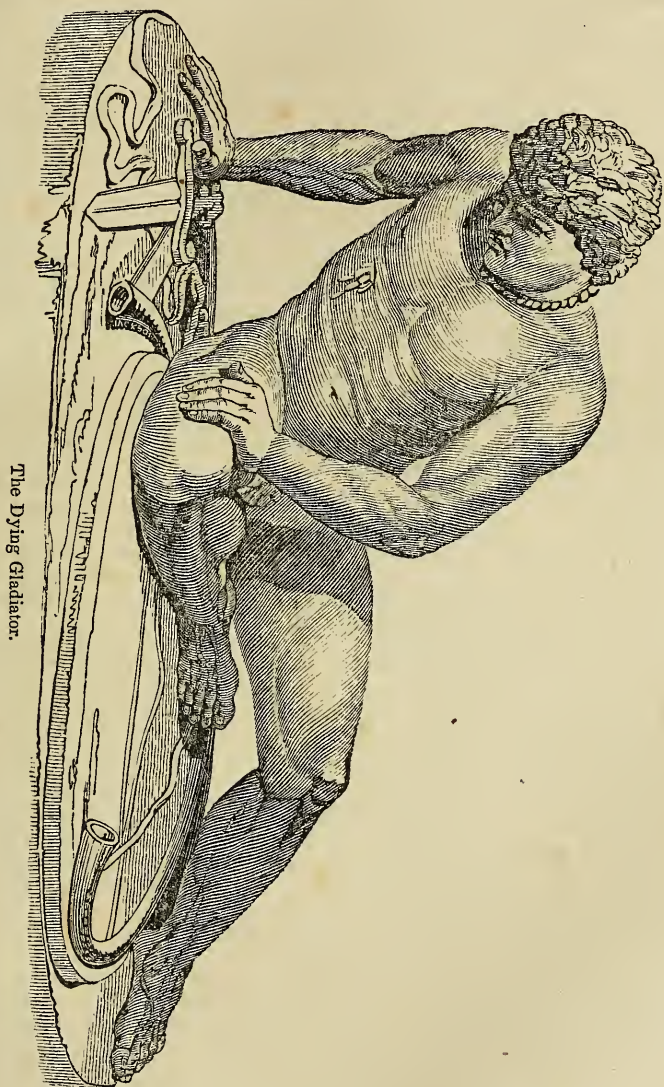
We next observe on a sarcophagus the fable of Diana and Endymion; an altar dedicated to Isis; a child playing with a mask of Silenus, the most perfect statue of a child handed down to us from antiquity; a Cupid breaking his bow; a child playing with a swan; this is a copy of a work in bronze, executed by the Carthaginian Boethius, and praised by Pliny; a large sarcophagus in fine preservation representing the battle of Theseus, and the Athenians against the Amazons; the bas-reliefs which represent the vanquished Amazons are full of expression.

The Hall of the Gladiator.—The celebrated statue of a man mortally wounded, called the dying gladiator, is the chief ornament of this room; his costume, however, would indicate that he is a Gaul, and the statue probably formed part of a group representing the Gallic incursion into Greece.

This statue has given rise to much discussion, and it is at least doubtful whether it bears its right name. It is thus described by Winkelmann: "It represents a man of toil, who has lived a laborious life, as we may see from the countenance, from one of the hands, which are genuine, and from the soles of the feet. He has a cord round his neck, which is knotted under the chin; he is lying on an oval buckler, on which we see a kind of broken horn."* The rest of Winkelmann's remarks are little to the purpose.

Pliny, in a long chapter of his thirty-fourth book, wherein he enumerates the most famous statuaries who worked in metal, mentions one called Ctesilaus, who appears to have lived near, or shortly after, the time of Phidias. "He made," says Pliny, "a wounded man expiring (or fainting), and he succeeded in expressing exactly how much vitality still remained." It is possible that this bronze or metal figure may be the original of the marble figure now in Rome, to which we give the name of the Dying Gladiator. As far as we can judge from the attitude, the armor, the general character of the figure, and the deep expression of pain and intense agony, the whole composition may very possibly be intended to represent the death of one of those wretched beings, who were compelled to slaughter each other for the amusement of the Roman capital. The broken horn is, however, considered by some critics as an objection to this statue being a representation of a gladiator: the signal for the combat, they say, might be given with a horn, but what had the fighter to do with one? This seems to us a small objection. The presence of a horn does not necessarily imply that it belonged to the gladiator: it is a symbol, a kind of shorthand, which brings to recollection the crowded amphitheatre, the eager populace, the devoted victims, the signal for attack; and the sad contrast to all this is exhibited in the figure of the dying man. As to any difficulty that may be raised about the kind of armor, or the cord round the neck, this may be removed by considering that the Romans had gladiators from all countries, and that these men often fought with their native weapons, and after the fashion of their own country. The savage directors of these spectacles knew full well the feelings of animosity with which uncivilized

* This horn, which was broken, has been restored, and that near the right hand is entirely modern.



The Dying Gladiator.

nations are apt to regard one another, and they found no way so ready for exhibiting to the populace all the bloody circumstances of a real battle, as to match together people of different nations.

Whether this figure be that of a dying gladiator or not, it is pretty certain it will long retain the name, at least in the popular opinion, and it has furnished the subject for some of the noblest lines that one of the first of modern poets ever penned:—

“ I see before me the gladiator lie :
 He leans upon his hand—his manly brow
 Consents to death, but conquers agony,
 And his drooped head sinks gradually low—
 And through his side the last drops ebbing slow
 From the red gash, fall heavy, one by one,
 Like the first of a thunder-shower; and now
 The arena swims around him—he is gone,
 Ere ceased the inhuman shout which hailed the wretch who won.

“ He heard it, but he heeded not—his eyes
 Were with his heart, and that was far away ;
 He recked not of the life he lost, nor prize,
 But where his rude hut by the Danube lay :
 There were his young barbarians all at play,
 There was their Dacian mother—he, their sire,
 Butchered to make a Roman holiday—
 All this rushed with his blood.—Shall he expire,
 And unavenged ?—Arise, ye Goths, and glut your ire !”

With the extension of the Roman empire by conquest, and the increase of private wealth obtained from the plunder of provinces, and by every species of extortion that could be devised, the practice of giving public exhibitions on a splendid scale became one of the duties of a great man, who wished to attain or secure popularity. But under the emperors the games of the amphitheatre were carried to a pitch of extravagant expenditure that far surpassed anything that had been witnessed in the latter days of the republic. From every part of the then known world, from the forests of Germany, the mountains and deserts of Africa and Asia, was brought, at enormous expense, every animal that could minister to the sports of the arena ; and the Roman populace beheld, without knowing how to appreciate, the wondrous camelopard and the two-horned rhinoceros, which half a century ago European naturalists were scarcely able to describe with precision.

The enormous buildings erected to gratify the popular taste were all surpassed by the huge Colosseum of Vespasian, which has been already described. It was opened by his son Titus, who exhibited at once five thousand wild animals. But the following extract from Tacitus will show that one of Vespasian's predecessors had ventured to try an exhibition, different indeed from anything that the Colosseum could present, but not inferior in extravagance and cruelty. About fifty miles due east of Rome, in a wide valley enclosed by lofty mountains, lies the broad expanse of the lake Celano (formerly called Fucinus) : its greatest length is about fifteen miles, and its breadth from four to six and eight miles. The emperor at immense cost had made a tunnel through a mountain, which bordered on the west bank of the lake, and, to celebrate the opening of the tunnel with due splendor, he exhibited a naval battle on the waters. “ About this time, after the mountain which separated the Fucine lake from the river Liris had been cut through, a sea-fight was got up on the lake itself for the purpose of attracting a crowd to witness the magnificent work just completed. The emperor Augustus once made an exhibition of this kind near the banks of the Tiber, by constructing an artificial pond ; but his ships were of inferior size, and but few in number. Claudius equipped a hundred triremes and quadriremes, and nineteen thousand men ; he also placed floats or rafts in such a position as to enclose a large part of the lake, so that the combatants might not have any chance of escape. He allowed space enough, however, for the full working of the oars, the skill of the helmsman, the driving of the ships against one another, and other manœuvres in a sea-fight. On the rafts were stationed companies and bands of the Prætorian cohorts, with breastworks before them, from which they could manage the engines for discharging missiles. The rest of the lake was occupied by the adverse fleets, whose ships were all provided with decks. The shores of the lake, the hills around it, and the tops of the mountains, were like a vast amphitheatre, crowded with a countless multitude from the nearest towns, and some from the capital itself,

who were attracted by the novelty of the sight, or came out of compliment to the emperor. The emperor himself, in a magnificent cloak, and his wife Agrippina, at a short distance from him, dressed in a robe embroidered with gold, presided at the spectacle. The combatants, though criminals condemned to death, fought with all the courage of brave men; after many had been wounded, they were excused from completing the work of destruction on one another. At the close of the games, the passage for the waters was opened; but the incompleteness of the work was soon evident, for the canal, so far from being deep enough to drain the lake to the bottom, did not carry off the waters to half their depth." The traces of this subterranean canal or tunnel are still visible at one extremity.

The other fine statues in the hall of the Gladiator are Zeno, a Greek philosopher; the faun of Praxiteles, found at the Villa Adriana; Antinous, admirably designed and executed; a Flora, with beautiful drapery; the bust of Brutus; the Juno, of a grand style; a head of Alexander the Great; an Ariadne crowned with ivy; the statue of a female whose features express grief, bearing a covered vase with offerings, supposed by some to be Isis, or a Pandora, but more probably Electra carrying funeral-offerings to the tomb of her father; a statue of Apollo, holding the lyre, with a griffin at his feet, found near the sulphureous waters on the road to Tivoli.

The Cabinet.—Some objects of interest in the history of the arts are here united, but are not exposed to public view. The Venus of the Capitol is admirably executed. The group of Cupid and Psyche was found on the Aventine.



Cupid and Psyche.

The Vatican.—Some writers suppose this palace to have been erected by Nero, and afterward bestowed by Constantine upon the Roman pontiffs; while others are of opinion that it was built by Constantine on the site of the gardens of Nero: it seems to have received augmentations from almost every succeeding sovereign, inasmuch that its present circumference is computed to be near seventy thousand feet. The Scala Regia, or great staircase, at whose foot stands the statue of Constantine, was constructed by Bernini, and leads to the Sala Regia, built by Sangallo, and containing frescoes with Latin inscriptions, explanatory of the subjects. The first painting over the staircase door represents Charlemagne signing the donation of the church, and is by Taddeo Zuccari; another represents the entry of Gregory XI. into Rome, accompanied by St. Catherine, of Siena, and is by Vasari; another, over the door

leading to the Cappella-Paolina, is divided into three parts—that to the right representing Gregory VII. withdrawing the censures cast on Henry IV., in the fortress of Canossa; that on the left representing the city of Tunis reconquered under Charles V.; the third represents Victory and Glory. These paintings are by Taddeo and Federico Zuccari.

The Cappella-Sistina, adjoining to the Sala Regia, was built by Sixtus IV., according to the designs of Baccio Pintelli of Florence, and its ceiling painted by Buonarroti in twenty months, so entirely without assistance that even the colors he used were prepared by himself. The prophets and sibyls, the figure of the Deity, and those of Adam and Eve, are particularly admired. The Last Judgment, likewise by Buonarroti, occupies the whole wall behind the altar; he was three years in doing it, and parts of this immense fresco are wonderfully fine. The following lines contain a fair comment on this picture:—

“ Good Michael Angelo, I do not jest,
Thy pencil a *great judgment* hath exprest;
But in that judgment thou, alas, hast shown
A *very little judgment* of thy own !”

The other walls are adorned with frescoes, representing scripture-histories, by Pietro Perugino, and his Florentine contemporaries. The heads, by Perugino, are fine.

Opposite to the Cappella-Sistina is the Cappella-Paolina, erected by Paul III. after the designs of Sangallo. The two columns of porphyry, on the sides of the altar, were found in the temple of Romulus, and toward the end of each are two infants in basso-relievo. The statues in the angles are by Prospero Bresciano. The paintings, which represent the conversion of St. Paul and the crucifixion of St. Peter, are by Buonarroti; and the fall of Simon Magus, friezes, and ornaments of the ceiling, are by Federico Zuccari.

The Sacristy, near the Cappella-Sistina, contains magnificent plate and jewels.

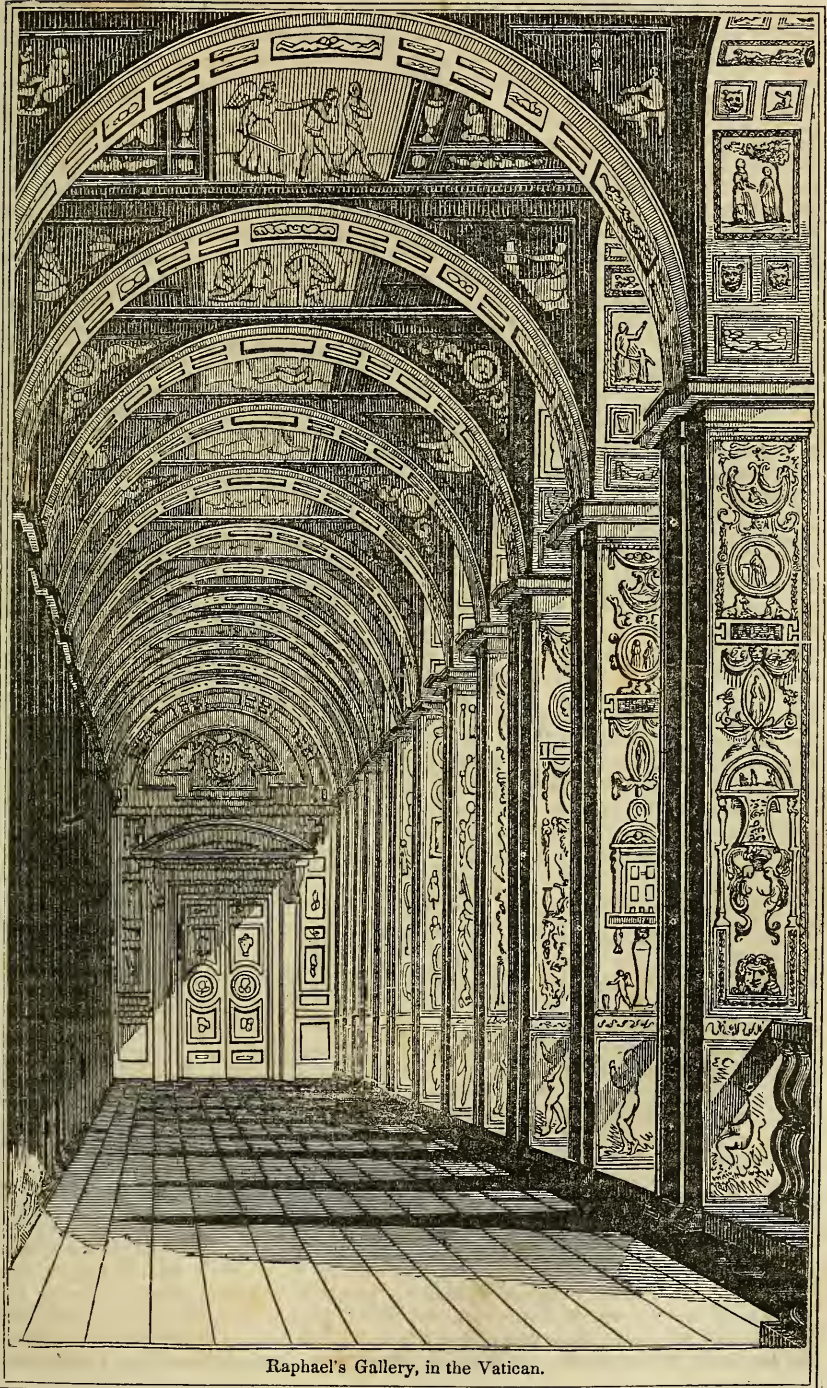
The ceiling of the Sala Ducale is decorated with arabesques, by Lorenzino da Bologno and Raphaelino da Reggio.

The Loggia, or open gallery, above the Sala Ducale, leads to the Stanze di Raffaello, and is embellished with arabesques, interspersed with scripture-histories, by that great artist and his scholars. Some of the finest of these frescoes are: God dividing the Light from the Darkness, by Raphael; Joseph explaining his Dreams, by Giulio Romana; Joseph sold to the Ishmaelites, Joseph explaining the Dreams of Pharaoh, and the Baptism of the Savior, by Raphael. The greater part of the small basso-relieues in this gallery are antique, and supposed to have been taken from the Colosseum, the baths of Caracalla, and the villa of Adrian.

The Stanze di Raffaello contain some of the very finest frescoes existing; but the injuries these apartments have received from time, and still more from the smoke made in them by German soldiers, when Rome was taken by assault, A. D. 1528, has rendered the paintings with which they are adorned less striking, at first sight, than many other frescoes; indeed, Cignani, a celebrated artist, admired them so little, on a cursory review, that Carlo Maratta, provoked by his want of penetration, requested him to copy one of the heads in the fire of the Borgo. Cignani began, rubbed out, began again, and again rubbed out, till at length, after several fruitless attempts, he threw away his pencil, exclaiming, “Raphael is inimitable!”

The Stanze di Raffaello are four in number, namely: the Sala di Constantino; the Sala d’Eliodoro; the Sala della Scuola de Atene; and the Sala di l’Incendio. The apartment leading to them is adorned with frescoes by Raphael, representing the apostles; and also contains the chapel of Nicholas V., painted by Angelo di Fiesole, the pupil of Masaccio.

The Hall of Constantine was designed by Raphael, and colored after his death by his scholars. The first picture, on the right, represents Constantine addressing his troops before the battle with Maxentius, and was colored by Giulio Romano. Raphael has represented the moment when the cross appears in the air supported by angels, who are supposed to be saying to Constantine, “Conquer by this.” The dwarf of Julius II., putting on a helmet, forms an absurd episode in the picture. The next painting represents the battle of Constantine, fought against Maxentius, near the Bonte Molle, A. D. 312; it was colored by Giulio Romano, Pierino del Vaga, Raffaello del Colle, and Polidoro da Caravaggio, and is, according to some opinions, the

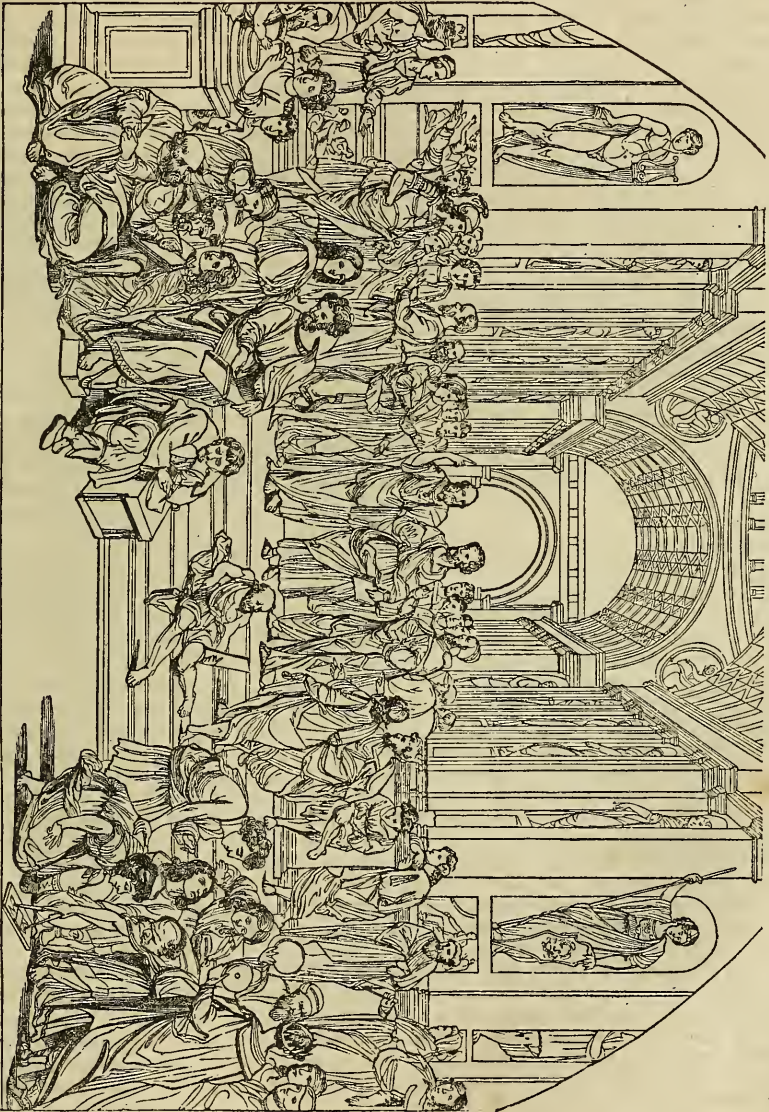


Raphael's Gallery, in the Vatican.

first picture in the first class of great works. The most striking groups are: An old soldier raising his dying son; two soldiers fighting, in the same part of the picture; and in the opposite part, Maxentius in the Tiber, vainly struggling to extricate himself. The third picture represents the baptism of Constantine by Pope Sylvester, and was colored by Francesco Penni. Raphael has chosen, for the scene of action, the baptistery, built by Constantine after he had embraced Christianity, and supposed to be that of San Giovanni in Laterano. The fourth picture, which was colored by Raffaello del Colle, represents the donation of the patrimony of the church by Constantine. The composition is admired; but the figures of Constantine and the pope are said to want majesty. This picture is full of episodes, namely: soldiers driving the spectators back between the columns; a beggar imploring charity, and a father and son answering him; a woman with her back only visible, who leans upon two other women, in order to see the ceremony; and a child mounted on a dog.

In the second room is a picture, colored by Raphael, which represents Heliodorus, treasurer of Seleucus, king of Asia, who came to pillage the temple at Jerusalem, thrown down and vanquished by two angels and a warrior on horseback, whom God sent to the aid of his high priest Onias, a circumstance recorded in his second book of Maccabees. This picture is extremely admired, especially the angels, who are pursuing Heliodorus with such rapidity that they seem to fly. The warrior on horseback is strikingly fine: the temple appears swept of the people in a moment, while, in the background, Onias is discovered at the altar invoking Heaven. The episode of Julius II. coming into the temple on men's shoulders appears to have been a foolish whim of his, with which Raphael was unfortunately obliged to comply, by way of representing that Julius, like Onias, delivered the church from its oppressors. The pope's chairbearer, on the left, is a portrait of Giulio Romano. In the same room is another picture, called the Miracle of Balsena; it was colored by Raphael, and represents a priest who doubted the real presence of our Savior in the eucharist, till, being on the point of consecrating the wafer, he saw blood drop from it. This picture is much admired, and was extremely difficult to compose, from being painted round a window, which cuts it nearly in half. Julius II. is again brought forward in an episode, and supposed to be bearing mass; but, as the head of the church is not to question the real presence in the eucharist, he testifies no surprise at the miracle, though the people in general express great astonishment, in which the Swiss guards coldly participate. The heads of the cardinals, the pope, and the priests saying mass, are deemed very beautiful, as is the coloring of the picture. The third painting in this room, celebrated for its composition and groups of figures, represents Attila, king of the Huns, advancing against Rome, and discovering in the air St. Peter and St. Paul descending to arrest his progress. Raphael has chosen the moment when the apostles are not discovered by the army in general, but by Attila alone. Pope St. Leo appears on a mule, followed by cardinals; but Attila attends only to the apostles. The figure which represents St. Leo is a portrait of Leo X., and the macebearer, on the white horse before the pope, is a portrait of Raphael's master, Pietro Perugino. The two Sarmatian horsemen, near Attila, are copied from Trajan's column. The fourth picture in this room was colored by Raphael, and represents St. Peter delivered from prison by an angel; it contains a double action—first, St. Peter in prison, waked by the angel, and, secondly, St. Peter going out of prison, conducted by the angel. The apostle's figure is not admired, but that of the angel is charming; and the manner in which the lights are managed is inimitable.

The third room contains a picture, colored by Raphael, which represents the school of Athens, and is, in point of expression, a wonderful work; for every philosopher, by his posture and gestures, characterizes his doctrines and opinions. The scene is laid in a magnificent building, imitated from the original designs which Bramante and Buonaroti made for the church of San Pietro in Vaticano. In the centre of the picture are Plato and Aristotle, the masters of the school, standing on the top of a flight of steps, and apparently defining some philosophical subject; near them is Socrates, counting with his fingers, and speaking to a fine martial figure, who represents Alcibiades. Next to Socrates, and distinguished by a venerable beard, is Nicomachus; and below this group is a young man in white, with his hand upon his breast, said to be the portrait of Francesco, Duke of Urbino, nephew to Julius II. Next to Francisco stands Terpander, the Greek musician, with his eyes fixed on Pythagoras, who is writing, and before whom a youth holds a tablet, which contains the harmonic consonances. Next to Nicomachus is Alexander the Great; and, near



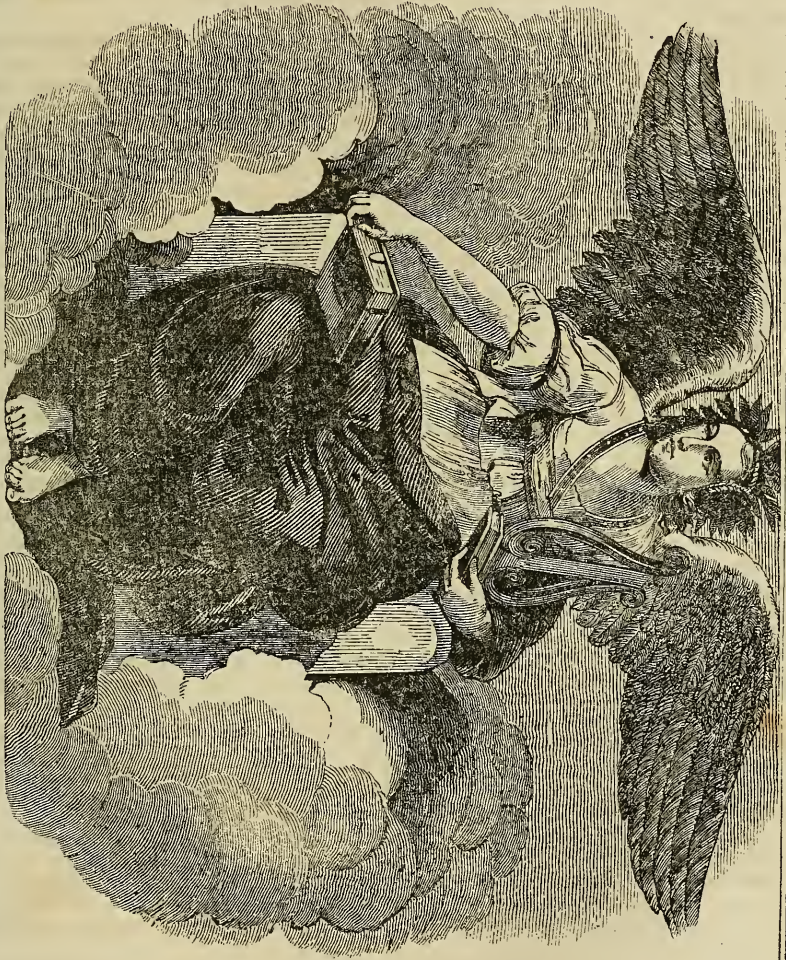
The School of Athens, by Raphael—From a Fresco in the Vatican.

Aristotle, stands a corpulent, bald-headed figure, said to be the portrait of Cardinal Bembo. At the feet of Alcibiades, and clothed in the oriental garb, is Averroes, an Arabian philosopher; and immediately behind him is the profile of Aspasia. On a line with Pythagoras, seated at a table, and apparently in deep meditation, is Epictetus; and beyond him, sitting alone, on the second step, is Diogenes, with a cup by his side, and a scroll in his hand. Raphael has pictured the great architect, Bramante, under the character of Archimedes, who is tracing an hexagonal figure. The youth who stands behind Archimedes, in an attitude of admiration, is said to represent Federigo Gonzaga, first Duke of Mantua. The philosopher who wears a crown, and holds a globe in his hand, is Zoroaster; at whose side stand two persons, the younger of whom, with a black cap, is a portrait of Raphael; the elder, of Pietro Perugino. Talking with Zoroaster, and also holding a globe, is a figure said to represent Giovanni, of the house of Antistes. On the opposite side of the school, and next to the base of a column, is Empedocles seated, and attending to Pythagoras. The old head, which appears just above the book placed on the base of the column, is Epicharmis; and the child with the fine hair, just above Aspasia, is Archytas. Connoisseurs deem the composition of this picture admirable; the coloring soft and good, and the figures elegant and well-draped, and as the episodes relate to the subject, they add materially to the interest excited by this piece.

Having thus described the characters depicted by Raphael in his School of Athens, we know not that we can better illustrate this great work than by quoting the "pen and ink" sketch of a great master in the art of composition. Gibbon's description, which we are about to quote, deals absolutely with facts, while Raphael's picture is only his *beau ideal* of the facts. But inasmuch as Gibbon groups together the characters and events of several hundred years, and gives us a vivid and highly-colored, and in some respects an imaginative, view of "the School of Athens," we may fairly regard his picture as a companion to that of Raphael:—

"Athens, after her Persian triumphs, adopted the philosophy of Ionia and the rhetoric of Sicily, and these studies became the patrimony of a city, whose inhabitants, about thirty thousand males, condensed within the period of a single life the genius of ages and millions. Our sense of the dignity of human nature is exalted by the recollection that Isocrates was the companion of Plato and Xenophon; that he assisted, perhaps with the historian Thucydides, at the first representations of the 'Œdipus' of Sophocles, and the 'Iphigenia' of Euripides; and that his pupils, Æschines and Demosthenes, contended for the crown of patriotism in the presence of Aristotle, the master of Theophrastus, who taught at Athens with the founders of the Stoic and Epicurean sects. The ingenious youth of Attica enjoyed the benefits of their domestic education, which was communicated without envy, to the rival cities. Two thousand disciples heard the lessons of Theophrastus; the schools of rhetoric must have been still more populous than those of philosophy, and a rapid succession of students diffused the fame of their teachers as far as the utmost limits of the Grecian language and name. Those limits were enlarged by the victories of Alexander; the arts of Athens survived her freedom and dominion; and the Greek colonies which the Macedonians planted in Egypt and scattered over Asia, undertook long and frequent pilgrimages to worship the Muses in their favorite temple on the banks of the Ilissus. The Latin conquerors respectfully listened to the instructions of their subjects and captives; the names of Cicero and Horace were enrolled in the schools of Athens; and after the settlement of the Roman empire, the natives of Italy, of Africa, and of Britain, conversed together in the groves of the academy, with their fellow-students of the east.

"In the suburbs of the city, the academy of the Platonists, the lyceum of the Peripatetics, the portico of the Stoics, and the garden of the Epicureans, were planted with trees and decorated with statues; and the philosophers, instead of being immured in a cloister, delivered their instructions in spacious and pleasant walks, which, at different hours, were consecrated to the exercises of the mind and body. The genius of the founders still lived in those venerable seats; the ambition of succeeding to the masters of human reason excited a generous emulation; and the merits of the candidates were determined on each vacancy by the free votes of an enlightened people. The Athenian professors were paid by their disciples, according to their mutual wants and abilities, the price appears to have varied from a mina to a talent; and Isocrates himself, who derides the avarice of the Sophists, required, in his school of rhetoric, about thirty pounds from each of his hundred pu-



Poesy of Raphael.—From a Fresco in the Vatican.

pils. The wages of industry are just and honorable; yet the same Isocrates shed tears at the first receipt of a stipend. The Stoic might blush when he was hired to preach the contempt of money; and I should be sorry to discover that Aristotle or Plato so far degenerated from the example of Socrates as to exchange knowledge for gold. But some property of lands and houses was settled, by the permission of the laws, and the legacies of deceased friends, on the philosophic chairs of Athens. Epicurus bequeathed to his disciples the gardens which he had purchased for eighty minæ, or two hundred and fifty pounds, with a fund sufficient for their frugal subsistence and monthly festivals; and the patrimony of Plato afforded an annual rent, which in eight centuries was gradually increased from three to one thousand pieces of gold."

In the same room is a painting, the upper part of which represents the three virtues which accompany Justice—Prudence, Temperance, and Fortitude. The lower part represents, on the left, Justinian giving the Digests to Trebonian; and on the right, Gregory IX., under the figure of Julius II., presenting his Decretal to an advocate. Opposite to the school of Athens is a painting, called Theology, which represents the dispute relative to the holy sacrament, and was colored by Raphael. The composition of the lower part of this picture, and especially the group of St. Augustine dictating to a youth, is extremely admired; but the upper part, namely, the blessed Trinity, the Madonna, and St. John the Baptist, is said to be too much in the Gothic style. The heads of St. Gregorio, St. Ambrosio, St. Augustine, St. Domenico, St. Bonaventura, and St. Jerome, are deemed particularly fine. Raphael has represented the first four as fathers of the church, seated on each side of an altar, upon which the host is exposed. The place of assembly represents the foundations of a church, with part of the superstructure begun. Directly under this picture, Raphael has pictured an allegory of poesy. The fourth picture in this room was colored by Raphael, and represents Parnassus. Homer is pictured standing at the summit of the mountain as an improvisatore, whom Apollo accompanies on the violin; Dante is placed at the right hand of Homer, and Virgil on the left; the Muses surround Apollo, and the lower regions of the mountain contain groups of celebrated Greek, Latin, and Italian poets. Sappho sits in the foreground, holding a scroll with one hand, and a lyre with the other; and apparently listening to Laura, who stands with Petrarch behind a tree. On the opposite side of the mountain, and next to one of the Muses, whose back is toward the spectator, stand Tibullus, and next to him Boccaccio; lower down, with a medallion round his neck, is Ovid; and immediately behind him, Sannazaro; while lower still stands Horace, in an attitude of admiration, listening to Pindar, who, like Sappho, is seated. Raphael has placed himself in the group with Homer and Virgil.

In the fourth room is a painting, which represents the victory gained by Leo IV. over the Saracens, at Ostia; it is finely executed. In this room, likewise, is one of Raphael's most celebrated works, finished by himself, and representing the fire in Borgo San Spirito, near the Vatican, which happened during the pontificate of Leo IV. The tumult and high wind raised by the fire are wonderfully expressed; and the young man carrying his father, the figure sliding down a wall, and the woman carrying water on her head, are particularly admired. In the foreground is another woman, quite frantic, who raises her hands toward Leo IV., who appears in a tribune, below which is a fine group of people invoking his assistance. The third picture in this room represents the coronation of Charlemagne by Leo III. The composition is said to be confused, but the young man in armor, in the foreground, is much admired. The fourth picture represents Leo III., swearing, before Charlemagne, upon the gospels, that he was not guilty of the crimes laid to his charge by the party who wished to depose him. The composition of this picture is admired, as are several of the heads.

The surbases of these rooms are finely painted in chiaro-scuro, by Polidoro di Caravaggio, and retouched by Carlo Maratta.

The Loggie of Raphael were commenced by Bramante, under Julius II., and finished under Leo X. by Raphael, who covered the interior walls with paintings and ornaments on his own designs, and directed their execution.

The arabesques of the first and the allegorical pieces of the third story were painted by Gio. d'Udine. On the second story, composed of thirteen arcades, Raphael has represented fifty-two scenes of the old and new testaments, executed

partly by himself, and partly by Julio Romano, Pierin del Vaga, and others, on his designs, and under his direction.

These paintings suffered much in 1527, when Rome was taken by the troops of Charles V., but though the coloring has faded, they are still much admired for their designs and composition.

The rooms on the first story, adjoining the museum, called the Borgia rooms, contain frescoes by Giovanni d'Udine, Pierin del Vaga, and Pinturicchio. The martyrdom of St. Sebastian, the visitation of the blessed Virgin, St. Catherine in presence of Maximian, and others, are by Pinturicchio, who also painted the subjects of the fourth room, relative to the arts, sciences, and virtues.

The famous antique painting found on the Esquiline in 1606, and called Nozze Aldobrandini, is supposed to represent the marriage of Peleus and Thetis; the nymph of an inferior style, was discovered near the Via Nomentana, in 1810; the portraits of five of the most notorious women of the heroic times, Pasiphæ, Scylla, Phædra, Myrrha, and Canace, near the St. Sebastian gate, in 1828.

Gallery of Inscriptions.—The reunion and arrangement of this collection is due to Pius VII. On the right side are pagan, and on the left Christian inscriptions, found generally in the catacombs.

The former relate to the gods and sacred ministers, to the emperors, magistrates, soldiers, employments, trades, and funerals. The other antique monuments are sarcophagi, funeral altars, cinerary urns. Among the monuments are a marble niche with emblems of Neptune, found at Todi, discovered in the prætorian camp, and dedicated to the genius of the centuria under the consuls Burrhus and Commodus, in 181; the monument of Lucius Atimetus, remarkable for its bas-reliefs of a cutler's shop; the well, consecrated by Cerellius to Ceres and the Nymphs; and several representations of the Mithriac worship.

The Christian inscriptions are interesting, from the symbols of the vine, the fish, the ark of Noah, the dove, the anchor, the rites and sepulchral forms, the chronology of consuls in the fourth and fifth centuries. The faults of orthography and doubtful pronunciation of several letters indicate the corruption of the Latin language in those times.

The Library.—This surpasses the other libraries of Italy by the number of its Greek, Latin, Italian, and oriental manuscripts, and its collection of editions of the fifteenth century. It was commenced at the Lateran by Pope St. Hilary, increased by Nicholas V., and placed in its present position by Sixtus V.

Over the case containing the books and manuscripts, are frescoes by sundry artists, and Etruscan vases: on one of the finest is represented the apotheosis of Triptolemus, on another Achilles and Ajax playing at dice.

In the long galleries are the manuscripts and books of the libraries of the elector palatine, of the dukes of Urbino, of Queen Christina, of the Capponi and Ottoboni, successively united to that of the Vatican.

The third hall of the gallery to the left contains two statues: one of St. Hippolitus, on whose seat is the celebrated paschal calendar; the other represents Aristides of Smyrna, a Greek sophist. Near these statues is a collection of utensils, paintings, and other objects used by the early Christians; and the cabinet containing charts, written on papyrus, of the sixth century. Adjoining this gallery is that of ancient and modern engravings collected by Pius VI., and at the end of the gallery that of cameos and antiquities in bronze.

Hemicycle of the Belvidere.—Pius VII. united in these rooms numerous Egyptian monuments, and casts from the Parthenon, presented by George IV., king of England.

The semicircular gallery contains the Egyptian monuments purchased by Pius VII. Ten statues of black granite, each with the head of a lioness, represent "Athor," the Venus of the Greeks; in the centre of the curve is a mummy in its case between two cynocephali, sculptured in sandstone. Around the walls are hieroglyphics and epitaphs, one of which dates from the year 1602 of the Christian era. Under the opposite windows, and ranged in closets, are small statues of bronze, wood, and stone utensils of all sorts used in ancient Egypt, and several mummies of sacred animals. All these objects were found, in latter times, in the ruins of Thebes, and in the tombs of Gournah, on the left bank of the Nile.

The late pontiff, Gregory XVI., ordered the reunion in these chambers of all the Egyptian monuments existing in the public museums of Rome.

Museo Pio Clementino.—This immense museum was formed by Popes Clement XIII. and XIV., but particularly by Pius VI., who added numerous monuments and the hall of animals, a part of the gallery, the hall of the Muses, the round hall, that in the form of a Greek cross, that of the Biga, and the grand staircase. From its architecture and decorations it may be considered as one of the most splendid of modern Rome.

The Square Porch.—In the centre is the celebrated torso of the Belvidere found in the *thermæ* of Caracalla. It is known, from the Greek inscription at the base, that this fragment, belonging to a statue of Hercules, is the work of Apollonius, son of Nestor the Athenian.

Of the other monuments in this room the most celebrated are those found in the tomb of the Scipios. Several very ancient inscriptions line the walls: that on the sarcophagus shows that it was the tomb of Scipio Barbatus, consul in the year of Rome 460. The bust crowned with laurel, placed on the tomb, was probably the portrait of one of the Scipios.

In the round hall are fragments of male and female figures finely draped, and on the balcony an ancient clock, on which are marked the cardinal points, and the names of the winds, in Greek and Latin.

The Portico of the Court.—This portico, which contains the most celebrated monuments of ancient art, is supported by sixteen granite columns and several pilasters.

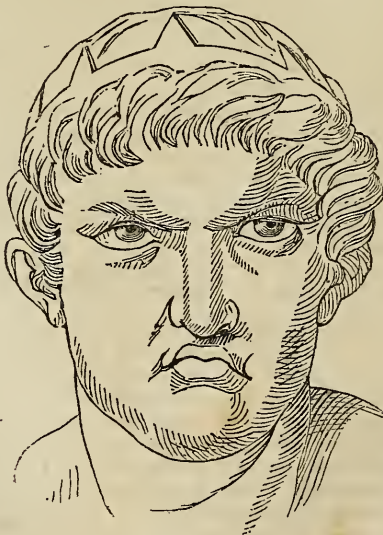
The first cabinet contains ancient statues of Mercury and Pallas, and the boxers and Perseus of Canova.

The second cabinet contains the Mercury known under the name of Antinous, found on the Esquiline. On the walls are bas-reliefs of Achilles, who has just killed Penthesilea, and an Isiac procession.

The third cabinet contains the group of Laocoon, found under Julius II., in the baths of Titus, and of which we have already spoken. The bas-reliefs represent a Bacchanalian festival and the triumph of Bacchus after his Indian expedition.

The last cabinet is that of the Belvidere Apollo, considered to be the most perfect work of sculpture.

The Apollo was found at Antium, now Anzio, which was the birthplace of Nero, and one of his favorite places of residence. As in the case of the Laocoon, this statue was for some time supposed to be a work belonging to what we are accustomed to call the best age of Greek sculpture, by which, as we have already explained, we



Head of Nero, from a Bust in the Vatican.



The Apollo Belvidere.

generally understand the period of Phidias and that immediately following it. Indeed, the Apollo is now sometimes called the work of Phidias, just as if there were some good reason for giving it that name. And here it may be well to put our readers on their guard against giving credit to the loose assertions of most writers as to matters of antiquity: very few have either time, inclination, or sufficient knowledge, to investigate them completely. When, then, an assertion is made, such as that "the Apollo Belvidere is the work of Phidias," it is quite fair to ask for the proof; and perhaps this will apply equally well to other assertions about things of more importance than the paternity of a statue.

Some French critics first observed the fact of the Apollo being made of Carrara marble, which Pliny speaks of as being newly worked in his time, under the name of marble of Luna. If this is undisputed, we can not assign the Apollo to any other epoch but that of the early Roman emperors, and it seems the most probable hypothesis that it was made for Nero to adorn his sea-villa at Antium. This man, whom history has represented to us as a cruel tyrant, an unnatural son, and the murderer of his wife, was still a lover of the arts, and perhaps no mean judge of them, as far as we can discern through that cloud of abuse in which the history of the early emperors is enveloped. The noble figure of the Apollo, perhaps one of the last efforts of Grecian art to perfect the ideal form of the archer-god, stood at Nero's bidding in all its beauty before the master of the Roman world. And can we doubt that he felt and admired that perfection which never yet was imbodied in a living form? To attempt to express by words the impressions which are produced by the highest productions of nature or art, is a vain attempt: with those who do not feel, it results in mere words that have no definite meaning; with those who do, it can only result in a complete conviction of the inability of words to express the images of thought. No such difficulty would be felt in treating of the Venus de' Medici, a statue which is beautiful, and, for what we know, faultless in execution, but as far removed from the ideal form of the goddess of Love, as the most ordinary female figure that we meet with.

It is Thiersch's opinion that the figure of the Apollo has a reference to the story of the god shooting with his arrows the great serpent Python; and that the artist had at the same time in his thoughts the passage of the first book of the Iliad, where Apollo descends in anger from the heights of Olympus, with his bow and quiver on his shoulder, hastening to deal forth death amid the army of the Greeks. But the story of the Python, and a passage in Homer's "Hymn to Apollo," seem to have suggested the ideas which the artist has imbodied in this noble form.

"Apollo's bow unerring sped the dart,
And the fierce monster groaned beneath the smart.
Tortured with pain, hard breathing, on the ground
The serpent writhed beneath the fatal wound.
Now here, now there, he winds amid the wood,
And vomits forth his life in streams of blood.
'Rot where thou liest,' the exulting archer said,
'No more shall man thy vengeful fury dread,
But every hand that tills earth's spacious field,
Her grateful offerings to my shrine shall yield.
Not Typho's strength, nor fell Chimæra's breath,
Can now protect thee from the grasp of death.
There on the damp, black earth, in foul decay,
Rot, rot to dust, beneath the sun's bright ray.'"

"These words," says Thiersch, "seem to hang on the lips of the indignant god. Already has he turned himself from the left side, in which direction the arrow has sped, and is moving off toward the right, while his head is still directed toward his vanquished enemy on the left, to whom, while in his flight and uttering the words of vengeance, he gives a last look of indignation and contempt."

The bas-reliefs on the wall of the portico allude to a chase and to Pasiphae.

Near the first cabinet is a sarcophagus, with an inscription stating that it belonged to Marcellus, the father of Heliogabalus; another with figures of fauns and priestesses of Bacchus.

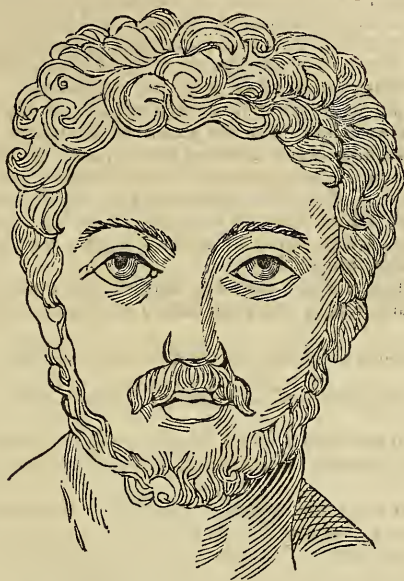
On the sarcophagi, near the second cabinet, are represented prisoners imploring the clemency of the conqueror, and Bacchus visiting Ariadne in the isle of Naxos.

On those placed near the third, nereids are carrying the arms of Achilles, and the Athenians are engaged in battle with the Amazons.

Near the fourth cabinet are bas-reliefs of Hercules and Bacchus, with their attributes, Augustus commencing a sacrifice, and Rome accompanying a victorious emperor.

The Hall of Busts.—The most esteemed busts in this collection are those of Domitia, Galba, Mammæa, Lysimachus, Ariadne, Menelaus, Valerian, Pertinax, Agrippa, Caracalla, and Antinous and Serapis in basalt.

A niche is occupied by the colossal statue of Jupiter, at whose feet is the eagle grasping the sceptre and thunderbolt. On the other side of the hall are busts of Trajan and Antoninus Pius, of Sabina, Brutus, Aristophanes, and Marcus Aurelius; a semi-figure of Apollo; a statue of Livia; and, on a sole block of marble, two portraits, said to represent Cato and Portia.



Head of Antoninus, from a Bust in the Vatican.

The Cabinet.—Under Pius VI., De Angelis painted on the centre of the ceiling the marriage of Bacchus and Ariadne; and, in the four angles, Paris offering the apple to Venus, Diana and Endymion, Venus and Adonis, Pallas and Paris. On the frieze are represented antique festoons and children. The bas-reliefs allude to the labors of Hercules. The statues of Minerva, Ganymede, Adonis, of one of the Hours, of Venus and Diana, are ancient works of fine composition.

Under the niches are four porphyry benches resting on bronze supporters. The pavement, an ancient mosaic of the finest execution, was found in the Villa Adriana. A festoon of sundry fruits and leaves, tied with ribands, forms a circular border round a compartment of white mosaic enclosing three figures of masks, and a landscape with goats and shepherds.

In the passage leading to the gallery is the statue of a dancing faun, and near a small Diana a bas-relief of three conquerors in athletic games. Under the window is the celebrated alabaster vase found in the mausoleum of Augustus—supposed, from the inscriptions that lay near it, and now preserved in the gallery, to have contained the ashes of Livilla, the daughter of Germanicus.

The Hall of the Muse.—This hall is decorated with sixteen columns of Carrara marble, with antique capitals from the Villa Adriana.

The statues representing the Muses were found, with the hermes of the sages of Greece, in the villa of Cassius at Tivoli. They are—Melpomene, crowned with vine-leaves, and holding the mask and sword; Thalia, with the tabor and comic

mask ; Urania, the celestial globe ; Calliope ; Polymnia, the muse of pantomime, with her hands folded in her drapery ; Erato, with her lyre ; Clio, the muse of history ; Terpsichore and Euterpe. Near the statue of Silenus are a bas-relief of the dance of the Corybantes, the hermes of Sophocles, Euripides, Eschines, Demosthenes, and Antisthenes, the first portrait known of this founder of the cynic sect.

The veiled hermes of Aspasia is placed near the bust of Pericles : both have Greek inscriptions. The remaining principal busts of this hall are those of Solon, Perianther, Alcibiades, Socrates, Aratus, and Euripedes.

The marble pavement, inlaid with sundry mosaic figures of comic and tragic actors, was found at Lorium (Castel di Guido), twelve miles from Rome. The frescoes, by Conca, allude to the subjects united in this room.

The Hall of the Biga.—In the centre of this hall is an ancient marble biga finely sculptured. In the niches are statues of Perseus ; of Alcibiades ; a richly-draped female figure performing a sacrifice ; of Apollo holding the lyre ; of Phocion ; a Dioscobolus, copied from Myron ; of Apollonius, a Greek philosopher of the second century, and of Apollo Sauroctonus, or destroyer of the lizard.

Of the sarcophagi placed at the foot of each niche, one represents the genius and the attributes of the muses, and three the games of the circus.

The Museo Gregoriano.—This museum was formed by the late pope, Gregory XVI., to contain the numerous monuments of art found of late years in the ancient cities of Vulci, Tarquinii, Cere, Toscanella, and in other spots scattered over that part of ancient Etruria which extends from the Tiber to the river Fiora. To these monuments have been added those of ancient Egypt, which were hitherto in the capitol or in other public museums.

In the first vestibule are three reclining figures, two male and one female, originally placed over tombs, which are remarkable for the ornaments with which they are adorned.

The horses' heads, of a good style of sculpture, were found over a sepulchral door at Vulci.

Several cinerary urns, made of alabaster of Volterra, and votive offerings, were discovered at Cere.

The adjoining room contains a large sarcophagus, on which are represented the funeral rites of the Etruscans, and urns found at Castel Gandolfo, of a style similar to those of Etruria.

The works in terra cotta are united in the hall of Mercury, so called from the highly-finished statue of that god found at Tivoli.

The following room contains the vases with black figures on a yellow ground, of the most ancient style ; the vase of Bacchus, particularly admired for its execution : the figures are not mere outlines, but painted, the different colors imitating the flesh, the vestments, and accessories. The subject represents Mercury consigning to Silenus the infant Bacchus ; three nymphs, emblematic of the seasons, which formerly were three in number, are celebrating with their songs the birth of the son of Jove.

The chamber of Apollo is so called from the vase, in high preservation, representing Apollo seated on the tripod, singing to the sound of the lyre. This urn is perfect, both for its composition and its workmanship ; it is placed in the midst of several others which are highly interesting.

In the hall of the bronzes is the military statue discovered at Todi, a monument unrivalled as offering a type of the national art, the celebrity of which is increased by the epigraphs engraved on it, to which various interpretations have been given. In this room are domestic utensils, differing in form, style, and size ; chandeliers used also in the sacred rites, the tripod and casket, beautiful bronzes found at Vulci, military weapons at Bomarzo, fragments of figures larger than life at Chiusi ; the colossal arm in the port of Civitavecchia ; the Etruscan car, so singular for its ornaments and style, and the chest engraved with athletic combats, are worthy of observation ; the walls and tables are covered with mirrors and inscriptions, useful in advancing the knowledge of the Etruscan language. In two closets are deposited a great number of small utensils, light fragments, and vases : the large vessels, utensils, and arms on the walls, and the mask used in scenic representations and crowned with ivy, are finely executed.

The works in gold are beautiful and elegant, whether we consider the invention, the form, or their state of preservation. The ornaments of men are the distinctive signs of dignities. The premiums of victory, the gifts of athletic combats, the civic

and triumphal crowns of ivy and myrtle, the gold works cut with the chisel, not only manifest the taste of the artists, but convey an idea of the scientific knowledge of the nation. From all these objects, an idea may be formed of the riches, the flourishing state, and the degree of splendor, attained by the Etruscans, when objects of such value were buried with the owners.

A passage, the walls of which are lined with Etruscan inscriptions, leads to a large room, round which are copies perfectly resembling the original paintings existing on the tombs of Vulci and Tarquinii, monuments of the highest importance in the history of national art, as they represent the public games and banquets which took place at the funerals of illustrious individuals. The vases and sculptures of this room are marked with Etruscan inscriptions.

Near the passage to the cinerary urns of alabaster of Volterra is an imitation of a small Etruscan cemetery, and a tomb brought from Vulci, the door of which is guarded by two lions placed as in their original position. In the interior are disposed the funeral beds and vases which are usually found in these tombs.

The Gallery.—This is filled with cups of the most delicate workmanship that has come down to us from the ancient schools. Of the various and beautiful shapes, the design is generally of the lightest character; the artists, pleased no doubt with the elegance of their compositions, have frequently inscribed their names on the vases, with short and witty jests expressive of joy and happiness, invitations to drink, to pass life merrily—expressions which may appear to be discordant with the figures represented, but for which there exists a reason which it is not always easy to penetrate, as they afford a field for extensive research. These arguments may be particularly applied to the archeology of the fine series of Argonautic vases found in the necropolis of Agilla, and in that of Cere, which are united in this museum.

This celebrated maritime expedition of the heroic ages was hitherto considered as having afforded a subject of fiction among the Greek and Latin poets, nor did any monuments exist in support of their assertions; but in this collection is an ample development of the Thessalian story, which gives a new, a better, and a different, idea of that celebrated event. On one of the vases, the principal chiefs who partook of the dangers and glory of the enterprise are preparing for their departure, and putting on their armor; the attendants, obliged to serve and follow their lords, prepare the shields, each of which is distinguished by an emblem—on one a lion, on another a bull, on others a throne or a branch full of leaves. Not only does this vase prove the antiquity of heraldry, but the mantles worn by the personages show their degrees of rank, and the same ornaments that cover the mantle of the chief appear on those of his attendant.

On other vases are represented the calamities which befell the royal house of Æson and Pelias; the lamentations of Lemnos and the vengeance of Medea are expressed in a manner differing altogether from the accounts of the Greek and Latin stage, or from the epic poetry of those nations: the hand of these ancient artists was guided by narrations now lost, as appears on a vase placed in the centre of those described, on which the final catastrophe of the conquest of the golden fleece is expressed in a mode hitherto unknown: Jason, when nearly devoured by the dragon, is drawn out of his jaws by Minerva; the name, written in clear purple letters near the figure of the chief, leaves no doubt on the subject.

After the Argonautic vases, come those which represent the deeds of Hercules and the mysteries of Dionysius, forming a series of subjects difficult to explain, the traditions and opinions of the learned being frequently at variance.

A design of the utmost perfection and purity of style, with an expression suited to the subject, is that of Ædipus in his travelling-dress, deeply meditating on the enigma proposed by the sphinx, who appears on the summit of a rock, in those mixed fantastic forms of a lion and a young female, under which she is represented in the monuments of art. On another vase the artist, without regarding the design, ridiculed the subject, by representing a man with an enormous head in the same pensive attitude as Ædipus, and a monkey in lieu of the sphinx.

The vases relative to the ancient systems of Theogony, to the Homeric descriptions, to the public games, banquets, and other usages of those times, open a wide field for research, whether we consider the beauty and excellence of the design, which in the gymnastic scenes often reach perfection, or the light they throw on the classic authors and other monuments of antiquity.

In one of the closets are vases of a smaller size, but highly interesting, from the

variety of their forms and caprice of invention, particularly in those used for drinking: some have the form of a ram, others of the humble animal that carried Silenus, the face of an Ethiopian and of Silenus, who expresses joy on receiving the gifts of his disciple. This closet also contains bowls and vases of various forms, of the most finished workmanship.

The Egyptian Museum.—Several statues and colossal figures, contemporaneous with their prototypes, are united in this museum. The colossus of Queen Twea, the small statue of Menephtah T. seated on a throne, and the fragment of the throne of Rhamsès III., are of the period of the dynasty that reigned between the years 1822 and 1474 before the Christian era. Without entering into a detail of all the monuments representing the human form, animals, vases, or other objects, we shall arrest our attention on the most remarkable. The two lions next to the colossus of Twea, though the last of the works executed under the Pharaohs which are known to us, bear testimony to the talent of the Egyptian sculptors, even at the decline of that empire.

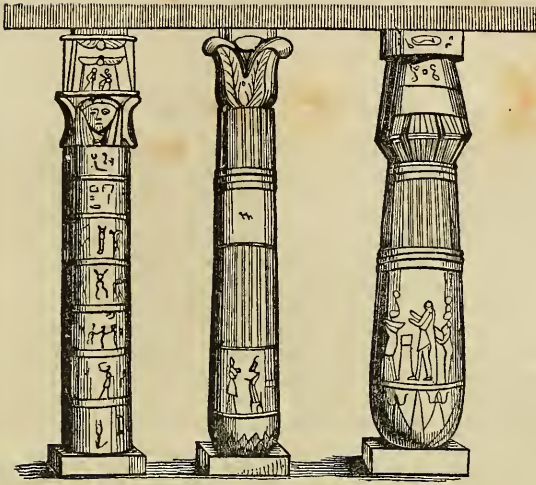
The torso of King Nectanebo, placed in the hall of lions, is not less worthy of attention for the beauty of its form; nor can we avoid noticing another torso in the same hall, representing one of the ministers of state. It is executed in alabaster of Gournah.

Continuing our review of this museum, we shall find a new though indirect proof of the errors hitherto committed in judging of Egyptian art when it represented the human form. In the large hall contiguous to that of the lions, fitted up in the Egyptian style, are the monuments of imitation, or those produced in Rome in the Egyptian manner, at the period of the emperors, the greater part of which were found at the Villa Adriana near Tivoli. To an imitation of the works executed under the Pharaohs, and without attempting to correct the original taste prevailing during so many centuries in Egypt, these artists added the softness and finish which distinguished the Greek school at Rome. An example is observed in the Antinous, a statue placed in this hall, which, from the beauty of its form, has been named by artists the Egyptian Apollo. If imitation has produced a work of such merit, how can we doubt of the perfection which sculpture had attained in Egypt? Not that all Egyptian statues could serve as models, but several dispersed throughout Europe are equal in beauty to the Antinous. The works of imitation representing animals are less useful in judging of Egyptian art. In comparing the works of the Egyptian and Roman artist, if the former is not superior, he certainly is not inferior: as the Egyptian, in the representation of animals, always possessed the greatest degree of skill, as is evidently proved by the lions of King Nectanebo, and by the prodigious quantity of volatiles, quadrupeds, reptiles, and scarabæi, abounding in this museum, whose resemblance to nature is so perfect, that they might serve for the study of naturalists.

Architecture.—In order to complete the Egyptian collection of the Vatican of works of art in its primitive state, the only monuments wanting were those of architecture. The works preserved till the present day in Egypt attest the boldness of imagination and power of execution shown by that nation in this art, and excite a sentiment of regret in those who have not had an opportunity of observing the monuments spread along the banks of the Nile.

The Vatican museum possesses a small but valuable remnant of this nature: a capital from Thebes of the second order of architecture, formed of sandstone, in the shape of an expanded lotus; that it is genuine, is attested by the vestiges of yellow color which originally covered it, as it was customary among the Egyptians to paint those species of stone which did not admit of polish. This small remnant placed in the gallery of mummies may be found useful in comparing the Greek style with the original Egyptian.

We shall not dwell on the various productions of the mechanical arts abounding in this collection—on the fabrication of papyri, the weaving of cotton in the bandages of mummies, nor on the admirable art of preserving for thousands of years the remains of the mortal frame, on the sandals varying in shape, or the works in bronze and sycamore-wood, on which are represented figures of the gods or of embalmed bodies, cases containing animals reduced to mummies, and those in which writings have been deposited: one in the gallery of mummies is particularly interesting, as it represents on its four sides hieroglyphic inscriptions relative to the four genii, the companions and assistants of Osiris in the regions below, who appear in their respective characters. In this collection are numerous small vessels of various sub-



Egyptian Columns.

stances, containing the ointment used in painting the eyelids; others were destined to preserve balsam or perfume.

Such is the valuable collection of monuments bearing testimony to the knowledge of the Egyptians—of that knowledge which Moses, having imbibed, became powerful in acts and words. Such are the resources laid open to the learned in this museum by order of the late pontiff, Gregory XVI., and due to his incessant zeal to promote the interests of religion. Here the theologian will find the vestiges of the primitive traditions which preceded the revelation written by Moses and the prophets; here sacred philology derives information for the explanation of oriental biblical texts. How many points of contact exist between the customs of the two nations—the people of God and that of Egypt—whose history is so closely connected! What a new light is shed on a multitude of Hebrew idioms and forms of language arising from the similarity of a great number of scriptural phrases with the forms of the ancient Egyptian language preserved in the hieroglyphic inscriptions!

To the student of Sacred Writ, it will be gratifying to see the portrait of Ptolemy Philadelphus, under whose auspices (and doubtless providentially) was undertaken the version of the Scriptures from Hebrew into Greek, called the Septuagint. The civilized nations of that time were thus enabled to read the sacred code, and prepared to receive the first glimmerings of the doctrines of the unity of God and of the redemption which was approaching. The statues of Ptolemy and Arsinoe are placed near that part of the library which contains the celebrated manuscript of this inestimable version. In the Egyptian monuments collected in this museum a distinct history is traced of sculpture and architecture.



CHAPTER XIII.—ITALY.

ALTHOUGH we have devoted considerable space to the magnificent church of St. Peter's, at Rome, still we can not proceed without briefly noticing a few of the other churches which contribute so much to the splendor of the world-renowned city.

The church of St. John Lateran is the first of Rome and of the catholic world. From Constantine, it is called the Constantinian; from the spot on which it is built, the Lateran; and, having been dedicated in the seventh century to St. John Baptist and to the Evangelist, it is also called the basilic of St. John.

The primitive temple lasted ten centuries, and, together with the palace, was destroyed by fire, but was rebuilt under Clement V., Pius IV., and Sixtus V., who added the portico. Clement XII. raised the grand front, and decorated it with four large columns and six pilasters, to support the entablature, over which is a balustrade with ten colossal statues of saints and that of our Savior in the middle. Five doors lead into the church: the one walled up is called Santa, being opened only in the year of the jubilee.

The interior is divided into five naves; in the middle one are the statues of the twelve apostles. The Corsini chapel, built by Clement XII., in honor of St. Andrew Corsini, one of his ancestors, is one of the most magnificent in Rome. Over the altar between two columns of verde antico, is a mosaic, representing that saint, copied from Guido: on the pediment are the figures of Innocence and Patience; in the bas-relief, St. Andrew is seen defending the Florentine army at the battle of Anghieri. In the large niche, decorated with two porphyry columns, is the mausoleum of Clement XII. It is adorned with the superb antique urn of porphyry taken from the portico of the Pantheon, and the bronze statue of this pontiff by Maini, who also executed the statue of Cardinal Neri-Corsini opposite, and those of a genius and religion.

Around the high-altar are four granite columns supporting a Gothic tabernacle, where, among other relics, the heads of St. Peter and St. Paul are preserved in silver reliquaries.

The altar of the holy sacrament has a tabernacle ornamented with precious stones, placed between two angels of gilt bronze and four verde-antico columns. Those in bronze, supporting the entablature, are eight feet seven inches in circumference, and are supposed to be those formed by Augustus of the spars of the Egyptian vessels captured at the battle of Actium.

In the tribune is the altar of our Savior, with mosaics. One of the precious objects preserved in this basilic is the table used at the last supper of Christ. Annexed to the church is a cloister of the twelfth century in which Urban VIII. collected several monuments of the middle ages.

St. Maria Maggiore.—This church is situated on the summit of the Esquiline, called Cispius, near the ancient temple of Juno Lucina; it was built in 552, in consequence of a vision of St. Liberius and John the Patrician, which was confirmed on the following day by a fall of snow on the 5th of August, a miracle which gave rise to the festival still celebrated on that day by the church. The snow covered the space which the building was destined to occupy, and for this reason it was then called "St. Maria ad Nives," but now St. Maria Maggiore, as it is the principal church dedicated to the Madonna. It is one of the seven basilics of Rome, and of the four which gave a holy gate for the jubilee.

In 432, Pope St. Sixtus III. enlarged this church, which was restored and enriched by several popes, and particularly by Benedict XIV. The front has two rows of columns, one Doric, the other Corinthian; on the lower portico, supported by eight granite columns, are bas-reliefs and a statue of Philip V., king of Spain. From the central balcony of the upper portico the sovereign pontiff gives his blessing to the people. The mosaics are by Gaddo Gaddi, a contemporary of Cimabue. The interior is composed of three naves, separated by thirty-six Ionic marble columns taken from the temple of Juno.

The chapel of the Holy Sacrament, built by Sixtus V. on the designs of Fontana, is covered with marble, and decorated with paintings and Corinthian pilasters. On

the right is the tomb of Sixtus V., adorned with his statue, four verde-antico columns, bas-reliefs, and the statues of St. Francis and St. Anthony of Padua; on the left is that of St. Pius V., whose body is preserved in a verde-antico urn, adorned with gilt bronze. In the middle of the chapel is the altar of the holy sacrament, with a magnificent tabernacle, supported by four angels of gilt bronze.

The high-altar is isolated: it consists of a grand porphyry urn covered, and a marble slab with four bronze gilt angels at the corners; above it is a rich baldacchino, supported by four porphyry columns, and surmounted by six marble figures of angels. The mosaics of the grand arcade allude to subjects of the Old Testament and of the life of the Blessed Virgin.

The sumptuous chapel of the Borghese family, erected by Paul V., on the designs of Flaminio Ponzio, contains several paintings and various species of marble. On the left is the tomb of that pontiff, on the right that of Clement VIII., both decorated with statues, bas-reliefs, and columns. The statues of St. Basil, of David, of Aaron, and St. Bernard, are works of Cordieri. The altar of the Blessed Virgin is adorned with four fluted columns of oriental jasper; the base and capitals are of gilt bronze; the frieze and the pedestals of the columns are of agate. The image of the Madonna, said to have been painted by St. Luke, is enriched with lapis-lazuli, and encircled with precious stones. The bas-relief of the entablature represents the miraculous fall of snow. The frescoes over the altar are by the cavalier d'Arpino, and those of the cupola by Civoli; the paintings near the windows and arcades over the tombs are among the best compositions of Guido.

The Mamertine Prison.—This was built under Ancus Martius, and described by Varro. The chamber, still existing, is covered with rectangular slabs of volcanic stone called reddish tuffo; its form is that of a trapezium twenty-four feet long, eighteen wide, and thirteen high. Toward the northwest are traces of a window which shed here its feeble light. No trace of an ancient door being visible, it is conjectured that criminals were lowered into the prison through the aperture covered with an iron grating. The eastern front is well preserved, and on blocks of travertine are the names of the consuls Rufinus and Neva, who restored it. From the steps leading to the prison, named "*Scalæ Gemoniæ*," the bodies of those put to death in the prison were dragged through the Forum and thrown into the Tiber from the Sublician bridge.

These executions took place in the inferior or Tullian prison, thus named from Servius Tullius. It was cut in the rock, about twelve feet under the level of ancient Rome. We learn from history that many celebrated personages of antiquity died in this prison: Jugurtha, of starvation; Lentulus, Cethegus, Statilius, Gabinius, and other accomplices of Catiline, by strangulation; Sejanus, by order of Tiberius; and Simon, son of Jonas, chief of the Jews, by that of Titus. It is supposed that, after having adorned the triumphal pomp, the captive chiefs were confined in the Tullian prison till sent to the places assigned as their residence. Syphax finished his days at Tivoli; Perseus, king of Macedon, at Alba Fucensis.

The celebrity of this prison is increased by the pious tradition that the apostles St. Peter and St. Paul were confined in it under Nero; and a spring of water, said to have been used at the baptism of Processus and Martinian (the keepers of the prison, who afterward suffered martyrdom), is still visible.

FOUNTAINS.—Modern Rome is well supplied with that greatest of all luxuries, water, which, although not very good, is brought to the city partly by ancient and partly by modern structures.

The abundance of the fountains at Rome strongly attracts the notice of the stranger. They diffuse a refreshing sense of coolness throughout the city, and impart to it one of the most agreeable forms of life and motion. Yet, as Martyn intimates, it would be a great mistake to conclude, as many have done, that Rome has an ample supply of good water, for the reverse is really the truth. The author of "*Rome in the Nineteenth Century*" has devoted an entire letter to the fountains of that city. Speaking of them generally, he says:—

"Nothing strikes a stranger with more just admiration, on his arrival at the capital of the world, than the immense number of fountains which pour forth their unceasing flow of waters on every side. It is a luxury, the full enjoyment of which can not be felt but in such a climate as this; and those only who have known that delicious moment, when the blaze of the summer day fades at last in the golden clouds of evening, can understand the voluptuous delight with which, in its hushed hour of



The Mamertine Prison.

stillness and repose, you listen to the music of their dashing murmur, and rest beneath their freshness."

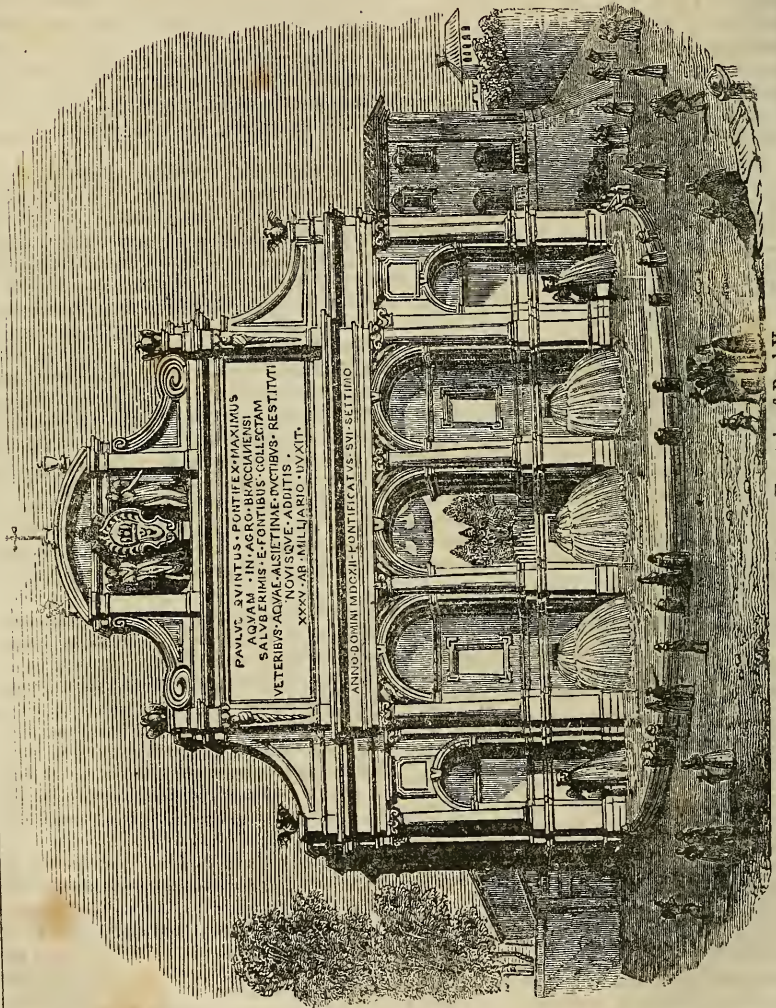
We are afterward informed, however, that the fountains of Rome are generally deficient in that greatest of beauties, the beauty of simplicity; and in conclusion, the writer thus sums up his opinions concerning them:—

"On the whole, I admire with fond admiration the fountains of Rome, not that as fountains I think them beautiful, but that falling water in an ample quantity must be beautiful in a climate like this, where its sound, even in winter, is so sweet to the senses. I love to repose my fancy upon the three noble cascades that are poured forth at the Fontana Paolina, the copious streams which burst from the rocks of the fountain of Trevi, and those silver fountains that throw high in air their glittering showers within the grand colonnade of St. Peter's. These are beautiful; but for all the ugly statues of monsters and men, seahorses and dragons, prophets and lions, and fishes and gods, I hold them in utter abhorrence, as well as the clumsy and hideous buildings erected above them."

The principal fountains ornament the several piazzas of the city. We shall only here specify those of Bernini. The most admired, although not the most considerable of these, is in the Piazza Barberini, and is represented in our engraving, p. 341. It exhibits a Triton seated upon four dolphins, and throwing up water from a large shell. Another of his fountains, called the Barcaccia, or boat, is in the Piazza di Spagna. It has been both praised and dispraised more than it deserves; but it is certainly an inferior performance to that already mentioned, which is an interesting work, although it exhibits sufficient exemplification of that corruption which the taste of the artist had already undergone at the time it was executed. But the principal fountain of Bernini is that in the Strada Navona, the model of which won him the favor of Innocent X. Opinions concerning it are quite in the extreme. Martyn roundly declares that it is "the most magnificent fountain in the world." Coxe, who, with many others, seems disposed to consider the fountain of Trevi as the principal of those in Rome, yet explains that, although Bernini's fountain has not so copious a supply of water as the other, it is "much more nobly decorated." It consists of a rock, having at each angle a colossal figure, representing a principal river in each quarter of the world, namely, the Danube, the Nile, the Ganges, and the La Plata. From four caverns in the rock issue an equal number of cascades, with a copious flow of water, and the summit is crowned by an Egyptian obelisk about fifty-five feet high, exclusive of the basement.

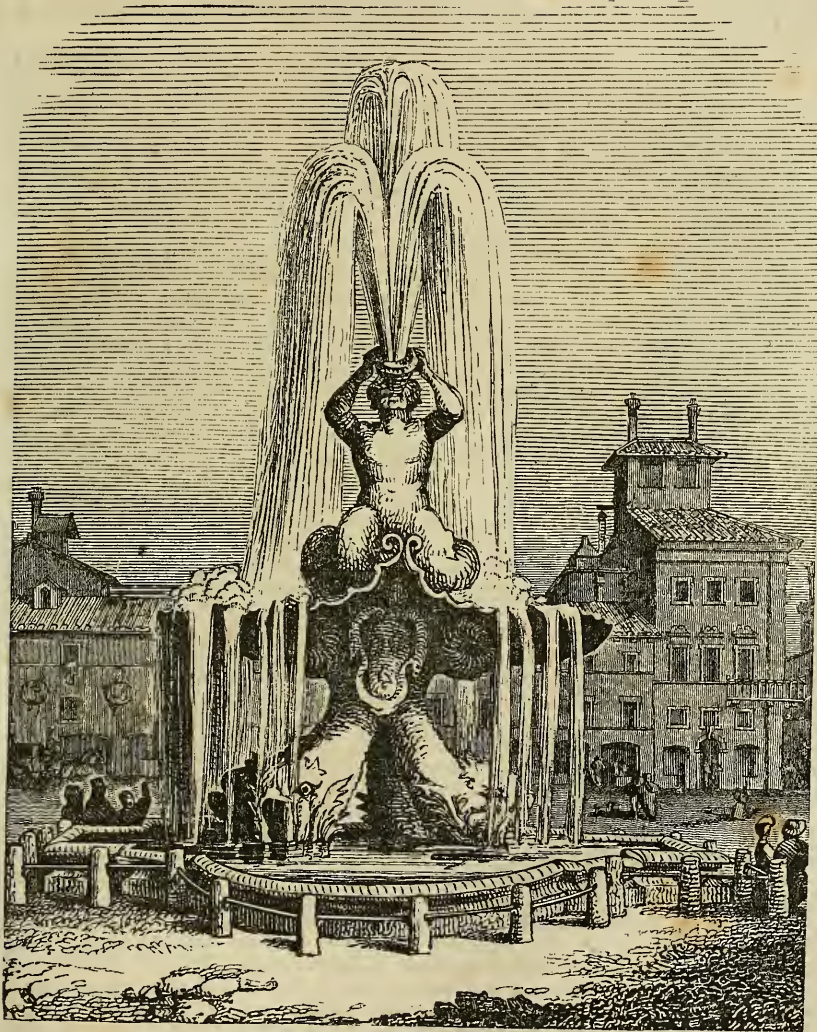
The piazza in which this fountain is situated was anciently the Circus Agonalis, the form of which is still preserved, in consequence of the houses being built on the old foundations. It is one of the largest and finest squares in Rome. It was in ancient times used for chariot-racing, boxing, and wrestling; one of the principal markets of the city is now held in it, particularly on Wednesdays. Every Saturday and Sunday in August this square is inundated with water from the fountain, that the people may refresh themselves by riding or walking about in it, which they do in great numbers. Formerly this diversion of paddling in the water used to be protracted throughout the night, accompanied by music and refreshments; but, in consequence of the disorders which sometimes arose, the water has now for many years been regularly drawn off at dusk.

Bernini, from whose designs these fountains were executed, has been called by some the modern Michael Angelo, because he united the knowledge and practice of painting, statuary, and architecture. His skill in each of these branches was very considerable; but it was in the last branch that he excelled, and to which he is chiefly indebted for his reputation. He was born at Naples, in 1598, and from his earliest years manifested a great capacity for the fine arts, having at the age of eight years executed a head in marble, which, under such circumstances, was considered a most extraordinary performance. His Apollo and Daphne, executed at the age of eighteen, raised just expectation that he would rival the best productions of ancient Greece. This expectation was not fulfilled. At this time his style was in its purest state, and had less of the peculiar *manner* which it afterward acquired. It is said that, when the artist surveyed this group in his old age, he allowed that he had really made very little progress since the period at which it was executed. Late in life, he confessed that, in endeavoring to remove from his mind the restraint of rules, and all imitation of the antique and of nature, he fell into a faulty *manner*; that he mistook facility of execution for the inspiration of genius; and that, in endeavoring



Fontana Paolina, or Fountain of Paul V.

to heighten the expression of grace, he became affected, and encumbered beauty with superfluous ornament. Before, however, he arrived at these just conclusions, the influence of his name produced many imitators of his style; and adequate judges consider that his merit, great as it was, operated unfavorably for the advancement of art. Among his works about this time, it may interest our readers to know that he made a bust of Charles I. When his reputation reached England, that king was anxious to have his bust done by so eminent an artist, and sent him three portraits, by Vandyke, of himself in different positions. By this means Bernini was enabled to make an excellent likeness, with which the king was so delighted, that he drew from his finger a diamond ring worth six thousand crowns, and sent it to Bernini.



Fountain of the Prince of Palestine, by Bernini.

The interest which is aroused in visitors of the eternal city is not confined to her antiquities or her modern works of art: the streets present many an animated picture calculated to interest the passers-by. The various and fanciful costumes seen in her streets, the religious ceremonies which are occasionally celebrated, and the amusements of the Romans, all claim attention. Decidedly the most amusing ceremonial seen in the city is the carnival, and of this the following description is by an eye-witness:—

“The same views which led men to propitiate the higher invisible powers by gifts, sacrifices, and purifications, also introduced fasts, abstinence from pleasure, and penances. By fasts is meant an abstinence from the usual means of nourishment, in order to mortify the appetites, and thereby to propitiate the Deity. In every nation of importance, customs of this kind are found. Their historical origin is in the religious customs of the East, where the priests were originally the physicians of the people, and prescribed these fasts as a part of the regimen necessary in this warm region, as well as from religious views.

“For a long time previous, preparations were going on for this famous festival; masks were displayed at every shop, and masquerade-dresses of every form and fashion adorned the heads of the giddy throng, for many days before its commencement. On Friday, men mounted on horses, in showy costume, paraded the streets, with flags of gold and silver tissue, velvet, and rich silks, the involuntary donation of the despised Jews, who are also compelled to defray the expenses of the races. It is said that in former times they were compelled to race themselves, for the amusement of their more favored fellow-beings, but are now indulged with the privilege of substituting horses.

“On Saturday, at about two o'clock, the great bell of the Capitol announced the commencement of the sport; the Corso was already filled with coaches, and persons on foot of every nation under the sun, but the masks were few. Some ceremonies, I understood, went on at the Capitol, which I did not witness, in which a deputation of the Jews formally petitioned the governor of the city for permission to remain in it another year, which he grants, on condition of their paying the costs of the races, &c. The military paraded the Corso with much display, and soon after, the governor and senator (Rome has but one now) swept through it in a pompous procession of gilded coaches, decked out in all the frippery of bad taste, and glitter of real gold and brass. It added, however, as much to the show as harlequins' many-colored jackets, or Pulcinello's long nose and pot of macaroni. These ended, the fun and merriment commenced; showers of sugar-nuts (made for the purpose of plaster, and an apology for sugar) were exchanged by those in coaches as they passed—a general pelting from the windows, and those on foot, presented a scene of confusion and childish gayety, that, absurd as it appeared, roused up the dullest spirit to the sport, and, filling my pockets, I went to work as manfully as the silliest among them. The windows and balconies were hung with rich draperies of scarlet and crimson silk and velvet, which, waving in a gentle breeze, beneath a cloudless sky, mingled with rich dresses, smiling, and often lovely faces, beaming with pleasure—the loud laugh, the shout of joy, and the sprightly movements of the crowd, combined to present a scene beyond description. The amusements of the day concluded with the race. For this purpose, part of the Piazza del Popolo (a view of which is seen in the engraving) was fitted up as a starting-place, and to afford places for those who desired to witness the most animated scene of all, when the animals are brought forth—a privilege that a paul procured for any one.

“At the sound of the trumpet, fifteen or sixteen ponies made their appearance, with grooms at their heads, dressed in all the extravagance of fiery peculiar to the Roman peasants, who with difficulty could arrange the animals against a rope stretched across the street. At a signal given, it dropped, and away they went like lightning, dashing up the Corso as if a thousand furies were at their heels. Leaden balls, suspended by strings and filled with needles, lashed their sides, and the rattle of sheets of tinsel, and fire-crackers, let off at the moment of starting, and the shouts of the crowd, as they closed in behind them, spurred them forward with the swiftness of the wind. They ran to the end of the street, about a mile, and were then stopped by a large canvass, extended across the way, with the exception of three, who did not seem to relish the joke, and using their heels in the wrong way, were, with difficulty secured. More than one fell, exhausted with fright and exertion; others bolted, in spite of shouts and soldiers, and not half the number reached the goal. The



Roman Horserace—Horses preparing to start.

aces were repeated every day of the carnival, about sunset, and with little variation. On Tuesday, there was a masquerade-ball at one of the theatres. For this purpose, the pit was covered over, and the whole establishment thrown open. One is not compelled to wear a mask, or go in costume. If they please, they may be mere lookers-on, or join in the revelry, to their heart's content, and soon, in spite of prejudices, and the consciousness of its absurdity, they are drawn into the whirl. Some of the costumes were badly put together, made up of pasteboards, and glazed muslin, and would have done discredit to the wardrobe of a strolling mountebank; many were beautiful, in good taste, and costly. There were harlequins cutting their odd tricks, clowns playing off their buffooneries, and columbines their witcheries; the Roman emperor strutting, arm-in-arm, with the sprightly *trasteverina*, or stately *Albaneza*; the long-bearded, turbaned Turk, with his face of gravity; the fop of fifty years ago, and the exquisite of the present day; the mad poet; the quack doctor, with a remedy for every disease, in the shape of an instrument, of most unquestionable form and character. There were scores of fag-end nobility, caricatured to perfection—in short, a little of everything that the world is made of, travestied, except the priesthood; it is the only forbidden ground.

“There were many in costume, though not in masks. The Hungarian mountain-girl, and the lovely young Greek, who, that night, wore their national costume, will long be remembered—by one, at least, upon whose arm they leaned.

“Paul Pry was there, running his nose into every one's business. I came upon the busybody, sipping an ice with his satanic majesty, in a corner, who, by-the-by, was the best mask in the assembly—a person of exquisite form, in a suit of black, with red claws, toes, and horns; a pair of wings, made of black gauze, with red veins running through them, and in constant motion, expanded from his shoulders, and a most liberal length of tail, whose forked tip he carried very gallantly over his arm. His distended goggle-eyes disturbed many a *tête-à-tête*, as he thrust himself between, and broke a soft sentence, or tender sentiment. He was everywhere, and always to play the devil. Even Brother Jonathan was among the medley, trying to drive a bargain. Faust and Margaret appeared for a short time. I recognised a young German student, that I knew, and there was a painful resemblance in the reality, to the character assumed that the sunny smile of his fair companion could not dissipate.

“A short time previous to the carnival, some Piedmontese peasants exhibited through the streets of Rome a pair of dancing bears, that performed their usual tricks, to the great diversion of the crowd that collected around them. A well-arranged skin, transformed some way into Bruin, was led about by a chain, and performed the feats of his rivals to perfection, not forgetting the usual finale of handing about his hat, and receiving with bearish civility the coppers that he thrust into his huge month, which served him for a pocket. But to record half the tricks and frolics of the carnival at Rome, would be an endless task. At one time you are accosted by a smiling peasant-girl, that claims an acquaintance, and suddenly blinds you with the contents of a powder-puff, concealed beneath her apron. At another, a tug at your button arrests your notice, and turning to see whence it comes, a handful is presented of all sorts, and a pair of scissors snapped in your face; of course, you imagine yours among them, and feel for the extent of your loss, which is greeted with a shout of laughter, at your expense, or a rap across the knuckles from the wooden sword of a harlequin, or the present of a string of *macaroni* from *Pulcinello*, by way of consolation.

“In such scenes passed off the carnival during eight days, from two o'clock in the afternoon, until midnight. On the last day, after the races, the *Corso* presented the singular appearance of thousands of lights, displayed at windows, carried in carriages, and by those on foot. He is, indeed, unfortunate, that can not afford a light on the occasion. It is every one's business to put out his neighbor's light, and preserve his own as long as he can. It is impossible to give an idea of the effect produced—of the confusion, and glitter, when witnessed from a commanding position. At last, the lights gradually disappear, and the remainder of the evening is spent at the theatre, or at the table, to take a farewell of its luxuries. In the morning, Rome presents a gloomy picture; the city seems in mourning, for the happy faces of yesterday are nowhere to be found; there is not even a smile, that would not have then passed for dejection.”



Il Giuoco alla Ruzzica.

Among the games pursued by the Romans we mention that called *La Ruzzica*, this manly, athletic, and graceful game was, and we believe still is, a very favorite pastime with the *trasteverini*, or those bold and picturesque, but somewhat rough and lawless fellows, who dwell beyond the Tiber, round the roots of the Vatican hill. The game, which is also called *La Rotuola*, resembles the ancient and classical sport of the *discus*, from which, as well as our game of quoits, it may descend. The *rotuola*, or that circular substance which the man in *Pinelli's* design is about to throw with such a concentration of energy, is a piece of heavy hard wood, of the shape of a cheese, but rather thicker in the middle than at the edges. It is as large as a moderate-sized cheese, and it has a slight groove running round it like the block of a pulley. A long string or thong is coiled as tight as possible round this disc. By a powerful jerk the string or thong is rapidly untwisted, and an impetus more or less strong, according to the strength of arm and the skill and knack of the player, is given to the heavy piece of wood, which, when handled to perfection, flies with amazing velocity and to a great distance. The length of the course is generally the criterion of victory, without regard being paid to any particular aim or direction; but sometimes a peg is stuck in the earth (as in our game at quoits), and the thrower that comes nearest to the peg marks a point in the game. We have also seen the *ruzzica* played without any string or thong, the disc being thrown from the hands, like the wooden ball in our game of nine-pins; but, from its size and shape, and superior weight, it requires the employment of both hands, and the hands are so applied as to give it a rotatory motion. A good player will in this way hurl it to a great distance. The attitude and action of the *trasteverino* have been compared to those of the *discobulus*, or thrower of the *discus*; but the comparison will not strictly hold, as the ancient player throws with the right hand only, and the *trasteverino* invariably uses both hands. But among these dwellers in the suburb of Rome, who boast that they are the only true descendants of the ancient Romans, faces and forms may often be found as striking and as classical as those of the antique statue; and this athletic game, and the strong excitement it produces in them, bring finely into play the muscles of the body and the animated expression of the countenance. The statue of the *discobulus*, is attributed to *Myron*, one of the most celebrated sculptors of ancient Greece, who was famed for the wonderful truth and spirit with which he copied nature. He flourished nearly four centuries and a half before the Christian era. The original statue was in bronze, and of the size of life. There were anciently five admirable copies in marble, but of these only three are extant. The copy possessed by the British museum was discovered in the year 1791, in the grounds of Count *Fede*, in the part of the Emperor *Hadrian's* villa, *Tiburina*, supposed to have

been the pinacotheca, or picture gallery. Though dug from beneath the soil, it was very perfect, and had suffered little injury. It is considered as the most perfect of the three marble copies of Myron's great work in bronze, the statue most celebrated among the master-pieces of Grecian art for its accurate display of technical skill and science in representing a momentary and violent action of the human body. The artist could have had no stationary model to assist his memory, for the figure is represented in action at the precise moment of delivering or throwing the discus; and that action, with the wonderful play of the limbs and body by which it is produced, lasts but for an instant, and can not possibly be made permanent to the eye. But Myron must have been an assiduous attendant at the sport, and must have watched the youth of Greece throwing the discus, as the artist at Rome may watch the *trasteverini* playing at *la ruzzica*, a difference, unfavorable to the modern painter or sculptor, being that these modern Romans, though scantily clad and stripping for the game, are yet more covered with clothes than were the ancient Greeks.

Il Giuoco alla Ruzzica, like that of *la morra*, is always an animated and animating scene. Prohibitions have been more than once issued by the papal government against the very popular diversion, as the *trasteverini* were accustomed to play in the streets, in the public squares, and on the high roads; and as it sometimes happened that legs of unwary passengers were broken or damaged by coming in contact with the *rotuola* or discus; but the passion for the sport has been too strong for the priestly government and its not very vigorous or efficient police. The players, however, generally shun the streets and high roads, and seek some open, unfrequented, and uncultivated space; and of such there is no want in the solitary neighborhood of the eternal city.

The game of the *morra*, which is very ancient in Italy, is thus played: Two men, or boys (we never saw women or girls play at it), place themselves opposite to each other, and at the same instant of time each throws out his right hand, with so many fingers open and so many shut or bent upon the palm, and each of the players, also at the same instant of time, cries out the number made by adding his adversary's open fingers to his own. Thus, if A throws out three fingers and B four, and A cries seven, and B eight, or any other number not the true one, A marks a point in the game. If both cry right, then, as a matter of course, there is a tie, and the throw goes for nothing. This to the uninitiated may seem a very childish and a very easy game, but the difficulty of it is far greater than can well be conceived without seeing it played; and success in the game does not depend upon chance, but upon superior quickness of sight. Each player knows the number of fingers he himself throws out, but he must catch at a glance the number thrown out by his adversary, whose movements, like his own, are as quick as lightning, and as he sees he must call out the joint number, his adversary doing the same.

This game is mentioned by ancient Roman writers under the name of "*micare digitis*," and the glittering or flashing of the finger is descriptive of its nature. The fingers are now open, now shut; the hand is now in the air, and now down at the side; and throw follows throw, and call follows call, as quick as the muscles can move or the tongue speak. The first time we saw the game played, we were amazed at this rapidity, and at the loud voices and excited passionate expression of the players, who were only playing for about a pennyworth of wine. Their eyes flashed, and their voices sounded like the simultaneous discharge of a brace of large pistols, it being scarcely possible, to our unpractised eye and ear, either to see the number of fingers that were opened, or to distinguish by the ear who cried one number or who another. But two bystanders, who acted as umpires, and who were almost equally excited, seemed to make these distinctions very well.

When the first game was decided, which happened in a very few seconds, the two fellows played another, and getting more and more inflamed, they went on throwing out hands and fingers, and bawling numbers, as *quattro, sei, otto, cinque, nove, &c.*, until their voices were hoarse, and their arms so tired that they could no longer keep up the rapid movement. As a man gains a point by hitting the right number, he marks it with a finger of his left hand, which is kept motionless, but generally raised above the shoulder. Five points make the game, and when the thumb and four fingers of the left hand are all expanded, then the lucky owner of that hand cuts a caper and sometimes cries *fatto* (done)! or *guadagnato* (gained)! or *ho vinto* (I have conquered)! Not once, but many a time, have we seen the losing party, in his mad spite, bite the fingers of his right hand until the blood came. But this valuable ex-

tremity of the human frame is very liable to bites in the south of Italy, for not only do men bite their thumbs to show their contempt of their enemies, in the manner Shakspeare has recorded in the first scene of "Romeo and Juliet," but they also bite and almost gnaw their fingers whenever they are exceedingly vexed and disappointed. We once heard a capuchin friar, in the mercato, or great market-place, of Naples, preach rather a long sermon on the evil practice of finger-biting, which he denounced as heathenish and Saracenic. We have said that five points make the game; but we believe that morra, like whist, has its longs and shorts, and that in the long game ten points are needed. We have also said that the player throws open so many fingers of his right hand and keeps so many shut; but he may, if he chooses, throw open all the fingers of his right hand, and this upon occasions he does. It sometimes happens that both players simultaneously throw out five fingers.

The worst of the game of the morra is, that it frequently leads to violent quarrelling. Involuntary mistakes will happen, and at times men will try to cheat. Notwithstanding the marvellous quickness of their keen, black, and well-practised eyes, both players and umpires will now and then be at fault, and fierce disputes will arise about the number of glittering fingers which have been thrown. Their ears too are occasionally at fault, and then with equal violence they will dispute whether it was the voice of A or the voice of B that cried the right number. Whenever fives were thrown there was a greater chance of fierce disputation, for one of the players was very likely to say that he had not extended his thumb, but had only opened his four fingers; and certainly this thumb-point, which we ourselves could never attain to, seemed to be of difficult attainment to "i piu periti giuocatori," the most experienced players. Although private assassination and the use of the stiletto and knife had happily declined in Italy, we regret to say that some twenty years ago knives were not unfrequently drawn after a disputed game at morra. On this account, attempts have been made at various times to put down the sport; but in our time it flourished greatly and seemed indestructible. It was in vogue among the common people of Rome, and more especially among the *trasteverini*, those rough and somewhat turbulent fellows, previously spoken of, who dwell beyond the Tiber. But the greatest professors and most ardent followers of the game were the *lazzaroni* and common people of the city of Naples, and the neighboring towns in the *Terra di Lavoro*. In this, the sunniest part of the south, there never was fair, festa, saint's day, or other holyday, in which the game of the morra was not played for wine and nuts, melons, sweetmeats, or other refreshments, by thousands; and at these great meetings the



The Game of the Morra.

air rang and re-echoed with the sharp, loud-voiced voices of the players. The confusion and wildness of noise are scarcely to be imagined, except by one who has been at the Festa della Madonna dell' Arco, or the Festa di Pie di Grotta, or some other great Neapolitan festival. In loudness of voice the Neapolitans excel every other people in the world, and they are, perhaps, never so loud-tongued as when under the excitement of this game. If mistakes and quarrels arise when the game is played singly, it may well be imagined that they are more likely to occur when many pairs are playing close together, and flashing their fingers and shouting their numbers all at one time. Moreover, on those great celebrations more wine than usual was drunk, and in these very excitable people even a slight intoxication by wine was apt to seem very near akin to madness. We forget what saint's, or what Madonna's day it was, when, being on our way from Pæstum and Salerno to Naples, we rode into the town of Torre dell' Annunziata, which stands by the seashore at the foot of Mount Vesuvius, at a short distance from the ancient city of Pompeii. It is here that the best maccaroni is made; this manufacture gives employment to many persons, and the town of Torre dell' Annunziata was one of the most prosperous, and quiet, and orderly places in the kingdom. But on this glorious summer evening, as we rode into the town, we heard the most savage yelling, and saw a great many knives flashing in the air, and fellows running hither and thither, and uttering the most fearful exclamations. At the same time some hundreds of women screamed, and shrieked, and tore their hair, or bit their fingers. It looked as if Masaniello, that marvellous fisherman, had come back to life to make a new state revolution; but we very soon ascertained, that all this hubbub and drawing of knives had originated in some disputed games at morra. It was more owing to the screams, and tears, and entreaties, of the women, than to any exertion of the gendarmes, that an end was put to hostilities; but this desirable event did not happen until several of the knives we had seen in the air had been wetted in human blood. Such was the tragical part of the morra. The comic part, however, was often very rich, and the game offered the quiet observer an excellent opportunity for studying expression and gesticulation.

In the summer-time, there was no going in the evening into any street or lane of the lower part of the city of Naples, without hearing the shouts of fellows that were playing at this ancient and primitive game; but we are told that his present Neapolitan majesty has so far succeeded in his social reforms as to diminish within his capital the amount and frequency of the sport.

Madame de Staël and other travellers, who wrote at the beginning of the present century, grossly exaggerated the number of the Neapolitan lazzaroni; yet, as late as the year 1827, there were certainly many hundreds of men, bearing the name of lazzaroni, who had no home or habitation; who slept pell-mell, scores together, in the porches of the churches; who had scarcely any clothes beyond a coarse cotton shirt, a pair of tattered trowsers, a red sash round the waist, and a red woollen nightcap; who gained a precarious subsistence by running of errands, or doing any chance work; and who would never work at all, if they had but money enough to buy food for the day. We are informed by a friend, in a recent letter from Naples, that the last of these men have disappeared, or are fast disappearing, and that a genuine lazzaro is now a very rare sight. They were once a power in the state, and had their capo, or head, or chief, who was elected by their own suffrages, and officially recognised by king, church, and government. The game of the morra may have suffered through this change, although the game was far from being confined to the lazzaroni.

The canofieno, or Roman swing, is a lively representation of an animated scene which is very common among the trasteverini and the peasantry of the states of the church. The construction of this Roman swing is sufficiently shown in the engraving. The ropes which support the strong plank are sometimes fastened to a revolving axis, and sometimes merely passed over a beam or rafter. In the latter case, when greasing is neglected, the ropes are apt to wear away and break; and then down comes the whole party with a great crash, and not without peril to legs and bodies. The danger, however, is the less from the comparatively slight elevation and limited play of the swing. The Romans, who have no such machine, would be alarmed at the swings which are used at our places of amusement.

Such as it is, the canofieno is a very favorite amusement among the Roman peasantry of all ages. We have seen three generations upon it at once—a grandfather

and a grandmother, their son and their son's wife, with her children. At times we have seen one or two Franciscan friars or bearded capuchins seated upon the plank, and singing and hallooing with the rest; but this was in recondite quarters, where the eyes of their superiors could not reach them, and when their *cerca*, or begging-round, had been successful, and their libations unusually copious. To fairs and rustic festivals of all sorts the monks of the mendicant orders always repaired in considerable numbers; for every festa is the day of some saint whom they are bound to honor, and they know full well that good cheer and sport in the open air quicken generosity, and that the hands as well as the hearts of the faithful are most open on a gay summer holyday. Moreover, these begging friars spring from the common people, and are always men of the people. Now and then an old tabellone, or notary, or other sedate, starch Roman citizen, was to be seen on the plank, in his solemn suit of faded black, and with spectacles on nose—those antiquated, horn-rimmed spectacles, with nothing but the bridge to keep them on the nose, and without any sides; in short, the spectacles that are worn by the miser in Quintin Messys's or Matsys's celebrated picture at Windsor castle, and in other paintings by the old Dutch masters. It should seem that man has a natural liking for every kind of swinging, except hanging. There was a Neapolitan doctor and theorist of the last century who thought, that if men and women would only swing enough, they might swing away all their distempers and disorders, and he wrote a book to prove it. Like other theorists, he only carried the matter too far. In many cases this exercise is well known to be favorable to health. In cases of insanity the swing is said to have been used with good effect; but here the greatest advantage has been found, not from the pendular motion, but from the rotatory motion. That great turner of lines and rhymes, Dr. Darwin, first suggested the method of "spinning a madman" on a rotatory swing; and a Dr. Cox caused such a swing or roundabout to be made, and tried the experiment in a very bad case, and with such striking success, that he attributed to it the complete recovery of his patient. Dr. Cox afterward employed the rotatory swing in many other cases, and found this singular remedy generally efficacious, and never prejudicial. Father Linguiti, in the early part of the present century, introduced the rotatory swing, or roundabout, or whirligig, into the great hospital for the insane which he organized at Aversa; and the use of it in such places is now universal in Italy, where a refractory patient, instead of being beaten or subjected to other harsh severities, as in former times, is merely whirled or spun round on a pivot. But this is a matter too serious to accompany Pinelli's hilarious design.



The Canofieno.

Reader, if you will look at the picture, you will see that one of the Roman damsels is playing on the tambourine; and these holyday folks generally swing to music and loud singing. The singing, indeed, like the screaming of a bagpipe, is much louder and shriller than is agreeable to one of the uninitiated, unless it be heard at some distance. The object of every one of the vocalists, whether male or female, appears to be to beat all the rest in noise, and they very frequently sing through the nose. It has been frequently remarked, that in this land of song the taste of the popular music is execrable. There are exceptions: in most parts there are some two or three beautifully simple melodies, some of which are of an unknown antiquity, and have never been written down with musical notes and scores, but have been transmitted orally from father to son through many ages; in not a few districts the peasants sing prettily in parts; still, generally speaking, the music of the laboring-classes from one end of Italy to the other is a twanging, loud, monotonous sing-song, or a droning, drowsy noise, almost as bad as that of the Andalusian muleteers, or that of the calesso-drivers in Malta, who are said at times to sing their beasts to sleep on the road, with their burdens on their backs, or their chaises at their tails. These poor rustics never approach an opera-house; the only theatre they know is a puppet-show, their only great actor is Punch. Thus their ears have never been informed by the beautiful liquid strains of Cimarosa, or Paisiello, or Rossini, and as their taste has not been cultivated, they seem to consider their own bad music as the best. But, bad as it is, it gives them pleasure, and therefore answers the end.

Like nearly every other pastime or custom among these people, the canofieno bears the stamp of antiquity. The same strong plank, the same ropes, and very nearly the same kind of group which Pinelli drew, have been found depicted upon fragments of chamber-walls dug out of Herculaneum or Stabia.

There is another primitive sport, well known to Americans by the familiar name of "see-saw," or "ups and downs." It was often played by the *trasteverini* and their neighbors in the townships and villages of the Roman Campania, as also in other parts of Italy. This too is an ancient and classical pastime, for there is a picture of it painted upon the wall of one of the houses of Pompeii. The most lively player at this game that we ever chanced to see was a royal lady, who, since those happy days of her childhood, has had see-sawings and ups and downs enough—but of a far less agreeable sort. This was Donna Christina, the pretty, light, and always laughing granddaughter of the then reigning king of Naples, old Ferdinand I., who loved all manner of sports, and the most boisterous the best. In the lower garden of the royal summer palace at Portici, which stands over part of the lava-buried Herculaneum, and in the lowest part of that garden, near the open space by the seashore called the *Mortelle*, where King Ferdinand in his young days made a little camp, and built a sort of castle, to play at soldiers and sieges, there was a playground for the king's numerous brood of grandchildren, which was quite open to the view of two or three *casini*, or villas, at that time occupied by Neapolitan noblemen, who had as yet preserved the means of being sociable and hospitable. From the terrace of one of these houses, which reached nearly to the low wall of the royal garden, we often saw Donna Christina sitting on the plank and playing at see-saw with her eldest brother, now king of Naples, or of the Two Sicilies, with a zest and spirit which the daughters of good Dr. Primrose could not have exceeded when playing with Farmer Flamborough's family at hunt the slipper. Royal brothers and sisters of various ages, but all children, and healthy, happy children, stood round, clapping their hands and shouting without any restraint; and loud was the laughter when Don Ferdinando could succeed in jerking off Donna Christina, or Donna Christina perform the more difficult feat of unhorsing Don Ferdinando. These scenes—it is a quarter of a century since we saw them—have often come before our eyes in vivid colors, while reading in unsympathizing newspapers of the many vicissitudes and trials of that once light-hearted, joyous girl: of the jealous tyranny of her grim old uncle and husband, Ferdinand of Spain; of the bitter thraldom of Spanish etiquette; of her young and stormy widowhood, with the weight and cares of government thrown upon one who had never been trained to bear them, and who found herself from the first surrounded by fierce and desperate factions; of her palace burst open at midnight by a lawless and frantic soldiery; of the massacres committed under her own eyes; of her forced separation from her daughters, and long exile in France; and of the other catastrophes which have happened in a country where revolutions have succeeded each other too rapidly to be recollected without the aid of book and regis-

ter. We have been told that that light, buoyant figure has become corpulent, but we can only figure her as she was. We have heard of irregularities, vices—and, considering all circumstances, we can give credit to a part of the scandalous chronicle; but what we can not and will not believe, is the assertion that Donna Christina, as queen-dowager and regent of Spain, would be a heartless and sanguinary tyrant, if she could. God help her and her daughters! It were better for them all to be playing at see-saw among the acacia-groves at Portici, than to be where they are, and what they are.

We must not, however, forget to mention the amusement most prized by the common people, viz., the Fantoccini or puppets, among whom, the world-renowned Punch and Judy occupy so conspicuous a place. The box of puppets (Burattini or Fantoccini), or what is, or was, legitimately called a puppet-show (from the French word *poupée*), was more frequently exhibited in the cities of Italy than the magic Lantern. There was more life and variety in it. Some of the burattini played comedy, some tragedy, and scripture pieces, which last bore a close family resemblance to the old mysteries and moralities of the English stage. The death of Judas Iscariot was a favorite subject; and particular attention was paid to the hanging scene, and to the last scene of all, where the little devils with horns and tails came to clutch the traitor and apostate:—

“ Piombò quell' alma a l' infernal riviera,
E si fè gran tremuoto in quel momento.”

“ Down went the sinner loaded with his crime—
Down to deep hell; and earthquakes marked the time.”

Even with the small box-puppets, or burattini, playing in the streets by broad daylight, great effects have been produced upon the populace and the peasants of the neighborhood; and critics have been heard criticising the piece and the tiny puppets with all the gravity and acumen of Partridge in “Tom Jones,” who loved a puppet-show “of all the pastimes upon earth.” Much ingenuity was displayed by the ventriloquist and puppet-mover inside the curtains, who not only moved the various figures and spoke for his personæ dramatis, but, in many cases, invented and extemporized the dialogues which were put into their mouths. But far grander than these perambulatory exhibitions were the plays performed within doors in Fantoccini theatres, or in large rooms converted, for the nonce, into theatres of that sort. In these puppet theatres there was a regular stage, with green baize curtain, footlights, and other accessories. (We were going to say scenes; but as the three unities of action, time, and place, were strictly adhered to, there was only one scene used for one play; and as by a little stretch of the imagination this one scene—indistinct by age and long use—might be taken just as well for a church as for a castle, or for a forest as for a cave, or for any other thing in hand, this one scene served for all manner of pieces, from the death of Cain to the exploits of Rinaldo, or the misadventures of Policinella.) But here, as was the case with Partridge's friend, the figures were as big as life, or nearly so, and the whole puppet-show was performed with great regularity and solemnity. Some orators might have studied with advantage the striking attitudes into which these figures were pulled and twitched by the invisible movers of the wires; for here there was more than one Pygmalion to give life, motion, and speech, to the burattini; and the machinery was far more complicate and perfect than in the street shows. And some good people there were who thought that the automata were more natural and far more impressive than the living actors and actresses of the penny theatres in their neighborhood. One old boatman we knew, who came from Sorrento, and who would never attend any other theatre than the puppet-show, to which he went regularly twice or thrice a week; but we believe that this arose out of some religious or moral scruples. The owner of that puppet theatre was an ingenious man, and one that had a high notion of the dignity of his profession. When very hard pressed, he could not deny that a representation by living actors and actresses had some advantages over a representation by dolls and puppets. “But,” he would say, “there is one decided advantage which I, as impresario, have over my rivals: *they* are always tormented by the wants, the caprices, and rebellions of their company; but my little men and women of wood and wire and rags never give me any such trouble: *they* are often made to suffer martyrdoms by the intolerable tyranny of their prima donna, or of their chief tyrant, or primo amoroso; with them it is always happening that this lady has got a cold and won't



Cassetta de' Burattini.

sing—that this gentleman is in love, or in drink, or put under restraint for debt, and can't act; and then the jars about the distribution of parts, and the deadly jealousy and hatreds that break out, and oftentimes mar the best pieces! But I know none of these sore troubles: my company have no caprices, no jealousies, no tyranny, no wants, no colds; my never quarrel with me or among themselves, and, above all things, they never ask me for money—they are never missing at play or rehearsal; and when they are done playing, *paffati!* (whack) I throw them into my boxes and lock them up! Ministers of state, who manage kingdoms, have been put to it how to manage a royal company of actors and actresses. A child might manage my Fantoccini."

In the Elizabethan age, the Fantoccini, if not then introduced for the first time, appear to have become rather popular in England. It should appear, however, that these first puppets were very diminutive in size, and were exhibited only at fairs and wakes. Bartholomew Fair, in London, was where they shone most. Their plays were then called "motions." Ben Jonson makes his Bartholomew-Fair puppet-showman say: "Oh! the motions that I, Lanthorn Leatherhead, have given light to in my time, since my master Pod died! Jerusalem was a stately thing, and so was Nineveh, and the city of Norwich. But the gunpowder plot, there was a get-penny!" The same great personage says—"Your home-born subjects prove ever the best, they are so easy and familiar: they put too much learning in their things now-a-days!" Yet it should seem that eastern and scriptural subjects formed by far the greater part of the stock of these puppet-plays. In another place Ben Jonson names one puppet-play which enjoyed a long run, and which he calls "A new motion of the city of Nineveh, with Jonas and the whale." These tiny puppets evidently aspired to no higher fame than such as could be got from children and the poorer people. But the larger puppets, the Fantoccini, that were as large as life, or nearly so (like those of our Neapolitan manager), were destined to obtain the admiration of the grown-up fashionable world, and of full-grown royalty itself. Some Italian speculators of this last kind found their way to England in the time of Charles II. In the summer of 1662, Samuel Pepys saw the puppet-plays in Covent garden; and in the autumn of that year they were exhibited before King Charles and the court in the palace of Whitehall. In was nearly at the same time that women were first introduced upon the English stage to perform the female parts, which had hitherto been done by boys and young men, the latter having always been clean shaved before they put on the dress of Desdemona or Ophelia, or of such other

delicate part as they might have to play. But this nearer approach to real life did not affect the popularity of the wooden actors. The Italian puppet-shows took amazingly, and continued for many years to be frequented by the fashionable world, and a large part of the town. With many these shows even rivalled the Italian opera of that day; and Signor Nicolini Grimaldi, that admirable Neapolitan singer and actor, was often deserted for his wooden countryman Policinella and the other puppets that played tragedy and comedy.

Punch is a universality, and of a remote and indisputable antiquity. He is found in so many countries and at such distant periods of time, that it is impossible to say where or when he had his origin. He is as popular in Egypt, and Syria, and Turkey, as ever he was in Rome or Naples. Under the name of Karaguse, or Black-Snout, he has amused and edified the grave, bearded citizens of Cairo and Constantinople for many an age. Some living traces of him have been found in Nubia, and in other countries far above the cataracts of the Nile; while types or symbols of him have, according to some interpreters, been discovered among the hieroglyphics of the ancient Egyptians. He was popular at Algiers ages before the French went to conquer that country. The children of the wandering Arabs of the desert know him and cherish him. He is quite at home among the lively Persians, and beyond the Red sea and the Persian gulf, and the Indian ocean, Karaguse, or Black-Snout, is found slightly travestied in Hindostan, Siam and Pegu, Ava and Cochin-China, China Proper and Japan. The Tartars behind the great wall of China are not unacquainted with him, nor are the Kamschatkans. He has recently been discovered leading an uncomfortable sort of existence among some of the Afghan tribes, to whom no doubt he has been introduced by the Persians.

Some of the learned have opined that Punch and the whole family of burattini, or puppets, were originally introduced into Europe from the East at the time of the Crusades; but their hypothesis seems to be deficient in any solid foundation of fact. Others, perplexed with the difficulty of his genealogy, have supposed that Punch must have had several fathers, or several distinct origins at different times and in different parts of the world; and as Punch is made up of the stuff which is found wherever man is, this seems to be a good theory. Yet, to treat of him only in his European existence, he is rather a mysterious character. Capponi and other erudite Italian authors consider him as a lineal representative of the Atellan farcers, who amused the people of Campania and the citizens of Rome as far back as the time of the Tarquins. These Atellan farcers were Oscans, and took their name from the town of Atella, which stood where the village of Sant' Elpidio now stands, about two miles to the southeast of the modern town of Aversa, and only some six or seven miles from the city of Naples, the headquarters of Policinella. The Italian antiquaries found a convincing resemblance between Policinella's master and a little figure in bronze with a beak and chicken nose to its face, which was discovered at Rome; and from this chicken nose they derive Punch's Neapolitan name, *Pullus* signifying a chicken, *Pullicinus*, a little chicken, &c. Another bronze figure with the same nose or beak was discovered a few years ago among the bronzes dug out of Herculaneum; and in the ancient guardroom at Pompeii (before parts of the stucco were broken and purloined by some shameless travellers), there was a figure drawn upon the wall by some idle Roman soldier, which closely resembled the Neapolitan Punch, not only in feature but also in costume and gesture; and this rude but no doubt faithful delineation had been buried for sixteen centuries under the scoriæ, pumice, ashes, and cinders of Mount Vesuvius, before it was restored to light.

The Atellanæ Fabulæ, or Ludi Osci (the Atellan or Oscan farces), were anterior to any Roman or Italian stage. They were played upon planks and tressels—their theatre not being unlike that of the modern Ciarlatano, or mountebank. The actors spoke their own Oscan dialect, even as Policinella always speaks the Neapolitan dialect. One of their never-failing characters was Macchus, a roguish clown or buffoon, who made merry with everybody and everything, and who is believed to have worn a mask exactly like that of the modern Neapolitan Punch. But there were indisputably other and better family resemblances and points, in which the most ancient Oscan Macchus claims affinity with the true Punch of all ages and countries. The old Oscan has a natural elegance, and an unfathomable store of good-nature; he had no envy or malice; he loved those he made sport of, and in his most satirical allusions, his object was to excite joyous and innocent laughter, and not to rouse feelings of hatred or contempt. Hence, in the most high and palmy state of Rome,

he and his Oscan farces were admired by all classes of the community. Livy laid down the pen of history to listen to his drollery; Cicero paused to hear him as he went to or returned from the forum; and critics of refined taste applauded his jests; nay, Sylla, or Sulla, that mighty and terrible dictator, was said at one time of his life to have written Atellan farces for the Oscan Punch to play in. Throughout the period of the empire, or at least from the time of the emperor Augustus down to that of the last of the Cæsars, these Ludi Osci enjoyed an undisturbed popularity. Like other good things, they were eclipsed or trodden under foot in the anarchy and barbarism which followed. Some think that they were entirely destroyed, together with every memory of their having once existed; but this is, at the least, problematical. We rather lean to the opinion of those who maintain that, like the Delhi Lama in Thibet, Punch within the limits of Naples was the great "Undying One." We look upon the story told by the learned and acute Galiani, in his vocabulary of the Neapolitan dialect, as upon a mere revival. The story goes thus: "Once upon a time (it was a very long time ago), a company of strolling comedians chanced to arrive at the town of Acerra, near the city of Naples, in the season of vintage. At that merry season, even more than in carnival time, the country-people are allowed all the liberty and license of the ancient Saturnalia. They daub and stain themselves with the wine-lees, put wreaths or garlands upon their heads, dress up a young man as Bacchus, and an old one as Silenus, give full play to their lungs and tongues, and play nearly all the pagan pranks that were performed by their ancestors, or predecessors in the soil, two thousand years ago, at the same joyous season of the year. Whomsoever they see, they accost with songs and jests. Judge, therefore, how the vintagers gathered round the strolling players, with their jokes and vociferations. The universal rule is, that everybody must either pay a fine or cap the jests. The comedians, being jest-makers by profession, and poor by destiny, tried the latter course, but were beaten and silenced. One of the vintagers, called Puccio d'Aniello, or Puccio the son of Aniello, remarkable for a very queer nose, and for an appearance altogether grotesque, was the most forward and witty of all his band, and it was his torrents of drollery and fancy that drove the poor players out of the field. Reflecting on this occurrence professionally," so goes Galiani's story, "the comedians thought that a character like that of their antagonist Puccio d'Aniello, might prove very attractive on the stage; and going back to the vintager, they proposed an engagement to him, which he accepted. The engagement proved profitable to both parties, and wherever they went and acted, whether in the capital or in provincial towns, Puccio d'Aniello drew crowded houses. After some years Puccio died, but his place was presently filled by a competent and every-way-worthy successor, who assumed his name, liquified into Polecenella (the strictly correct designation in the Neapolitan dialect), and also his manner and costume, and not having the same natural nose, he perpetuated that feature of the facetious vintager by wearing a mask for the upper part of his face, upon which Puccio's nose was lively represented. By degrees, personifications of the original Puccio d'Aniello were multiplied all over the kingdom; and the name and character of Polecenella became immortal."

This is the whole of Galiani's story; and a very good story it is. But the acute reader will see and bear in mind that Acerra, the named birthplace of Puccio, lies in the Oscan territory, and a very little way from Atella, the native home of Macchus and the Ludi Osci. He will also remember the antique bronze figures, with their typical noses, and the delineation on the wall of the guardhouse at Pompeii, as well as the good etymology which derives the name from the hooked nose, or beak. Moreover, it remains to be mentioned, that though Policinellas were multiplied after the demise of Puccio d'Aniello, and have been multiplied in all succeeding ages, there has never been more than one true and real Policinella living at any one given time, while there has never been any time since the obscuration of Puccio, without its one real and super-excellent Policinella. The Neapolitans no more expect two at a time, than they expect two suns or two moons. Their one Punch has his temple and shrine in the capital; the rest that flit about in the provinces are pseudo Punches, with nothing of the character save the mask and dress. We say little; we never try to broach a theory or to build up a system; but we think of the Delhi Lama in Thibet, who was born again young as soon as he died old, and of the perpetual rejuvenescence of Punch in this Oscan corner of the kingdom of Naples, and then—but a word to the wise is enough.

During our long stay at Naples we had *la felicità di conoscere*—the happiness of

knowing two, Policinellas. The first was so admirable, so killingly droll, that we could not hope to see his loss supplied; but no sooner had he sickened and died than another Policinella sprung up, ready and perfect, and so like his predecessor, that he might have passed for him but for the misfortune and blemish of his having only one eye. We knew this second Punch off the stage as well as on it. The poor fellow could scarcely read, and yet his mind was a well-spring of wit and fun, and of the raciest and richest humor. Much of what he said on the stage was his own invention or composition, and it very often came from him as an impromptu. He had always something to say on the event or predominant folly of the day, and most facetiously did he say it, in his broad, open-mouthed, Neapolitan dialect, which we take to be the most happy of all vehicles for the conveyance of humor, and perhaps also of wit. One of the pieces in which he was very great, was entitled "Le Novanta-Nove Disgrazie di Polecenella," or "The Ninety-nine Misfortunes or Mishaps of Punch." He was also very eminent in "l'Accademia de' Poeti," or the "Academy [or Club] of Poets," where he revelled in sports and jests, at the expense of the poets and sonneteers of the day, who, like the Roman versemakers in Horace's time, had an inveterate habit of stopping their acquaintances in the streets and public places, and there holding them fast, while they recited, with loud voice and passionate gesticulations, their last compositions. All these plays or farces were from beginning to end in the Neapolitan dialect; the drollest of the standing characters, next to Punch, being *Il Biscegliese*, or *Man of Bisceglia*, and *Il Tartaglione*, or the *Stutterer*. The *Biscegliese*, who was a true comic genius, and a native of Bisceglia, in the province of Apulia, where the modification of the national vernacular is exceedingly droll, represented a whole class, being that of the Apulian townspeople. The stammerer or stutterer was always attired as a provincial lawyer or notary, and his fun consisted chiefly in the strange way in which he dislocated his words and sentences. As *Policinella* was always *Policinella*, so was the *Biscegliese* always the *Biscegliese*, and the *Tartaglione* the *Tartaglione*. They never played any other parts; but the pieces in which these standing characters were introduced, varied in plots and incidents, and while some of them were new, others boasted a very respectable antiquity. This truly national theatre was situated not far from the great theatre of San Carlo (the most extensive, and, on the whole, most splendid opera-house in Europe), on one side of the *Largo del Castello*, or *Castle-square*; it was called *San Carlino*, or *little San Carlo*; and little it was, and far from being splendid in its appointments and accessories. The boxes were on a level with the street or square, but to get to the pit you had to descend some thirty feet into the bowels of the earth, and to dive down a steep staircase, not unlike that by which Roderick Random and his faithful Strap dived for their dinner. The price paid for admission was very small; we think it was about a shilling for a seat in the boxes, and about sixpence for a seat in the pit. Everywhere there is a "fashionable world," and a set of superfine people, who deprive themselves of much racy and innocent amusement, from a notion that it is not genteel. *San Carlino* was rarely visited except by the second and third-rate classes of burghesses, for the native fashionables considered it as "low," and very few foreigners ever acquired a sufficient knowledge of the patois or dialect to enjoy and fully understand these rich Neapolitan farces, and the perennial wit and humor of our friend Punch. But before we quitted Naples, this ridiculous prejudice seemed to be on the decline, for a few young men of family, who had wit as well as high birth, had appreciated the genius of that living *Policinella*, and had made the little cellar almost fashionable. For ourselves, we very often strolled away from the gorgeous and fine, and thoroughly artificial opera-house, to enjoy a little homely nature and drollery in *San Carlino*, where we have laughed more than we shall ever laugh again. As in every other theatre in the city, there was always present a commissary of police, to preserve order and decorum, and check any too free use of the tongue on the stage. This representative of the laws, and of majesty itself, wore a blue court-cut coat, embroidered with silver; he sat in what we call a stage-box, on a high-backed chair, covered with faded crimson velvet, and behind his back there were two large wax candles, and the royal arms of the Two Sicilies painted upon a bit of board. But not all this official splendor could repress the hilarity or stifle the roguish impromptus of friend Punch; and we have at times seen the starch-visaged commissary, after some vain attempts to maintain his dignity, hold both his sides, and join in the universal roar of laughter; and this too even when *Signor Policinella* had gone

beyond bounds, and handled matters strictly tabooed. What Forsyth said of the Molo and the Marionettes, and out-door Punch, might be more correctly applied to San Carlino: "This is a theatre where any stranger may study for nothing the manners of the people. At the theatre of San Carlo the mind, as well as the man, seems parted off from its fellows in an elbow-chair. There all is regulation and silence; no applause, no censure, no object worthy of attention except the court and the fiddle. There the drama—but what is a drama in Naples without Punch? or what is Punch out of Naples? Here, in his native tongue, and among his own countrymen, Punch is a person of real power; he dresses up and retails all the drolleries of the day; he is the channel and sometimes the source of the passing opinions; he can inflict ridicule, he could gain a mob, or keep the whole kingdom in good humor. Such was De Fiori, the Aristophanes of his nation, immortal in buffoonery."

How it fares with the little theatre of San Carlino and the inn-door Punch, we know not; but we are informed that the out-of-door Punch and the burattini, in general, have been suffering a worse than heathen persecution at the hands of the present government; that povero Policinella is banished from his home and country, and that in consequence of these and similar improvements, all life and brio are vanishing from the streets of Naples. It is some comfort to know that Punch, at the same time, is becoming more popular at Paris than ever he was before



Tomb of Clement XII., in St. Peter's, at Rome.

CHAPTER XIV.—ITALY.

THE environs of Rome present many objects of interest to the antiquary and traveller.

The church of St. Cecilia in Trastevere was erected on the foundations of the house of St. Cecilia, and contains the bath wherein she suffered martyrdom. The court leading to the church is adorned with a fine antique marble vase, and the portico is embellished with antique columns, two of which are granite. The high altar of the church is adorned with four columns of nero and bianco antico, supporting a baldacchino of Parian marble, under which rest the ashes of St. Cecilia, in a tomb composed of alabaster, lapis lazuli, jasper, verde antique, agate, and bronze gilt. Here, likewise, is the statue of St. Cecilia, by Stefano Maderno, in the position in which she was found after her martyrdom. The pavement encircling the altar is of alabaster and various precious marbles, and the ceiling is adorned with ancient mosaics. Here, also, are a small, round picture of the Carracci school, and an ancient pontifical chair. On the right of the great door of the church is an ancient vapor-bath, whose walls exhibit earthen pipes, to convey hot air. This is supposed to be the spot where St. Cecilia was killed; it is now converted into a chapel, and contains two pictures in the style of Guido; the one representing the decapitation of the saint, the other her coronation.

The basilic of St. Maria in Trastevere is generally supposed to stand upon the foundations of the Taberna Meritoria, which was an hospital for invalid soldiers. The portico of this edifice is supported by antique granite columns, and adorned with ancient mosaic; it likewise contains several ancient inscriptions. The church is a noble structure, divided into three naves by twenty-two magnificent antique columns of red and gray granite; four columns of the same description support a fine architrave, and some of the capitals are adorned with heads of Jupiter and Juno. The pavement is that kind of mosaic which was invented by the emperor Alexander Severus, and consists of porphyry, verde antique, &c. In the centre of the roof of the middle aisle is an Assumption of the Virgin, by Domenichino, and the chapel to the left, on approaching the high altar, is embellished with frescoes, attributed to the same great artist. The baldacchino of the high altar is supported by four columns of porphyry, and the tribuna adorned with mosaics of the twelfth century. Here, likewise, are two still more ancient mosaics; the one representing birds, the other a seaport. This basilic also contains an ancient pontifical chair, together with the tombs of two celebrated painters—the Cav. Lanfranco, and Ciro Ferri.

In the piazza, before the church, is a fountain, made during the pontificate of Adrian I., and the most ancient of modern Rome.

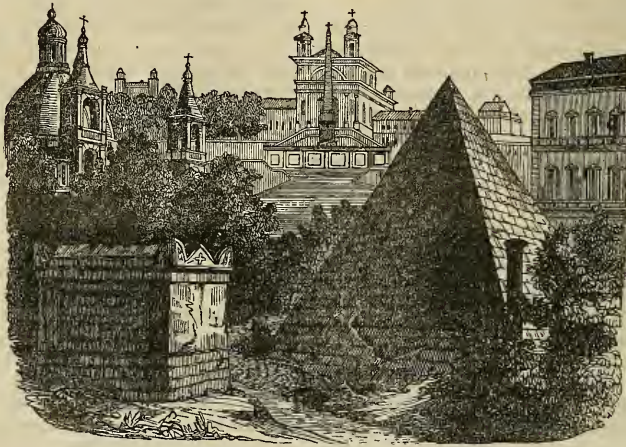
The church of St. Prisca, Mount Aventine, is on the left, in ascending the Aventine hill, from Rome, and is supposed to have been originally a temple of Diana. Twenty-four antique columns yet remain; and an Isiac table was found near the church, which circumstance leads some persons to imagine it was a temple of Isis, especially as Isis had a temple on the Aventine hill.

The church of St. Sabina, further, to the right, is a noble edifice, and is supposed to stand on the foundations of the temple of Diana, built by Servius Tullus, for the common use of the cities of Latium, and therefore called *Templum commune Latium*; or else, on the site of the temple of Juno, built by Camillus. But all we know to a certainty on this subject is, that the portico exhibits four antique columns, two of which are rare granite; that the interior of the church is supported by twenty-four particularly beautiful antique fluted shafts of Parian marble, with Corinthian bases and capitals; and that the shape of the church resembles an ancient temple. In the last chapel on the right of the high altar is a picture, by Sassoferrato, representing the Madonna, St. Domenico, St. Catharine, and the angels. The small paintings round this fine work are good; they represent the life of our Savior.

The church of St. Alessio, still further to the right, is supposed, by some persons, to have been erected on the foundations of the temple of Hercules. Here are an ancient pavement and an ancient well. The high altar is adorned with fine columns

of verde antique; the tabernacle is handsome; and adjoining to the church is the villa of the deceased king of Spain, said to stand on, or near the site of the temple of Dea Bona (the earth). The garden belonging to this villa commands a very fine view. Behind the Aventine hill is Monte Testaccio, anciently Mons Testaceus, which, though one hundred and sixty-three feet in height, and above five hundred feet in circumference, is composed, almost entirely, of potsherds, conjectured to have been heaped upon this spot, in former ages, by workmen belonging to the potteries of the neighborhood.

The pyramid which was erected in memory of Caius Cestius, septemvir epulonum, or provider for the feasts of the gods, measures one hundred and thirteen feet in height; and each of its four sides is, at the base, sixty-nine feet in length. It was built in three hundred and thirty days, and adorned with paintings, now almost totally effaced. It stands near the Porta St. Paola, called Ostiense, by Aurelian.



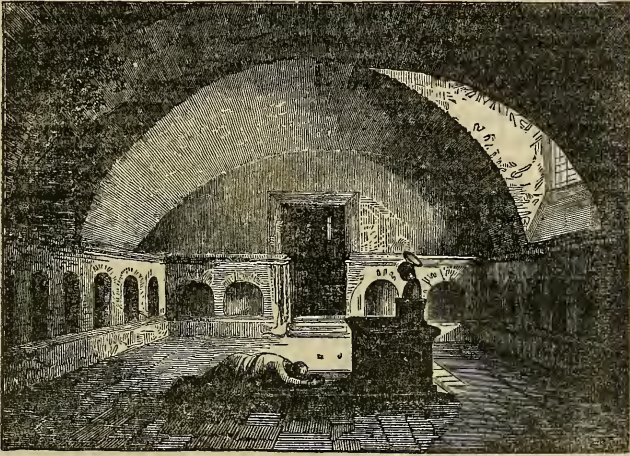
Pyramid of Caius Cestius.

The baths of Caracalla, on the plain below the Aventine, and opposite to the Celian hill, are magnificent ruins. They contained sixteen hundred *sellæ*, or bathing-places, and were ornamented with the Farnese Hercules of Glycon, the group of the Toro Farnese, and the Farnese Flora. The building seems to have been nearly square, and consisted of subterranean apartments, with two stories above them. In order to see what remains, drive toward the Porta St. Sebastiano, till, on the right, you find a green lane (called Via Antonina) leading to a door, through which you enter a vast pile of ruins, once part of the baths. Here may be traced two immense courts, which appear to have been open, with niches for statues, and perhaps for baths likewise. Here, also, are two staircases, and almost innumerable apartments of various dimensions. The height of the walls is great, and the whole exhibits one of the best specimens of ancient Roman architecture now existing. After having examined these ruins, return down the Via Antonina, and enter a garden on the right, which exhibits the remains of the subterranean apartments.

The Tomb of the Scipios.—This tomb is situated in a vineyard, on the Via-Appia, still nearer to the Porto St. Sebastiano than are the baths of Caracalla; it is on the left side of the way, and the words "Sepulchra Scipionum" are inscribed over the door. This was the tomb of Lucius Cornelius Scipio Barbatus, great-grandfather of Asiaticus and Africanus. It is a handsome piece of Doric architecture, very perfect, very extensive, and extremely interesting, though now robbed of its most valuable treasures. The candles provided by the custode of this subterranean repository are so few in number, that persons who wish to see it distinctly should carry lights of their own; it is excessively damp.

The Gate of San Sebastiano.—This is the Appian gate, sometimes called *Capena*, though that gate appears to have stood below the Villa Mattei, between the Celian

and Aventine hills. Immediately within the gate of San Sebastiano is an arch, called that of Drusus, though it probably belonged to an aqueduct.



The Catacombs.

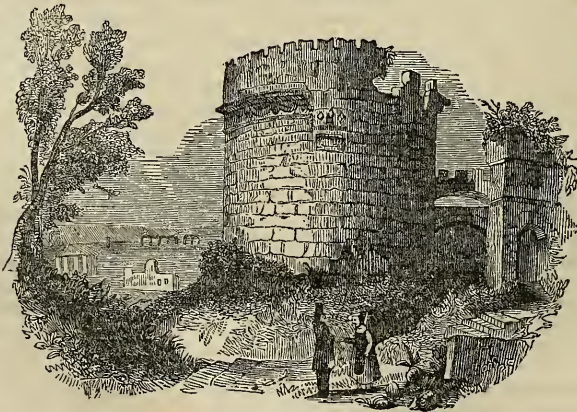
Basilic of San Sebastiano alle Catacombe.—This church is about two miles distant from the gate: it has a portico, supported by antique columns, and is supposed to have been erected by Constantine. The high-altar is adorned with four antique columns of green marble; and over the three doors of ingress are paintings, by Antonio Carracci. Under this church are catacombs, originally formed, no doubt, by the ancient Romans, and whence they took the *pozzolana* of which their buildings were made. The Christians enlarged these catacombs, and, in times of persecution, used them as hiding-places and cemeteries; they are said to extend several miles. It is often necessary to stoop in going through these caverns, but, generally speaking, they are neither damp nor difficult of access. The passages are from two to three feet wide; the chambers (of which there are several) are from four to six feet broad, and from six to eight in length, some of them being still larger; and here it is said the primitive Christians performed their religious exercises. In the walls are cavities about a span and a half high, and between four and five long, many of which are open and empty, others closed with a piece of marble, sometimes containing an inscription. Few of these cavities appear large enough to contain a full-grown person, though the skeletons of children have frequently been found in them: and this circumstance makes the conjecture that children, among the ancients, were oftener buried than burnt, very plausible. Here have been discovered several small vases, called *lachrymatories*, though more probably incense-bottles; and here likewise are places for cinerary urns. When this mark, “ Σ ,” is found upon a monument, it is deemed a sure indication of a martyr’s sepulchre, being a composition, from the Latin and Greek alphabets, to denote *pro Christo*. The cross on a monument is also considered as a sign that a Christian lies buried there: but it should be remembered that a cross was the Egyptian emblem of eternal life, and many crosses have been discovered upon Egyptian tombs, and likewise in the temples of Serapis. The churches of St. Lorenzo and St. Agnes also lead to ancient catacombs, whose extent can not be accurately known, because it is impossible to explore every part of them, as their communications with each other are so intricate, that several persons have lost themselves in these subterranean labyrinths—which are, however, supposed to be the *Puticuli* mentioned by Horace, Varro, and Festus Pompeius, where the bodies of slaves only, or persons whose circumstances would not allow of their being burnt on funeral-piles, were deposited; but in process of time, persons of a higher rank might probably be interred here: for the Romans, before Christianity prevailed,

often buried their dead, as is evident from monumental inscriptions beginning with the words "*diis manibus.*" The chapel of the catacombs of San Sebastiano contains a bust of that saint, by Bernini. It is necessary to carry lights, in order to see these catacombs well.

Circus of Caracalla.—On the left side of the road, and at the foot of the hill on which stands the tomb of Cecilia Metella, is the circus of Caracalla, together with ruins of various edifices belonging to it. The first of these that presents itself is a large rotunda, supposed to have been the quarters of the prætorian guard, while the emperor attended the circus; and, enclosing this rotunda, whose second story was a serapeon, are remains of a double row of lofty walls, between which, it is supposed, were the stables of the horses used for the chariot-races; while the open inner space, or quadrangle, where stood the before-named serapeon, contained the cars. Near this building is an ancient sepulchre, leading to the circus of Caracalla, which is more perfect than any other of the whole fifteen that once adorned Rome: for here, the *metæ*, the *spina*, the situation of the obelisk, the seats, and the porticoes whither the spectators retired in case of rain, are all discoverable. The emperor's seat, or podium, seems to have been opposite to the first *meta*, and from the podium he gave the signal to begin the race. The *spina* was raised above the level of the arena, that the cars might not break in upon the obelisk, altars, and statues, which adorned it. The *meta* was broader than the *spina*, and along the sides of the circus, between the seats and the arena, was a ditch filled with water, to prevent the cars from approaching too near the spectators. There was a space of about twelve feet between the *metæ* and *spina*, serving as a passage to the latter, and to the cells where, it is supposed, the altars of *Consus* were concealed: he appears to have been the god of Counsel; and hence the Romans called a consultation *consilium*, and their chief magistrates *consules*. They hid the altar under ground, to signify that counsels ought to be kept secret. In the great area between the first *meta* and the *carceres*, combats of gladiators and wild beasts were exhibited; and sometimes water was introduced, and *Naumachiæ* represented. In the walls of this circus, and likewise in those which surround Rome, are earthen pots, whose spherical shape, operating like arches, diminished the perpendicular weight of the fabric, and contributed to strengthen it. The triumphal gate through which the victors drove is still nearly perfect, and precisely opposite to the gate of the *Via-Appia*; the water, likewise, still remains in the circus, which is supposed to have contained about twenty thousand spectators. To the north of this circus, in a neighboring vineyard, are considerable remains of the temples of Honor and Virtue, built by Marcellus, after his Sicilian conquests, in the year of Rome 544, and so constructed that it was impossible to enter the former without passing through the latter.

Tomb of Cecilia Metella.—Had not the Roman barons, during the middle ages, converted this beautiful edifice into a fortress, and built a parapet and portholes

Tomb of Cecilia Metella.



round its summit, it might have lasted to eternity, so durable is the manner of its construction. The monument was erected by Crassus, to enclose the remains of his wife, Cecilia Metella; and, notwithstanding the above-named ugly parapet, is one the best-preserved sepulchral fabrics of ancient Rome.

About two miles from this monument is an ancient public Ustrina, where the dead were burnt; and near the Fossæ Cluiliæ, in this neighborhood, about five miles from Rome, and on a spot now called Casale Rotondo, is the scene of combat between the Horatii and Curiatii.

Basilic of San Paolo, fuori delle Mura.—This vast edifice was erected by Constantine over the grave of St. Paul, enlarged by Theodosius, and finished by Honorius. The length of the edifice, exclusive of the tribuna, is two hundred and forty feet, and its breadth one hundred and thirty-eight feet. Antique columns, a hundred and twenty in number, divide it into five aisles; and twenty-four of these columns, placed in the middle aisle, were taken from Adrian's mausoleum: they are of rare marble, called pavonazzo, beautifully fluted in a peculiar manner, and of the Corinthian order, each shaft being one entire piece. The pillars which support the great arch of the tribuna are forty-two feet in height, and fifteen in circumference; and behind the shrine of St. Paul is a column, with an equilateral Parian marble base of seven feet, finely worked. The pillars that adorn the altars are porphyry; and under the high-altar, which is rich in precious marbles, rest the ashes of St. Paul. The arch of the great nave is ornamented with mosaics of the year 440; and on the walls, above the columns, are portraits of all the popes, two hundred and fifty-three in number, beginning with St. Peter and ending with Pius VII. The pavement abounds with fragments of ancient sepulchral inscriptions; and the central entrance-door, consisting of bronze embellished with bas-reliefs, was cast at Constantinople in 1070. The outside of this church is adorned with mosaics: and under the portico of the adjoining cloister are antique marbles and inscriptions.*

Church of San Paolo, alle tre Fontane.—Nearly two miles beyond the basilic of St. Paul is the spot where this great apostle suffered, and where considerable numbers of Christians were executed by command of the emperor Diocletian, after he had employed them in erecting his baths. On this spot are three churches: the first, St. Maria Scala Cæli, was built by Vignola, and is deemed a good piece of architecture: the inside, an octagon, contains a mosaic, by Francesco Zucca, of the school of Vasari, said to be the first thing of its kind executed in good taste after the revival of the arts. The second church, that of Saints Vincenzo and Anastasio, contains frescoes of the twelve apostles, a *Noli me tangere*, and the baptism of our Savior—all executed after the designs of Raphael, but much injured, except the last. The third church, that of St. Paul, was built by Giacomo della Porta, and does honor to his taste. The interior of the edifice contains two altars, and three fountains, called miraculous; together with ten columns of rare marble,† which adorn the fountains and altars. Here is a white stone, on which the head of St. Paul is supposed to have been cut off; and here, likewise, is a picture of the crucifixion of St. Peter, by Guido, which appears to have been finely executed, but is now much spoiled.

Besides these antiquities, there are several towns near Rome which are visited by every traveller. One of the most interesting of these is Tivoli. The distance from Rome to Tivoli is about eighteen miles, and the road, generally speaking, good, though now and then, in the ancient Via Tiburtina (great part of which still remains), there are large, loose blocks of basalt, which, if not avoided, might break a carriage.

After passing the gate and church of San Lorenzo, the first interesting object you discover is the Ponte-Mammolo (Pons Mammeus), thrown over the Teverone, anciently called the Anio, from King Anius, who precipitated himself into it. This bridge is about four miles distant from Rome, and derives its present appellation from Mammea (the mother of Alexander Severus), by whom it was repaired. Further on, you observe a small monument erected to the memory of Giulia Stemma, by her children; and beyond this, on the left of the high road, and very near it, is the Lago de' Tartari, anciently a volcano. The water of this lake petrifies every vegetable substance with which it comes in contact, and is curiously hedged round with stalactites. You proceed next to the bridge of the Solfatara, thrown over a stream

* The kings of England were the protectors of the basilic of St. Paul before the reformation.

† Two of these columns are green porphyry.

anciently denominated *Aquæ Albula*, which smells offensively, and is so white as to resemble milk; then, driving about two miles further, you see a beautiful landscape, formed by the Ponte-Lucano, the Anio, and the Plautian tomb. The Ponte-Lucano is supposed to derive its name from M. Plautius Lucanus, which seems probable, as close to this bridge stands the abovementioned burial-place of his family, a remarkably handsome edifice of its kind, constructed with travertine, taken from quarries on the Apennines near Tivoli.

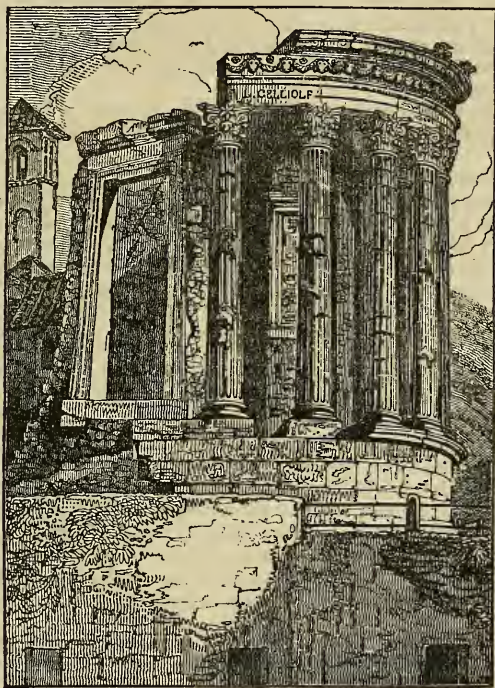
After crossing the Ponte-Lucano, you observe two roads, the one leading to Tivoli, which is about two miles distant; the other leading to Adrian's villa, which is about one mile and a half distant from the bridge, and nearly twice as much from the town. If you take the latter road, three hours and a half from the time of leaving Rome you arrive at Adrian's villa. Adrian himself was the architect of this celebrated villa, which extended three miles in length and one in breadth, and contained temples, theatres, baths, and porticoes, adorned with *chefs-d'œuvre* of sculpture and painting; to which buildings he gave the names of the most remarkable edifices in the world, calling one the Lyceum of Aristotle, another the Academia of Plato, a third the Prytaneum of Athens, a fourth the Serapeon of Canopus, a fifth the Pœcile of the Stoics, &c., &c. You are conducted first to the Greek theatre, of which the proscenium and seats for the spectators may still be traced; hence you proceed to examine three ruins, namely, the temple of the Stoics, the Maritime theatre, and the Library, the first two of which exhibit considerable remains. You then visit a ruin, called the temple of Diana and Venus, on your way to the imperial apartments, the vaults of which are, in some places, almost perfect; hence you go to the barracks of the prætorian guards, and a hall destined, it is supposed, for philosophical studies; part of the ceiling still remains. Hence you proceed to the baths, observing traces of the Naumachia; and lastly, visit the Serapeon, where some of the paintings are tolerably well preserved.

Having spent a few hours here, you ascend the hill to Tivoli, passing through a fine wood of olives, and observing ruins on the right, supposed to be remains of the villa of Cassius. Of all the hilly spots in the neighborhood to which foreign residents or the natives repair, to avoid the great heat and malaria of Rome during the summer, none is so beautiful and otherwise remarkable as Tivoli. The lofty summits of Monte-Catily, and a semicircular range of the Sabine mountains, shelter it on one side, while the other side commands an open and extensive view of the campagna, or great plain, in which Rome is situated; and beyond the campagna the eye reposes on the blue waves of the Mediterranean sea.

Tivoli is a considerable town, having a population of nearly ten thousand souls. It contains some fine, stately mansions; but the mass of the habitations being mean and dirty, it can not be called a handsome town. However, the transition to it from the magnificence of Rome during the sultry weather is most delightful; and the visitor's enjoyment is increased by seeing around him, in spite of their idleness, poverty, and rags, a rosy-cheeked, healthy-looking population, altogether different from the inhabitants of the city and the plain he has left. The journey from Rome is performed in good part, and *can be* performed in its whole length, over an ancient road, whose pavement in many places is in as perfect preservation as when, two thousand years ago, the poet Horace loitered along it on his way to his pleasant Sabine farm. Objects of antiquity and historical interest are crowded on this route; and when the traveller reaches Tivoli, where traditional names identify the sites of the villas of Piso, Varus, Lepidus, Cassius, the poet Catullus, and other great men of old Rome, he is conducted to an inn, called "Of the Sibyl," from the windows of which his eye embraces a magnificent cascade, and the elegant antique temples of the Sibyl and of Vesta. The two temples and the cascade just mentioned are the principal ornaments of Tivoli. The cascade is produced by the river Anio, now called the Tevere, which, after winding through the Sabine vales, glides smooth and silently through Tivoli till it reaches the brink of a precipice, where it throws itself in one mighty mass of waters down a deep and dark chasm in the rocks; there it roars and foams in a narrow channel, till, finding an opening in the rocks, it rushes headlong through it, and descends into caverns and abysses "deeper and deeper still." The view of the double fall, which is obtained by descending into the narrow dale through which the river flows after the cascade, is one of the finest that can be conceived. The whole height of the cataract is about two hundred feet. The rocks that resist this tremendous and never-ceasing lashing of the waters are disposed in a narrow

semicircular form ; they are in part clothed with shrubs and foliage, and indented with romantic caverns ; and in one place the river has worked its way through a rock and formed a natural bridge, which, whether seen from below, or in passing over it, is a most peculiar and striking object in the scene.

On the summit of the lofty and precipitous rock that flanks this gulf on the right, stands the temple traditionally (and most probably correctly) called "Of the Sibyl," though some antiquaries have chosen to dedicate it to the goddess Vesta. This truly beautiful pile is circular. It was formed of eighteen pillars, in the finest style of the Corinthian order ; but of these pillars ten only remain with their entablature. Nothing can be more striking and felicitous than its situation, which even surpasses the intrinsic beauty of its structure. The contrast of its placid gracefulness with the turbulence and fury of the water immediately beneath it also adds to the exquisite effect it produces. "This singular ruin, the most beautiful of them all," says the acute Forsyth, "has been too often engraved to need any details ; yet, though prints may combine it with the immediate landscape, what pencil can reach into the black gulf below ?"



Temple of the Sibyl.

The other temple of Tivoli stands very near to that of the Sibyl, whose name it frequently usurps ; but time and man have been less merciful to its beauty. Only four pillars are left, and they are embedded in the walls of a parish church, which is itself abandoned and now becoming a ruin.

ALBANO is situated between Castel-Gandolfo and Aricia, and stands on the site of Pompey's villa, named Albanum Pompeii. Remains of an amphitheatre, a reservoir, and a prætorian camp, erected, perhaps, by Domitian, may be traced here ; but the object best worth notice in this town is a small museum, belonging to Signor Guiseppe Carnevali, which consists of sepulchral monuments found under a bed of lava in the vicinity of the ancient Alba-Longa. The shape of each of these sepulchral monuments is that of a vase, and within each of the vases was found a small cinerary urn of *terra-cotta*, containing ashes and bones, and made (as is conjectured)

in the precise shape of the huts of the original inhabitants of the spot. Each cinerary urn exhibits unknown characters; and these sepulchral monuments likewise have doors, with curious fastenings. The cinerary urn was placed in the centre of each monument, and encircled with small *terra-cotta* vessels (one to hold the sop for Cerberus, others for the purifying water, wine, oil, bread, incense, &c.); a lamp, like those of pottery used now in cottages; a stile passed through a canceller; knives, and a lance. After seeing this museum, travellers who have three hours to spare should proceed, through a beautiful and shady path, to the hill which commands the Lago-Castello, or lake of Albano, which is the crater of an extinct volcano, nearly six miles in circumference, and famous for particularly large and fine eels. Castel-Gandolfo stands on the top of the hill, and a beautiful walk leads down to the lake, where, in the water, remains may be seen of the ancient Alba-Longa. Here, likewise, is a subterraneous canal, called the Emissario, one of the most extraordinary works of the ancient Romans, and said to have been made during the siege of Veii, in obedience to the Delphic oracle. It measures about one and a half miles in length, and appears quite perfect. Another path, to the left of Castel-Gandolfo, leads back to Albano; and the Ilexes which shade this walk are some of the largest in Italy. The garden of the Villa-Barberini, at Castel-Gandolfo, comprises the ruins of Domitian's villa; and on the outside of the gate of Albano, leading to Aricia, is an ancient tomb, on the left, called that of the Curiatii, though there does not seem to be any ground for this assertion.

The air, both at Albano and Aricia (one mile distant), is less oppressive during summer, though perhaps not more salubrious, than that of Rome, and the country is beautiful.

A distinguished writer remarks of the people: "This people, taken collectively, neither possess the mildness of the Tuscans, nor the good-humored buffoonery of the Neapolitans. The nobility seldom trouble themselves to attain deep erudition, but are polite and very kind to foreigners. Gentlemen belonging to the church and law are usually well informed; it is, however, remarkable, that the most learned of these are not, generally speaking, Romans by birth. Tradesmen of the first class seldom impose on foreigners; but the populace are frequently prone to exaction, passionate, and sometimes revengeful: they likewise retain much of their former haughty character. The inhabitants of Trastevere, said to descend from the ancient Romans, are not only brave to ferocity, but so proud of their ancestors, that nothing can induce them to match with a person who does not boast the same origin.

"A gentleman told me he lodged in the house of one of these Trasteverini, a barber by trade, and wretchedly poor, when his daughter was addressed by a wealthy and respectable German; but, notwithstanding these advantages, the lover received a rude and positive refusal from the mother of the girl. My acquaintance, surprised at this behavior, asked the mother why she acted so imprudently. 'Your daughter,' continued he, 'is wholly unprovided for; surely, then, you ought to rejoice in an opportunity of uniting her to a rich and worthy man.'—'Rejoice in uniting her to a foreigner, a barbarian!' exclaimed the woman; 'no! and were my daughter capable of cherishing so disgraceful an idea, I should not scruple to plunge a dagger into her heart.'"

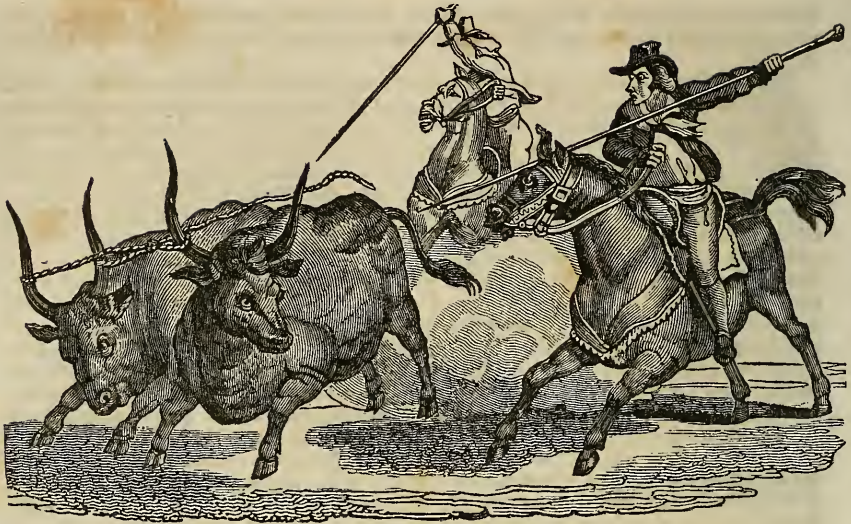
On the road from Rome to Naples the traveller passes through an interesting but unhealthy tract of country called the Pontine marshes. They are situated between Tre Ponti (anciently Tripontium) and Terracina. The Pontine marshes (*Palus Pomptina*) are computed to be about twenty-four miles in length, and vary from six to twelve miles in breadth. Appius Claudius seems to have been the first person who undertook to drain them; Cethegus and Cæsar continued the work, which, during the middle ages, was repaired by Cecilius Decius, at the command of Theodoric. Boniface VIII. was the first pope who began to drain these noxious swamps. Martin V., before his accession to the pontifical chair, was employed to carry on the business, and succeeded wonderfully by making a canal, called Rio Martino. The princes of the house of Medicis, and, after them, Sixtus V., made new canals: succeeding popes followed a similar plan, till, at length, Pius VI., nearly accomplished this benevolent work; forming on the foundations of the Via Appia, which were long hidden under water, a road justly esteemed one of the best in Europe, and draining the swamps so judiciously as to render them capable of being cultivated. French engineers pursued the same wise measures; and Pius VII. at length put the finishing stroke to this herculean labor, which has so essentially purified a tract of country,

whose gales, in former times, were fraught with death, that but little danger is to be apprehended from travelling through it now, except during the prevalence of the dogstar.

The Pontine marshes form but a small portion of a tract of that part of Italy, which borders the Mediterranean from the mountains of Genoa to the extremity of Calabria. Of about seven hundred miles in length, they consist, except in a few places, such as Naples, where hills intervene, of a broad stripe of flat country extending from the seashore to the lower ridges of the Apennine mountains. This region is called the Maremma. It is particularly unhealthy during the summer months, from June to October, when all the inhabitants who are able remove to the hills, and the few who are obliged to remain are exposed to the malaria fever, an intermittent ague, which emaciates the body, exhausts the vital strength, and, if not checked in time, proves fatal to the patient. The farms in the greater part of this immense tract, and more particularly in the Roman and Tuscan divisions of it, are very large, often extending to several thousand acres. They are held by wealthy tenants, who live in the towns and keep agents and domestics who reside on the spot, at least till harvest-time. By far the greater part of the land, although arable, is left for pasture, about one fourth or one sixth being brought into cultivation by annual rotation. No villages or cottages are to be seen; but here and there, at long intervals, a dingy, dismal-looking *casale* or farmhouse, a speck in the midst of the desert. As there is no fixed population in these plains, laborers are engaged from the interior, and chiefly from the highlands of the Apennines, where a scanty soil, though under a healthy climate, does not furnish sufficient occupation for the native peasantry. They generally come down from the mountains in October, in bands of about one hundred each, under the guidance of a leader, a sort of jobber, who stipulates for their services and pay with the agent of the farm. It is calculated that about twenty thousand come down in this manner every year in the Campagna or plains of Rome alone. Many of them remain till May, employed in the different works of the farm. They are engaged mostly by the season, and receive at the rate of from twenty to thirty cents a day. Their chief nourishment consists of *polenta*, or Indian corn flour, boiled, with water and salt, into a sort of pudding, with the occasional addition of skimmed milk or grated cheese. They sleep on the bare ground, either in the *casale*, or under shelter of temporary huts made with canes (*arundo tenax*), which grow luxuriantly in these regions.

At harvest-time, about the latter end of June, a new reinforcement of laborers from the mountains is required. This is the most critical period in the year for those poor men who come by thousands from the pure and wholesome atmosphere of their native districts to inhale the pestilential air of the lowlands, working by day under a burning sun, and sleeping at night in the open air, exposed to the heavy dews and to the bite of gnats and other insects. The harvestmen are engaged for eleven or twelve days, sometimes a fortnight, and they are paid at the rate of about forty cents a day. They are also better fed at this time, and have a plentiful allowance of wine and water. The corn must be cut, thrashed, winnowed, and carried into the granary, by the middle of July, after which no one dares to remain in the fields. Mr. Chateauvieux, who visited one of these immense farms during the harvest season, gives the following description of the scene:—

“The *fattore* or steward ordered horses for us to visit the farm, and while they were getting ready I examined the *casale* or farmhouse, a noble but gloomy structure. It consisted of a spacious kitchen and two large apartments adjoining, at the end of which were three other rooms of similar dimensions, all totally destitute of furniture, not even having windows. These formed the ground floor of the centre building. Above them were six other rooms of the same size used as granaries, one only being furnished for the use of the superintendents. The wings were formed by capacious arched stables, at once airy and cool; and above them were lofts for hay. This part of the establishment is almost superfluous, being merely used to put up the cattle employed in the work of the farm during the resting-time in the middle of the day; at all others they are turned out to graze in the open air. There was not the least appearance of care or neatness about the whole farm. Neither trees, gardens, nor vegetables, were to be seen. To my observations about this negligence the people replied that the cattle would trample down and destroy whatever might be planted or sown, and that it was therefore more convenient to purchase their vegetables in the neighboring towns, which are surrounded with vineyards, orchards, and gardens.



Driving Wild Cattle in the Maremma.—No. 1.

The expense of carriage is nothing on these large grazing farms, where there are always cattle in abundance. They put a loaf and a bundle of hay into the cart, and thus equipped will perform a journey of sixty miles without any expense. This abundance of animals constitutes the only luxury of these farms. Neither steward, superintendents, nor even the herdsmen, ever think of going on foot. They are always on horseback, galloping at full speed over the plains, with a gun or a *pungolo* or spear in their hands, and horses are always kept ready saddled in the stables, each person employed on the farm having two assigned for his use. As soon as we were mounted, the steward conducted us to the part of the farm where the harvest had commenced. Broad stripes, of a golden yellow, extended at a distance over the undulated surface of the soil toward the sea; and we at length came in sight of a sort of army in battle array, with the commanders on horseback having lances in their hands, fixed to their stations. We passed several carts drawn by oxen, which were loaded with bread intended for the consumption of the men. We beheld before us a long line of a thousand reapers round a vast tract of corn which was silently falling under their sickles, while twelve superintendents on horseback surveyed and animated them from behind. They raised a loud shout at our approach, which resounded through the solitude, and was intended as a salute to the master of the farm. Soon after, the carts which we had passed drew up under the shade of some oaks, which were providentially still remaining in the middle of the plain. At a signal given, the reapers quitted their work, and the whole troop defiled before us. There were about as many men as women, all natives of the Abruzzi. The former were good figures, but the women were frightful. They were bathed in sweat, for the heat was terrible. Though it was only a few days since they left the mountains, the malaria was beginning to affect them. Two only had as yet been attacked by the fever, but I was told that the number would increase daily, and that by the end of the harvest, scarce half the troop would be left. 'What becomes of these poor wretches?' inquired I. 'We give them a piece of bread, and send them away.'—'But where do they go?'—'They return toward the mountains: some of them die on the road, and the others reach home exhausted with illness and fatigue to recommence the same attempt next year.' The repast of this day was a festival; for the master, in order to make his visit the more welcome, had purchased at Genzano two cartloads of water-melons, which were distributed to the reapers with the bread, which in general forms their only food. The eyes of the poor people were eagerly fixed on these fine fruits, and I can not describe the joy which appeared in their countenances when the large knives displayed the red pulp and refreshing juice of the melons, and spread around a delicious perfume. They make three meals a day, which divides their labors into

two periods, and they are allowed two hours sleep in the middle of the day. Their slumbers at that time are unattended with danger; but the earth still serves as their bed after the cold dews of the evening have descended upon it, and they pass the night on the moist turf in the midst of sulphureous exhalations. Their employers say that they would lose too much time were they to return every evening to sleep at the casale, which in these extensive farms is often at a great distance."

Thus for about five dollars, to which the wages of a reaper during the harvest fortnight amount, thousands of the poor men walk fifty or sixty miles and back again, to work in the pestilential flats of the Maremma, with the prospect of catching the fever, and either dying away from home, or returning sickly and debilitated for the rest of the year. Such is, and has been for ages past, the condition of laborers in some of the most celebrated regions of Italy. In the time of the ancient Romans the country was cultivated chiefly by slaves, who were considered no better than cattle, and over whose persons the owners had unlimited power, beating them, mutilating them, or putting them to death at their will. Christianity effected a great change: the slaves became, first of all, serfs attached to the soil, and bound to perform a certain measure of work for their masters, but their persons were placed under the protection of the laws. By degrees the serfs became emancipated over the greatest part of Europe, and although most of them continued poor, they were enabled to dispose of their own labor and carry it to the best market. This is as much as human justice and benevolence have been able to effect as yet for the laborers of Europe in the course of eighteen centuries. Any further improvement in their condition must be the result of a slow progress in the general condition of society, to be accelerated by the diffusion of sound knowledge.

The only stationary population in the Maremma consists of the cow and buffalo-keepers, and forest rangers. The former are always mounted and armed with a lance, with which they keep in respect the wild cows and fierce bulls, which are let to roam about these solitudes. These keepers lead a life of freedom and independence, like that of the Arabs in the desert; they are paid by yearly wages, besides which they generally rear up cattle of their own, which are allowed to feed with the rest. They retire in the summer months to the shady forests which line the seashore, and where the air is not so unwholesome as in the open plains. There, also, criminals escaped from the pursuits of justice take shelter, and are sometimes employed as wood rangers or buffalo drivers by the people of the neighboring farms. The following engraving, as well as that on the preceding page, represents the mode of driving cattle to the towns.



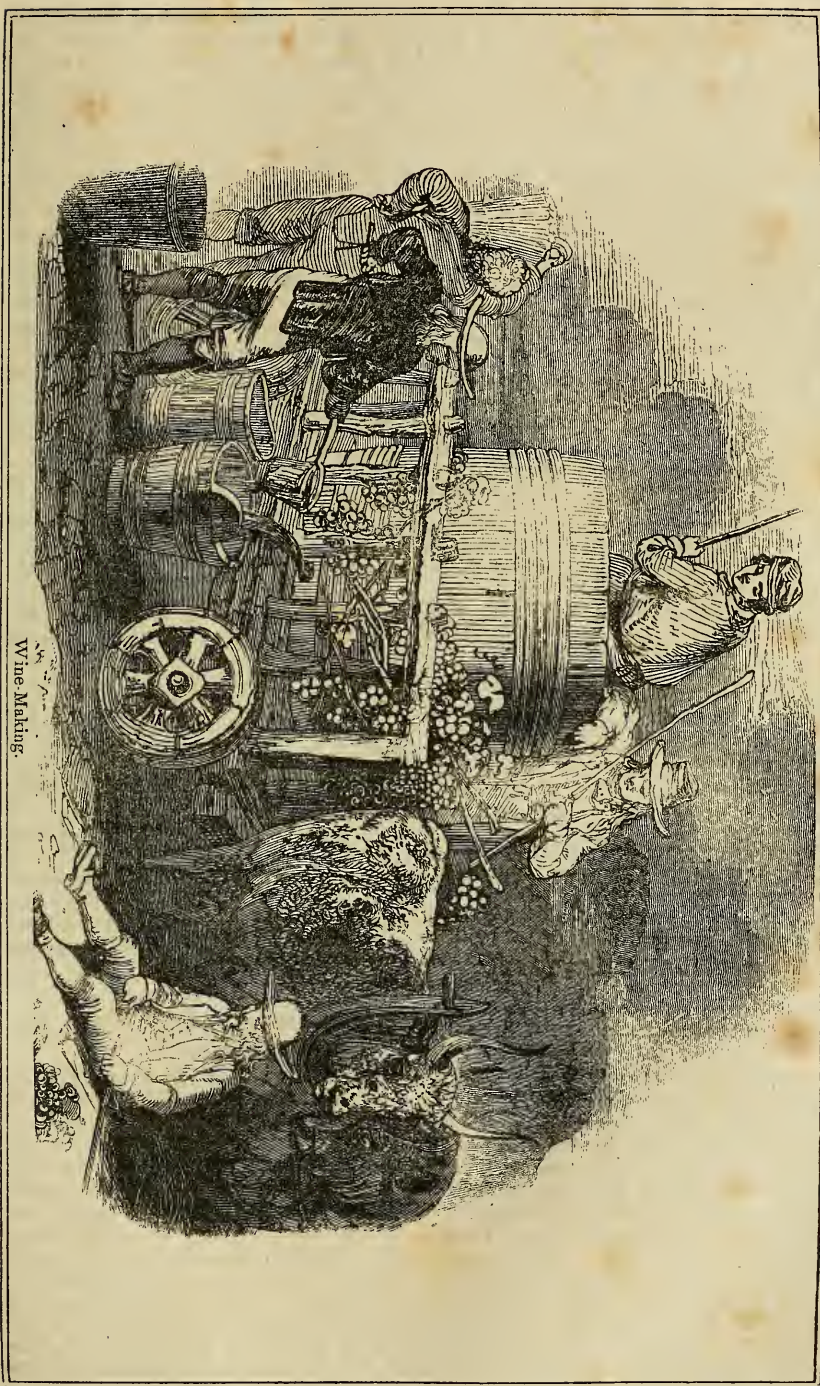
Driving Wild Cattle in the Maremma.—No. 2.

Far different from the appearance of these poor laborers is the aspect presented by those Italian peasants who engage in the vintage :—

The Vendemmia, or Vintage, is a sort of rustic carnival, or Saturnalia holyday, in which, from time immemorial, they have been accustomed to allow themselves, and to be allowed by their masters and superiors, a degree of liberty as large as obtained among the common people of ancient Rome, when they commemorated the freedom and equality which prevailed on earth in the golden reign of Saturn. As long as it lasts, the peasants employed in it indulge in a truly Fescennine license of tongue with all who approach or chance to pass by, bespattering them with all manner of queer language, and pelting them with doggerel rhymes, without any regard to their rank or condition. When the wine is all trodden out in the wine-press—trodden out by the naked feet of jumping, frolicking, roaring swains—the prime part of the festival commences, consisting, generally, of a semi-ludicrous, semi-serious, classical procession, and of a good repast at the end of it. On more than one occasion we have observed a rather nice attention to detail, and certain delicate distinctions, which were scarcely to have been expected from an ignorant, unread peasantry. One procession was really admirable. Bacchus, instead of being represented in the manner of our vulgar sign-painters, by a fat, paunchy, red-faced, drunken boy, was personified by the tallest, handsomest, and most graceful young man of the party; his head was crowned with a wreath of ivy and vine-leaves, mixed with bunches of the purple grape, which hung down the sides and the back of his neck; in his right hand he carried a lance, tipped with a cone of pine or fir-apple, and the shaft was entwined with ivy and vine-leaves, and some wild autumnal flowers, the thing thus being, as nearly as might be, the classical thyrsus, one of the most ancient attributes of the god and his followers; a clean sheepskin, spotted with the red juice of the grape, in imitation of the skin of the panther or spotted pard which Bacchus is represented as wearing when he went on his expeditions, was thrown gracefully over his shoulders; he was followed by some silent, sedate women, carrying on their heads baskets filled with grapes; by little boys, carrying in their hands large bunches of the same fruit; by Bacchante of both sexes, who carried sticks, entwined with vine-leaves; by two or three *carri*, or carts, which had been used to convey the ripe fruit to the wine-press, each drawn by a pair of tall, cream-colored oxen, with those large, dark, and pensive eyes, to which Homer formerly thought it no disparagement to compare the eyes of the wife of Jupiter; and in the rear of all came Silenus, a fat old man, with his face and hands besmeared with wine-lees, bestriding a fat old ass. The Bacchante bounded, danced, frolicked, and laughed uproariously; Silenus lolled and rolled upon his donkey, singing snatches of Vendemmia songs, making all sorts of ludicrous grimaces and gestures, and jocosely, yet loudly abusing every stranger or neighbor he discovered in the throng. But Bacchus preserved the decorum and dignity of the true classical character of the god who was as graceful as Apollo, who shared with that divinity the dominion of Parnassus, and the faculty and glory of inspiring poets with immortal verse. The joyous shouts of "*Viva Bacco! Viva la Vendemmia!*" the laughs and shouts of the Bacchante, the songs and jokes of old Silenus, were mingled with the beat and jingle of two or three tambourines, with the rural sound of cowhorns, and occasionally with the blasts of a cracked but antique-looking trumpet, and with the clapping of hands and shoutings of all the men and women, boys and girls, of the district. The Cæcuban hills, which bore the fruit productive of the generous wine which Horace extolled as the drink of Mæcenas—and which render^s as good wine now, though all unknown to fame, as they did in the days of Augustus Cæsar—echoed and re-echoed with the joyous sounds, for the scene of the festivity was at the foot of those hills, on whose sunny slopes the vines had ripened which furnished this happy vintage.

When questioned as to how they arranged their very classical procession, the peasants could only say that they did as they had done year after year, and as their fathers and grandfathers had done before them. The parocchiano, or parish-priest, who thought it no sin or degradation to follow the procession, and partake in the feast, did not appear to have much more learning on the subject.

At times, these joyous peasants come from considerable distances; but whether their journey be a long or a short one, they always contrive to come to the Tiber and into the renowned old city, dancing and singing. When the distance from the vineyard is short, they will generally dance the whole way, only taking little rests between, to refresh themselves with some bunches of the grapes they had been



gathering, or with a little of the last year's wine, and a slice or two of bread made of the Grannone, or Indian corn. If you stop and ask them whence they came, the chance is that your ear will be charmed by some classical name, or, with only a trifling alteration, by the very name of some place of which you have read in the ancient Roman poets and historians. And all round about Rome there is scarcely a river, brook, lane, mountain, or hill, but retains its ancient name, nor is there a rock without a name. The "nulla sine nomine saxum" may still be repeated, and hardly is there a rock among them all but is famed in poetry, history, or tradition. Say to these vintage people, "*Donde venite?*"—Whence come you? and the reply will probably be, "*Veniamo da Velletri*"—We come from Velletri (the Velitræ of antiquity, that most important of all the cities of the Volsci, against whom Coriolanus waged his glorious warfare); or, "We come from the hills of Albano;" or, "We have been gathering grapes on the hills of Palestrina" (the ancient Præneste); or, "We come from the hills by Lake Nemi;" or "We have been filling the wine-vats at Baccano;" or "We come from Tivoli" (the Tibur of Horace). Or perhaps they are dancing from the hills of Veii, that once-populous Etruscan city, which stood as long a siege by the Romans as old Troy did by the Greeks, and within the almost obliterated circuit of which the shepherd now leads his flock, as in the days of Propertius. And you meet these joyous vintagers dancing on those ancient Roman roads, the Via Appia, the Via Flaminia, or the Via Valeria, which not only bear unchanged their old names, but which are still in many places paved with the large, rough, stone blocks which the conquerors of the world laid upon them, while here and there you find the ancient milestones erect, and with their inscriptions uneffaced. Or if these people have been working nearer home, they are perhaps dancing from the Aventine Mount, or from the Viminal, or from the hills which slope down to the grotto and fount of Ægeria, where the Roman lawgiver met by night his friendly nymph and monitress.

Some of the women and children of these vintagers are always loaded with the beautiful purple grape; and very often, when the nature of the road allows it, there is in the van of the procession or Bacchanalian dance a lofty carro, filled within with the simple household utensils of those who have been working at a distance from their homes, but covered overhead with bunches of grapes hanging from tall hoops, or tastefully festooned between tall vine-poles. The large, sedate, cream-colored oxen which draw the car, have wreaths round their necks, or chaplets thrown on their horns, and it is considered an appropriate grazia or grace, that they should bear on their neck or chest some broad stains of the ruby wine. Some of the men carry large torches, made of the wood of the pine, which was equally sacred to Bacchus and to Neptune, and which, from its resinous nature, burns freely, and makes a good blaze. These pine torches are almost facsimiles of those used in the ancient sacrifices and festivals, and of which we find such frequent representations in ancient sculpture. The men carry them with a truly classical grace. They are, for the most part, borne erect; but at times, as at the conclusion of a dance, or upon coming in sight of their houses or their parish-church, they are waved in the air overhead with triumphant shouts, and

"—— all the people follow with great glee,
Shouting and clapping all their hands on height,
That all the air it fills, and flies to heaven bright."

The Fescennine license of language, and the rough jokes, often too practical to be pleasant, which we have mentioned in speaking of our dear friend Policinella, are left behind in the vineyards and wine-presses, where all the dancing consists of jumping with naked feet on the gathered grapes (the only process by which the juice is expressed for the making of the wine), and the peasants now only exhibit their best dancing to the accompaniment of their most cheerful and best music; and if the stranger is now and then assailed with a jest as he passes the merry group, it is but a smooth and harmless one. The Vendemmia dance in itself is far from being deficient in natural grace and elegance. The picture is generally beautifully and warmly colored, for reds, scarlets, crimsons, and all the brightest hues are found in the dresses of the peasantry. Doubtlessly the classicality of the costume is impaired somewhat by the men's hats, knee-breeches, and enormous shoe-buckles. For the last-named articles the country people, as well of the Roman states as of the Neapolitan kingdom, have an extraordinary liking, and the larger and clumsier they are

The Return from the Vintage.



the more they seem to their taste. If the bright metal of the buckle covers the whole instep and reaches nearly to the extremity of the great toe, it is the more admired. The women reckon their fortune by the number of woollen mattresses, rings, ear-rings, and gold-chains, they may possess; the property of a man is often estimated by his shoe-buckles and walking-stick. A poor fellow who wished to impress us with a high notion of one of his neighbors' substance and well-doing in the world, told us that the said neighbor's buckles weighed half a pound, and were of solid silver, and that he never went out of a holyday without carrying a gold-headed cane: indeed, the expression, "he wears silver buckles and carries a gold walking-stick," is a common idiom in the Neapolitan kingdom, signifying that the man of whom so much is predicated is in the enjoyment of worldly prosperity. We are speaking in the present tense; but, alack! great changes, we are told, are taking place and have taken place since we sauntered away a happy time in the sunny south. This transition state encourages us to multiply these little recollections and memoranda. Such things are not recorded in histories, and are seldom mentioned even in books of travels. In a few more years they will have ceased to exist: and in the manners and habits of men there is nothing that is, or that has been, but is worthy of some preservation.

A good-natured old priest, who dabbled in antiquarianisms and in poetry, being a member of the Roman Archæological Society, and holding a crook among the Arcadian shepherds as well, endeavored to explain to us that the procession of the returning vintagers, with their dancing, and music, and burning torches, was nothing but a lineal descendant or representative of the triumphal march of the god Bacchus while he was subduing India and all the regions of the remote east. "Look at our ancient basso-relievoes, and there you will see counterparts or prototypes of this scene—Bacchus, who was the inventor of triumphs, seated in a triumphal car, and attended by women dancing, men brandishing torches—the panthers and tigers are out of our picture, because we have none in these parts; and the men and women are well covered with clothes, as decency requires: but you will see that all the rest is very like, and perfectly classical."

But our good old friend was seldom at a loss in tracing these resemblances, or in finding ancient and classical reasons for modern usages. "Why," said we to him one day, as we were passing a fine flock of domestic geese that were waddling along one of the banks of the Tiber, "why do your people in the south of Italy never eat this bird, which is esteemed very good food in America, France, England, Germany, and most other countries?" He put his forefinger between his eyebrows, and thought for a while; but he soon replied, "*Vi dirò il perchè*—I will tell you why. Ever since that memorable and funest night when the geese saved the capitol from the Gauls, they have been held as sacred birds." We objected to this derivation of the custom, that the peasants treated the geese with very little respect, and at times with great barbarity, roughly stripping them, while alive, of their quills, to sell for pens, and of their feathers to put into cushions and pillows; and that none of them knew the story about the Gauls, the geese, and the capitol. "This may be," said he, "but the story must have been at one time known to all Rome at least, and so the usage has descended to them through a long inheritance, and is not a bit the less binding through their ignorance of its origin." To the other objection we raised out of the silence of ancient writers, our antiquary replied by asking us who knew whether the sanctification of the geese had not been given in some of the missing books of Livy, or in some other of the innumerable writings of ancient authors which have been lost for ever? There was no disputing the point with him; and we confess to the never having investigated it. All we know about it is, that, although the bird was by no means scarce, no Roman or Neapolitan peasant would, in our time, eat of a tame goose. Great black snakes we have seen fried and eaten both in Calabria and in Sicily; and the flesh of the wolf was not rarely put upon the table by the poor peasants of Lucania, Samnium, and Sabina—but gooseflesh did we never see upon table or platter.

At one of the western extremities of the Pontine marshes is the mouth of the river Astura, and, beyond that, Capo d'Anzio, the ancient Antium; while at the other western extremity rises Monte Circello, the headland of Ciræum, immortalized by Homer. Beyond the marshes, in a beautiful situation, stands Terracina, the approach to which is particularly fine. It was originally built by the Volsci, and called by them Anxur; but the Greeks afterward called it Traxina; whence comes the modern

name of Terracina. Here are considerable remains of antiquity; and persons who have few leisure hours should inquire for the cicerone, who is always in attendance at the inn, and, accompanied by him, visit the cathedral, supposed to have been built on or near the site of a temple dedicated to Apollo. The portico of this church contains a sarcophagus with an inscription in honor of Theodoric, first king of Italy; and the baldacchino is supported by four Corinthian columns of Parian marble, taken from the temple of Apollo, considerable remains of which may still be traced, near the cathedral. On the brow of a high hill above the cathedral are ruins called by some persons, Theodoric's palace, and by others, who judge from Virgil's description, the temple of Jupiter Anxur: but be this as it may, the only vestiges discernible now, are the subterranean part, with a low square building above it. Antiquaries assert that the ruins of Theodoric's palace, and the temple of Jupiter Anxur, may both be traced on this height above Terracina. The temple of Jupiter Anxur was erected by order of the consul Posthumius, after the designs of Vitruvius Pollio. On the way to this spot stand the ancient walls of Anxur, remains of reservoirs, tombs, &c.; and here likewise is a magnificent view of Monte Circello, and the bay of Naples. The inn at Terracina stands beyond the town, and near the ancient port, made by Antoninus Pius; which, though now choked up with mud, is well worth notice. An endless variety of beautiful flowers and shrubs adorn the rocks beyond Terracina, between which town and a building called Torre de' Confini, the road passes near a pestiferous lake. Torre de' Confini divides the patrimony of St. Peter from the kingdom of Naples, and five miles beyond the entrance to the Neapolitan territories is Fondi, a small town on the Via Appia, which constitutes its principal street; it once belonged to the Aurunci, a people of Latium; and, in the year 1534, suffered cruelly in consequence of an attempt made one night, by Hariaden Barbarossa to seize the beautiful Julia Conzaga, countess of Fondi, with a view of presenting her to the grand signior. Julia, however, being roused from sleep by the clamors of her people at the approach of the Turks, sprang from her bed, leaped out of the window, and escaped to the neighboring mountains; while Barbarossa, being thus disappointed of his prize, revenged himself by pillaging and destroying the town, and carrying many of its inhabitants into slavery. Fondi exhibits considerable remains of Cyclopien walls. The air here is deemed unwholesome, owing to the above-named lake. Eight miles from Fondi stands Itri, a large village also built on the Via Appia, in a country abounding with vines, figs, and lentisks, which last produce gum-mastic. Here are remains of a Cyclopien tower. On the right, about a quarter of a mile from Mola, is an ancient edifice, in good preservation, supposed to be the cenotaph of Cicero placed on the spot where he was murdered, while endeavoring to escape from his enemies.

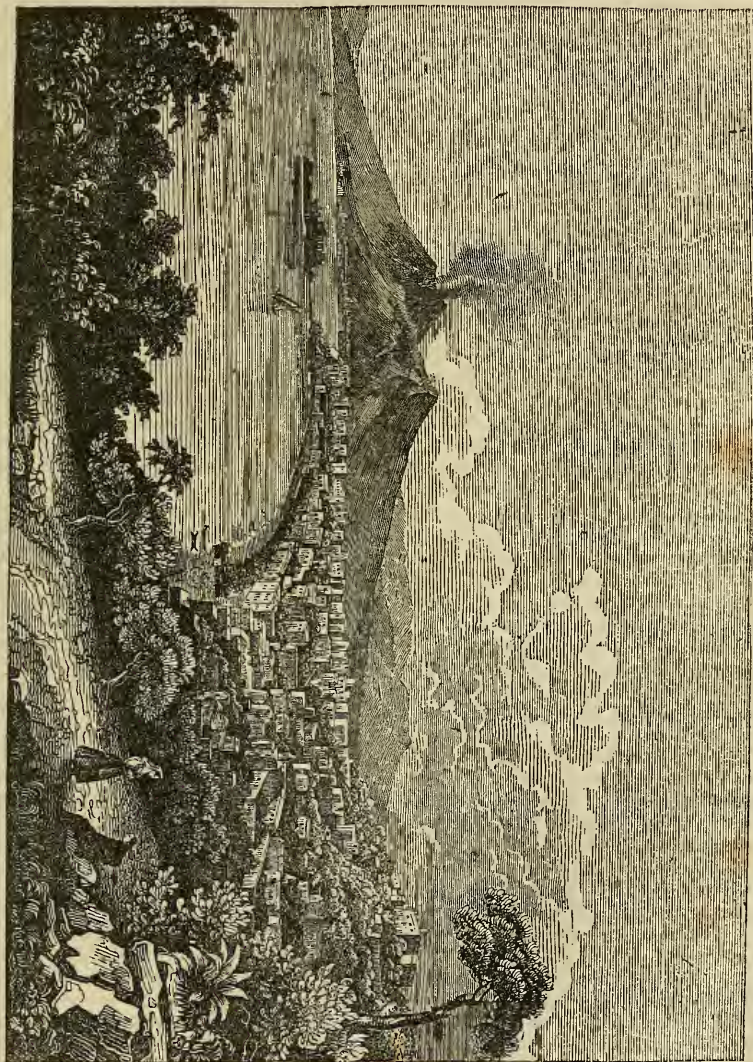
The approach to Capua is handsome; but the modern town, built on the banks of the Volturmo, anciently Volturnus, and about one mile and a half distant from the ruins called ancient Capua, is, judging by the report of Strabo and Florus, very unlike the latter; as, instead of being one of the most splendid cities of Europe, it is ill-built, dirty, and devoid of any object particularly worth notice. The road from Capua to Naples, a distance of fifteen miles, is one continued garden, but exhibits no view of the bay, and scarcely any of the city. Between Capua and Naples, in the town of Aversa, there is an excellent lunatic asylum, called the Maddalena. This edifice, which is spacious and elegantly clean, has belonging to it a large garden and a handsome church; and that persons who are sent to this asylum may be pleased with its outward appearance, the grates of every window are shaped and painted to represent flowerpots filled with flowers. The attendance here is particularly good, and the utmost gentleness and indulgence are practised toward the patients, each of whom pays fifteen ducats per month; for which sum they live comfortably. The Maddalena accommodates five hundred patients.

CHAPTER XV.—ITALY.

NAPLES (in Italian, *Napoli*) seems, at first sight, to be universally considered a. the most captivating city of Italy, owing to its immense number of inhabitants, magnificent quay, and beautiful situation. This first impression, however, sometimes wears off: while the bad taste which pervades almost every building, induces scientific travellers to prefer Rome, even in her present mutilated state, to all the gayety of Naples. This latter city is so ancient that it seems scarcely possible to pierce through the clouds of obscurity which envelop its origin. Tradition, however, reports that it was founded by an Argonaut, thirteen hundred years before the Christian era, and afterward peopled and enriched by Greek colonies from Rhodes, Athens, and Chalcis. It anciently bore the name of Parthenope; an appellation bestowed by the Phœnicians in consequence of its charming situation. Near Parthenope stood another city, called Paleopolis, from being so old that its origin was ascribed to Hercules; and when Parthenope was destroyed by her jealous neighbor, the people of Cumæ, and afterward rebuilt in obedience to an oracle, the new city was called Neapolis, to distinguish it from the old one, called Paleopolis, till at length both were joined together by Augustus. Naples, however, still retained her Grecian manners, customs, and language; and even to the present day retains them in several parts of her territories. This city is built on the acclivity of a tufo mountain, at the extremity of a bay nearly thirty miles in diameter (called by the ancients Crater Sinus), and sheltered on the right by the promontory of Miseno, and on the left by that of Sorrento; while the lofty island of Capri, rising in its centre, acts like an enormous mole to break the force of its waves. Nothing can be more magnificent than the city of Naples when viewed from this bay, whence all its buildings present themselves to view, rising amphitheatrically, till crowned by the sombre castle of St. Elmo, and, when seen for the first time, appears too lovely to be real. It runs in a long and gentle curve round the seashore, rising inland up the acclivities of gentle hills, which above the line of the city are covered with vineyards and gardens, and speckled with villas and monasteries. The summit of one of these hills is crowned by the massive palace of Capodi Monte, that of another by the spacious monastery of San Martino (and the castle of St. Elmo), in the rear of which, and high above, stretches the wooded mountain of the Camaldoli, with another picturesque monastery on its brow; and the ridges of these hills immediately behind Naples are fringed in many places with romantic-looking villages, and here and there with groups of the graceful Italian pine-tree. To the right of the city, at the distance of about four miles, rises the conical volcano of Vesuvius, at whose feet repose the villages of Portici and Resina, which stand over the ancient city of Herculaneum (buried by an eruption of the mountain), and are connected with the capital by an almost uninterrupted chain of suburbs and hamlets. To the left, starting close from the extremity of the city, projects the gentle promontory of Posilippo, entirely covered with beautiful little villages, country-seats, towers, gardens, and groves. And at the background of nearly the whole of this magical picture tower the bold summits of part of the Apennine chain of mountains.

The view *from* the city is not less admirable: besides Vesuvius and Posilippo, and the winding shores of the bay, it commands, immediately in front, the rugged and most picturesque cliffs of the island of Capri; a little to the left of that island, Cape Campanella, the extremity of a peninsula as grand as that of Posilippo is gentle; and, glancing along that coast until it is surmounted at a corner of the bay opposite to Vesuvius by the sublime heights of Mount St. Angelo, whose rocky summit is ornamented by a small white hermitage, the eye can take in the towns of Massa, of Sorrento (the birthplace of the poet Tasso), of Vico, of Castellamare, and many villages on the declivities of the mountains, or on the cliffs that rise on that side perpendicularly from the bay.

The interior of the city, like Constantinople, is not equal to its external appearance and the scenery around it. How, indeed, could it be so? But, also like Constantinople, its interior is much better than travellers have generally chosen to describe it. Naples is an open and irregularly-built city; its greatest length is along the sea-



Naples.

shore, where it extends in a curve of about three and a half miles; its breadth is very unequal: at the west end it is so much contracted between the hills of Vomero and Belvedere and the sea as only to allow of one or two parallel streets; there is more open space toward the centre, where it extends northward as far as the hills of Capo di Monte and Capo di Chino, between which beautiful eminences and the sea stands the most populous part of the town, including the old city, whose ditches and walls are still to be traced in many places. Its greatest breadth from south to north, or from the seashore to the Capo di Monte, is little short of two miles. The ground it occupies is of course very uneven, which is the cause of some internal inconvenience and of great external beauty. About four hundred thousand souls inhabit the space described: so that Naples, as to population, must be reckoned among the great capitals of Europe.

The Strada Toledo, which traverses the city for three quarters of a mile, is the principal street in Naples, and at least one of the most populous, busy, and noisy streets in the world. Nothing can be more striking than the contrast between a street of Constantinople and this or almost any other city of Naples. There the pedestrians are few and taciturn, and there are no equipages; here abound wheeled carriages of every description, from the humble hack *corricolo* with its single little horse, to the gay carriage of the noble with its pair or double pair of proud steeds; and the noise made by the rattling wheels of these thronging vehicles is equalled by the vociferousness of the crowding foot-passengers, and by the men, women, and children, that ply their business by the sides of the streets.

Though the Neapolitan taste in architecture is generally far from good, there are some fine and imposing palaces on the Toledo, where indeed all the houses are lofty; and as, in despite of a faulty government, the general civilization of Europe has of late years crept into that extremity of it, many of the nuisances complained of in former times have been gradually disappearing, and the Strada Toledo and some other parts of the town assuming an aspect of general decency and comfort. According to the accounts of those who have known it during all that interval, the progress of Naples has been very considerable since 1815. If Toledo could be made a little wider, it might become indeed a splendid street. As it is, however, it is as wide as the generality of the streets on the continent; but in the lower or old part of Naples the narrowness of the streets is such as to be ridiculous and almost incredible. There is an extensive quarter called "Napoli senza Sole," or Naples without Sun, and where in reality, from the height and closeness of the lines of the buildings, that luminary never shines. In some of those streets a man may stand in the middle, and, by stretching out his arms, touch the houses on either side of him. Here inhabit the poorer and the genuine Neapolitans of the old school, unchanged as yet by the civilization of Europe, and probably in all things much the same as when the fisherman Masaniello, with the populace of these quarters, discomfited and humbled the Spanish viceroy.

The number of churches in the whole city is immense, amounting to several hundreds. There is more than one street entirely occupied by convents. But of these clumsy monastic edifices, which were made to cumber the soil chiefly during the misrule of the superstitious Spaniards, many have long been converted into inns, manufactories, colleges, and schools, and the orders or societies to which they belonged have been suppressed.

One of the most striking features of Naples is the predominance everywhere of volcanic matter. The three hills upon which the city chiefly stands (to say nothing of Vesuvius on one side of it, and the lake of Agnano, the Astruni, and the Solfaterra, on the other, which are so many extinct volcanoes) are themselves three exhausted and worn-down craters: the ground in many places is hollow; sources of water impregnated with sulphur gush out in the town; every street is paved all over with broad flags of dark lava cut and brought from Mount Vesuvius; the subterranean road through the grotto of Posilippo, and nearly every other road where it enters the capital, is paved with the same material—one, the road of Portici, for a distance of five or six miles. In the construction of the houses, lava and volcanic *debris* are worked up with tufa. Blocks of lava meet you everywhere. They are thrown into the sea to form piers and jetties, and the finer sorts furnish materials to carvers and other artisans, who cut them into snuff-boxes, paper-pressers, chessmen, and chimney-piece ornaments.

The most prominent objects in the landscape as seen from the sea, are the Castello

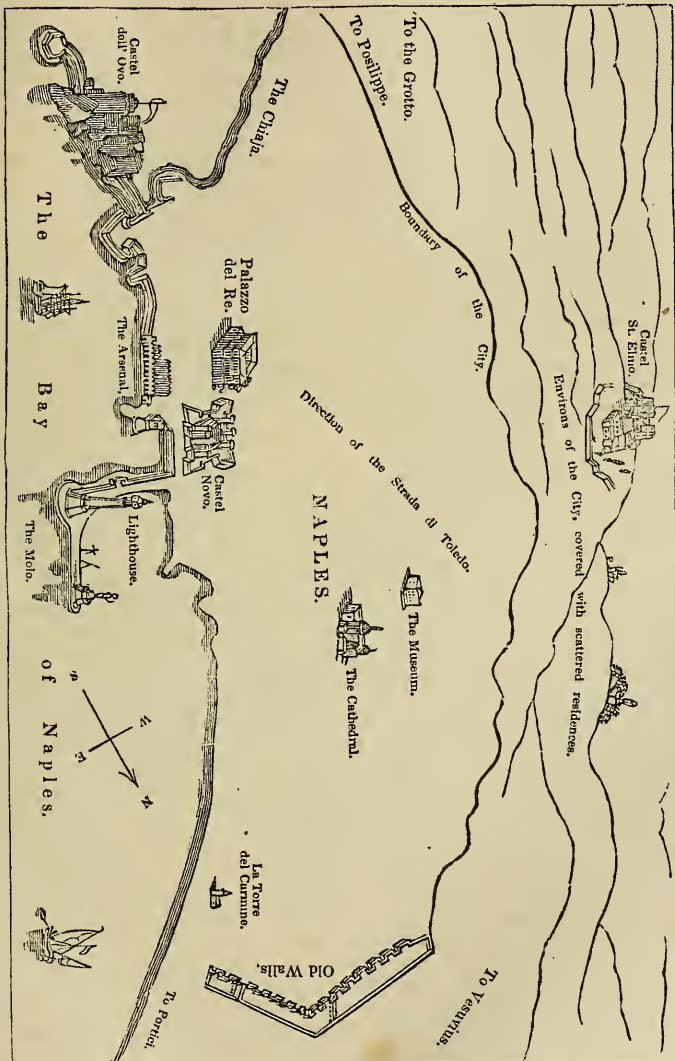


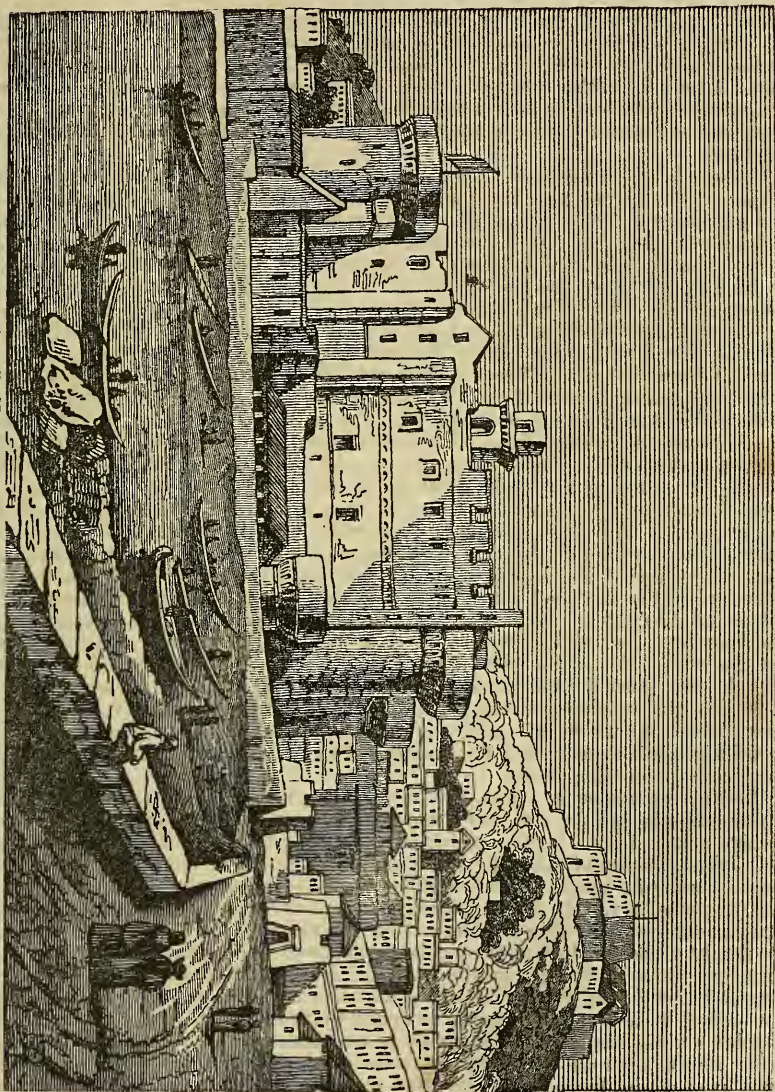
Chart of Naples.

Nuovo and the castle of St. Elmo. The Castello Nuovo was built by Charles I., commonly called Charles of Anjou, in 1266, immediately after he had defeated the good king Manfred and conquered the Neapolitan kingdom. It was erected after a French model, and filled by a garrison of French and Angevins, who sorely oppressed the people. It was then styled the New Castle, to distinguish it from an old castle, near the Capuan gate, built by the Suabian dynasty of Naples after a German model. Being placed close on the seashore, at the head of the great mole, it was intended to defend the port of Naples, and to serve as a sure point at which to receive succors from France in time of need. During the reign of the Angevin princes it frequently served as a royal palace; and within its walls some of the most tragical events in the lives of the queens Joanna I. and Joanna II. took place. Under the first of these two princesses, Petrarch was a frequent visitor at the Castello Nuovo. About the year 1430, Alfonso of Aragon greatly enlarged the castle, and brought it nearly to the form and condition in which it is now seen. The only parts of the works of the Angevins that remain are a strong round tower near the sea, called La Torre di San Vincenzo, the massy basements of some walls, some curious dungeons, and certain dark passages underground, which now lead nowhere, but that seem once to have opened on the seashore. According to popular tradition, a crocodile once crept in by one of these passages and lived there a long time, feeding on soldiers; and they even show the identical "alligator stuffed," which is, or at least was a few years ago, hung over the arch of one of the interior gates of the castle. But, whether alive or dead, the animal must have been conveyed there by human means, as we need not inform our readers that crocodiles are not found in Europe, and that it is not in the habits of those creatures to put to sea, or cross the Mediterranean from Egypt or the Moorish coast. According to the soldiers, all the old parts of the fortress are dreadfully infested with spirits and goblins; and if deeds of blood could give existence to such unreal essences, doubtlessly they are to be found in this ancient stronghold of tyranny. But the Neapolitans have no notion of ghosts, or "spectres all in white"—their superstitions only recognise spirits and goblins; and their *monaciello*, their head-hobgoblin, is a strange creation, being rather farcical than "horrible and awful." The notion is among the singular aberrations of the human mind; and it is interesting to see how superstitions that are varied by climate catch and retain the salient points of national character. The ghastly spirit of the cloudy misty north is little more than a buffoon, a spiritual Policinello, under the gay sky of Naples.

In 1484, Ferdinand I., who enlarged the city and extended its walls and fortifications, strengthened the Castello Nuovo; and in the early part of the sixteenth century, the last works of any consequence were added to it by the emperor Charles V., who included Naples and Sicily in his vast dominions. Shortly after, the Spanish viceroys built a palace—the present Palazzo Reale—close to the castle, to enjoy its protection in case of popular tumults, which were very often excited by their bigotry and oppression. Shut up within these gloomy walls, with not an inch of ground to stand upon beyond the lines of this and other fortresses, more than one Spanish don has trembled before the irresistible might of a whole people moved by one determined feeling and object. A memorable instance of this occurred in 1547, when the viceroy of the bigoted Philip II. attempted to establish the inquisition, to which detestable tribunal the Neapolitans never would submit, and never have submitted. Another instance was at the revolt of Masaniello, the wonderful fisherman of Amalfi, in 1647, when the people of Naples rose to a man against their haughty oppressors, and after five days' fighting, expelled them from the streets of the city.

Since the modern improvements in the art of war, the only use of the Castello Nuovo, the Castello dell' Uovo, the Carmine, and all the forts in Naples, with the exception of the castle of St. Elmo, on the hill behind the city, is to check the people, and to serve as barracks for troops. Commanded on all sides, and open to a bombardment by sea, they are contemptible as a means of resisting a foreign enemy. At the sanguinary counter-revolution of 1799, the Castello Nuovo, as well as St. Elmo, served as a state-prison for the patriots or republicans; and many of the noblest and best of the land—fair women and youths, with men of mature age, and men at the extreme period of old age—were dragged from its dungeons to the scaffold.

These and other recollections may give a melancholy interest to the castle, which in itself is a stark, formal, straight-lined, unpicturesque edifice. The ivy and the



Castello Nuovo, and Castle of Sant' Elmo, at Naples.

moss that we look for on old towers and battlements have not been allowed to grow there; and the last time we saw the castle (in 1827), the late king Francesco had just made it perfectly hideous by covering it nearly all over with a coat of bluish-white plaster. In the interior there is a curious triumphal arch, called l'Arco d'Alfonso, and a bronze gate, elaborately sculptured, and close by it there are some bronze statues of doughty warriors, with their truncheons in their hands, which are worth looking at on account of the notion they give of the plate-armor and costume of the fifteenth and sixteenth centuries, under the Aragonese and Austro-Spanish dynasties. As works of art they are poor enough, being hard, stiff, and formal, in the extreme. In the bronze gate, which is hollow, there is a cannon-ball lodged in a singular manner. After penetrating the outer sheet of bronze, the orifice made seems to have contracted and closed round the ball, which, though it can be moved by the fingers, could not be extracted without cutting away the bronze and considerably enlarging the hole.

The castle of St. Elmo, as it is most generally called, though more correctly St. Ermo, or St. Eramo, was first built about the year 1290, by Charles II., the son and successor of the fierce conqueror Charles of Anjou. It was, however, enlarged and almost entirely rebuilt by the emperor Charles V., and when it was finished, and frowned on the heights, and threatened destruction to the populous city that lies close at its feet, and when their artillery bristled the strengthened walls of the Castello Nuovo and the tower of the Carmine, the Spaniards boasted that they had put a curb in his mouth, and would soon break in the *cavallò indomito*—the wild horse—which is the emblem and symbol of the Neapolitan people, and is borne in the city arms. And yet it was not so. Whenever their tyranny exceeded certain limits—whenever they dared merely to talk of the inquisition—the curb was snapped, the horse broke loose, and was as unmanageable as ever. The mass of the people being once roused, the Arpajas, the Masaniellos, the Perrones, the Genovinos, and the rest of their leaders, cared little for their fortresses, to which they invariably beat the Spanish troops. In carrying on their works at St. Elmo, the Spaniards knocked down some Roman buildings, and cut up part of an ancient road that led over the hill of the Vomero to Posilippo, which latter beautiful spot, like Baiæ and Baoli, at a few miles distance, was literally covered and crowded with the villas of the Roman patricians. Fragments of this ancient road, paved with large and rather rough blocks of stone, are still to be traced, here and there, along the ridge of the hills between the castle and the cape or point of Posilippo. The dry moat round the fortress is broad and very deep, the volcanic tufo on which it stands being cut with the greatest ease. On the whole, the castle has a commanding situation and an imposing air; but, though quite equal to resist a *coup de main*, it could hardly stand a long and regular siege, for artillery placed on the Araniella, and other heights behind it, could breach its walls, and the whole hill could be cut up into trenches and undermined at a comparatively small expense of labor, the tufo being scarcely more difficult to cut than an old Gloucestershire cheese.

Close by the side of the castle, on the face of the hill, and fronting the glorious bay and the islands, and the coasts of Pompeii and Sorrento, stands the magnificent carthusian abbey of San Martino, which was originally built in 1535, by Charles, duke of Calabria, the son of King Robert of Anjou, and father of the beautiful and unfortunate Joanna I., who in the course of her stormy reign greatly improved the church and the monastery. By the donations of successive sovereigns, and the legacies of wealthy subjects, this abbey became one of the richest establishments in Italy, and the monks of Saint Martin's were celebrated for their munificence, hospitality, and luxurious mode of living. In the Terra di Lavora alone, we have seen an almost incredible number of the finest farms and estates that once belonged to their house; but besides these they had property in nearly every other part of the kingdom. The popular notions about monastic luxury in the good old times, and about jocund abbots "rosy as their wine," which are misconceptions if applied too generally, seeing that many of the monastic orders were always poor, and of necessity abstemious, would, we fancy, be correct enough with reference to the carthusians of this princely house. Many persons are yet alive who remember their pomp and state, and their glorious revellings, in which some of those persons have often partaken. But a mighty change, at which the very walls of the abbey might be astonished, has taken place there. The spacious building has been converted into a military hospital, and

its beautiful, marble-paved, oriental-looking courts, its long, echoing corridors, are filled with moping invalids:—

“Now the bell
Calls sickly soldiers to their scanty dinner;
And now through hall, refectory, and cell,
Glide slowly forms much sadder and much thinner.
—Oh! for the good old times—for them the Friar's dinner!”

The estates were sequestered shortly after the French revolution, and King Ferdinand even deprived the monks of their church-plate and jewels. After the French conquest in 1806, the order, in common with all others that were wealthy, was suppressed, and the members of it, who had lived in luxury, and fed sumptuously every day, were turned loose on the world to starve on a pension of about fifty dollars per annum, which in most cases was very irregularly paid. The church is, however, still rich in works of art, and in beautiful and rare stones. Agate, amethyst, lapis-lazuli, sardonyx, chalcedony, and giallo antico, are profusely lavished on the high altar. The twelve apostles, painted by Spagnoletto in his grandest manner, give sublimity to the nave; and the side-chapels offer fine specimens of Luca Giordani, Il Calabrese, and other masters. But the great attraction, the capital feature, in this way, is a crucifixion by Spagnoletto, which is most advantageously placed at the end of a long tiring-room, off the church. This large and truly-sublime picture has not attracted all the attention it merits. We have passed, at different times, many hours before it, and can hardly remember anything more solemn and impressive—any picture where force of expression, or the magical power of *chiaro scuro*, has been carried further.

From the windows of the extensive abbey, and from the terraces in front of it, the prospect, which includes a bird's-eye view of the vast and curious city of Naples, is one of the finest that can be anywhere found on the face of this beautiful and varied earth.

The ancients knew how to appreciate the enchantments of this city, and fables told of a temple and grave of a siren named Parthenope, situated here; but the fable and the name only denote the charms of this Eldorado. The Neapolitan is still proud of his country; he calls it a piece of heaven fallen upon the earth, or exclaims, with patriotic ardor, “See Naples and die.” And indeed, few regions possess so many advantages. The air is mild, balmy, and salubrious; the heat of summer, except when the sirocco blows, is tempered by the cooling influences of the sea, whose azure mirror attracts and delights the eye, while its bosom affords a bounteous variety of fish; the fields are decked with grain and vines, which wind picturesquely around the elms and noble fruit-trees. The most spacious and magnificent of all the streets, the Toledo, resembles a perpetual fair, and the passenger must be cautious to avoid being run over by the *corricoli*, or one-horse vehicles, which dart by with the rapidity of lightning. The harbor, which, however, is not very large, swarms with vessels from all quarters of the globe; and the pier, or mole, is always crowded with men, who are either pursuing their business, or are idly assembled around the booth of a *pulcinello*, or around a juggler, or minstrel and improvisatore.

The fashionable world, especially in the evening, fill the streets, which stretch along the sea, and are adorned with stately palaces, with their superb equipages. Close to the shore is the Villa Reale, a royal garden, containing the celebrated group of the Farnese bull. The prospect over the bay, to Vesuvius, and the coasts of Sorreto, is unique. But it is only nature and the activity of its present, with the various memorials of its past existence, that makes Naples and its environs so enchanting. The reflecting traveller, after having contemplated, in Florence and Rome, the wonders of art, and the monuments of proud times that are gone, great even in their ruins, finds in Naples little to gratify, and much to offend his taste for the beauties of art. The luxuriance of nature seems to have been communicated to the style of art, and given it a character of exaggeration. This is true of the architecture, with the exception of the office of finance, in the street called Toledo. The evidences of importance in Naples betray bad taste, in excess of ornament and unsuitable additions, or bear the stamp of insignificance in their baldness and uniformity. Statuary and painting are in no better condition. Music has been more successfully cultivated. Those ornaments of Rome—obelisks and fountains—appear here only in miserable imitations. Even the public inscriptions, particularly those of the time

of the Spanish dominion, are written in a style of oriental bombast. Among the one hundred and twenty-two churches (none of which are distinguished for their architecture), the one hundred and thirty chapels, and one hundred and forty-nine monasteries, that of St. Januarius, or the cathedral, is the principal. It was built in 1299, from the designs of Niccolo Pisano; but the Neapolitans have endeavored to destroy, as much as possible, its Gothic character. The body of the saint reposes in a subterranean chapel, under the choir. His blood is kept in the splendid chapel of the treasure, adorned by four altar-pieces, from the pencil of Domenichino. Il Gesu Nuovo is considered the handsomest church in Naples; at least, it has the best dome, though it is overcharged with unmeaning ornament. The church of the rich convent of St. Chiara resembles a dancing-hall, rather than a temple; it formerly contained some frescoes by Giono. St. Domenico is large; St. Filippo Neri, rich in marble and paintings; St. Paolo Maggiore shows on its front the remains of an ancient temple of Castor and Pollux; St. Apostoli is admired; small, but hallowed by the tomb of Sanazzaro, is the church of St. Maria del Parto in Mergellina, founded by him. The carthusian monastery, St. Martino, situated on a hill, under the castle of St. Elmo, enjoys a most delightful prospect, and is, at present, the barracks of the invalids. The whole structure is superb, and the church is ornamented with peculiar richness.

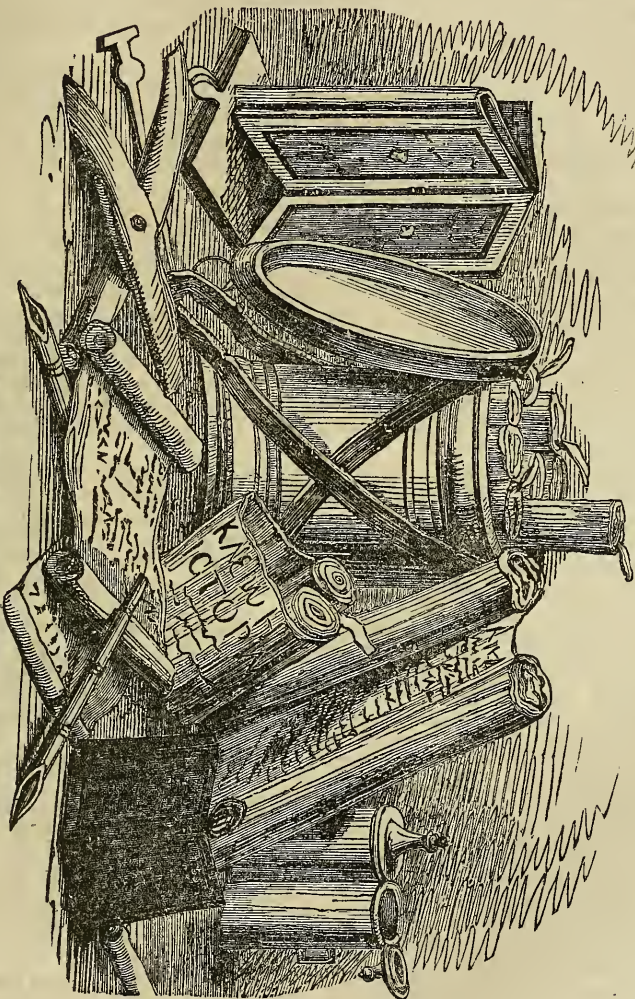
Among the edifices, the royal palace is distinguished above the rest for its architecture; the place where it is situate is one of the greatest ornaments of Naples. Another royal palace at Capo di Monti, is unfinished, but contains many paintings, and other works of art. The ancient residence of the viceroys of Naples, La Vicaria, has been appropriated to the accommodation of several tribunals, and, in part, converted into prisons. Among the other palaces are the Maddalone, Franca-villa, Gravina, Tarsia, which last has a considerable library open to the public. The most important collections in the arts and sciences are contained in the building of the academy Degli Studi, or what we may call the national museum. In many respects, this magnificent establishment is unrivalled in the world. Besides a rich statue-gallery, which boasts the Farnesian Hercules, the all-perfect Aristides, the Farnesian Toro, a Venus, perhaps superior in loveliness to the Medicean, and other masterpieces of ancient Greek art, the museum contains a gallery of pictures, with two of Raphael's best works, and splendid specimens of Titian, Correggio, Claude, Salvator Rosa, and other great masters; and moreover, a library, a collection of Etruscan vases, a cabinet of ancient coins and medals, and rooms filled with the ancient relics of Herculaneum and Pompeii.

The collection of vases, which have nearly all been discovered and dug up in the kingdom, is the richest in existence; but it is more especially the collection of the objects rescued from the two interred cities, that gives the museum of Naples its superiority to others.

In this collection are found some of the most perfect works of ancient art in bronze, domestic implements of nearly every sort, mechanical tools, surgical and mathematical instruments, rings, necklaces, and other specimens of jewelry, and even the entire apparatus of a woman's toilet. The attentive visiter, by studying these objects, may in a few hours obtain a better insight into the domestic manners of the ancients, than whole years devoted to books can give him. One of the most interesting departments of this unique collection is that of the papyri, or manuscripts, discovered in the excavations of Herculaneum. The ancients did not bind their books (which, of course, were all manuscripts) like us, but rolled them up in scrolls. When these of Herculaneum were discovered, they presented, as they still do, the appearance of burnt sticks, or cylindrical pieces of charcoal, which they had acquired from the action of the heat contained in the lava that buried the whole city. They seem quite solid both to the eye and touch, yet an ingenious monk discovered a process of detaching leaf from leaf, and unrolling them, by which they could be read without much difficulty. When these manuscripts were first exposed to the air, a considerable number of them crumbled to dust. The late Sir Humphrey Davy destroyed the integrity of a few by making unsuccessful experiments, which he fancied might produce a result that would supersede the slow and laborious process now adopted; but about eighteen hundred still remain. Four of them have been unrolled, and facsimiles of them, with translations, published by the Neapolitan government.

To pass to a very different object. One of the singularities of Naples is its

Rolls of Papyrus from Herculaneum.



Campo Santo, or cemetery for the poor. This is situated on the skirts of the town, looking toward Mount Vesuvius. A wall of inconsiderable elevation encloses a quadrangular space, whose surface is cut into three hundred and sixty-five holes, like the mouths of wells, or cisterns. One of these holes is opened every day; the dead bodies of the poor of that day, without coffins, without so much as a rag about them, are thrown one upon another, as they arrive, through the mouth, into a deep cave below, cut in the tufa rock, and at night a stone is laid over the horrid sepulchre, and secured by cement. The next day the cave next in order of date is opened, and so on through the year. At the end of the year, the first cave is again opened, by which time its contents, the decomposition of which is assisted by quicklime, are reduced to little more than bones.

The university, founded in 1224, is of some consequence as a building, but of little note as a place of education. It contains several good collections; for instance, a mineralogical cabinet. The botanical garden is gradually improving. There is also an observatory, a royal medical college, a military school, a naval college, an academy of agriculture, manufactures, and arts, a college for the instruction of Chinese and Japanese youth, two Jesuit colleges, &c., and a royal society of sciences.

The number of benevolent institutions is above sixty. Among them are two large hospitals: Degli Incurabili (where, however, sick of all kinds are received), and Della Santissima Annunziata, which is very rich, and receives and provides for foundlings, penitent females, &c. There are five other hospitals, many religious fraternities, and several conservatories, which last were long famous as the seminaries of music for all Europe. The Albergo dei Poveri, with a school of mutual instruction for four hundred children, is one of the greatest buildings of the kind in Naples, and amusement is the general aim. For the idle populace, there is no want of entertainment, pulcinelloes, music, macaroni, and room to sleep. For the better classes, there are four theatres, of which the largest, St. Carlo, was burnt in 1816, but has been splendidly rebuilt. Besides this theatre, there are the Teatro Nuovo, de' Fiorentini, and St. Carlino.

In respect to music and representation, they hardly reach mediocrity; but the ballet is magnificent. The nobles are opulent and fond of parade; the citizens are thriving; and the lowest class (the lazzaroni) are in general so temperate, that, from the cheapness of provisions, they can live with the least pittance, got by work or begging, and reserve something for the *divertimenti* on the mole; and, if they have no other shelter, trust to the mildness of the climate, and spend the night under the portico of the palace or a church.

Compared with the number of inhabitants, the manufactures are unimportant; the artisans have little skill. The furniture made in Naples is clumsy. The best jewellers, tailors, and shoemakers, are foreigners; the best *traiteurs*, Milanese. From the situation of the city, its commerce might be extensive. The bank of the Two Sicilies has a capital of one million ducats. Female beauty is rare in Naples, but the men are vigorous and well formed, especially at the age of maturity. In literary cultivation, the Neapolitans are altogether behind the other Italians, though they have many celebrated names.

The character of the people is not so serious as many travellers have represented it. There is much good-humor and cordiality, and a temperance worthy of imitation, among them; with all their violence, murders are seldom heard of. The immorality is not more than that of other great continental cities; and the love of idleness and pleasure has in some measure its foundation and excuse in the nature of the climate. The costume of the upper classes does not differ materially from that worn by the natives of the rest of Italy, and we select for illustration (p. 386) an armed peasant and his wife, the latter engaged in the manufacture of flax.

One of the most useful persons in Naples is the letter-writer. These humble yet important functionaries—for in no condition of society can the faculty of carrying on a correspondence of affection or of business by means of letters be considered otherwise than important—do not, generally speaking, occupy either shop or stall, but ply their labors in the open air. Their portable establishment, or stock in trade, consists of an old rickety table, with sometimes a desk upon it, two low stools (one for the writer, the other for the customer), a few sheets of paper, some pens, a penknife made like a razor and almost as big, a still more oddly-shaped inkhorn, and a pair of spectacles, either to aid their sight or to give a grave look. Thus furnished, they sit through the day, generally near to the postoffice, either despatching business

Italian Letter-Writer.





Neapolitan Peasants.

or waiting for it. The variety of subjects they have to discuss is of course almost infinite; but as people are never more inclined to write than when they are in love, and as the poor Italians are a very loving and (be it said to their honor, and the shame of their rich and noble countrymen) a very virtuous people, these scribes have perhaps love-letters to write more frequently than any other kind of epistle.

The grave, dignified, and sagacious-looking old man represented in our engraving, is engaged on that tender subject, which contrasts singularly with his years, his long white beard, and wrinkled appearance. The fair *contadina*,* kneeling by the side of his table, has placed upon it an open letter, in the corner of which we read the endearing words "*anima mia*," or "my soul," and it is doubtless to this she is dictating an answer, counting the periods, in true Italian fashion, on her fingers, while the venerable scribe is mending his pen and catching his theme previously to beginning his flourish.

To all travellers, or investigators of popular manners and feelings, we would recommend the stalls of the public letter-writers at Naples, where, owing to the people being still less educated than in the states of the pope, and the population being more than double that of Rome, they abound much more than in the "eternal city." In a *vico*, or lane, by the side of the postoffice at Naples, they generally "plant the desk," as they are at hand not only to write answers, but to read the letters as they arrive—for the accomplishment of reading is almost as rare as that of writing among the poor Neapolitans. There, close to the iron-grated windows of the postoffice through which the letters are delivered, the patient *scrivani* sit from eight o'clock in the morning till the dusk of evening. In the lane there is an archway, some few yards in length, formed by a building that permits a passage beneath; and here part of them draw their tables to be protected from the scorching rays of the sun in summer, and partially from the cold in winter. Those who can not avail themselves of this shelter fit out a piece of sail-cloth or canvass above their tables when the day is very hot. In winter (and there are many cold wintry days even at Naples), they wrap themselves in tough old *tabarri* or cloaks, and furnish themselves each with a little earthen pot of ignited charcoal, the whole fuel of which might very well be contained in a soup-ladle.

As their customers are, of course, confined to the poorest classes—to soldiers and sailors—their wives or sweethearts—to sheep-drivers from Apulia or buffalo-herds from Calabria—to servant-maids, nurses, and such sort of people—their calling, it will naturally be supposed, is not a very lucrative one. For a letter of ordinary length their charge is about five Neapolitan *grani*, or five cents; but this is propor-

* Country girl or peasant.

tionably increased to ten or even to fifteen grani; while, for petitions to the king or government, which they also write, and which the poor, sanguine Neapolitans are fond of sending in, though it does not appear they get much by the practice, they charge as much as two or three *carlini* (or thirty cents). Yet with these trifling gains the scrivani contrive to live, and, for the most part, to keep a family. They eat their macaroni when they have had a good day's work; and now and then drive about in a corribolo or a calesso on holydays.

THE CANTA-STORIA.—The molo of Naples is a strong, well-constructed stone pier, jutting far into the sea, giving security to the harbor, and having at its extremity a goodly lighthouse. In the warm seasons of the year (that is to say, for nearly seven months out of the twelve) it is the favorite promenade and lounging-place of the Neapolitan bourgeoisie and poorer classes of citizens, who are but too happy to escape from the hot, pent-up air of their narrow and tortuous streets and lanes. On the molo they can hear the cooling splash of the sea upon the rocks, and inhale the pure evening air. And, as if this were not pleasure and bliss enough, under that glorious sky, and with the fairest view upon earth spread before and around, hither resort singers and conjurers, mountebanks and improvisatori, men with learned pigs, and men with dogs that can tell fortunes, to afford amusement to the promenaders and loungers. The vividness of our impressions, which lays the whole scene before our eyes, makes us use the present tense when we ought rather to use the past. We are told that the busy and merry molo has been almost ungarished, of late years, of the men and things which made its merriment; and that a police far more ruthless than that which sometimes wages war against Punch, has swept away Policinella, Canta-Storia, Ciarlatano, pig and dog, together with every other object that used to raise a boisterous laugh. But we can only think of the molo as it was in its pristine glory, and when, as Forsyth observed, it was an epitome of the town, exhibiting the most of its humors—a theatre where any stranger might study, for nothing, the manners of the people. For mixed fun, it was assuredly the richest theatre in the world. With the very few strangers who thoroughly understood the rich Neapolitan patois, nothing in Naples could rival it except the theatre of San Carlino, or the Little St. Charles, on the nights when the great living Policinella was in full force and playing one of his best pieces, such as “The Ninety-nine Misfortunes of Punch,” or “Punch and the Man of Bisceglia.”

The *canta-storia*, literally the story-singer or history-singer, is one that sings some tale or romance in rhyme, in a sort of measured recitative style, to the accompaniment of a mandolina or guitar, which is played sometimes by himself and sometimes by an assistant. The greatest professor in this line that we knew—the man that was called *par excellence*, in their idiom, *lo canta-storia in 'coppoo molo*—never played himself, being somewhat lamed and maimed, and needing the only arm and hand he could use for his gesticulations and explanations. He was a short, lean, wizened old man, with an enormous three-cornered hat on his head, and with nose and eyes like those of a hawk. For fluency of speech, and for smart and sharp repartee, it was a wondrous old creature. Some complained that his voice was cracked, and his singing not what it had been; but all confessed that for explaining a difficult passage, and making flowery poetry intelligible in plain prose, there was none like him. He ought to have been a commentator, for, in his own way, he could explain everything, allowing no obscurity or difficulty whatsoever to stand in his way, and never seeming to entertain a doubt as to the correctness of his illustrations. The only story-singer that rivalled his fame was a handsome, well-made mariner, with a clear and resonant voice; but though people, particularly the women, loved to listen to his singing and to his mandolina, they preferred going to the elder for the commentaries and gloses.

The stories thus sung to the sailors and poor citizens of Naples were almost invariably about the battles and loves of their great national idol, the crusading Rinaldo, as described by Tasso in his “Jerusalem Delivered.” To have recited Tasso in his pure and exquisitely refined Italian would have been to throw away time and labor, as very few of the auditory would have understood it. But the old *canta-storia* had a Tasso of his own, all turned into Neapolitan language and rhyme—or rather he had a *rifacciamento*, dressed up in his vernacular, of all the cantos and stanzas which referred to the exploits and adventures of the national hero, and from which were dismissed, as unworthy of any notice, the pious Godfrey, the hero of the Epic, the bold Tancred, and all the other Christian heroes of Tasso. The popular admiration

for Rinaldo amounted to a passion, to an enthusiasm of the most unaffected and ardent kind. When the old minstrel would sing how the Christian hero with one cut of the sword or one thrust of the lance slew a score of pagans or put thousands upon thousands to the rout, there would be a shout of "Eh! viva Rinaldo nostro!—Long live our Rinaldo!" When the tone and story changed—when the sage old man in the three-cornered hat would represent the hero in some disastrous adventure exposed to the malice of witches and magicians, and beset by a host of cruel pagan foes, tears would stand in the eyes of many of the listeners, or now and then drop from them, like large summer rain-drops, upon the hard flags which paved the molo; and there would be a muttering of wo, as if a real and visible calamity had befallen some dear relative or friend: "*Ah! povero Rinaldo! Ajutai Dio—Ah! Streghe maledette, Saraceni infami, il diavolo vi avrã tutti!*—Ah! poor Rinaldo, may God help thee! Ah! cursed witches, infamous Saracens, the devil will have ye all!"

Not only these poor fellows appeared to have no doubt as to the real existence of Rinaldo, or the authenticity of the moving adventures they were listening to, but they also seemed to feel as though Rinaldo were still living and actually engaged in his dolorous misadventures—there! right before their eyes, yet where they could not reach him or give him help. We have seen the magic of the stage as exercised by Kean; but we never saw people so carried out of themselves and the material existing world around them by that great actor and the spell of the greatest of poets whose characters and creations he was embodying, as we have seen the poor Neapolitans wrapped and transported by the rude verses monotonously chanted by that wizened old man in the three-cornered hat.

In those days, before the glories of the molo had begun to depart, there were some sets of men, for the most part young, and mariners or fishermen, who were called *gli appassionati di Rinaldo*, or the impassioned or enthusiasts for that hero and darling.

Evening after evening, week after week, these fellows would gather round the *canta-storia*, and devour his strains with an avidity of appetite, and an earnestness of expression on every countenance, which proved how much they relished what he sang. Fine athletic fellows were some of them, and sun-browned the faces, long and black the hair, and black and flashing the eyes, of all of them. And there they gathered in groups round the old bard or minstrel, as the somewhat more refined Greeks may be supposed to have done round the itinerant Homer, some of them standing with their arms crossed on their almost bare chests, some sitting on the stones which capped the parapet of the pier, some on wooden stools, and some cross-legged on the pavement. In this fashion they would often stay from long before sunset of a summer evening until well on to the midnight hour, listening over and over again to the same parts of the story; for the sage old man, like the professional story-tellers of Egypt and Turkey, never began and ended his tale on the same night, generally breaking off at some point where the narrative was most interesting, and telling his auditors that he should conclude his story on the morrow. This little ruse was calculated to insure the attendance of those who had been interested to-night. But with the *appassionati*—with the real enthusiasts for Rinaldo—it was scarcely called for: they were sure to be to-morrow night where they were to-night. By the setting sun or by the broad moonlight the scene was eminently picturesque and poetical.

On one side of the mole, in the not oversweet harbor, lay huddled together merchant ships and coast traffickers, emitting no very savory smells; on the other side were the starch, monotonous walls of the *Castello Nuovo*, the back of the royal palace, and the entrance to the arsenal; but behind rose the fine-shaped hills of St. Elmo and the Vomero, the one crowned by a bold castle, the other by a magnificent monastery, with a Moresque-looking face; and behind and above these hills, and stretching far away, towered the heights of the *Camaldoli*, with another convent on their brow, and the heights of the *Arienella*, in whose white village, half hid among trees and tall-growing vines, was born *Salvator Rosa*, the fittest painter to paint the half-naked enthusiastic group. And then in front, or by turning a little on the molo so as to vary the point of sight, the eye could rest upon the broad flank and forked summit of *Mount Vesuvius*, with smoke or fire issuing from the nearer of the two cones; upon the long, white walls of *Castellamare*, and the sublime peak of *Mount St. Angelo* behind them; upon the old town of *Sorrento*, standing immediately over



Sailors on the Molo, at Naples, hearing the History of Rinaldo.

the sea ; upon high and perpendicular cliffs of tufo ; upon Cape Campanella, or the Cape of Minerva, behind which the Parthenopean syren had her abode ; upon the rocky and majestic Isle of Capræa, to sojourn in which Tiberius abandoned the imperial city of Rome ; upon Cape Misenum, which hath borne, and bears, and ever shall bear, the name of the Trumpeter of Æneas, even as Virgil predicted in his melodious verse, for true poets are prophets, and the names hallowed by genius are no longer subject to decay and transmutation ; upon the long, glittering hills of Posilippo, where Lucullus built his palace of palaces, and established his earthly paradise ; and upon the grim, dark-brown old castle which the Norman conquerors of the south built upon a rock close in to the Neapolitan shore and the western walls of the city—the castle called dell' Uovo, or Egg-castle, from the shape of the rock on which it stands, and which it entirely covers. This is a rare scene, and overpoweringly rich in associations. There is not a hill, rock, islet, cape, or jutting promontory, but has its name in classical lore or in modern song. Sorrento, which stands on the other side of the bay, almost directly opposite the molo, was the birthplace of Tasso, who first gave immortality to the Rinaldo the old minstrel sings about ; it was at Sorrento, among green hills and shady valleys, and glens wooded with the ilex, that the ardent poet passed the happy days of his childhood, which, if his biographers tell the truth, appear to have been almost the only happy days of his stormy existence ; and it was to Sorrento, and to the tenderness of a surviving sister, that the poet fled, poor, lonely, and on foot, when sovereign princes, and princes of the Roman church, had forsaken him and persecuted him, and when terror and long-suffering had well nigh made him in reality that maniac which his enemies, long before, had accused him of being, and under the dark imputation of which, he had lain for long years in the dungeon of the ungrateful Esti, at Ferrara.

The *canta-storia's* version of Tasso's great poem, in the Neapolitan dialect, was far from being so elegant or so close to the original as was the Venetian version which was at one time commonly sung by the gondoliers of the queen of the Adriatic. If much that Tasso wrote was omitted, much, also, was added by the *canta-storia*, which the poet never wrote or dreamed of. These Neapolitan interpolations and *addenda* were extravagant to the utmost verge of extravagance, and not unfrequently grotesque, in the eyes of those who knew the original, and had a more cultivated taste than the mariners on the molo. But to these poor fellows nothing could be finer, or grander, or in any sense better, than what they heard sung or chanted in their own expressive dialect, by the wizened old man, or by the handsome and galliard young man. The *apassionati*, or enthusiasts, would have fought any man that had adventured to dispute the pre-eminence of Rinaldo over all the heroes of Tasso's epic, or rather over all the heroes that figured in the holy wars, or any other wars. This temper was once put to the test. A foreigner, familiar with their language and habits, began one evening to decry their idol-hero. Rinaldo, he said, was a stout and daring man, a very stout and daring man (*un' guappo, un guappone*), but there had been men as brave as he, or braver, Tancred, to wit, who was also their own countryman ; and there had been wiser, and better, and greater men, like the Captain-General Godfrey. The faces of the enthusiasts blackened with rage, and their eyes shot flashes of fire. The stranger, apprehending mischief to himself, prudently dropped his odious comparisons, and said he had but joked. "*Va bene lo schierzo*," said one of the group, "*ma, con Rinaldo nuostro non si schierza*"—Jokes are very well, but there must be no joking with our Rinaldo. No honest Swiss ever stood up more boldly for the fame of William Tell, or fiery Scot for the glory of William Wallace, or of the Bruce, than that tattered mariner would have done for the fabulous renown of Rinaldo.

The boisterous, gay-hearted people of Naples are almost as much addicted to driving about in any sort of vehicle that can carry them, as they are to eating *macaroni*. The stranger, on his arrival at their city, can not but be surprised at the immense number of carriages that dash through the town in all directions, nor fail to be puzzled in reconciling the extent of this luxury with the means of a ruined nobility, and a generally-impoverished country.

The fact, however, is, that almost every Neapolitan who pretends to anything like the rank of a gentleman, considers some sort of equipage as an indispensable appendage, to support which he will miserably pinch himself in other points of domestic economy. Added to this, there are no taxes on carriages and horses ; the trades people and others, who will never walk when they can afford to pay for a ride, par-

ticularly on a holyday (and besides the Sundays there is some holyday or saint's-day at least every fortnight, on an average), contribute to the support of an amazing number of hackney-coaches and cabriolets; and the very poorest of the people are as passionately fond of driving as their betters, and *do* contrive, by clubbing together, to indulge in that luxury on frequent occasions. It may thus be understood how Naples is more crowded with vehicles than any other of the European capitals.

These vehicles are in almost every possible fashion and state of preservation. The richer or more tasteful classes drive carriages which would bear comparison with those of New York, and are, generally, superior to any display of the sort made at Paris. The Neapolitans, indeed, with the exception of the Milanese, surpass all the Italians in coach-building and taste in a "turn-out;" and though you certainly see some of the worst, you also see some of the best equipages in Italy at Naples. But what produces an amusing effect is, that you constantly see the extremes of good and bad at the same instant. Most of the stylish, and all the more common part of this complicated machinery of communication, proceed along the streets at a violent pace; and as these streets are all paved with large pieces of lava, not always well joined together, and as the inferior and infinitely more numerous portion of the equipages rattle fearfully as they go, the clamor produced might be thought almost the perfection of noise, were it not so frequently drowned by the shouts of the motley drivers, and the bawling of the fares, and of the foot-passengers.

It would be doing an injustice to the Neapolitans, not to mention that, though they set about it in a slovenly way, and generally use harness that would reduce our best "whips" to despair, they drive both fearlessly and well, and are very rarely the cause of any accident, even in the crowded, confused, narrow streets of the capital. In former times there used to be grand displays of driving at the end of carnival and beginning of Lent; and many of the great families had numerous and excellent studs, and bred horses of great spirit and beauty. Though these establishments for horses are entirely broken up, the common breed of the kingdom is generally far from bad; while many parts of Calabria, and some districts of Apulia and Abruzzi, still furnish excellent animals. The Neapolitan horse is small, but very compact and strong; his neck is short and bull-shaped, and his head rather large; he is, in short, the prototype of the horse of the ancient basso-relieues and other Roman sculptures found in the country. He can live on hard fare, and is capable of an immense deal of work; he is frequently headstrong and vicious, but these defects are mainly attributable to harsh treatment, as, with proper, gentle usage, though very spirited, he is generally found to be docile and good-natured. The Neapolitan cavalry, composed almost entirely of these small horses, bred under the burning sun of the south of Italy, withstood the rigors of winter in the memorable Russian campaign, better than almost all the others; and it is a curious fact, that during part of his retreat from Moscow, Napoleon owed his preservation to a body of three hundred Neapolitan horse, who were still mounted, and in a state to escort him.

Without paying attention to numerous minor varieties, the hack-vehicles of the Neapolitans may be divided into four great classes:—

1st. *The Carozza d'Affitto, or Canestra, or Caretella.*—This answers to our hackney-coach, but is generally a much more decent carriage, and not close, but open, with a head which can be raised or lowered. It is always drawn by two horses. The decent class of citizens are its greatest customers; but on holydays it is frequently found crammed full of washerwomen and porters.

2d. *The Corribolo.*—This answers to our hack-cab, but is a much lighter and more elegant machine. A light body, capable of holding two passengers, is suspended on springs; one tough little horse runs in the shafts, and the driver sits on the shafts just before his passengers. The body and wheels of the corribolo are always painted and varnished, as are also those of the canestra; the horse of the one, and the horses of the other, are, moreover, generally put to with leather harness. This little gig is invariably driven with great rapidity, and is a pleasant enough, but somewhat perilous conveyance. The corribolo is in great request with the men of the midding classes, and on holydays with both men and women of the poorer class. It is also a very great favorite with English midshipmen and sailors, who like to go fast. The number of this species of vehicle is truly extraordinary, as is also the manner in which they dart about; and it was to the corriboli that Alfieri more particularly referred

(for the other kinds of chaises are not near so abundant), when, in describing Naples, he spoke of—

“All the gay gigs that flash like lightning there.”

3d. *The Flower-Pot Calessò*.—This is truly a Neapolitan machine, which can be compared to nothing we possess. The body, like a section of a large flower-pot, or inverted cone cut perpendicularly in two, and hollowed out, is fastened to the wooden axle-tree, which has no iron, but terminates in two wooden arms on which the wheels revolve. The horse is very loosely harnessed between the shafts; one or, by hard squeezing, two passengers occupy the seat, whose entire weight rests on the axle, and only the weight of the shafts on the horse; then the driver leaps upon a narrow footboard behind his passengers, and grasping his reins, and flourishing his whip over their heads, sets off at speed, his weight acting as on a lever, of which the axle-tree is the fulcrum, bringing down the hinder part of the vehicle, and making the shafts ascend at a very ambitious angle, their extreme points being often higher than the horse's head. Sometimes a second passenger will jump up behind, but care must be taken not to overload the driver's end of the lever without placing a counterbalance before, for, in that case, the belly-band, on which is all the pressure, would act unpleasantly on the horse, or even lift him off his feet. If, as frequently happens, a second horse is tied by the side of the other, outside the shafts, this flower-pot will travel at a tremendous rate, for the machine itself, made entirely of wood, is very light, and the weight of the passengers and driver, if properly disposed, acts very slightly on the shaft-horse, who, like the comrade by his side, has only to pull.

When new, this particular vehicle is frequently very smart, and even gaudy, the wooden body being painted with flowers and coarsely gilt, the shafts and wheels as dazzling as bright red, yellow, or green, can make them, and even parts of the shaft-horse's harness covered with gilding, very much like what is put on our gingerbread nuts. Unfortunately, however, as the Neapolitans choose gaudy rather than lasting tints, and as their colors are badly laid on, and the gilding most inartificially applied, their calessi soon look very shabby.

4th. *Il Calessò*.—We are now come to the vehicle represented by the engraving opposite. This is decidedly the popular machine, the carriage of the people. Though not so stylish, or so fast, it has a great advantage over the “flower-pot,” and the “corribolo,” for it can carry many more passengers. With some ingenuity and sacrifice of comfort, a corribolo may be made to carry four and the driver, and so indeed may a flower-pot; but the calessò has the capacity, on a pinch, of accommodating a round dozen.

So far from being a rare, it is a common thing, to see a rickety machine of the sort thus heavily laden: three men and women on the seat, and two or three more on their laps, or at their feet at the bottom of the chaise, with *some of their legs* dangling out in front of the wheels; three more hanging on behind, a boy or sturdy lazzarone seated on the shafts, and a couple of little children bestowed in a net fastened to the axle-tree, and dangling between the nether part of the calessò and the ground—these constitute the loading of the calessò. To all of these must be added the driver. He either stands up erect with the passengers behind the vehicle, holding the reins and flourishing his whip over the heads of those who are seated within it, or shortening the reins, places himself on the shafts close to the horse's croup, and there drives away, with his legs dependent from the shafts. The very oddest of all the odd circumstances attaching to the calessò are certainly the exhibition of so many legs dangling from it, and the net with the young ones beneath. Accidents, of course, occur now and then. The writer of this was going one morning on horseback from Castellamare to Pompeii, when he was stopped near a catina, or winehouse, by the roadside, by hearing the most dreadful shrieks. As he approached the spot, he saw a calessò turn and drive back at speed, and, on getting still nearer, saw a female peasant dressed in her gala clothes, who was tearing her hair and beating her bosom in a fearful manner. What was the matter? The calessò, crowded as usual on such occasions, was going to a festa or fair at the town of Nocera de' Pagani, and on stopping at that winehouse to refresh, it was discovered that the net below with a little boy in it was missing. The rope that held it had given way, and as the festive party were probably (as is usual with them when exhilarated by riding) all singing at the tops of their voices, the cries of the child were never heard. The afflicted mother was sure the guaglioncicello (Neapolitan for the Italian “ragazzino,” English “little



The Neapolitan Calleso.

boy") was killed; but presently a joyful shout was heard along the road, and the calesso, returning in company with another vehicle of the same character, and similarly loaded, brought back the little urchin, covered, indeed, and almost choked with dust, but otherwise safe and sound.

This calesso is generally drawn by two horses, one between the shafts and the other outside of them. These are harnessed in the rudest manner with ropes and string, scarcely an inch of leather being visible. The great inconvenience attending travelling in it is, that the driver is apt to be obliged to stop and get down every quarter of an hour to splice a rope, or to make all right with a bit of twine. The capacious body of this calesso is all made of wood. It is generally furnished with a hood of untanned hide, which can be brought over the heads of "the insides;" but it has no springs beneath, being merely slung on braces that are *sometimes* made of leather. The driver of a vehicle of this sort is almost invariably a fellow of loquacity and humor, and the best of all sources to go to for notions of the popular habits and feelings of the country. This mainly arises from his considering it part of his duty to amuse his passengers.

The true time to see these popular vehicles in all their glory is, of course, on some grand festival in the city of Naples. In the simple marriage contracts of the female peasantry, there are positive clauses inserted that their husbands shall take them to such and such *feste* in the course of the year. Consequently, when Naples is the scene of the festival, in they come flocking from all parts, every family or set of friends that can afford it driving away in a calesso. These vehicles, when they have been any time in use, are still shabbier than the tarnished "flower-pots;" but ornamented as they are on *some* of the holydays with branches and boughs of trees, with flowers, or with clustering nuts, and in *all* with the gay-colored dresses of their occupants, they look sufficiently gay and pleasing.

It has been mentioned that the Neapolitans like to drive very fast, and to sing very loudly while they ride. It is, indeed, too much for the nerves of a sensitive person to see on these occasions how canestre, corriboli, flower-pots, and calessi, gallop along over the hard, slippery pavement of the streets, racing with each other, and to hear, how their passengers contend in making the greatest noise in bawling, and singing, and beating tambourines, while their respective drivers at the same time crack their rude rope whips in concert.

Naples, which has produced some of the finest composers in the world, has been called "the land of song;" and such it is, if the good taste and exquisite feeling for music of all classes above the very lowest be alone taken into account. But the popular taste is execrable. The very worst street-ballad that was ever sung by a beggar, or ground on an organ, is a delicious melody, compared to the roaring, shrieking, and, at the same time, droning, whining notes of the lazzarone, or paesano (peasant, or countryman), whose favorite songs, executed in their favorite manner, would frighten a war-horse.



Bacchante taming a Centaur.

CHAPTER XVI.—ITALY.

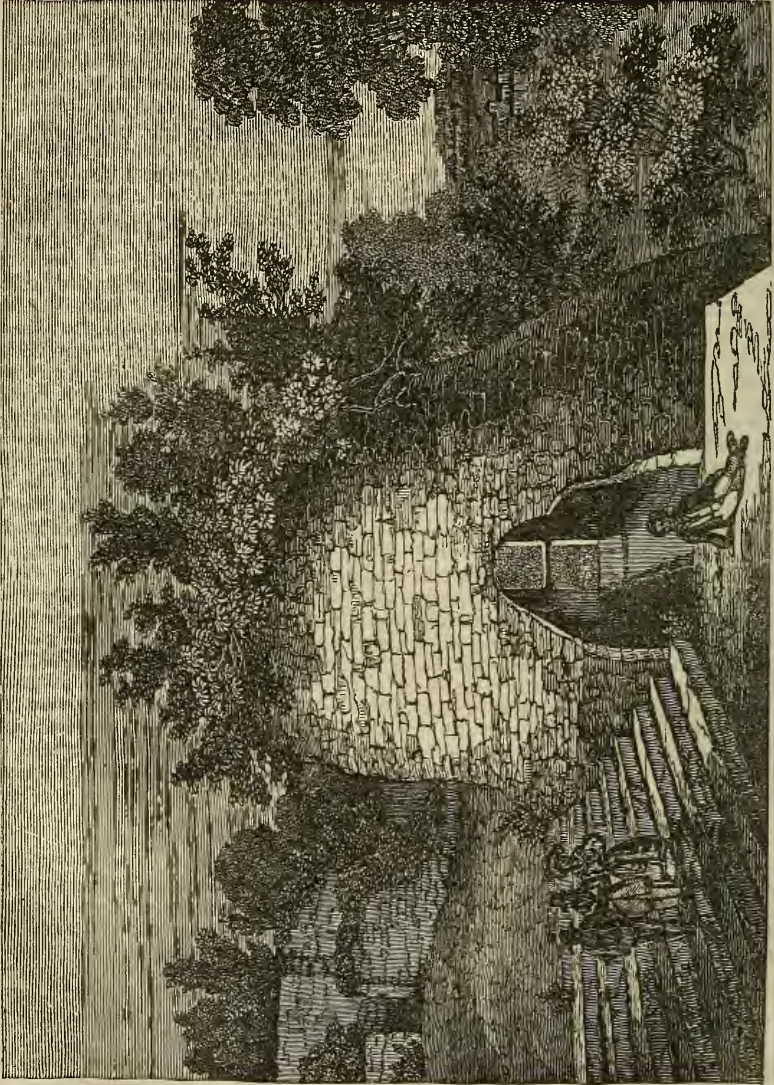
THE environs of Naples are full of interest and beauty. On the road to Baiæ the traveller passes the tomb of Virgil. This ancient Roman tomb is situated on the hill of Posilippo, at a short distance from Naples. On leaving that city by its western suburb, La Chiaja, a walk of a few minutes brings the tourist to a detached quarter, called La Margellina, where he quits the shore of the beautiful bay, and turning to the right, ascends the vine-covered hill of Posilippo by a very steep and winding road. About midway up the hill, a rustic gate admits him into a vineyard and garden, which terminate in one direction at the edge of a steep cliff. On the very brink of this precipice, and immediately above the entrance to the subterraneous road or tunnel of Posilippo, stands the ruined tomb of Virgil, overshadowed by trees that have their roots in some rocks that flank it. The tomb is a small square building, with a rounded roof, having little to distinguish it from the ancient edifices of the same kind that abound in the neighborhood, except its name and the singularity of its position. The old entrance has been enlarged, and there is a modern window cut through the wall which admits of a curious view of the chasm that forms the approach to the tunnel, or, as it is called in the country, the grotto of Posilippo. Internally this tomb is a vaulted cell, about twelve feet square, having many columbaria, or small recesses in the side walls, made to receive urns. No urns, however, nor vestiges of them, no sarcophagus, nor any inscription (really ancient), remain here, nor are the stories told of the preservation until the sixteenth century, and then the removal of the very urn that contained the great poet's ashes, at all satisfactory. According to one account, the urn, standing in the middle of the sepulchre, supported by nine small marble pillars, with an inscription on the frieze, was here as late as 1526, and frequently visited by the lovers of letters; but, it is added, in the course of the wars and invasions of the kingdom that soon followed, the Neapolitan government, fearing such precious relics should be carried off or destroyed, caused them to be removed from the tomb to the fortress called Castel Nuovo, where they were lost. Another statement is, that at the earnest suit of the cardinal of Mantua, who was anxious to enrich with the poet's remains the city where the poet was born, the government gave the urn, the pillars, and some small statues that had stood in the tomb, to the Mantuans, and that the cardinal, on his way home with them, fell sick and died at Genoa, upon which the treasures were scattered and lost there. Another account again is, that the monks of the neighboring convent of Mergellina removed the urn and its accessories from the tomb, and that they, and not the government, made a present of them to the cardinal of Mantua, on whose sudden death at Genoa they were lost. The epitaph reported to have been inscribed on the urn is the well-known distich—

" Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope : cecini pascua, rura, duces."

Mr. Eustace says that these very lines are inscribed on a marble slab placed on the side of the rock opposite the entrance of the tomb; but the fact is, though there is an inscription there, rudely cut in coarse marble, the words are very different and much more barbarous, being—

" Qui Cineres ? Tumuli hæc vestigia conditur olim
Ille hoc qui cecinit pascua, rura, duces.
Can. Reg. M.D.LIII."

Many writers have carried their skepticism so far, as not only to doubt the story of the urn, the ashes, and the inscription, but to deny that this is the tomb of Virgil at all; while, on the other hand, the honors of the place have been most warmly contended for. There is nothing like a positive proof on either side, but the arguments to show whether the poet's tomb was situated here, or some miles off, on the other side of the bay, seem to be pretty equally balanced, or, if anything, rather to incline in favor of this romantic spot, which has now been visited for centuries by innumer-

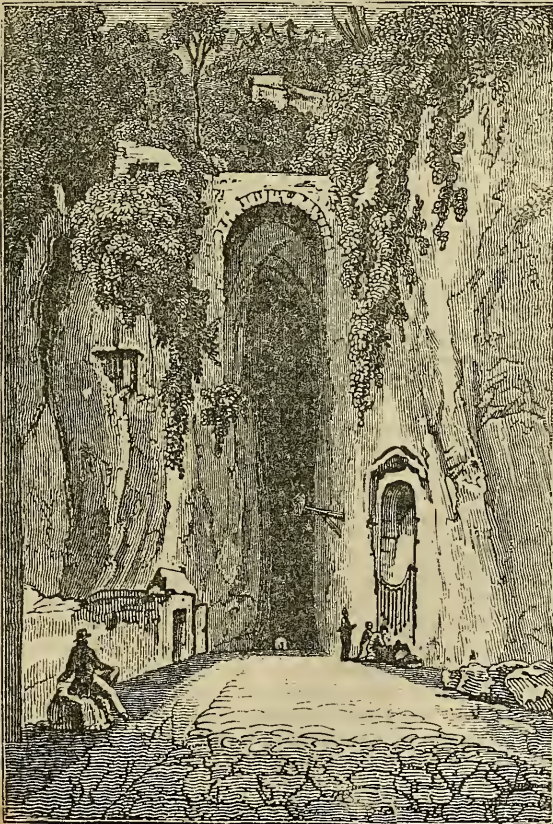


Virgil's Tomb.

able travellers of all nations, by kings, princes, and poets, who have found pleasure in believing the local tradition.

George Sandys, an English traveller, who visited the tomb about two hundred and twenty years ago, thus describes its external appearance: "It is in form of a little oratory, which the ivy and myrtle do clothe with their natural tapestry; and, which is to be wondered at (if it grew, as they say, of itself), a laurel thrusteth out her branches at the top of the ruined cupola, to honor him dead that merited it living." The laurel, which is frequently mentioned at a much later date as wholly covering the tomb with its luxuriant branches, has long since disappeared; but the rest of Sandys's description remains correct to this day. The myrtles still flourish on the roof, and all around that quiet nook, filling the air with sweetness; and the ivy not only decorates the tomb, but the sides of the rocks and the face of the cliff on which the tomb stands.

Under the tomb is another curiosity, the grotto of Posilippo. It is considerably more than half a mile long by twenty-four feet broad; its height is unequal, varying from twenty-five to sixty feet: it is well paved with large flags of lava. By night it is *now* tolerably well illuminated by lamps suspended from its rugged roof, but by day the "darkness visible" that reigns through the passage renders it always solemn and sometimes embarrassing. Being the only frequented road to and from the towns of Pozzuoli, Baia, Cuma, and other places, there is seldom a lack of passengers; and their voices, as they cry to each other in the dark, and the noise of their horses' tread, and the wheels of their wagons, carriages, and gigs, echoing through the grotto and



The Grotto of Posilippo.

the deep vaults which in many places branch off from it laterally, produce to the ear of the stranger an effect that is almost terrific.

Soon after leaving the grotto of Posilippo, one comes to Pozzuoli. Here the cathedral, once a temple consecrated to Augustus, exhibits large square stones joined together without cement, and some remains of Corinthian columns, all of which appear to have belonged to the ancient edifice. In the principal piazza stands a pedestal of white marble found in 1693, on which are represented figures in basso-relievo, personifying the fourteen cities of Asia Minor that were, during one night, destroyed by an earthquake, in the reign of Tiberius, and rebuilt by that emperor. In the same piazza is an antique statue, bearing the name of Q. Flavio Maesio Egnatio Lolliano; and not far distant is the temple dedicated to the Sun, under the name of Jupiter Serapis, a magnificent edifice erected during the sixth century of Rome, but partly thrown down and completely buried by an earthquake, till the year 1750 of the Christian era, when it was fortunately discovered by a peasant, who espied the top of one of the columns a few inches above ground; in consequence of which an excavation was begun, and the temple displayed to view, almost entire; indeed, had those parts which were thrown down by the earthquake been restored to their proper places, this building would have exhibited the most perfect and one of the noblest vestiges of antiquity yet discovered; but, alas, the kings of Spain and Naples, instead of restoring, or even leaving things in the state wherein they were found, have taken away columns, statues, all, in short, that they deemed worth removal; neither have they excavated sufficiently, as the front of the principal entrance does not appear to be yet unburied; enough, however, meets the eye to form one of the most interesting objects imaginable. This temple is a hundred and thirty-four feet long, by a hundred and fifteen feet wide, its form being quadrangular. Its pavement consists of beautiful marbles, with which the whole edifice appears to have been lined: three of its columns alone remain standing, and these have been robbed of their capitals: each shaft is one solid piece of cipollino. Four flights of marble steps led to the middle part of the temple, which part was sixty-five feet in diameter, and of a circular form; and near the site of one of the flights of steps are two rings of Corinthian brass, to which the victims destined for slaughter were probably fastened; the receptacles for their blood and ashes still remain, as do the bathing-rooms for the priests, which are nearly perfect. The quantity of water in and about this temple, added to the circumstance of there being within its walls upward of thirty small apartments, several of which resemble baths, induce a belief that the sick and infirm resorted hither to bathe in consecrated water, which the priests provided, no doubt obtaining thereby a considerable revenue.

Decidedly the most interesting spots in the neighborhood of Naples are the ancient cities of Herculaneum and Pompeii.

HERCULANEUM was situated about five miles from Naples: and the present descent into this entombed city is at Resina. This city, according to Dionysius of Halicarnassus, was founded by Hercules. The Alexandrian chronicle mentions it as having been built sixty years before the siege of Troy; Pliny and Florus speak of it as a great and flourishing city; and some authors conjecture that it was the Capua whose luxuries ruined Hannibal's army. Dion Cassius gives the following account of its destruction, which happened on the twenty-fourth of August, in the year seventy-nine. "An incredible quantity of ashes, carried by the wind, filled air, earth, and sea; suffocating men, cattle, birds, and fishes, and burying two entire cities, namely, Herculaneum and Pompeii, while their inhabitants were seated in the theatres." The people of Herculaneum, however, must have found time to escape; as very few skeletons, and very little portable wealth, have been discovered in those parts already excavated. Some quarters of the city are buried sixty-eight feet deep in ashes and lava; others above a hundred. This seems, from Dion Cassius, to have been the first great eruption of Vesuvius that the Romans witnessed, though there undoubtedly were volcanoes in the adjoining country, from ages immemorial. The last-named author says, that the ashes and dust ejected by Vesuvius darkened the sun at Rome; and were carried by the wind to Egypt: and Giuliani asserts, that during the eruption of 1631, the ashes were carried to Constantinople in such quantities as to terrify the Turks.

The spot where Herculaneum stood was not ascertained till the beginning of the last century; but, about the year 1713, a peasant, while sinking a well at Portici, found several pieces of ancient mosaic, which happened to be at that time sought

for by the Prince d'Elbeuf, who was building a house in the neighborhood. The prince, wanting these fragments of marble to compose a stucco in imitation of that used by the ancients, purchased of the peasant a right to search for them; on doing which, he was recompensed with a statue of Hercules, and another of Cleopatra: this success encouraged him to proceed with ardor, when the architrave of a marble gate, seven Grecian statues, resembling vestals, and a circular temple, encompassed by twenty-four columns of oriental alabaster on the outside, the same number within, and likewise embellished by statues, were the reward of his labor: in short, the produce of these excavations became considerable enough to attract the attention of the Neapolitan government: in consequence of which, the Prince d'Elbeuf was commanded to desist; and all researches were given up, till the year 1736, when Don Carlos, on becoming king of Naples, wished to build a palace at Portici; and purchased, of the Prince d'Elbeuf, his lately-erected house, together with the ground whence he had taken so many valuable antiquities.

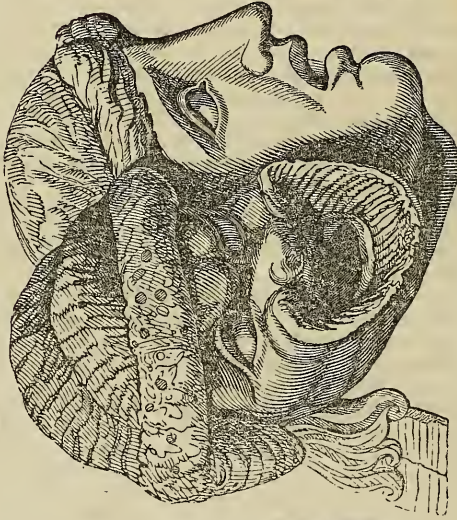
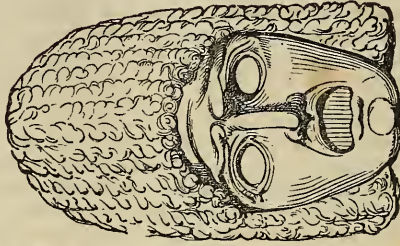
The king now made an excavation eighty feet deep, and discovered buried in the earth an entire city; together with the bed of a river which ran through it, and even part of the water; he also discovered the temple of Jupiter, containing a statue reputed to be gold; and afterward laid open the theatre, directly over which the peasant's well was found to have been sunk. The inscriptions on the doors of this theatre, fragments of bronze horses gilt, and of the car to which they belonged (decorations probably of the grand entrance), together with a considerable number of statues, columns, and pictures, were now brought to light: but, nevertheless, in the year 1765, not more than fifty laborers were employed in making these valuable excavations; in 1769, the number was reduced to ten; and, in 1776, to three or four.

Resina (anciently Retina) and Portici being built immediately over Herculaneum, the workmen could not venture to excavate as they would have done had the surface of the earth been less encumbered; consequently the plans of Herculaneum and its edifices are not accurate; it is, however, ascertained that the streets were wide, straight, paved with lava, and bordered with raised footways; that the buildings are composed of tuff and other volcanic substances; the interior walls adorned with frescoes, or stained with a deep and beautiful red color; the architecture Grecian, and, generally speaking, uniform.

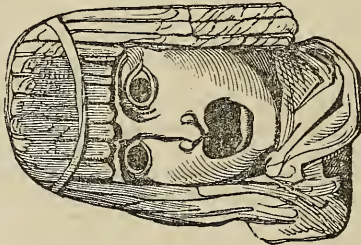
The rooms in private houses were small, and either paved with mosaics, or bricks three feet long, and six inches thick. It does not appear that the generality of the people had glazed windows; though some excellent plate glass has been found in Herculaneum; but almost every window seems to have been provided with wooden shutters, pierced so as to admit light and air.

The most considerable edifice yet discovered is a forum, or chalcidicum. This building seems to have been a rectangular court, two hundred and twenty-eight feet long, and encompassed with a portico supported by forty-two columns: it was paved with marble, and adorned with paintings. The portico of entrance was composed of five arcades, ornamented with equestrian statues of marble; two of which, the celebrated Balbi, have been already described. Opposite to the entrance, and elevated upon three steps, was a statue of the emperor Vespasian; and on each side a figure in a curule chair; in the wall were niches adorned with paintings, and bronze statues of Nero and Germanicus; there likewise were other statues in the portico.

This forum was connected, by means of a colonnade, with two temples, in form rectangular, and one of them a hundred and fifty feet long; the interior part being ornamented with columns, frescoes, and inscriptions in bronze; and near these edifices was an open theatre, capable of containing ten thousand spectators, and the only building now discoverable; all the other excavations having been filled up. By a passage close to the peasant's well, we descended into this theatre. The front of the stage seems to have been decorated with columns, statues, &c., all of which are taken away, two inscriptions excepted. The proscenium was found entire, and is a hundred and thirty feet long. Part of the stage, and the base of one of the columns of flowered alabaster, with which it was adorned, were likewise discovered; and in front of the stage, according to De la Lande, were bronze statues of the Muses. Fragments also were found of bronze horses, supposed to have decorated the top of the wall which terminated the seats. All, however, which we were able to discern was the stage, the orchestra, the consular seats, and proscenium; together with the corridors or lobbies, some parts of which exhibit beautiful arabesques, and stucco stained with the dark red color already mentioned; we likewise saw the impression

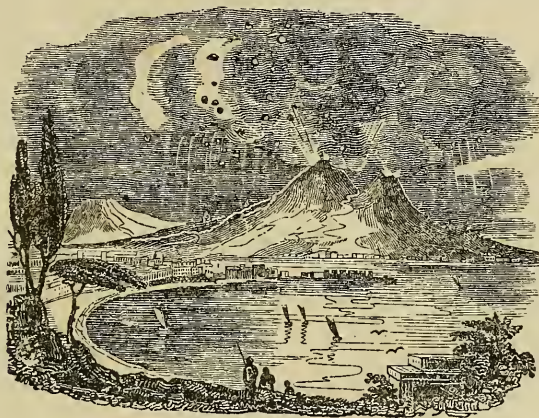


Masques from Herculaneum.



of a human face on the ceiling of one of the lobbies. This theatre appears to have been lined with Parian marble, and built about the same time with that at Verona, after the designs of Numisius.

POMPEII.—The road to Pompeii lies through Portici, Torre-del-Greco, and Torre-del-Annunziata, in the way to the first of which, is the Ponte Maddalena, under whose arches passes the Sebeto, anciently Sebethus. The commencement of this drive exhibits gardens and vineyards of the most luxuriant description; but, near Torre-del-Greco, almost the whole country has been laid waste by streams of lava, which, during the summer of 1794, destroyed that town and its vicinity. Vesuvius



Mount Vesuvius.

had for some time ceased to vomit fire and smoke as usual, a circumstance that generally presages mischief: and late in the evening of Thursday, June 12, the inhabitants were alarmed by a sudden and violent shock of an earthquake, which was thrice repeated, continuing each time about three minutes and as many seconds. This first calamity produced a general consternation, insomuch that the people fled from their houses into their gardens, and thence to the seaside, where they passed the night in dreadful alarm. Next morning, processions of men, women, and children, were seen barefooted in the streets of Naples, proceeding to the cathedral, to implore the protection of St. Gennaro. From Thursday till Sunday the weather was tempestuous, the air hot, loaded with vapors, and, at intervals, suddenly darkened for some minutes, during which period there were several slight shocks of an earthquake, attended by a rumbling sound, like distant thunder. On Sunday evening, the inhabitants were again alarmed by a noise so violent that it resembled a continual discharge of cannon—when, in a moment, burst forth a volcano, not in the crater on the summit of Vesuvius, but toward the middle of the mountain on the western side. The explosion made every edifice tremble in Torre-del-Greco, which is only five horizontal miles from this new volcano, at whose mouth issued a column of smoke, that continually mounted and increased in magnitude, till it formed itself into the shape of an immense pine. This column was sometimes clearly distinguished, and at others obscured by ashes: it continued augmenting rapidly in circumference, till at length it began to decline downward, when, from the quantity of dense matter which composed the column being much heavier than the air, the former, of course, fell to the ground. Torrents of flaming lava, of a portentous magnitude, now poured down the mountain, principally in two directions: one stream, of about a mile in breadth, bending its destructive course toward Torre-del-Greco, a town said to contain eighteen thousand persons, the other taking the direction of Resina; while several small rivulets of liquid fire were observed in divers places. Torre-del-Greco soon fell a prey to the lava, which, in its progress, desolated the whole hill leading down from Vesuvius, sweeping away every house, so that the terrified inhabitants were compelled to abandon their all, and take refuge in Naples. At length, the lava, after three hours' devastation, ran into the sea, on whose banks, for one third of a square mile, it raised

itself a bed from fifteen to twenty Neapolitan *palmi* (about twenty or twenty-five feet) above the level of the water, and as much, if not more, above the level of the streets of Torre-del-Greco. The reflection from this torrent of lava illuminated the whole city of Naples, and filled the inhabitants with dread; while the other torrent, which flowed toward Resina, on arriving at the gate, divided itself into three streams: one running between the gate and the Convent de' Padri Francescani; the second to the piazza; and the third to the Convent del Carmine, near Torre-del-Annunziata. Wherever the lava ran, it covered the country with a crust from twenty to thirty *palmi* deep: in and about Resina it left, for a short time, some few isolated buildings, viz., the Palazzo-Brancaccia, the Chiesa de' Marinari, and the Convent de' Francescani; but these soon caught fire: and five women, with one old man, after vainly ringing the church and convent bells for assistance, saved themselves by flight. The Palazzo-Caracciolo now fell a prey to the flames, as did every other building in the neighborhood of Resina, till the whole surrounding plain exhibited one vast sheet of lava. The town of Torre-del-Greco, likewise, was completely buried, some few tops of the loftiest buildings excepted, while every part of the country through which the lava ran became a desert—the trees being thrown down, the houses razed, and the ground for many miles distant covered with cinders and ashes, which last lay about one finger deep in Naples. On the 16th of June, the air was so dense, as nearly to obscure the mountain; but next day the fire made itself new channels, which circumstance might probably be the preservation of several fine buildings near Resina.

We can not dismiss this subject without mentioning an extraordinary circumstance which occurred at Pienza, near Siena, just before the destruction of Torre-del-Greco. Professor Santi, of Pisa, resided at Pienza when this circumstance happened, and to him we are obliged for the following particulars, which may serve to rescue many ancient historians from the reproach of credulity:—

On the 16th of June, a dark and dense cloud was discovered at a great height above the horizon, coming from the southeast, that is, in the direction of Vesuvius, which may be about two hundred horizontal miles distant from Pienza. At this height the cloud was heard to issue tones like the discharge of several batteries of cannon; it then burst into flames, at which moment fell a shower of stones for seven or eight miles round, while the cloud gradually vanished. These stones are volcanic, being composed of gray lava, resembling what is found on Vesuvius; and Mr. Santi, who took infinite pains to investigate this phenomenon, felt confident that the cloud rose from Vesuvius, which was at that moment disgoring fires whose force and effects can not be calculated: it could not have arisen from Radicofani, because, though this mountain is one continued mass of volcanic rocks, which bespeak it the offspring of subterranean fire, and though it has been sometimes visited by dreadful earthquakes, still neither history nor even tradition records that it ejected flames, smoke, or vapor, at any period whatsoever.

The approach from Torre-del-Annunziata to Pompeii is through the suburb anciently called Pagus Augustus Felix, and built on each side of the Via-Appia, which, from the commencement of this suburb to the Herculaneum-gate, is flanked by a double row of tombs.

Pompeii appears to have been populous and handsome. It was situated near the mouth of the Sarnus (now called Sarno), and the walls which surrounded the city were above three miles in circumference, and are supposed to have been originally washed by the sea, though now about one mile distant from its margin. Pompeii was buried under ashes and pumice-stones, and at the same time deluged with boiling water, during the year 79, and accidentally discovered by some peasants in 1750, while they were employed in cultivating a vineyard near the Sarno. The excavation of Herculaneum was attended with much more expense than that of Pompeii, because the ashes and pumice-stones which entombed the latter were not above fifteen feet deep, and so easy was it to remove them, that the Pompeians who survived the eruption of the year 79, evidently disinterred and took away a large portion of their moveable wealth; though, generally speaking, they seem to have made no efforts toward repairing the mischief done to their houses—an extraordinary circumstance, as the roofs only were destroyed. The most interesting parts, hitherto restored to light, of this ill-fated city, have been disinterred by the French, who uncovered its walls, amphitheatre, forum-civile, basilic, and adjoining temples, together with the double row of mausolea, on the outside of the Herculaneum-



View up the Street of Tombs, looking to the Gates.

gate. Still, however, several streets remain buried, but excavations are going on daily.

The streets are straight, and paved with lava, having on each side a raised footway, usually composed of pozzolana and small pieces of brick or marble. The Via-Appia (which traverses the town and extends to Brundisium) is broad, but the other streets are narrow: carriage-wheels have worn traces in their pavement, and, judging from these traces, it appears that the distance between the wheels of ancient carriages was not four feet. The houses hitherto excavated are, generally speaking, small; most of them, however, were evidently the habitations of shopkeepers: but those few which belonged to persons of a higher class were usually adorned with a vestibule, supported by columns of brick, each house possessing an open quadrangle, with a supply of water for domestic purposes in its centre; and on the sides of the quadrangle, and behind it, were baths and dressing-rooms, sitting-rooms, bed-chambers, the chapel which contained the lares, the kitchen, larder, wine-cellar, &c., none of which appear to have had much light, except what the quadrangle afforded, there being toward the streets no windows. The walls of every room are composed of tufo and lava, stuccoed, painted, and polished, but the paintings in the large houses are seldom superior in merit to those in the shops; perhaps, however, the ancient mode of painting houses, like that now practised in Italy, was with machines called *stampi*, which enable the common house-painter to execute almost any figure or pattern upon fresco-walls. The ceilings are arched, the roofs flat, and but few houses have two stories. The windows, like those in Herculaneum, appear to have been provided with wooden shutters, and some of them were furnished with glass, which seems to have been thick and not transparent, while others are supposed to have been glazed either with horn or talc. Every apartment is paved with mosaics; and on the outside of the houses, written with red paint, are the names of the inhabitants, with their occupations, including magistrates and other persons of rank; so that if the stucco on which these names were written had been well preserved, we should at the present moment have known to whom each house in Pompeii originally belonged. All the private houses are numbered; and on the exterior walls of public edifices are proclamations, advertisements, and notices, with respect to festivals, gladiatorial shows, &c. The public edifices were spacious and elegant, and the



Mosaic at Pompeii.

whole town was watered by the Sarno, which seems to have been carried through it by means of subterranean canals.

We will now mention the objects best worth notice, as they lie contiguous to each other:—

Villa of Diomedes.—The first building disintombed at Pompeii was this villa, the skeleton of whose master, Marcus Arrius Diomedes, was found here, with a key in one hand, and gold ornaments and coins in the other. Behind him was found another skeleton, probably that of his servant, with vases of silver and bronze; and in three subterranean corridors, which appear to have been used as cellars, seventeen skeletons were discovered, one of which, adorned with gold ornaments, is conjectured to have been the mistress of the villa, and the others her family. On the ground-floor are several rooms nearly in their original state, as are the garden and the cellars, the first of which is surrounded with colonnades, and has a pergola and a reservoir for water in its centre; the latter, wherein the seventeen skeletons were found, contain wine-jars, filled with and cemented to the walls by ashes. The upper story exhibits paintings, mosaic pavements, hot and cold baths, with furnaces for heating water. Part of the ancient roof of this villa is likewise preserved; and, on the opposite side of the Via-Appia, are the tombs of the family of Diomedes.

Semicircular roofed Seat.—On the left side of the Via-Appia is a deep recess, decorated with stucco ornaments: it seems to have been a covered seat for foot-passengers; and here were found the skeletons of a mother with her infant in her arms, and two other children near her. Three gold rings (one being in the form of a serpent), and two pairs of ear-rings enriched with fine pearls, were found among these skeletons. Opposite to this semicircular seat, and at a small distance from the Via-Appia, are ruins of a villa supposed to have belonged to Cicero.

Semicircular Seat, not roofed.—On the back of the seat is the following inscription, in capital letters, as, indeed, are all the inscriptions at Pompeii: “MAMMIÆ P. F. SACERDOTI PVBLCIÆ LOCVS SEPVLTVRÆ DATVS DECVRLIONVM DECRETO.” Behind the seat stands the tomb of Mammia, which appears to have been handsomely built and elegantly ornamented. Further on, near the Herculaneum-gate, is another semicircular bench; and to the left of the Via-Appia, on the outside of the gate, is a path leading to a sally-port, by the steps of which it is easy to ascend to the top of the ramparts.

Herculaneum-Gate.—There were four entrances to Pompeii, namely: the Herculaneum-gate; the Sarno, or Sea-gate; the Isiac-gate (so called because near the temple of Isis); and the Nola-gate: all of which entrances were apparently devoid of architectural decorations, and composed of bricks stuccoed. The Herculaneum-gate is divided into three parts: the middle division, through which passes the Via-Appia, is supposed to have been for carriages, and one of the side-entrances for foot-passengers coming into the city, while the other was appropriated to foot-passengers going out of it. The Via-Appia is about twelve feet wide, and composed of large volcanic stones of various shapes and sizes, fixed deep into a particularly strong cement. The footways on either side of this street are between two and three feet in width.

Post-House.—This is the first building on the right, within the gate: and as Augustus established posts, or what was tantamount, on all the consular roads, making Pompeii one of the stations, this building probably was a post-house; several pieces of iron, shaped like the tire of wheels, were found here.

In a house on the opposite side of the way are a triclinium, and some paintings which merit notice. One of these is a picture representing a female employed in making a copy of the bearded Bacchus. She is dressed in a light-green tunic, without sleeves, over which she wears a dark-red mantle. Beside her is a small box,



Female Artist copying Bacchus.

such as we are told by Varro painters used, divided into compartments, into which she dips her brush. She mixes her tints on the palette, which she holds in her left hand.

House of Caius Ceius.—This edifice, which stands opposite to a fountain, and is now occupied by soldiers, appears to have contained public baths. Not far distant is an edifice, adorned with a pavement of fine marble, and a good mosaic representing a lion. This quarter of the town likewise contains subterranean structures, wherein the citizens of Pompeii are supposed to have assembled, during very hot or rainy weather, to transact business. This description of building was called a *cryptoporticus*, and was usually adorned with columns, and furnished with baths and reservoirs or water.

House called the Habitation of the Vestals.—Here, according to appearance, were three habitations under the same roof, and likewise a chapel, with a place for the sacred fire in its centre, and in its walls three recesses for the lares. On the door-sill of one of the apartments is the word "SALVE" (*welcome*), wrought in mosaic; another door-sill is adorned with two serpents, also wrought in mosaic. A room of very small dimensions has, in the centre of its pavement, a labyrinth, or table for playing at an ancient game; and the pavement of another room exhibits a cornuco-

pia. The skeletons of a man and a little dog were found here; and in the apartment called the *toiletta* several gold ornaments for ladies were discovered. Not far distant is an edifice which appears to have been an anatomical theatre, as upward of forty chirurgical instruments (some resembling those of the present day, and others quite different) were found within its walls.

Ponderarium, or Customhouse.—Here were found a considerable number of weights, scales, and steelyards, similar to those now in use at Naples, together with one weight of twenty-two ounces, representing the figure of Mercury. Near the ponderarium is an edifice which, judging by the materials discovered there, seems to have been a soap-manufactory; and not far distant are two shops for hot medicated potions.

Three bakers' shops, at least, have been found, all in a tolerable state of preservation. The mills, the oven, the kneading-trough, the vessels for containing water, flour, leaven, have all been discovered, and seem to leave nothing wanting to our knowledge. In some of the vessels the very flour remained, still capable of being identified, though reduced almost to a cinder. But in the centre, some lumps of whitish matter, resembling chalk, remained, which, when wetted and placed on a red-hot iron, gave out the peculiar odor which flour thus treated emits. One of these shops was attached to the house of Sallust, the other to the house of Pansa; probably they were worth a handsome rent. The third, which we select for description, for one will serve perfectly as a type of the whole, seems to have belonged to a man of higher class, a sort of capitalist; for, instead of renting a mere dependency of another man's house, he lived in a tolerably good house of his own, of which the bakery forms a part.

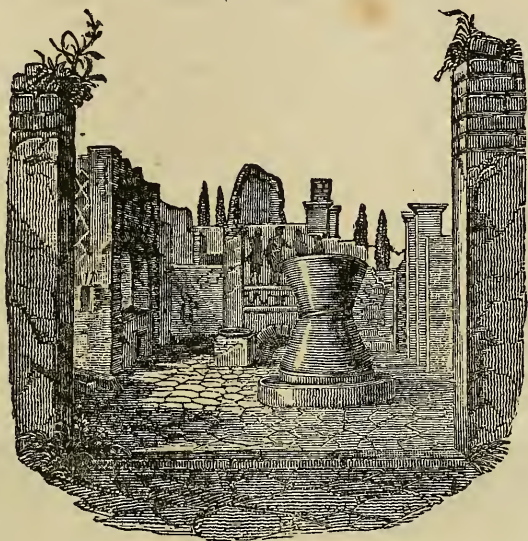
Mazois (a French writer, who has described Pompeii) was present at the excavation of this house, and saw the mills at the moment of their discovery, when the iron-work, though entirely rust-eaten, was yet perfect enough to explain satisfactorily the method of construction.

The base is a cylindrical stone, about five feet in diameter, and two feet high. Upon this, forming part of the same block, or else firmly fixed into it, is a conical projection about two feet high, the sides slightly curving inward. Upon this there rests another block, externally resembling a dicebox, internally an hourglass, being shaped into two hollow cones, with their vertices toward each other, the lower one fitting the conical surface on which it rests, though not with any degree of accuracy. To diminish friction, however, a strong iron pivot was inserted in the top of the solid cone, and a corresponding socket let into the narrow part of the hourglass. Four holes were cut through the stone, parallel to this pivot. The narrow part was hooped on the outside with iron, into which wooden bars were inserted, by means of which the upper stone was turned upon its pivot, by the labor of men or asses. The upper hollow cone served as a hopper, and was filled with corn, which fell by degrees through the four holes upon the solid cone, and was reduced to powder by friction between the two rough surfaces. Of course, it worked its way to the bottom by degrees, and fell out on the cylindrical base, round which a channel was cut to facilitate the collection. These machines are about six feet high in the whole, made of a rough, gray, volcanic stone, full of large crystals of leucite. Thus rude in a period of high refinement and luxury, was one of the commonest and most necessary machines; thus careless were the Romans of the amount of labor wasted in preparing an article of daily and universal consumption. This, probably, arose in chief from the employment of slaves, the hardness of whose task was little cared for; while the profit and encouragement to enterprise on the part of the professional baker was proportionally diminished, since every family of wealth probably prepared its bread at home.

In the centre of the pier at the back, half hidden by the mill, is the aperture to the cistern by which the water used in making bread was supplied. On each side are vessels to hold the water; one is seen, the other hidden.

The oven is seen on the left. It is made with considerable attention to economy of heat. The real oven is enclosed in a sort of ante-oven, which alone is seen in our view. The latter had an aperture at the top for the smoke to escape. The hole in the side is for the introduction of dough, which was prepared in the adjoining room, and deposited through that hole upon the shovel, with which the man in front placed it in the oven. The bread, when baked, was conveyed to cool in a room on the other side of the oven, by a similar aperture. Beneath the oven is an ash-pit. To

the right of our view is a large room, which is conjectured to have been a stable. The jawbone of an ass, and some other fragments of a skeleton, were found in it. There is a reservoir for water at the further end, which passes through the wall, and is common both to this room and the next, so that it could be filled without going into the stable. The further room is fitted up with stone basins, which seem to have been the kneading-troughs. It contains also a narrow and inconvenient staircase.



• Baker's Shop and Mill at Pompeii.

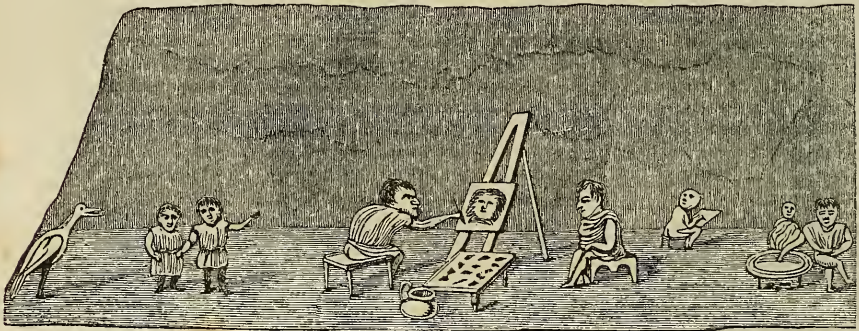
Though bread-corn formed the principal article of nourishment among the Italians, the use of bread itself was not of early date. For a long time the Romans used their corn sodden into pap; and there were no bakers in Rome antecedent to the war against Perseus, king of Macedonia, about A. U. 580. Before this, every house made its own bread; and this was the task of the women, except in great houses, where there were men-cooks. And even after the invention of bread, it was long before the use of mills was known; but the grain was bruised in mortars. Their loaves appear to have been very often baked in moulds, several having been found; these may possibly be artoptæ, and the loaves thus baked, artopticii (mentioned by Roman writers). Several of these loaves have been found entire. They are flat, and about eight inches in diameter.

Wine and Oil Shop.—The vessels which contained wine and oil may still be seen here, and in many other shops of the same kind. Here, likewise, are stoves, with which these shops seem usually to have been furnished, perhaps for the purpose of boiling wine.

House of Caius Sallust.—Contiguous to the wine and oil shop is one of the largest houses yet discovered at Pompeii; and according to the inscription on its outside wall, once the abode of Caius Sallust. Here is a triclinium, with places where mattresses appear to have been spread for the family to lie down while they ate. This triclinium is in the back part of the house; and in another part, is a tolerably well-preserved picture of Diana and Actæon; and likewise a small room, paved with African marbles, and adorned with a picture of Mars, Venus, and Cupid, well-preserved, and executed in a style much superior to the generality of frescoes found at Pompeii. In the lararium, or chapel for the lares, a small statue was discovered, as were some coins, and a gold vase, weighing three ounces; bronze vases likewise were found in this house; and four skeletons, five armlets, two rings, two earrings, a small silver dish, a candelabrum, several bronze vases, and thirty-two coins, were found in its vicinity.

House of Pansa.—This is a good house, handsomely decorated with marbles and mosaics. In the centre of its quadrangle are a well and a small reservoir for fish; and in its kitchen a fireplace, resembling what we find in modern Italian kitchens, and paintings representing a spit, a ham, an eel, and other eatables. Here were found several culinary utensils, both of earthenware and bronze, and not far hence is a shop, wherein a variety of colors, prepared for fresco-painting, were discovered.

During the progress of the excavations at Pompeii, a painting was found in the Casa Carolina, which scarcely held together to be copied, and fell in pieces upon the first rain. It is of grotesque character, and represents a pigmy painter, whose only covering is a tunic. He is at work upon the portrait of another pigmy, clothed in a manner to indicate a person of distinction. The artist is seated opposite to his sitter, at an awful distance from the picture, which is placed upon an easel, similar in construction to ours. By the side of the artist stands his palette, which is a little table with four feet, and by it is a pot to wash his pencils in. He therefore was working with gum, or some sort of water-colors; but he did not confine himself to this branch of the art, for to the right we see his color-grinder, who prepares, in a vessel placed on some hot coals, colors mixed with wax and oil. Two amateurs enter the studio, and appear to be conversing with respect to the picture. On the noise occasioned by their entrance, a scholar seated in the distance turns round to look at them. It is difficult to explain the presence of the bird in the painting-room. The picture is not complete; a second bird, and on the opposite side, a child playing with a dog, had perished before Mazois (an artist who has preserved some of the most valuable remains at Pompeii) copied it. This picture is very curious, as it shows how few things, in the mechanical practice of painting, have been changed during two thousand years.



Grotesque Representation of a Portrait-Painter's Studio.

Forum Civile.—This is a very large, oblong piazza, which appears to have been bordered with magnificent porticoes, supported by a double row of tufo and travertine columns, and paved with marble. One entrance to this forum is through two archways, the use of which is not apparent. Beyond the second archway, on the left, are remains of that temple, supposed to have been consecrated to Jupiter, because a fine head of that heathen deity was found there. Several steps, now shaken to pieces by earthquakes, lead to the vestibule of this temple, which seems to have been quadrilateral, spacious, and handsome, and its cella is elegantly paved with mosaics. On the right of these ruins stands the temple of Venus, exhibiting beautiful remains of its original splendor. The shape of the edifice is quadrilateral; it is large, and its walls adorned with paintings. The cella, which stands on fifteen steps, is paved with mosaics; and in a contiguous apartment is a well-preserved painting of Bacchus and Silenus. Here, likewise, is a small recess, supposed to have been a lararium. The lower part of the temple contains a herma, resembling a vestal, together with an altar (or perhaps the basis of the statue of Venus), which seems to have slid from its proper place, in consequence of an earthquake. The steps leading to the cella have the same appearance, and all the edifices in this part of Pompeii must have suffered more from the earthquake which preceded the

eruption of the year 79, than from that eruption itself, as the repairs going on at the very moment of that eruption evidently prove. Beyond the temple of Venus, and fronting the Via Appia, stands the basilica, or principal court of justice, a majestic structure, of a quadrilateral form, in length, a hundred and ninety feet, and in breadth seventy-two. The walls are adorned with Corinthian pilasters, and the centre of the building exhibits a double row of Corinthian columns, twenty-eight in number. The tribunal for the judges, which stands at the upper end of the court, is considerably elevated, and has, immediately beneath it, a subterranean apartment, supposed to have been a prison. In the court, and fronting the tribunal, is a large pedestal, evidently intended to support an equestrian statue; and on an outside wall of this structure (that wall which fronts the house of Championet) the word "basilica" may be discovered, in two places, written with red paint. Beyond the basilica, and fronting the temple of Jupiter, are three large edifices, supposed to have been dedicated to public uses, and that in the centre was evidently unfinished, or repairing, when buried by the eruption of 79. On the side of the forum, and opposite to the basilica, are edifices resembling temples; one of which, supposed to have been consecrated to Mercury, contains a beautiful altar, adorned with basso-relieues, representing a sacrifice. Marbles of various sorts, apparently prepared for new buildings, together with a pedestal which seems, from the inscription it bears, to have supported the statue of Q. Sallust, and another pedestal, inscribed with the letters "C. Cvspio C. F. Pansæ," occupy the centre of the piazza; and, judging from marks in the pavement, the entrance to this forum was occasionally closed with gates of bronze or iron.

House of Championet.—This habitation, so called because excavated by a French general of that name, appears to have suffered considerably from the earthquake of the year 63; it has a vestibule, paved with mosaics, and, in the centre of its quadrangle, a reservoir for the rain-water which fell on its roof; this reservoir appears to have had a covering. At the back of the house is another vestibule; and under the sitting-rooms and bedchambers (all of which are paved with mosaics, and more or less decorated with paintings), are subterranean offices, a rare thing at Pompeii. Skeletons of females, with rings, bracelets, and a considerable number of coins, were found in this house.

Continuation of the Via Appia.—On each side of this street are shops and other buildings, which exhibit the names and occupations of the persons by whom they were once inhabited, these names, &c., written with red paint; and the wall, fronting the Via Appia, and belonging to the chalcidicum, displays the ordinances of the magistrates, the days appointed for festivals, &c., likewise written with red paint. Here are bakers' shops, containing mills for pulverizing corn; oil and wine shops; a house adorned with pictures of heathen divinities; and another house elegantly painted, and supposed to have belonged to a jeweller. In this street, and likewise in other parts of the town, are several fountains, which were supplied by water brought in a canal from the Sarno; and at the lower end of the street, near the portico leading to the tragic theatre, was found in 1812, a skeleton, supposed to be the remains of a priest of Isis, with a large quantity of coins, namely, three hundred and sixty pieces of silver, forty-two of bronze, and eight of gold, wrapped up in cloth so strong as not to have perished during more than seventeen centuries. Here likewise were found several silver vases, some of them evidently sacrificial, and belonging to the temple of Isis; small silver spoons, cups of gold and silver, a valuable cameo, rings, silver basso-relieues, &c.

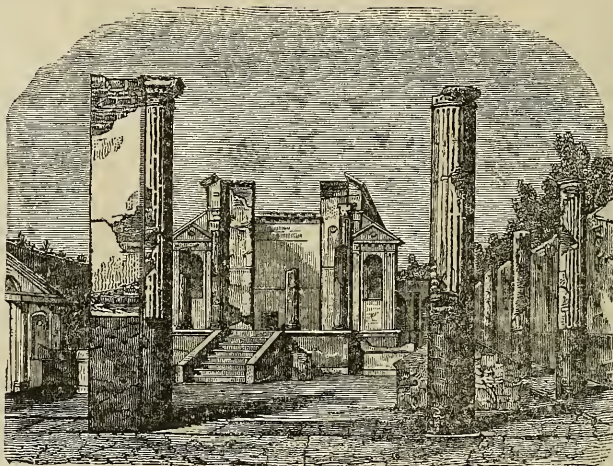
Portico ornamented with Six Columns of Tufo.—The capitals of the columns which supported this portico appear to have been handsome, and its front, according to an inscription on a pedestal that still remains, was adorned with the statue of Marcus Claudius Marcellus, son of Caius, patron of Pompeii. The statue, however, has not been found. Beyond this portico is a long colonnade, leading to the tragic theatre.

Temple of Hercules.—This edifice, apparently more ancient than any other temple at Pompeii, is said to have been thrown down by the earthquake of the year 63, rebuilt, but again demolished in 79. The ruins prove, however, that it was once a stately Doric structure, which stood on a quadrilateral platform, with three steps on every side leading up to it. The platform still remains, and is ninety feet long, by about sixty feet wide. Traces of gigantic columns also remain; and beyond the platform, and nearly fronting the east, are three altars: that in the centre is small, and probably

held the sacred fire; those on the sides are large, low, and shaped like sarcophagi the latter kind of altar, called *ara*, being, when sacrifices were made to the terrestrial deities, the place on which the victim was burnt. Behind these altars is a receptacle for the sacred ashes; near the temple is a burial-place, and on the left, a semicircular bench, decorated with lions' claws carved in tufo: it resembles the seats near the Herculaneum-gate.

Upper Entrance to the Tragic Theatre.—This wall has been restored, and beyond it, are steps leading down to the postscenium of the tragic theatre; and likewise to the Forum Nundinarium; so called because a market was held there every ninth day. Not far hence was the great reservoir of the water of the Sarno, which supplied the lower part of the city, and particularly the Forum Nundinarium.

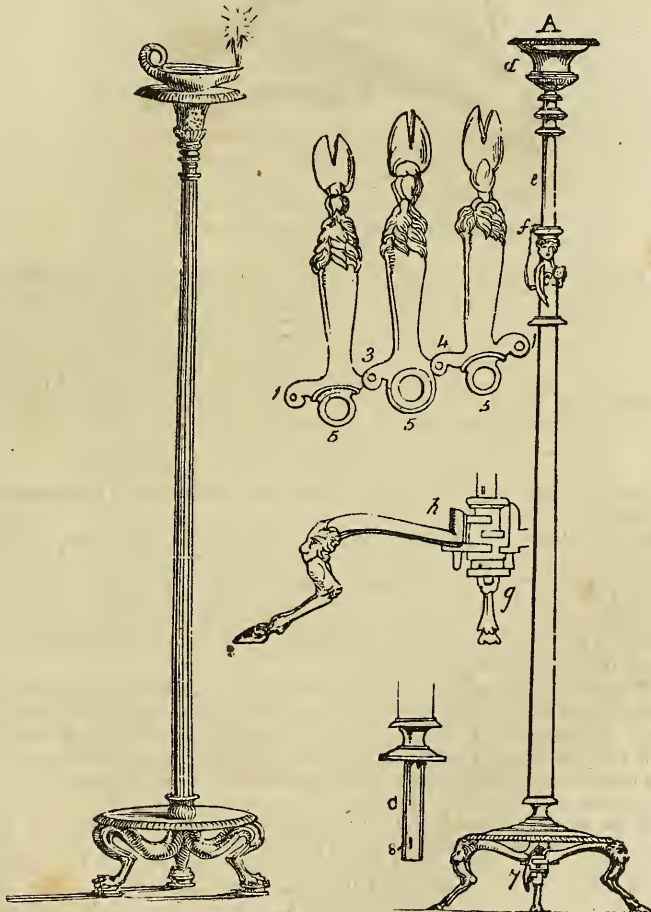
Tribunal, or Curia of Pompeii.—This is an oblong court, surrounded by porticoes; and containing a rostrum, built of peperino, with steps ascending to it. Tribunals were usually placed near forums and theatres: and this tribunal is supposed to have been erected by a family who likewise built at their own expense the tragic theatre, and a crypto-porticus, in order to adorn the colony



Ruins of the Temple of Isis.

Temple of Isis.—It appears, from an inscription found here, that this edifice was thrown down by the earthquake of 63, and rebuilt by Numerius Popidius Celsinus. It is sixty-eight feet long by sixty feet wide in good preservation, and peculiarly well worth notice; for to contemplate the altar whence so many oracles have issued, to discern the identical spot where the priests concealed themselves, when they spoke for the statue of their goddess, to view the secret stairs by which they ascended into the sanctum-sanctorum; in short, to examine the construction of a temple more Egyptian than Greek, excites no common degree of interest. This temple is a Doric edifice, composed of bricks, stuccoed, painted, and polished. The sanctum-sanctorum stands on seven steps (once cased with Parian marble), its form being nearly a square; its walls, which are provided with niches for statues, display among other ornaments in stucco, the pomegranate, called in Greek, *roia*, and one of the emblems of Isis. The pavement is mosaic. Here, on two altars, were suspended the Isiac tables; and two quadrangular basins of Parian marble, to contain the purifying water, were likewise found here, each standing on one foot of elegant workmanship, and bearing this inscription: "LONGINUS II VIR." On the high altar stood the statue of Isis; and immediately beneath this altar are apertures to the hiding-place for the priests; contiguous to which are the secret stairs. The lower end of the temple, fronting the sanctum-sanctorum, contains the altars whereon victims were burnt; together with the receptacles for their ashes, and the reservoir for the purifying water. A figure of Harpocrates was found in a niche opposite to the high altar. Other parts of the

temple contain small altars, a kitchen, in which were found culinary utensils of cretacotta (containing ham-bones and remains of fishes), together with the skeleton of a priest leaning against the wall, and holding in his hand a hatchet. Here also is a refectory, where the priests were dining at the moment of the eruption which entombed their city; and where chickens' bones, eggs, and earthen vessels, were discovered: burnt bread was likewise found here; together with the skeletons of priests who either had not time to make their escape, or felt it a duty not to abandon their goddess. When this temple was excavated, its walls exhibited paintings of Isis with the sistrum, Anubis with a dog's head, priests with palm-branches and ears of corn, and one priest holding a lamp; the hippopotamus, the ibis, the lotus, dolphins, birds, and arabesques. Most of these, however, have been removed to Naples; as have the statues of Isis, Venus, Bacchus, Priapus, and two Egyptian idols, in basalt, which were likewise found here. Sacrificial vessels of every description, candelabra, tripods, and couches for the gods, were also discovered in this temple.



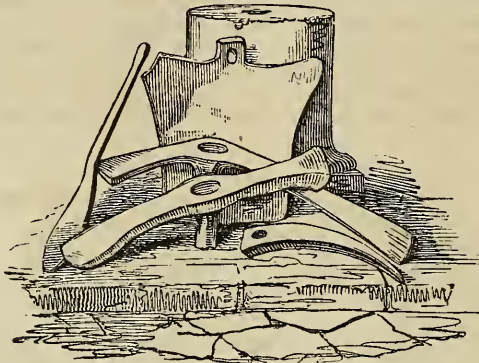
Candelabra found at Pompeii.

Not far hence is an edifice, which, judging by the rings of iron found in its walls, was probably the receptacle for beasts destined to be slain on the Isiac altars.

Temple of Æsculapius.—The centre of this building contains a large low altar,

made with tufo, and shaped like a sarcophagus. The cella is placed on nine steps; and seems, if we may judge by the traces of columns still discernible, to have been covered with a roof. Here were found statues of Æsculapius, Hygeia, and Priapus all in creta-cotta.

Sculptor's Shop.—Several statues were discovered here; some being finished, others half finished, and others only just begun. Several blocks of marble, and various tools, now preserved in the Neapolitan academy of sculpture, were likewise discovered here.



Implements of Building, found at Pompeii.

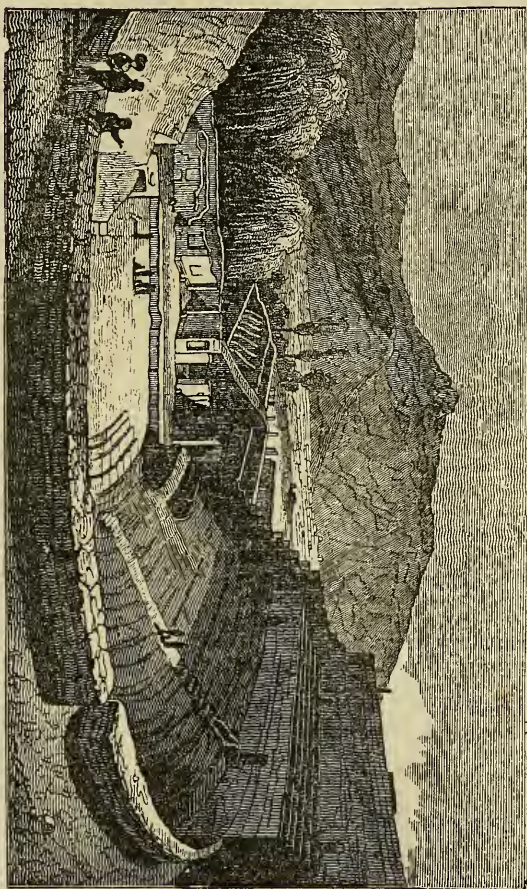
Comic Theatre.—This edifice, built of tufo, and supposed to have been the Odeum for music, is small, but nearly perfect; and was covered with a roof resting upon columns, between which were apertures for light. Here are the places for the proconsul, and vestals, the orchestra, the proscenium, the scenium, and the postscenium; together with all the benches and staircases leading to them, for male spectators; and another staircase, leading to the portico, or gallery, round the top of the theatre; in which gallery the females were placed. The orchestra is paved with marble, and exhibits the following inscription in bronze capitals:—

“M. OCVLATIVS M. F. VERVS II VIR PRO LVDIS.”

On the outside of this edifice is another inscription, mentioning the names of the persons at whose expense it was roofed.

Two admission tickets for theatrical representations have been found at Pompeii: these tickets are circular, and made of bone; on one of them is written “ΑΙCΧΥΔΟΥ;” and above this word is marked the Roman number, XII., with the Greek corresponding numerical letters, IB, beneath it. The other ticket is numbered in a similar manner, and likewise marked with the name of a Greek poet: both tickets having, on the reverse side, a drawing, which represents a theatre. The Odeum seems to have suffered from the earthquake of 63.

Tragic Theatre.—This edifice, which stands upon a stratum of very ancient lava, is much larger than the Odeum, and in point of architecture one of the most beautiful buildings in Pompeii. It was composed of tufo, lined throughout with Parian marble, and still exhibits the orchestra, the proscenium, the stage; the marks where scenes or a curtain were fixed; the podium on the right of the orchestra for the chief magistrate, where a curule chair was found; the podium on the left for the vestals; the benches for patricians and knights in the lower part of the cavea, and those for plebeians in the upper part; the entrance for patricians and knights; the entrance and stairs for plebeians; the gallery round the top of the theatre for ladies, fenced with bars of iron (as the holes in the marble, and the remains of lead used for fixing the bars, may still be discovered); the stairs of entrance to this gallery, and the blocks of marble projecting from its wall so as to support the wood-work, to which, in case of rain or intense heat, an awning was fastened. The Campanians invented awnings for theatres, to shelter the audience from the rays of the sun; but were, in consequence, called effeminate, a character which still seems appropriate to them. The stage, judging by the niches that still remain, appears to have been adorned with statues



Large Theatre at Pompeii.

The partition between the dressing-rooms and the stage was called the *scena*, and decorated with statues, columns, &c., for a tragedy, and, for a comedy, with cottages and other pastoral objects. The *proscenium* is enclosed by dwarf walls, and divides the stage from the orchestra and seats appropriated to the audience. This stage, like those of modern days, is more elevated at the upper than the lower end, and very wide, but so shallow that much scenery could not have been used, although the ancients changed their scenes by aid of engines, with which they turned the partition, called the *scena*, round at pleasure. There are three entrances for the actors, all in front; and behind the stage are remains of the *postscenium*.

This theatre stands on the side of a hill, according to the custom of the Greeks; and on the summit of this hill was an extensive colonnade (already mentioned), destined, perhaps, to shelter the spectators in wet weather, and likewise to serve as a public walk, the view it commands being delightful.



Tragic Scene.—From a Painting found at Pompeii.

The comic and tragic theatres stand near each other, and contiguous to a public building surrounded with colonnades, and supposed to have been the Forum *Nundinarium*.

This forum is of an oblong shape, and bordered by columns of the Doric order, without bases; the materials of which they are composed being tufo stuccoed, and painted either red or yellow, as was the general practice at Pompeii. These columns still exhibit figures in armor, and names of persons, traced, no doubt, by the ancient inhabitants of this forum to while away their vacant hours. Within the colonnades are rooms of various dimensions, supposed to have served as shops and magazines for merchandise, some of the largest being about fifteen feet square; and above these rooms was a second story, which appears to have been surrounded with wooden balconies. In one room was found an apparatus for making soap, in another a mill for pulverizing corn, and in another an apparatus for expressing oil. On the eastern side of this forum were stalls for cattle; and in the prison or guardhouse were found skeletons in the stocks, armor, and the crest of a helmet adorned with a representation of the siege of Troy: the ancient forums were always guarded by soldiers, and therefore the place wherein the stocks and armor were found most probably was the guardhouse. The square contains a fountain of excellent water, a small ancient table, and likewise a large modern table, shaded by weeping willows, so as to make a pleasant dining-place in warm weather. The model of the stocks, the skulls of the persons whose skeletons were found in them, and some of the half-finished sculpture discovered in the statuary's shop, are kept here.

The Amphitheatre.—In the centre of a spacious piazza (probably a circus for chariot races), stands this colossean edifice, which, when disentombed, was so perfect that the paintings on the stuccoed wall surrounding the arena appeared as fresh as if only just finished; but, on being too suddenly exposed to the air, the stucco

cracked and fell off, so that very few paintings now remain. The form of this amphitheatre is oval, the architecture particularly fine, and a handsome arcade, once embellished with statues, the niches and inscriptions belonging to which still remain, leads down to the principal entrance. This arcade is paved with lava, and the statues it contained were those of C. Cuspius Pansa and his son. The amphitheatre rests upon a circular subterranean corridor of incredible strength, as it supports all the seats. An iron railing seems to have defended the spectators who sat in the first row, and the entrances of the arena appear to have been defended by iron grates. The walls of the podium, when first unburied, displayed beautiful paintings, but, on being exposed to the air, they were destroyed, like those in the arena. Above a flight of steps leading to the upper seats is a basso-relievo, in marble, which represents a charioteer driving over his opponent; and above the seats is a gallery, which was appropriated to female spectators; it encircles the top of the edifice, and commands a magnificent prospect of Vesuvius, Castellamare, the site of Stabiae, the mouth of the Sarno, and the beautiful bay of Naples; and in the upper part of the circular wall of this gallery are blocks of stone, pierced to receive the poles which supported the awning. The skeletons of eight lions, and one man, supposed to have been their keeper, were, according to report, discovered in this amphitheatre.

Near the northern entrance to the amphitheatre are remains of a building furnished with a triclinium, and therefore supposed to have been the silicernium belonging to the edifice.

By the late excavating there has been found the house of the Faun. A writer remarks: "In 1829, the excavators at Pompeii discovered a house of unusual beauty and size. This house stands in a wide street which extends from the temple of Fortune to the ancient gate leading to Nola, dividing, as it were, Pompeii into two parts. The entrance to the house is on a large scale, and of a noble design—two uncommon circumstances, for the private houses generally are very unambitious. Almost at the threshold the entire perspective of this extensive mansion becomes apparent at the first glance. First, there is a large open atrium, the walls of which are enlivened by brilliant and diversified colors, and the pavements formed of blood-red jasper mixed with oriental and figured alabaster; at the sides of the atrium are various small bedrooms, a hall of audience, and dining-rooms. Beyond is a flower-garden; in the centre was a fountain, with a marble basin beneath to catch the falling waters. Four-and-twenty Ionic columns formed a portico around, and between the gratings, the statues, and the blue and purple curtains which waved in their intervals, other and more extensive colonnades might be perceived. Under the shade and cover of the porticoes are small temples where the household gods were worshipped. Two elegant bronze tripods smoked with perennial odors before the statues of Phœbus, of Concord, and the Graces, which were gathered up in fragments when the place was excavated. The view in the background was bounded by the summit of Mount Vesuvius.

Everything about the mansion remained in the same situation in which it was previous to its destruction. Large quantities of vases and household furniture of every form, of bronze and glass, were collected in every part, and cups, pateræ, and plates of silver, were found laid out on several tables of marble. A fine statue in bronze of a faun, from which the house takes its name, was discovered in the centre of the atrium. The floors of the principal entrance, the dining-room, and the rooms which adjoined it, were paved with mosaics composed of minute pieces of marble, almost all of natural colors, representing in one place a rich festoon of fruit, of flowers, and of scenic masks; in another, the seashore, with fish and shells; again, with ducks, and birds in the claws of a cat; a lion darting on his prey forms another subject; and a fifth represents Bacchus upon a panther. The little deity, crowned with ivy, supports a large wine-cup in one hand, and with the other a garland of vine-leaves and flowers, which fall and encircle in an elegant manner the neck of the panther. In this chamber were found two large and heavy gold bracelets, two earrings, and seven rings with most beautifully-engraved gems, besides a heap of gold, silver, and bronze coins and medals.

The women's apartments are separated from the other part of the habitation; they stretch along the side of the atrium and the garden. Behind the garden, in a delightful and picturesque situation, there is a dining-hall* with a triclinium.* The

* The ancient Romans took their meals, not seated on chairs, but in a recumbent posture. The triclinium, so frequently alluded to, was the thing they reclined upon when dining and supping.

waters of the Nile, represented in mosaic, seem to run upon the floor between the columns which decorate the entrance to this hall, and present to the guests a view of its banks covered with birds, plants, and foreign animals. Conspicuous among the animals are the hippopotamus (which is now rarely or ever found in that part of the Nile familiarly known to the ancient Greeks and Romans, though in their time it seems to have abounded in Egypt) and the crocodile, as shown in the lower compartments of the illustration, where the black circles mark the position of the pillars. The floor of the dining-hall is covered with a large and spirited picture in mosaic (see engraving), measuring fifteen feet by seven feet eight inches. All that we can safely say on the subject of this picture is, that it represents a battle between Greeks and Persians. Thus much, indeed, is made out by the costume, arms, and countenances of the combatants.

Italian critics, who are apt to lose too much time on these uncertain subjects, and to be too positive in their opinions, seem, however, to have decided that this splendid mosaic must either represent the battle of Plataea, in Greece, or the great conflict between Alexander and Darius, at Issus, in Asia. On the supposition of its representing the battle of Issus, Signor Bonucci, Professor Quaranta, and others, have proceeded very boldly, and have not only recognised Alexander the Great, but the true portrait of Darius, "which has hitherto been wholly unknown."

Our readers may choose between Issus and Plataea; but it is probably neither, and only a fancy battle-piece. There can be no doubt, however, as to the excellence of the mosaic as a work of art, or that it represents a conflict in which the valorous, disciplined Greeks are obtaining a victory over the Persians. The eastern chief, in his war-chariot, drawn by four horses, his charioteer flogging the horses into speed, and the confusion created by this flight are represented with infinite spirit and truth, and tell a very intelligible, though a somewhat general story.

Our readers must be reminded that a few years before Pompeii was buried by the volcano it was very much damaged by an earthquake, and also that the inhabitants of the devoted town were in the act of repairing these damages when the eruption began.

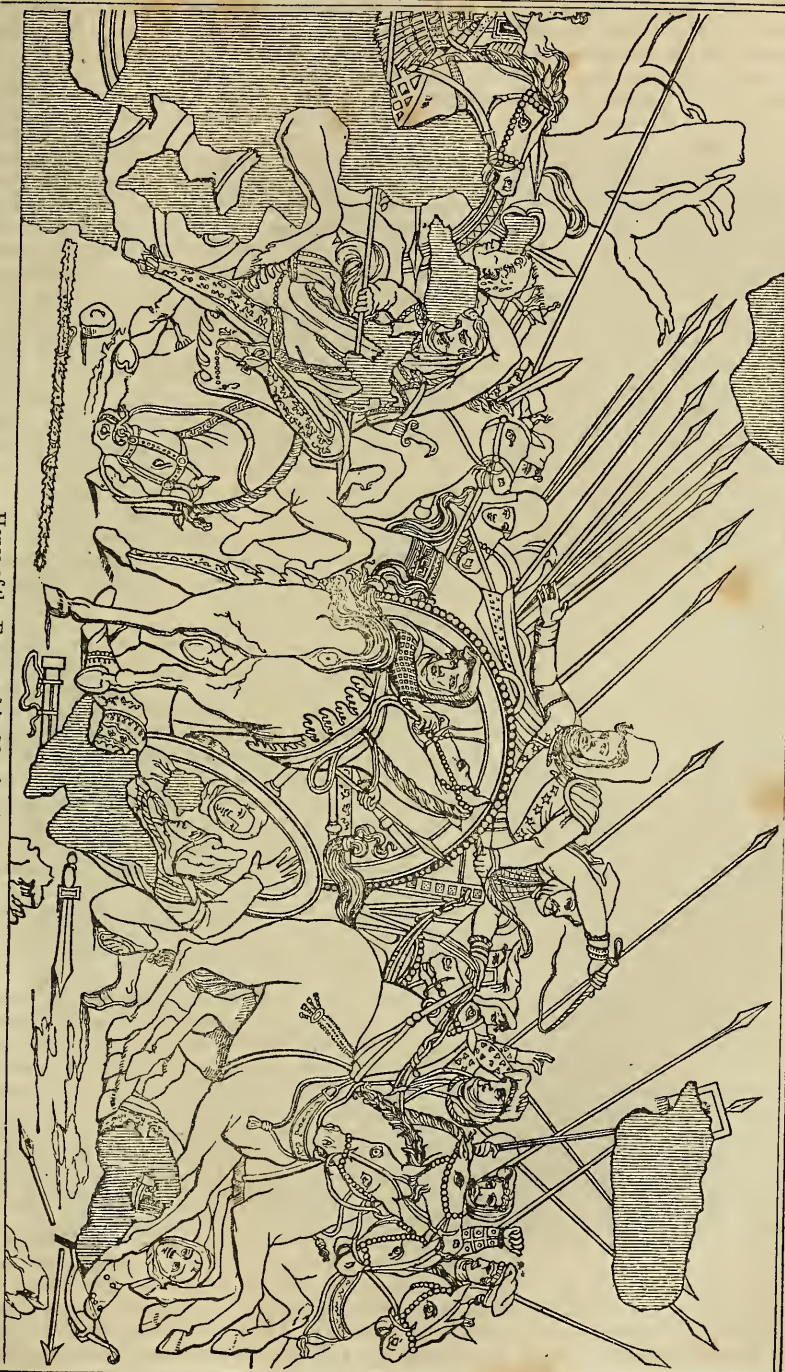
It appears that the mosaic floor now under our consideration was partially ruined by this earthquake, and that, between the earthquake and the eruption, attempts were made to restore it. These restorations are in a very coarse, imperfect style. It is much better to possess this valuable and venerable relic of art, mutilated as it is, than to have it disguised by rifacciamentos. By studying the engraving, our readers will have a very good notion of the composition, and another insight into that ancient world of art which is best calculated to elevate and direct their taste.

Signor Bonucci and others say, that in contemplating the original work, when first discovered and cleaned, they were so much struck with some of the Persian heads, that they thought they had never seen anything so perfect, and that they might stand a comparison with the finest heads of Raphael. They also add, that in the original the colors are at once vivid and harmonious; that the sky has a wonderful transparency and appearance of atmosphere in it; and that the figures, both of men and horses, are admirably drawn, and full of life and action.

City Walls.—Pompeii was fortified by double walls built with large pieces of tufo, one wall encompassing the city, the other passing through the centre of a ditch, made to strengthen the fortification; and between these walls is the broad platform of the ancients, which at Pompeii seems to have been twenty feet in breadth. The walls were about twenty feet high, some parts consisting of smooth stones from four to five feet square, and apparently not joined by any cement, though placed with such skill as to resemble one entire mass; while other parts are ill-built, with rough stones of various shapes and sizes, and were, perhaps, hastily piled together after the destructive earthquake of the year 63. Curious characters are engraved on some of those stones. The walls were fortified with low, square towers, and the four gates of the city stood at right angles.

The number of skeletons hitherto found in Pompeii and its suburbs is said to be less than three hundred—a small proportion of its inhabitants, if we may judge from an advertisement found on the outside of a large private house, and importing that it was to be let for five years, together with nine hundred shops, all belonging to the same person; and supposing no mistake to have arisen with respect to the import of this advertisement, how great must have been the trade, and consequent population, of a city where one individual possessed nine hundred shops!

House of the Fann, and its Mosaic Floors.



No traveller should neglect an opportunity of visiting Pompeii, which exhibits, even now, one of the most interesting objects in the known world; and when first disintombed, when skeletons were seen in the houses; when lamps, candelabra, glass of various kinds and shapes, ornamental vases, culinary utensils, and even the very bread of the suffocated inhabitants, were discernible; when the temples were filled with statues of heathen deities, and adorned with all the elegant and costly embellishments of heathen worship, what a speculation must this city have furnished to a thinking mind! and though the greater part of its moveable wealth now enriches the royal Neapolitan museums, still to visit it, even now, is absolutely to live with the ancients. And when we see houses, shops, furniture, implements of husbandry, &c., &c., exactly similar to those of the present day, we are apt to conclude that customs and manners have undergone but little variation for the last two thousand years. The practice of consulting augurs, and that of hiring persons to weep at funerals, are still kept up in the mountainous and secluded parts of Tuscany; and the Tuscan cattle, when destined for slaughter, are frequently adorned with chaplets of flowers, precisely as the ancients used to adorn their victims for sacrifice. The Roman butchers, likewise, still wear the dress, and use the knife, of heathen sacrificing priests. The old Roman custom of not eating but one regular meal a day, and that about the ninth hour of Italy (three o'clock with us), is kept up by many of the Italians; and during the month of May it is common to see peasants dressed, as in former times, like Pan, satyrs, &c. I do not, however, mean to infer, from what I have said, that the modern Greeks and Italians equal the ancients in works of art, there being, in this respect, a considerable difference between the present race and their forefathers.

Although the ruins of Pompeii and Herculaneum have their attractions, yet by far the most attractive feature around Naples is the world-renowned volcano of Mount Vesuvius. This celebrated volcano is situated on the shores of the bay of Naples, to whose singularity and beauty it adds in a striking degree. A volcanic mountain might be considered as anything but a pleasant neighbor, yet, except when it is in a state of violent eruption, the Neapolitans look upon it without dread. Though Herculaneum, Pompeii, Stabia, and other places of less note, lie buried by the lava and other matter thrown out by the volcano, still many beautiful towns and villages flourish around Vesuvius with numerous and happy populations. Some of these places are not only built over ancient interred cities, but have themselves in modern times experienced the violence of the volcano, and been wholly or partially destroyed by vast rivers of lava. This is particularly the case, as already stated, with Torre-del-Greco, where the road is deeply cut through a bed of lava, and where other broad beds of the same material (which in some places have encroached far into the sea, forming little volcanic promontories) are found on every side of the town. The inhabitants, however, in their attachment to the spot, have always persisted in building their houses above those that have been buried, thus keeping up, as it were, a struggle with one of the most fearful powers of nature.

The mountain is little more than four miles from the city of Naples, and, owing to the transparency of the atmosphere, seems even less. It rises quite alone from the plain, declining on one side to the shores of the sea, and on the other toward a chain of the Apennines.

Its base occupies an irregular space, said to be about twelve miles round; it rises conically to the height of somewhat more than three thousand feet, where it terminates in two mamillæ or breasts, one of which is called *Somme*, the other being that of the great crater of the volcano. From its form and entirely isolated situation, it looks like some tumulus or sepulchral barrow, except where broken by some chasms, and covered by courses of the lava, which have not yet had time to acquire a superficies of soil and vegetable matter. Mount Vesuvius is cultivated and inhabited for two thirds of its height. The soil that accumulates over, and is mainly produced by volcanic matter of different natures, is wonderfully firm and admirably adapted for vineyards. Here are produced the far-famed *Lachryma Christi* (tears of Christ), the *Greco*, and other wines of superior quality.

The ascent to the mountain, though steep and very rugged, may be performed on mules or asses as far as what is called the *Hermitage*, a lonely little building on a flat, from which rises the crater or terminating cone of Vesuvius. But hence the remainder of the ascent, which may be about one fourth of the entire height of the mountain, is difficult and fatiguing in the extreme. The outer sides of the acute cone by which you have to climb are nothing but a deep accumulation of cinders, ashes,

Monti Vesuvius.



and other yielding volcanic matter, into which your legs sink, and where you lose at least one out of every three steps you take. Even hardy and active men have been known to throw themselves down on the sides of the cone in a complete state of exhaustion, long before they could reach the top; but the summit once gained, fatigue is repaid by prospects of beauty which are scarcely rivalled upon earth. Naples, and all the towns which we have mentioned, lie at your feet; before you flows the magnificent bay, studded with islands; and inland stretches the luxuriant plain of Campagna Felice, with cities and towns, and with villas and hamlets, almost too numerous to count, while the sweeping chain of the Apennines forms the extreme background to the picture.

We have noticed the views first, as they are of greater interest than the interior of the crater. This is nothing, in ordinary times, but a great funnel, shaped hollow, round the edges of which you can walk in perfect safety, and look down the curious depth. A modern writer, who descended into it in the summer of 1816, when the mountain had been inactive for some years, emitting only from time to time a little smoke, thus describes his progress:—

“Provided with ropes, which the *cicèroni*, or guides, held at the edge of the hollow, he and a friend went down the shelving side for about one hundred and fifty feet, when they landed on a circular flat that sounded hollow beneath their feet, but presented nothing very remarkable, except a number of *furmoralì*, or little holes, through which smoke ascended. The interior of the crater was coated with *lapilla* and sulphur, and in color a yellowish white. The fumes of the sulphur and the pungent smoke, from the little holes at the bottom of the crater, compelled a very speedy retreat, which was made with some difficulty, and without any addition to their knowledge of volcanoes. It must be observed that this principal crater, on the summit of the mountain, is always considerably altered in its form and features when the eruption proceeds from it, and moreover, that it is by no means the *sole vent* which the subterranean fire of Vesuvius finds. On the contrary, the fire and lava often issue from the sides of the mountain far below, while the superior funnel only emits smoke. In the winter of 1820, a mouth was found at the foot of the superior cone, and nearly on a level with the hermitage of San Salvatore. To use a homely comparison, this vent was not unlike the mouth of a baker's oven; but a considerable stream of lava, which, when in a state of perfect fusion, resembles molten iron, issued from it, and flowed down a chasm in the direction of Torre-del-Greco, the place which has so often suffered from the eruptions. A singular and deliberate suicide was committed here. An unhappy Frenchman walked up the mountain, and threw himself in at the source of this terrific stream. The men who conducted him said afterward, that he had a quantity of gunpowder about his person! He scarcely could have needed its agency, for the intense fire must have consumed him, skin, flesh, and bones, in a very few seconds. But though the eruptions of Mount Vesuvius do not always proceed from the grand crater, it must also be said, that those that do are by far the most sublime in their effects, and that nothing can well be imagined more picturesque and striking, than to see, by night, the summit of that lofty cone crowned by fire, as it frequently is, for many succeeding weeks. The finest view under those circumstances is from the bay, over the waters of which it often happens that the moon throws a broad path of silvery light in one direction, and the volcano the blood-red reflections of its flames in another.”

The earliest and one of the most fatal eruptions of Vesuvius is that previously mentioned, which took place in 79, in the reign of Titus. All Campagna was filled with consternation, and the country was overwhelmed with devastation in every direction: towns, villages, palaces, and “all which they inherit,” were consumed by molten lava, and hidden from the sight by showers of volcanic stones, cinders, and ashes. Pompeii had suffered severely from an earthquake sixteen years before the eruption of 79, and had been rebuilt and adorned with many a stately building, particularly a magnificent theatre, where thousands were congregated to see the gladiatorial shows, when this tremendous visitation burst upon the devoted city, and burying its site to a considerable depth with the fiery materials thrown from the crater. “Day was turned into night,” says a classic author, “and night into darkness; an inexpressible quantity of dust and ashes was poured out, deluging land, sea, and air, and burying two entire cities, Herculaneum and Pompeii, while the people were sitting in the theatre.”

It was during the eruption of 79, that Pliny, the naturalist, fell a victim to suffoca-

tion, as did Agrippa. The particulars of the eruption of 1779 are known to every schoolboy, and although vividly described by Sir William Hamilton (an eyewitness), it is unnecessary to quote, because their details, able as they are, would be but a repetition of the younger Pliny and Dion Cassius, with modern dates. We shall close our account by an able description of the eruption of 1822, from the pen of the writer we have before quoted:—

“The volcano had been unusually quiet for several months, without so much as a wreath of smoke proceeding from the great crater, or from any part of it, when suddenly, on a Sunday evening, late in the month of October, two columns of fire were seen to ascend from the summit of the great cone. The quantity of fire was inconsiderable. The burning stones and other ignited matter seemed all to fall back into the broad crater from which they were ejected, and there was no appearance that this would be anything more than one of the frequent minor eruptions that cause neither mischief nor alarm. During the night the eruption continued as it had begun. On Monday the mountain offered only a small column of smoke. When the sun set, and darkness came on, the fire was again visible on the top of the cone, but during the whole of Monday night there was no increase, and on Tuesday morning the volume of smoke was as insignificant as on the preceding day. But about two hours past noon on Tuesday, all at once, a rumbling noise, of terrific loudness, was heard, and the next instant an immense column of fleecy smoke burst from the crater, and towered slowly and majestically upward, until it attained an extreme elevation in the atmosphere, when it spread itself laterally, and for some time continued to present a consistent and defined form, like that of the Italian pine-tree. In this it was a beautiful object, its form being graceful, and its flaky, white color relieved by the deep, pure blue of an Italian sky. But soon other throbs and groans of the volcano were heard, smoke of a dark brown color burst from the crater, the head of the gigantic column swelled in size, and spreading in all directions, and becoming darker and darker, soon covered every part of the sky, and lost all shape. By this time alarm had struck, not only the population in the immediate neighborhood of the mountain, but the inhabitants of Naples itself.

“All thronged to the shores of the bay, or to the hills, or to the outside of the town, to gaze with terrified looks at Vesuvius. But it was not until the fall of night that the scene displayed all its terrors. Then an immense pillar of fire was seen to rise from the cone, and red-hot stones and disrupted rocks to ascend with it, and in their descent either to fall back into the crater, or to roll down the outside of the cone with fearful violence and rapidity. To this there was no pause. The pillar of fire never grew paler or less, and the burning stones and rocks succeeded each other without intermission or decrease. If our readers could imagine ten thousand pieces of ordnance discharging red-hot shot in the air, in conjunction with ten thousand of the greatest rockets, still they would leave an inadequate idea of this mighty eruption, and of the noise that accompanied it.

“The column of fire threw a horrid blood glare over part of the bay, and a small portion of the sky; while from the dense clouds of smoke that continually increased, the most vivid forked lightning flashed at every second. The ghastly blue of these long zigzag flashes contrasted strangely with the red color of the volcanic fire, and, as they darted on either side, and high above the head of the pillar, rising from the crater, they produced an effect which baffles all description of the pen, or the ingenuity of the pencil. To all this must be added that a continuous issue of lava now came from the cone, and rolled down toward the sea, as a vast river of fire, while another stream of lava, scarcely less in magnitude, but not visible from Naples, flowed in the direction of the now disinterred city of Pompeii. Through the crowded city terror seemed to keep all eyes open, and numerous processions with figures of madonnas and saints were seen hurrying to particular churches, and the suburbs facing Vesuvius, to implore the protection of Heaven. On the road to Portici the scene was still more melancholy: thousands and thousands of affrighted peasants from villages on the mountain's sides, and towns-people from Portici, Resina, the Torre-del-Greco, and other villages, were flying toward Naples, with such of their property as they could remove, or were lying out in the fields, or on the road near to the walls of the capital. The aged and the infirm, weeping women, and helpless children, were huddled together, with the conviction that their homes, their gardens, and their vineyards, must inevitably be consumed and buried by the descending lava.

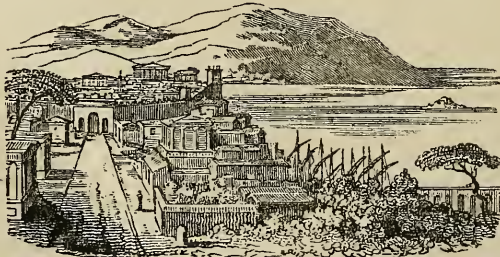
"The writer reached Resina, and thence walked up the mountain to the hermitage of San Salvatore, which is situated on a flat at the foot of the terminating cone, in which is the great crater. Here he found several English, and among them some ladies, whose anxiety to view this sublime spectacle near at hand had conquered their fears. From the hermitage he advanced nearer to the cone, and then descended into a hollow, through which the great river of lava was flowing. As he approached it, he saw it come in contact with a fine large vineyard. The low dried vines were set on fire immediately, and, blazing all over in an instant, the destructive element spread to another and another vineyard, until considerable mischief was done.

"The lava, as in every eruption he has seen, so far from being rapid, was exceedingly slow in its course, flowing only a few feet in a minute. At this time it seemed trending directly to the unfortunate town of Torre-del-Greco, which it threatened to overwhelm, but it afterward turned aside, and, following another hollow, rolled into a wide and deep chasm of the mountain. He then attempted to ascend by the side of this burning river toward the cone, but its heat, which set fire to brushwood and little trees at several feet distance, became insupportable. At every throes of the volcano the mountain shook beneath his feet, and he was already so near that the lapilla from the crater fell upon him like hail. This sort of ash, which is called lapilla, is an exceedingly light and porous substance, resembling pumice-stone; and though it fell so thickly, and in pieces as large as walnuts, it caused little annoyance. But the heat, as it has been said, was insupportable; and as the fumes of the sulphur became still more so, causing a most disagreeable sensation of suffocation, he returned to the hermitage. In a short time the quantity of smoke was so great, and was so black, that it obscured the lava that produced it. Nothing could now be seen distinctly, except the lightning flashing through a pitchy sky, and a part of a column of fire from the crater, looking a lurid red. The noise, tremendous even as far off as Naples, was, at a spot so near the hermitage, utterly astounding. It should be noticed that this noise was produced by the passage through the air of the matter which the volcano ejected, and then the fall of that matter: for the forked lightning was unaccompanied by thunder—it only played close round and above the crater, and seemed produced by electric fluid issuing thence, and to depend on the dense black clouds that flanked the ascending column of fire.

"The violence of this eruption was little abated for two days and nights. Fortunately, however, the lava, in the course it took, did not find any town or village to destroy, and the lapilla, and ashes and dust, that fell in almost inconceivable quantities in every place in the neighborhood, were not difficult to remove, and indeed (that being the rainy season) were mainly washed away by the heavy rains shortly after.

"When the smoke cleared away from the mountain, which it did not for many days, it was perceived that the eruption had carried away the edges or lips of the crater, and materially altered the shape and lowered the cone of Vesuvius. The lava, by this time, though its outer coating had cooled to such a degree that you could walk over it, still burned beneath; and it was many days more before what had been rivers of liquid fire became cold.

"The main stream of lava was about fifty feet wide on an average. It ran for more than a mile; and had not the eruption ceased and stopped at its fountain-head, even in the direction it had taken, it would have soon destroyed a beautiful district between Vesuvius and the sea."



Restored View of Pompeii.

CHAPTER XVII.—ITALY.

PÆSTUM.—Travellers seldom leave Italy without visiting the most magnificent ruins to be found in the world, viz., those of Pæstum. This city, supposed to be the ancient Poseidonia of a colony of Sybarite adventurers (who, on landing here, found a town, drove its inhabitants to the mountains, and established themselves in their stead), appears, from its name, to have been dedicated to Neptune by the Greeks. The Sybarites, however, were supplanted by the Lucanians, and these by the Romans, under whose dominion Poseidonia assumed the name of Pæstum; and, after having survived the Roman empire in the west, was destroyed by the Saracens about the commencement of the tenth century.* Previous to describing the ruins of this venerable city, it seems expedient to remark that some of these ruins appear to be of much higher antiquity than others, probably because the Sybarites, after having banished and succeeded the original inhabitants, supposed to have been Etrurians, repaired the walls, embellished the temples, and erected baths and other edifices congenial to the taste of an opulent and luxurious nation: and when Poseidonia fell under the yoke of the Romans, it is natural to imagine that they might have introduced Roman architecture.

The Walls of Pæstum.—These walls, like those of Pompeii, are composed of very large smooth stones, put together with such nicety, that it is difficult to distinguish where they join. They are two and a half miles in circumference, and nearly of an elliptical form; their height seems to have been about fifty feet, their breadth or platform about twenty, and they were fortified by eight low towers, twenty-four feet square within, and at the windows twenty-three inches thick. These towers are less ancient than the walls, and some of the stones which compose them measure five feet in length.

The Gates.—Pæstum had four gates, placed at right angles, but that which fronts the east alone remains perfect: it consists of one simple arch, about fifty feet high, and built of stones incredibly massive. On the key-stone of this arch it was easy once to discern two basso-relievoes: the one representing the *Sirena Pestana* holding a rose, the other representing a dolphin, ancient symbols of a maritime people; time, however, has so far obliterated these symbols, that they are not now observable. Within the gate was a second wall, and between the two are remains of soldiers' barracks, and likewise of the ancient pavement of the city, which resembles that of Pompeii. On the outside of the northern gate are several vestiges of tombs, some of which appear to have been lined with painted stucco. Grecian armor, and vases of rare beauty, exhibiting Greek inscriptions, were found in many of them.

Temple of Neptune.—This edifice, the most majestic, and apparently the most ancient here, or indeed in any other part of the European world, is composed of stone, evidently created by the torpedo touch of the Silaro: for, like the stone of Tivoli, it consists of wood, and various other substances petrified; and though durable as granite, abounds with so many small cavities, that it resembles cork. The shape of this temple, supposed to have been consecrated to Neptune, is quadrilateral: its length, out and out, is a hundred and ninety-seven feet, and its breadth eighty. It has two fronts, both being adorned with a pediment, supported by six enormous fluted columns. Each side is supported by twelve columns (those in the angles not being counted twice), and a Doric frieze and cornice encompass the whole building. The abovenamed exterior columns, generally composed of six, though in a few instances of seven blocks of stone, are in height only twenty-seven feet; their circumference at the bottom is twenty feet six inches; but considerably less at the top: and the number of flutings to each column is twenty-four. They have no bases, but rest on the third step of the platform on which the edifice is erected. The capitals are quite simple, and more in the style of Hindoo architecture than any other. Two flights of steps lead to the two vestibules, each of which is supported by two pilasters

* The temples of Pæstum were visited by Augustus as venerable antiquities, even in his days, but appear during modern times to have been totally forgotten, till discovered in 1755 by a young painter of Naples, who once more brought them into public notice.



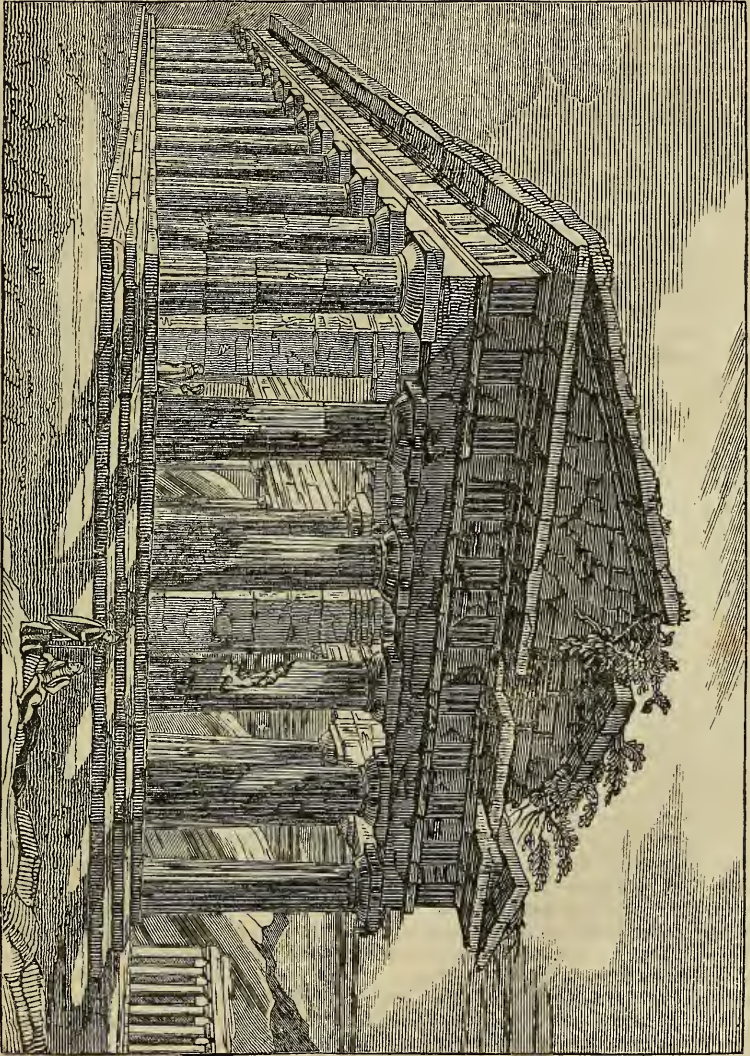
Interior of the Temple of Neptune at Pæstum.

with two columns between them, the breadth of each vestibule being eleven feet six inches. The cella, forty-four feet in breadth, is enclosed by four dwarf walls, and adorned with fourteen columns, disposed in the same manner as the exterior row, but less massive, the circumference at the bottom being only thirteen feet ten inches, and much less at the top, and the flutings to each only twenty in number. The situation of the high-altar, and those on which victims were sacrificed and offerings made, is discoverable, and it appears that these altars fronted the east. The interior columns support an immense architrave, on which rises another set of still smaller columns, destined perhaps to support the roof of the portico: five of these columns remain on one side, and three on the other. Gigantic steps, about five feet deep and three in number, lead up to the platform on which the temple stands, and encompass it on every side. There being only three steps seems extraordinary: because they are so inconveniently deep, that it is scarcely possible to ascend them. But as the number three was sacred and typical among the ancients, this might perhaps be the cause why the Pæstum temples are surrounded by three steps only. The largest stone of this stupendous edifice contains one way thirteen feet eight inches, and another two feet three inches, making altogether one hundred and four cubic feet.

Some authors suppose the Etrurians were originally Cananeans; and if this be admitted, it will appear probable that when they emigrated to the European continent their first landing-place might be Pæstum: and it seems equally probable that, on landing, they might erect the stupendous temple we have endeavored to describe.

An ancient inscription at Palermo is written in Chaldean characters: and therefore some persons suppose the primitive inhabitants of Palermo to have been emigrants from Chaldea and Damascus; and if this conjecture be well founded, the Etrurians were more probably of Chaldean than Cananean origin. Another circumstance merits notice: the inside walls of the most ancient sepulchral monuments at Pæstum exhibit paintings; and we learn from the prophet Isaiah that the Chaldeans were in the habit of painting the walls of their apartments.

The basilic, so called because no appearance is exhibited here either of altars or a cella, is an edifice which stands, like the temple of Neptune, on a quadrilateral platform. Its length, out and out, is a hundred and sixty-eight feet six inches, and its breadth eighty feet six inches. It has two fronts, each being adorned by nine fluted columns without bases, and resting on the third step of the platform, which step is five feet two inches deep. Each side is adorned by sixteen columns (the angular columns not being counted twice), resting likewise on the first step of the platform: the circumference of the largest columns at the bottom is fourteen feet six inches, and at the top much less. Both fronts have a vestibule, and the interior of the building is supposed to have been divided into equal parts by columns placed in a straight line from one entrance to the other; but only three of these columns now remain, and they do not range with the exterior ones. Where these three columns stand, the pavement seems to have been raised; and probably this spot was appropriated to the magistrates. The portico, which is supposed to have been appropriated to the common people, measures in breadth fifteen feet, and the cross-walk fifteen feet six inches. A Doric frieze and cornice adorn the outside of the edifice.



Temple of Neptune, at Paestum.

Temple of Ceres.—This temple, supposed to have been dedicated to Ceres, though smaller, and consequently less imposing than that of Neptune, exhibits a lighter and more elegant style of architecture. Its form is quadrilateral: its length, out and out, is a hundred and eight feet, and its breadth forty-eight. There are two fronts, each being adorned with six columns, which support a magnificent entablature and a pediment. Each side presents twelve columns, supporting a similar entablature; and every column is fluted, and rests, without base, on the third step of the platform on which the temple stands; the diameter of each column is four feet at the bottom, less at the top, and the height thirty feet. At the entrance is a vestibule, supported by six columns with plain round bases; and beyond are four steps leading to the cella, which is twenty-five feet wide, and encompassed on the four sides by a dwarf wall. The situation of the high-altar, and of those whereon victims were sacrificed and offerings made, is discoverable; these altars fronted the east. Remains of sarcophagi are likewise discoverable within the precincts of this temple, the outside of which is adorned with a Doric frieze and cornice; and all its columns, together with those of the basilic and the temple of Neptune, appear to have been stuccoed. The pavement of these buildings was mosaic.

The Theatre.—This edifice is almost totally destroyed; but the fragments of griffens and fine basso-relievoes which have been found here evince that it was erected at a period when sculpture was rising fast to its zenith of perfection.

The Amphitheatre.—This edifice likewise is nearly destroyed: it appears to have been of an oval form, a hundred and seventy feet wide, by a hundred and twenty long. Ten rows of seats, and some of the caves for wild beasts, may still be traced. It stood precisely in the centre of the town.

The great antiquity of Pæstum, and the uncertainty as to what its remaining edifices originally were, and to whom they belonged, bring to our recollection a celebrated Italian sonnet, which may be thus imitated:—

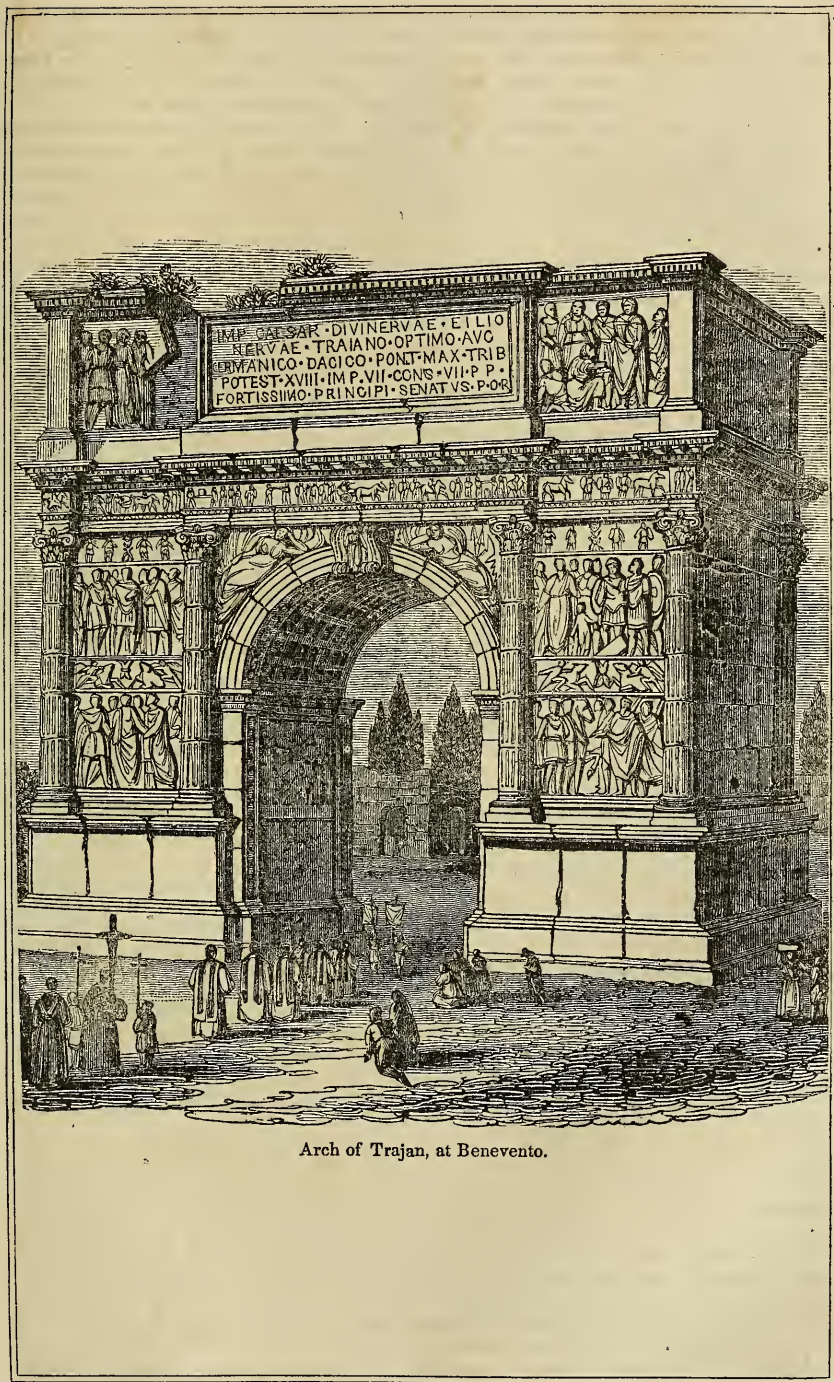
“ Say, TIME—whose, *once*, yon stately pile, I cried,
 ‘ Which *now* thou crumblest, ruthless, with the soil?’
 He answered not, but spread his pinions wide,
 And flew, with eager haste, to ampler spoil.

“ Say, then, prolific FAME, whose breath supplies
 Life to each work of wonder—what were *those*?’
 Abashed, with blushes only she replies,
 Like one whose bosom heaves with secret throes.

“ Lost in amaze, I turned my steps aside—
 When round the pile I saw OBLIVION glide,
 And scatter poppies o’er each vacant shrine:
 ‘ Speak!’ I exclaimed—‘ for once, mute nymph, reveal—
 Yet wherefore from thy lips remove the seal?—
 Whose *once* it was avails not—*now* ’tis THINE!’ ”

BENEVENTO is a dukedom in the Neapolitan province Principato Ultra (eighty-six square miles, with twenty thousand inhabitants), which, including a city and eight villages, belongs to the papal see. In 1806, Napoleon made a present of it to his minister Talleyrand, who received thence the title of prince of Benevento. In 1815, it was restored to the pope. Cattle, grain, wine, oranges, and dead game, are exported. The public revenue amounts to six hundred dollars. In 1820, the inhabitants revolted. In the most remote times, the state of Benevento belonged to the country of the Samnites. The Lombards, in 571, made it a dukedom, which, long after the extinction of the Lombard kingdom, remained independent. At a later period, it fell into the hands of the Saracens and Normans. The city, however, was not conquered by the latter, because Henry III. had given it to the pope, Leo IX. The city is built on a hill between the rivers Sabato and Calore, has about fourteen thousand inhabitants, eight churches, and nineteen convents. Since 969, it has been the see of an archbishop. It has several manufactories.

Few cities in Italy deserve so much attention, on account of the antiquities which they contain, as Benevento. Almost every wall consists of fragments of altars, sepulchres, columns, and entablatures. Among other things, the well-preserved, magnificent triumphal arch of Trajan, built in 114, deserves particular mention. It is now called *porta aurea* (the golden gate), and is a gate of the city. It was erected in honor of Trajan, and is one of the most interesting remains of antiquity; but not



Arch of Trajan, at Benevento.

being in the ordinary route of travellers, it is comparatively little known. The columns are of the composite order, and are placed on a common pedestal, the base of which is in the Grecian style: the proportions of the various parts are considered remarkably fine. The architectural perfection of this monument of Roman triumph and power is not its sole claim to admiration, as the sculptures with which it is ornamented are equally appropriate and excellent. The space between the columns is transversely separated with much taste by a small frieze, and the compartments are filled with bas-reliefs. The inscription is placed on a projection of the parapet, and on each side are large figures in bas-relief, in the same style as those on the arch of Constantine. They represent different actions in the life of Trajan, and are not inferior, either in conception or execution, to those for which the arch at Rome in honor of the same emperor has been so deservedly celebrated. Trajan was made emperor at the close of the first century. He exhibited great military qualities, and was liberal and enlightened as a statesman. Bred in the camp, he was not versed in literature, but he was, nevertheless, anxious to cultivate the friendship of men of talent. He appointed Pliny to the government of Pontus and Bithynia, and a series of letters passed between him and the emperor which afford many proofs of Trajan's sound judgment and good understanding. Trajan subjugated the Dacians; and his wars with them and the Parthians, and other people in the East, form the chief military exploits of his reign. The site of the bridge which he erected across the Danube is no longer known, and modern art is only just attempting to effect a similar work. For a period of two hundred and fifty years after his death the senators were accustomed to greet the accession of a new emperor with the wish that he might be more fortunate than Augustus and better than Trajan.

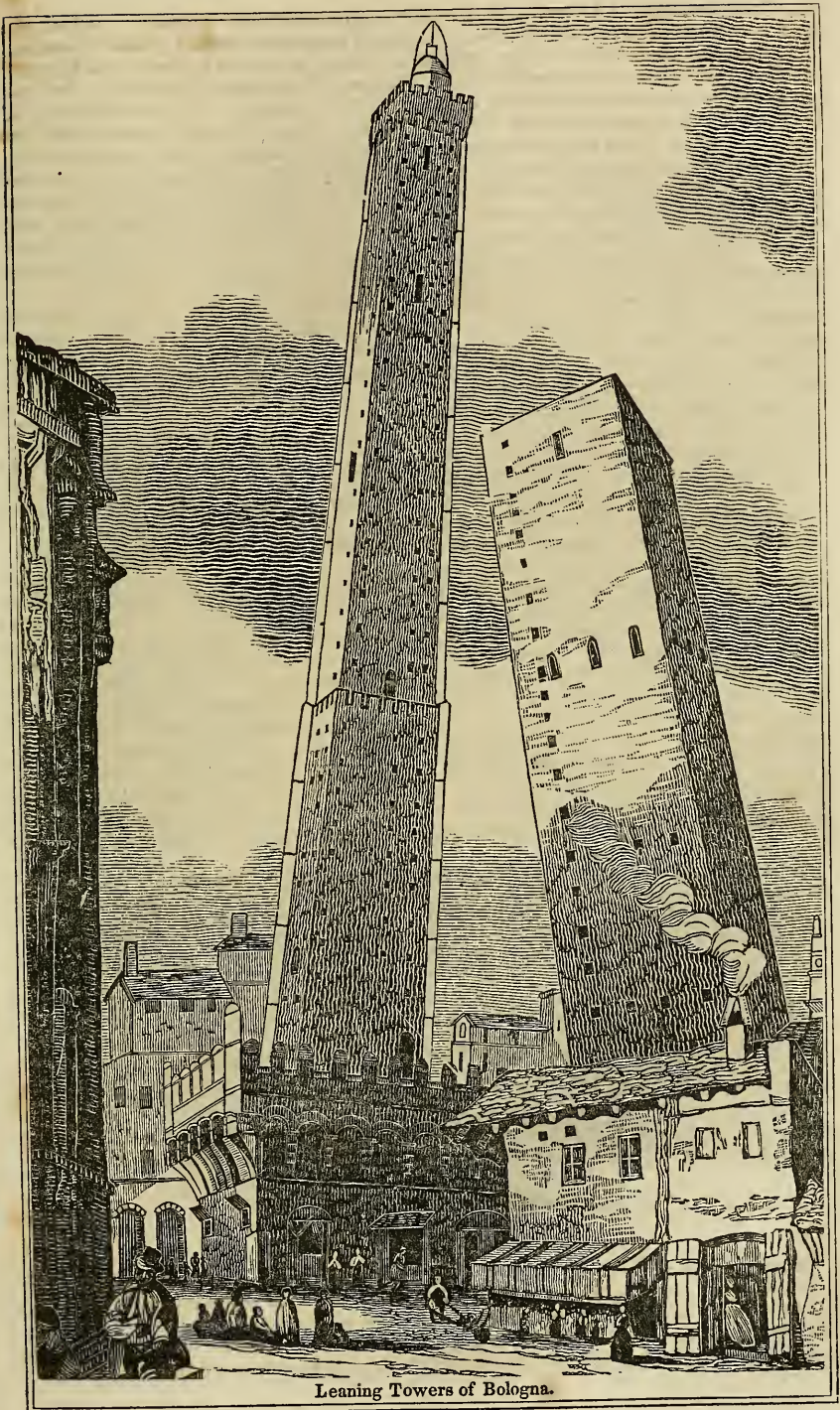
Let us now retrace our steps, return to the north of Italy, and look at some of the cities in that region. And first of Bologna:—

Bologna is one of the oldest, largest, and richest cities of Italy, and has colonnades along the sides of the streets for foot-passengers. It is called *la grassa* (the fat); lies at the foot of the Apennines, between the rivers Reno and Savena, and contains 65,300 inhabitants, and 8,000 houses, with manufactories of cordage, soap, paper, artificial flowers, and arms. Bologna is the capital of the papal delegation of the same name, the secular concerns of which are administered by a cardinal legate, who resides here; while the archbishop directs in spiritual affairs. A *gonfalonière*, chosen every two months, with fifty senators and eight elders from the citizens, form a republican government, which has almost the whole management of the affairs of the city. The people of Bologna voluntarily submitted to the papal see in 1513, being tired of the party struggles among the nobles, by which the strength of the state was exhausted. Bologna has an ambassador in Rome, whose duty it is to maintain the limitations of the papal authority, according to the constitution, and who, after every new election of a pope, presents complaints of the encroachments of his predecessor. The city chooses, also, one of the judges composing the high court of appeals at Rome. Her armorial bearings are even now surrounded by the charmed word, *libertas*. The pope, by the constitution, can exact no other tax than the excise on wine. During three centuries, the papal government endeavored to introduce in the city the excise on corn, but could not succeed. The rich nobility of the papal states live in Bologna, and are on bad terms with the head of the church.

The city is also the residence of the old Bolognese patrician families, who have given many popes to the church. The most liberal men in the papal dominions are to be found among the learned of this city. In 1816, the nobility, scholars, and citizens, founded a Socratic society for the promotion of social happiness, which was, however, suspected of carbonarism.

Bologna was long renowned for its university, founded according to tradition, by Theodosius the Younger, in 425, which, in the centuries of barbarism, spread the light of knowledge over all Europe. It once had ten thousand students, but the number at present is only three hundred. Here the celebrated Irenæus taught the civil law in the eleventh century; and men like Bulgerus, Martinus, Jacobus, and Hugo, attracted pupils from every quarter. The university formerly possessed so much influence, that even the coins of the city bore its motto, *bononio docet*. The law-school enjoyed the greatest fame. Its teachers had the reputation of inculcating principles favorable to despotism, and were consequently rewarded by the favor of the emperors and of the Italian sovereigns.

A citizen of Bologna, General-Count Fern. Marsigli, founded, in 1709, the *Insti-*



Leaning Towers of Bologna.

tulo delle Scienze, and gave it a library of almost 200,000 volumes; to which, in 1825, the abbat Mezzofanti, professor of oriental languages, was appointed librarian. This learned man spoke a large number of living languages correctly and fluently (for instance, German in several dialects, Russian, Hungarian, Walachian, the language of the gipsies, &c.) without ever having left Bologna. The foreign troops in Italy gave him opportunities for learning them. Count Marsigli founded and endowed, also, an observatory, an anatomical hall, a botanical garden, and accumulated valuable collections for all branches of science and art. These are at present connected with the *Accademia Clementina* of Pope Clement XI. In the sixteenth century, the famous painters and sculptors, Carracci, Guido Reni, Domenichino, and Albano, founded a school, to which their works have given great reputation. There were, even as early as the twelfth and thirteenth centuries, great painters in this city. Francesco, called *Il Francia*, was famous in the fifteenth century.

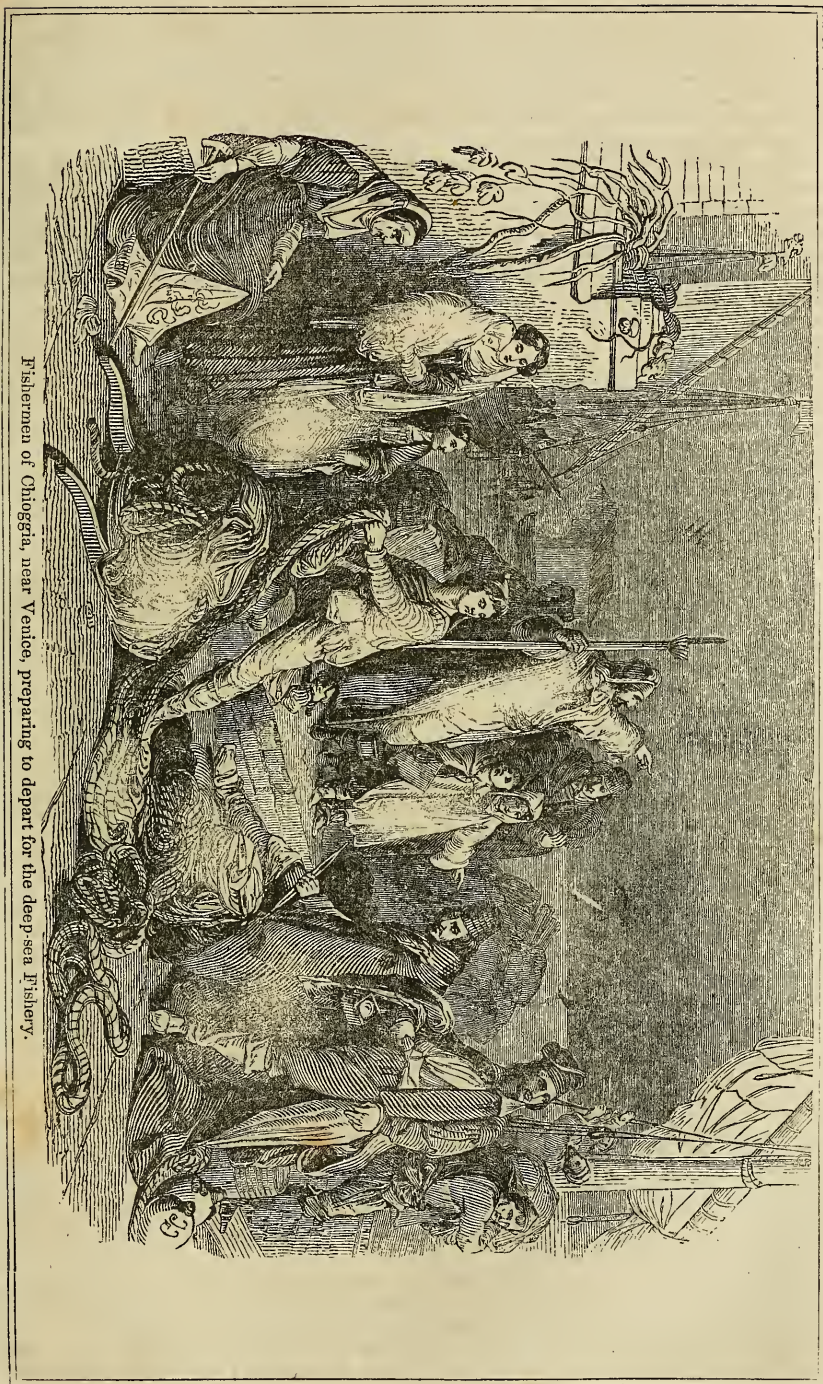
The chief place of the city is adorned by several venerable buildings; among them are the senate-hall (which contains a number of excellent pictures and statues, and the two hundred folio volumes of the famous natural philosopher, Ulysses Aldrovandus, written with his own hand, as materials for future works), the palace of justice of the *podesta*, and the cathedral of St. Petronio, with its unfinished front, and the meridian of Cassini drawn upon a copper-plate in the floor. Among the seventy-three other churches, the following are distinguished: St. Pietro, St. Salvatore, St. Domenichino, St. Giovanni in Monte, St. Giacomo Maggiore, all possessed of rich treasures of art. The collections of works of art are splendid and numerous.

The galleries Sampieri and Zembeccari formerly exceeded all others, but are now surpassed by those of Marescalchi and Ercolani. The collection of the academy of painting, endowed, in modern times, by the municipality, principally with the treasures of abolished churches, is rich, and full of historical interest. The admired fountain of the market is deficient in nothing but water. It is adorned with a Neptune in bronze, by John of Bologna. The towers degli Asinelli and Garisenda were formerly objects of admiration; the former for its slenderness, which gave it the appearance of an oriental minaret; the latter for its inclination from the perpendicular, which amounted to fourteen feet. It has since, however, been reduced to one third of its former height, from precaution. Bologna has always been famous for cheap living, and has been chosen as a residence by many literary men. Gourmands praise it as the native country of excellent macaroni, sausages, liquors, and preserved fruits. The schools for training animals enjoy, likewise, some reputation. The pilgrimage to the Madonna di St. Lucca, whose church is situated at the foot of the Apennines, half a league from the city, and to which an arcade of six hundred and forty arches leads, attracts a great number of people from all parts of Italy.



Distant View of Venice from the Sea.

VENICE.—The celebrated city of Venice is situated near the northern extremity of the Adriatic. It was built in the fifth century; and from the smallest beginnings it rose to such eminence as to become one of the most important states in Europe. For several centuries, until the discovery of a passage to India by the cape of Good Hope, it became immensely opulent by engrossing most of the trade to the East.

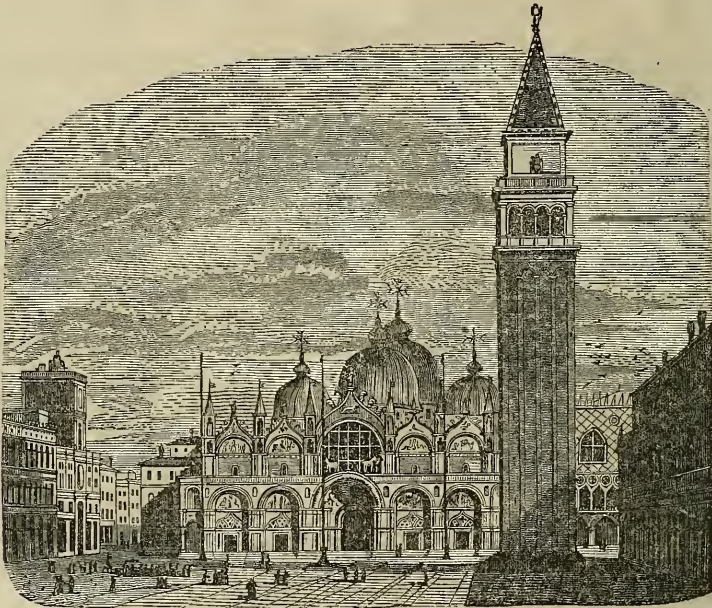


Fishermen of Chioggia, near Venice, preparing to depart for the deep sea fishery.

Venice has seventy churches, thirty-nine monasteries, twenty-eight nunneries, and seventeen hospitals, and the religion of the people is that of the church of Rome.

St. Mark's patriarchal church is the cathedral of Venice; it is situated in the grand piazza, and is accounted one of the richest and most magnificent in the world. The Venetians pretend that they possess the body of the evangelist Mark; and in the treasury of relics they believe they have the original copy of the gospel written by that inspired evangelist's own hand.

The architecture of the church of St. Mark is of a mixed kind, mostly of the Gothic order, yet many of the pillars are Grecian. The outside is incrustated with marble; the inside ceiling and floor are all of the most beautiful marble, as are the numerous pillars, and the whole is crowned with five domes. But all this expense and labor has been directed by a very moderate share of taste. The steeple of the cathedral stands insulated from the church, built of brick, square, twenty-five feet broad on each side, and three hundred and fifty feet high.



St. Mark's Cathedral.

The front of the cathedral, which looks to the palace, has five brazen gates, with historical basso-relieues; over the principal gates are placed the four celebrated bronze horses, gilt with brass, and of the incomparable workmanship, said to have been executed by the famous Lysippus. They were given to Nero the Roman emperor, by Tesides, king of Armenia, to be put to the chariot of the sun, for adorning his triumphal arch, after he had conquered the warlike Parthians. The fiery spirit indicated by their countenances, and their animated attitudes, are perfectly agreeable to their original and fanciful destination. Nero placed them on the triumphal arch consecrated to him. They were removed by Constantine the Great to the Hippodrome at Constantinople, and remained there till the capture of that city by the French and Venetians, in the beginning of the thirteenth century, when they were conveyed to Venice.

They were taken by the French soon after their successes in Italy placed Venice in their power, and removed to a prominent situation in Paris. A new political mutation, however, caused their restoration to Venice in 1815.

One of the most interesting edifices in Venice is the Bridge of Sighs. It is thus described by Mr. Hollier in his journal of a tour through this and other countries, a

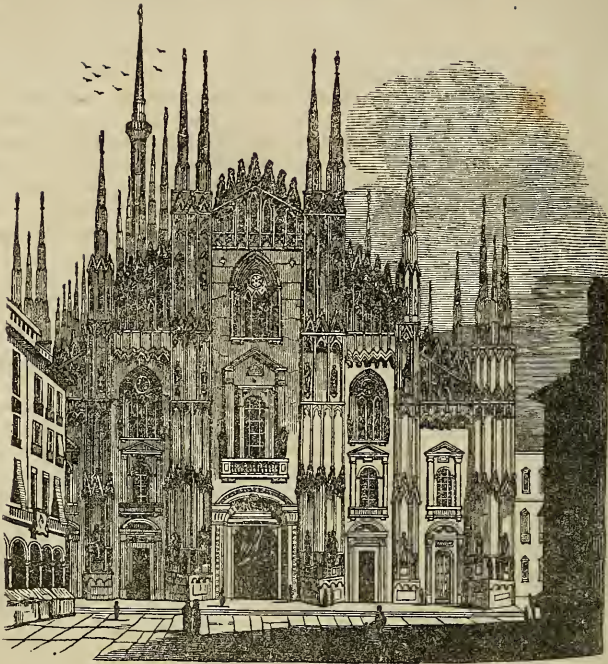
work which strongly exhibits the most desirable qualifications of a traveller—acute, persevering, and impartial observation: “Our next walk was to the Bridge of Sighs, and then down to view the dungeons. The Bridge of Sighs was, without question, a very correct appellation for that miserable path, which led the poor unfortunate objects of tyrannical hatred or superstition to such a Tartarus of woe as is there witnessed. Descending by a steep and narrow stone staircase, just wide enough to admit one person at a time to walk, we arrived, after traversing a passage of the same dimensions, at some holes, ranged in rows along this horribly confined place, and withal so low as obliged us to stoop our chins nearly to our knees to enter them, and when in, we found it impossible to stand upright; some of them were all but dark, the greater number of them completely so. And below these another range, inferior in every sense, more close, more loathsome, and into which neither the light nor breath of heaven could possibly enter, as they are situated below the level of the canals. Surely the poor creatures destined to be inmates of these abodes of wretchedness must, on entering them, have bid a final adieu to hope in this world.”

The Bridge of Sighs is the avenue from this prison to the palace. It is a covered bridge or gallery, considerably elevated above the water, and divided by a stone wall into a passage and a cell; it was into the latter that prisoners were taken, and there strangled.

The most interesting of the public buildings, the ducal palace, remains to be noticed. This magnificent structure was for ages the seat of one of the most powerful and terrible governments of Europe. “It is built,” says Mr. Forsyth, “in a style which you may call arabesque, if you will, but it reverses the principles of all other architecture; for here the solid rests upon the open; a wall of enormous mass rests upon a slender fretwork of shafts, arches, and intersected circles.” Near the principal entrance is a statue of the doge Foscaro in white marble; and opposite to the entrance are the magnificent steps called “the giant’s staircase,” from the colossal statues of Mars and Neptune, by which they are commanded. Here the doges of Venice received the symbols of sovereignty; and upon the landing-place of these stairs the doge Marino Faliero was beheaded. “Here,” says Mr. Roscoe, “the senate, which resembled a congress of kings rather than an assemblage of free merchants, the various councils of state, and the still more terrible inquisitors of state, the dreaded ‘ten,’ held their sittings. The splendid chambers in which the magnificent citizens were accustomed to meet, where their deliberations inspired Christendom with hope, and struck dismay into the souls of the Ottomans, are still shown to the stranger; but the courage, the constancy, and the wisdom, which then filled them, are fled.”

The bridges are generally of but small span, as they merely serve to bestride the narrow canals of the city, and are profusely decorated with small statues. Venice is now under the dominion of Austria. It is one hundred and fifty miles east of Milan, and two hundred and forty-six north of Rome.

MILAN, the capital city of the Lombardo-Venetian kingdom, is situated in a fertile plain on the left bank of the river Olona. It is a large and elegant city, but having been twice razed to the ground, first by Attila and then by Frederick Barbarossa, it contains no remains of its ancient greatness. It possesses, however, many handsome palaces, the second cathedral in Italy, several fine theatres, good streets and promenades, and some valuable collections of paintings, statues, and books. The cathedral called the *Duomo* is a most superb structure, and its gorgeous external decorations are, perhaps, unrivalled in the world. From its want of a tower or dome, however, corresponding to the size of the church, it yields in majesty to many which might be enumerated; but in the richness of its materials, and the profusion and beauty of its ornaments, it far outshines them all. It is a Gothic edifice, nearly as long as our largest cathedrals, and wider than any of them, built entirely of white marble; its nave and double aisles are supported by fifty-two clustered columns, and fifty half columns; and on the exterior its roof is encircled by a triple row of pinnacles or spires, each about sixty feet high, of the lightest and most elegant form, and crowned by statues as large as life. Its walls, buttresses, and spires, are crusted with a profusion of tracery and statues, of which latter there are said to be no less than three thousand four hundred; and these being elegantly disposed, do not encumber the building, but give it an effect the most florid and beautiful. The pinnacles are one hundred and twenty in number, and they are all modern, except two, which are ancient. Six or eight were added in the time of Napoleon, who nearly



Cathedral at Milan.

completed the edifice, after it had been more than four centuries in an unfinished state. The Duomo is in the form of a Latin cross, and it has an octagonal tower rising to a small elevation above the roof, and then suddenly contracting into a slender tower of the same form, which is itself terminated by a spire, and a statue of the Virgin. This is extremely elegant, but it is too light to have anything of majesty.

The interior of the building is vast and rich, but unfortunately of very different styles of architecture, the Greek having been mixed with the Gothic; one consequence of which is, that the large window usually placed at the western end of Gothic churches, is left out, thereby diminishing the light, and destroying the harmony of the building. This mixture of styles is to be found in most of the cathedrals of Italy, and is to be accounted for by the length of time required for their erection, and the various architects employed. The greatest curiosity in the Duomo is the subterranean chapel of St. Carlo Borromeo, the celebrated archbishop of Milan, who died in 1584, and who endeared himself to his fellow-citizens by his munificent charity to the poor, and by his fearless administration of the sacrament to the dying, when a plague raged in the city.

One of the oldest churches in Milan, that of St. Ambrose, into which the visitor descends by several steps, is remarkable for a number of antiquities, but is dark, and without beauty. Of the numerous other churches, many are splendid. The former Dominican convent, Madonna delle Grazie, contains in its refectory the celebrated fresco of Leonardo da Vinci, the Last Supper, now much injured, but still beautiful. The former Jesuits' college of Brera, a magnificent building, remarkable, also, for its observatory, still contains several establishments for the arts and sciences; among them a picture-gallery and a library.

The military geographical institute of Milan, founded in 1801, has published an atlas of the Adriatic sea, and other charts. Among the charitable institutions, the great hospital is the most remarkable, on account of its architecture, magnitude, and the care taken of the patients. The Lazaretto, a large quadrangular building, for-

merly used during the prevalence of the plague, has now a different destination. The *Teatro della Scala* of Milan is one of the largest in Italy, and, perhaps, in Europe. It was built by Piermarini, in 1778, and is superior to all others in its accommodations. The operas and ballets are here exhibited in a style not surpassed for brilliancy and completeness in Italy. Besides this, there are the theatres *Re, Canobiana, Carcano, &c.*

Milan contains a great number of palaces, and other handsome buildings, but the streets are not, in general, broad or straight. The *Corso* (the *Porta Orientale*), which, with public gardens, form a beautiful promenade, is particularly fine. The gardens are not so much frequented as the *Corso*, in which the fashionable world parades on foot and on horseback, but principally in rich equipages, every evening. The principal articles of commerce are corn, rice, silk, and cheese. The number of manufactories is considerable. The arts and sciences are held in high esteem, and the Milanese school of engraving is favorably known. The environs of the city are fertile; two large canals are connected with the Ticino and the Adda, and the Alps of Switzerland are visible. Milan has about 130,000 inhabitants, and is one hundred and forty leagues from Vienna, one hundred and ten from Rome, and one hundred and sixty from Paris.



Coach of Milan, in the Sixteenth Century.

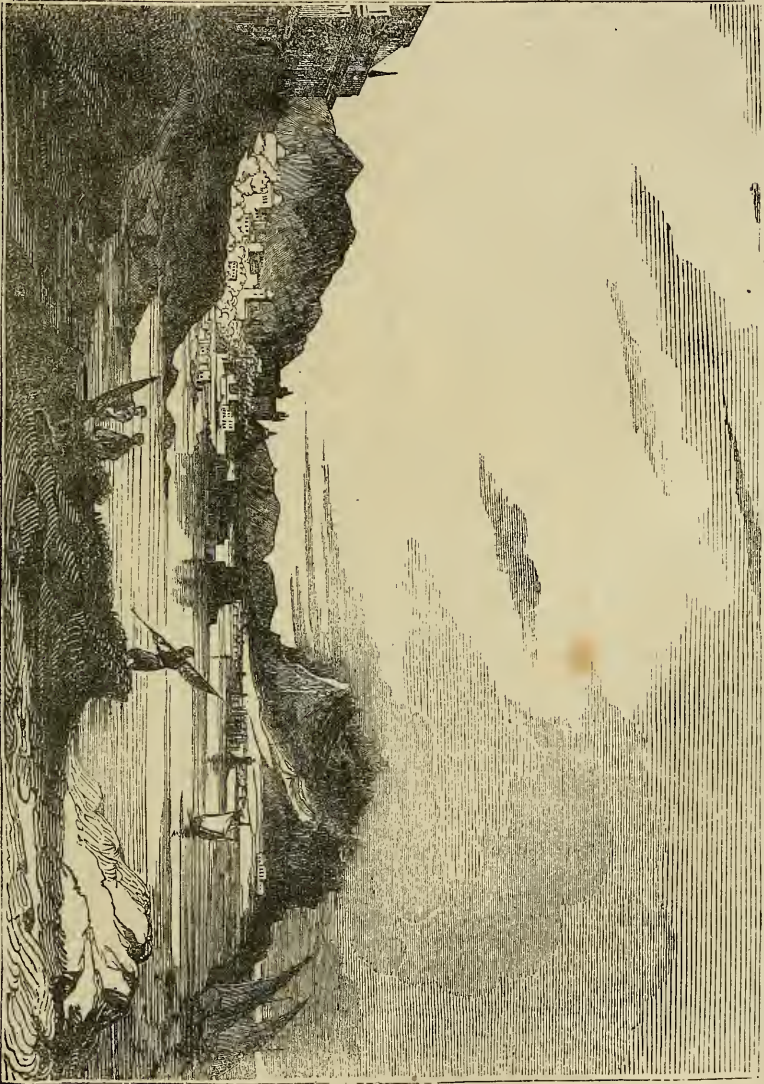
CHAPTER XVIII.—SICILY.

SICILY.—The beautiful and fertile island of Sicily, in the Mediterranean, occupies a surface of 10,642 square miles, and has a population of 1,800,000 inhabitants. Its population is said to have been much greater in ancient times, but it is now considerably more than it was fifty years ago, having been 1,123,163 in the year 1770; and 1,619,305 in the year 1798.

Sicily was formerly the granary of ancient Rome, and it has still capabilities of feeding a population very far exceeding its own, if its agriculture were not depressed and shackled by bad husbandry and erroneous regulations. Artificial meadows are unknown; so are potatoes, turneps, beets, and other green crops; unless when planted with beans or peas, the ground is constantly cropped with corn, with intervals of one or two years' fallow or wild pasture. The soil, though badly cleaned and manured, yields upon an average eight for one, in some districts sixteen for one, and in some few, even thirty-two for one. The land is let in large tracts to companies of farmers, or rather shepherds, some of them proprietors of ten or twelve thousand sheep. The different flocks feed together, and once a year an account is taken of them, the result of which is afterward entered in a book, where each of the proprietors is debited and credited with his share of the proceeds and expenses, in proportion to his number of sheep, and credited with the proceeds of the milk converted into cheese, of the buttermilk, of the wool, and of the rent of a portion of the land let to under-tenants.

There are in Sicily many well-cultivated vineyards; and the wine of Milazzo, of Syracuse, of Avola, and Vittoria, go to Italy. That of Marsala is exported to all parts of the world, and is largely consumed in England. Hemp is also grown; but corn is the main produce of the island, and it is received in certain public magazines free of charge, which in some parts of the island are rather excavations into calcareous rocks, or holes in the ground, shaped like a bottle, walled up and made water-proof, containing each about 1,600 English bushels of corn. The receipt of the *carricatore*, or keeper of the magazine, being a transferable stock, is the object of some gambling on the public exchange of Palermo, Messina, and Catania, the speculations being grounded on the expected rise or fall of corn. So long has corn been preserved by these means, that it has been found perfectly good after the lapse of a century. The olive grows to a larger size in Sicily than on the continent of Italy, and attains a greater age, there being evidence of trees having reached the age of seven or eight centuries. The peasants respect the olive, and can not bear that they should be destroyed, yet they take no care of them, and the oil they make is, in general, only fit for soap-boilers. The pistachio-nut is cultivated here, as well as a large sort of beans, which answer the purpose of potatoes, and form a considerable part of the food of both men and animals. The Sicilian honey is in much estimation, and owing to the great consumption of wax in churches, the proceeds of bee-hives form a valuable item in husbandry. Some cotton is grown about Terranova and Catania; and these are the principal natural resources of the country.

Palermo, the capital of the island of Sicily, is beautifully situated on a gulf five miles in depth, and at the extremity of a natural amphitheatre formed by lofty mountains. The approach by sea is magnificent. Monte Pellegrino, lofty and picturesque in the extreme, stands over a narrow but most fertile plain, and seems posted there as a giant to protect the fair city, which in part stretches along the curving shores of the bay, and in part retires inland on some very gentle declivities, that are backed everywhere by pleasant hills, groves, and gardens. The force of language and metaphor has almost been exhausted to find expression to describe the beautiful plain round Palermo; the *Conca d'Oro*, or the Golden Shell, expressive of its situation and richness; the *Hortus Siciliae*, or Garden of Sicily; the *Aurea Valle*, or Golden Vale; *Perla d'Italia*, or Pearl of Italy; *Felix*, or the Happy, with many others, have been applied to it. The town itself is not altogether unworthy of the site. It is regularly built, has some fine streets, and, taken on the whole, an air of elegance and solidity. Two principal streets, each about a mile in length, cross each other at right angles, and divide the city into four pretty equal quarters.



City of Palermo, in Sicily.

At both ends of these two streets there is an ornamental *porta*, or gate, and at the point of their intersection in the middle of the town there is a handsome octangular square, called Piazza Vigliena, or Quattro Cantoneri, from the centre of which there is a fine view of the two great streets, with the gates that terminate them. The northern gate, called Porta Felice, toward the suburb of the Marina and the sea, is richly ornamented, and has a very graceful effect. Besides this central square there are several other piazzas, ornamented with obelisks and with fountains; the largest of these squares are, Il Piano della Marina, a space in front of the royal palace, and another near the senate-house, which is occupied by a fine large fountain. The number of these public ornaments and luxuries, and the abundant supply of water, are immense advantages, and fully appreciated during the intense heats of summer. Most of the houses in the good part of the town have fountains, and water is conveyed even to the second and third stories.

The two great streets are well paved, and have *trottoirs*, or side pavements, those excellent provisions for the pedestrian which are too commonly neglected in continental towns. The houses are lofty, and nearly uniform in height; and were the two streets somewhat broader, they may be classed among the finest in the south of Europe: but, as it is, the Cassero is broader, longer, and more regular, than the famed Corso at Rome. Sicilian architecture, however, will not stand a comparison with the Romans. The movement, the activity, the constant animation of these streets, with the exception of an hour or two in the middle of the day in summer, when people retire to take their siesta, are exceedingly striking. Indeed, Palermo is the only city in Sicily that does not convey a melancholy idea of decay and depopulation. The lesser streets for the most part run parallel with the two main ones, and afford a ready access to them at all points. Some of the lower parts of the town are filthy, and excessively disorderly.

The city is surrounded by an old, weak, and broken wall; some of the bastions are occupied by gardens, and others have been wholly cut away, to increase the breadth of the Marina, a beautiful drive and promenade on the seashore. The port, however, is rather well defended by the citadel, Fort la Galita, and other works. There is a strong mole-head battery at the end of the mole, or pier, which forms the convenient port, and is in itself a noble work, running from the arsenal, for the length of a quarter of a mile, into nine or ten fathoms depth of water.

In the interior of Palermo, one is continually reminded of the Saracens and the Normans, who successively held possession of Sicily, and whose styles of architecture, sometimes separate, and sometimes mixed, still survive them, and give a peculiarly characteristic air to the city, which is hardly to be found anywhere else. In the royal palace, a spacious building, now the residence of the viceroys of Sicily, the Saracenic, or Arabic, and the Norman architectures are blended together in a most singular manner, and predominate over the whole, though modern additions and alterations—the mixing of the new with the old—give the edifice a patchwork sort of appearance. Attached to it is the beautiful little church of St. Peter, which, with its cryptic, or underground chapel, and superb mosaics, is quoted as one of the most perfect specimens extant of Saracenic taste and magnificence. In the armory of the palace they show the silver-hilted sword of the brave Norman chieftain, Count Ruggiero (Roger) who took Palermo from the Saracens in 1073, and became the independent sovereign of all Sicily. In the old cathedral, which was built during the twelfth century by Archbishop Walter, an Englishman, there are many, and some of them very fine features, of the oriental style. In one part, the roof is formed by a succession of small domes, precisely like those which are found on the mosques of Cairo and Constantinople. Some of the windows are small, with the low, heavy Norman arch, but others spring up lightly and beautifully, and terminate in the form of a sharp arrowhead. The exterior is rich in moulding and tracery; and though, both within and without, this ancient cathedral has suffered much from injudicious modern alterations, it is still a picturesque and most interesting object. The nave is supported by eighty-four magnificent columns of Sicilian granite. There are some sarcophagi in the church, made of the finest red porphyry, which contain the bodies of princes of the Norman and other dynasties.

Besides the old cathedral, the churches of San Cataldo, San Giovanni Eremito, Martorana, and some others, are of the Saracenic or Norman eras. The Saracenic style again shows itself in many of the palaces. That of Ziza, outside of the town, which was once the habitation of Mussulman princes, is in almost perfect preserva-



Interior of the Grotto of St. Rosalia.

tion, as well as a small adjoining mosque. The building is of hewn stone, with light, airy arches, icicle-like pendants, mullions, and tracery. Within the palace there are fountains, courts, and arcades, that remind one of the splendid ruins of the Alhambra, in Granada. There is a view from a terrace, so exquisitely beautiful as almost to justify the inscription made upon it, which says, "Europe is the glory of the world—Italy of Europe—Sicily of Italy—and the country hereabout of Sicily."

Some of the public buildings of Palermo are imposing from their breadth of front and extent. The great customhouse, in the Piazza Marina, was formerly the office of the inquisition. The Jesuits' college is a vast and magnificent edifice, commodiously divided into many wings and compartments.

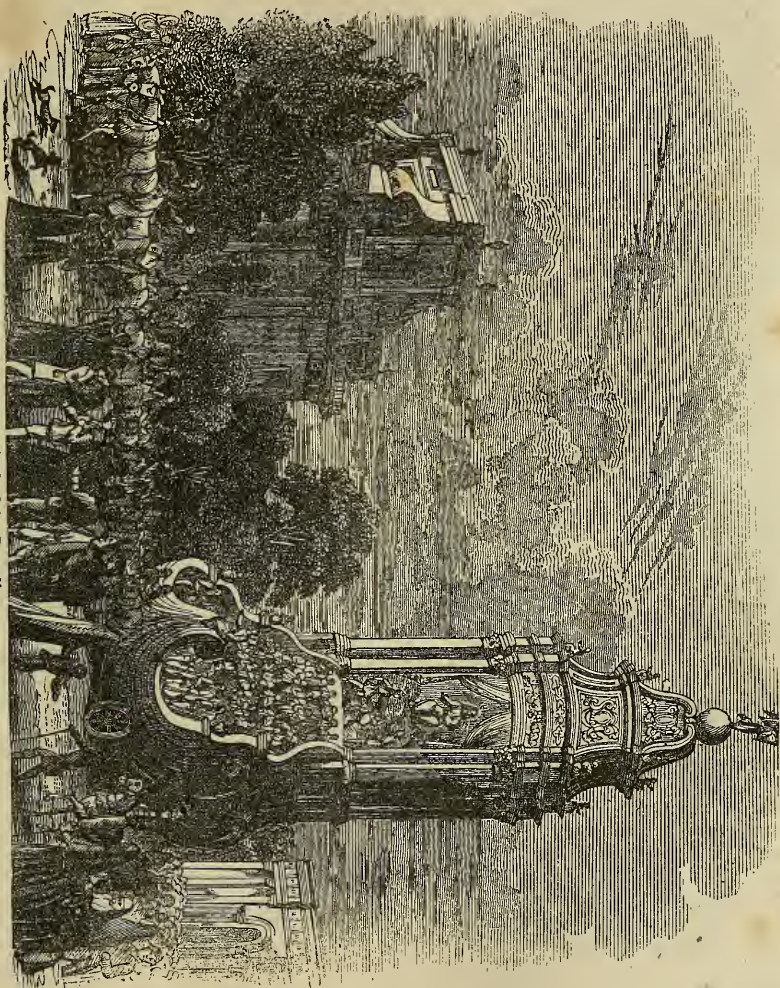
The *Monte di Pietà*, or loan-bank for the poor, is another spacious building. It has a very neat portico.

The observatory of Palermo, though not very remarkable for its architecture, is curiously situated, and highly interesting, as being connected with the discoveries of a great modern astronomer. It is heaped on that huge pile of buildings which forms the royal palace. It was first erected in 1748, when the attention of astronomers was attracted to the conjunction of five planets in one sign of the zodiac; a phenomenon which, it is supposed, had not occurred, or had not been observed since the creation of the world. The observatory was completed many years after, by the celebrated Padre Piazzi, who made from it his discovery of a new planet.

The great boast of modern Palermo (and a beautiful thing it is!) is the promenade of the Marina, outside of the Porta Felice. Here a noble line of palaces, facing the bay, a fine carriage-road, and a broad pavement, called "*banchetta*," for pedestrians, present themselves. At the eastern extremity of the Marina, which is a mile long, there is a botanical garden, with a graceful modern building, in which lectures are occasionally delivered, and adjoining to this there is another garden called the "*Flora*," open to the public at all times, and affording the most delightful walks through avenues of acacias, or orange, lemon, citron, and lime-trees. Part of the ground is laid out in parterres of flowers and sweet-smelling plants, which are watered by several fountains. Statues, small temples, and sculptured cenotaphs, all of pure white marble, are scattered here and there, with happy effect. This gay and lovely garden is said to occupy the very spot on which the inquisitors were wont to celebrate their *auto-da-fè*. The present population of Palermo, with its suburbs, rather exceeds than falls short of 180,000 souls.

A little to the west of Palermo, and nearly at the summit of the lofty and rugged Monte Pellegrino, there is a natural grotto or cave of considerable extent. Hamilcar Barca, whose Carthaginian soldiers are said to have made a barrack-room of the cave, long resisted the Romans on this isolated and almost inaccessible height, but it is not from these circumstances that the grotto is dear and sacred to the Sicilians. The mouth of the cave no longer opens on the mountain's side, but is masked and enclosed by a curious church they have built round it. Crossing this church, you enter a low, narrow vault under the rocks, cold and gloomy in the extreme, where silence is never broken, except by the low whisperings of the devotees, or the echoes of the service in the church. Nearly at the extremity of the cavern, there is a beautiful young maiden, in a reclining posture, with her half-closed eyes fixed on the cross. It is only a statue; but in the dim obscurity, partially broken by the lights from some small silver lamps, it looks, at a certain distance, like a human being in the act of expiring, with beatific visions of a brighter and happier world than this. Even on a nearer approach, when the illusion vanishes, the effect of this exquisite piece of workmanship is exceedingly touching. The delicate beauty and youth of the countenance, with its mingled expression of simplicity, resignation, and devotion—the flowing lines of the body and limbs, with their soft and perfect repose, quite captivate the beholder, and almost excuse the idolatry of which the statue is the object. The head and hands are cut in the finest Parian marble; the rest of the figure is of bronze gilt, appearing as if covered with a robe of beaten gold. Many valuable jewels testify the devotion of successive ages. The figure represents Santa Rosalia, the patroness saint of Palermo, who is believed to have lived and died "in these deep solitudes and awful cells."

At certain seasons, the sailors and poor people from Palermo, and the peasantry from the neighboring country, flock hither in numerous troops, and, according to a practice which is general in Italy and Sicily, after they have performed their devotions they give themselves up to enjoyment, to feasting and dancing, for the rest of



Festival of St. Rosalia.

the day. The view from Monte Pellegrino is at once cheerful, diversified, and sublime, extensive, and beautiful in its details. The fair city of Palermo, with its suburbs, *La Bagaria* and *Il Colle*, full of villas and gardens, is close under the eye; the upper sides of Mount Etna, though at the distance of nearly the whole length of the island, are visible; and looking seaward, most of the Lipari islands, with the ever-smoking cone of Stromboli, are discovered.

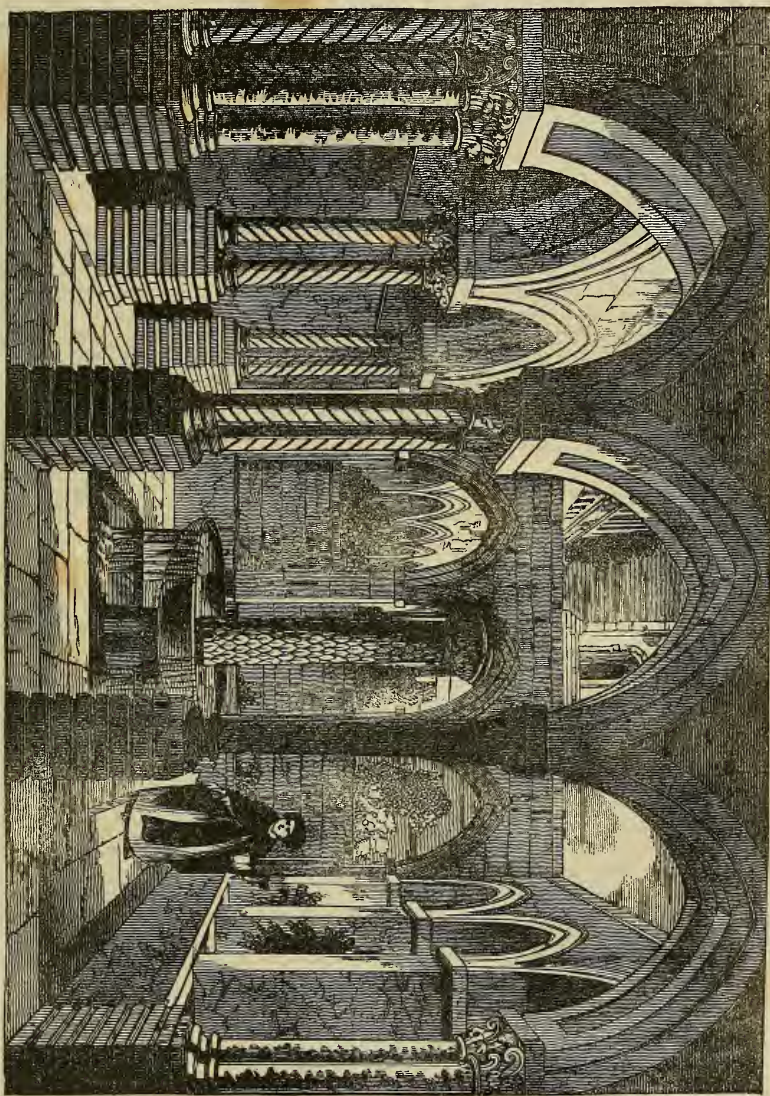


The Volcano of Stromboli.

The festival of Santa Rosalia is the most splendid religious pageant in Sicily, and, according to the Sicilians, whose pride and boast it is, the finest in the world. It is held annually at Palermo, in the glowing month of July, and lasts five days, the anniversaries of the finding of the bones, their transfer from the cave to the cathedral, and the three processions round the walls of the city. People repair to it from all parts of the island, from the neighboring coasts of Calabria, and even from the city of Naples. A detailed account would occupy too much room; but the principal features of the festival are these—a lofty car, of an exceedingly elegant form, and richly ornamented, is surmounted at more than the height of sixty feet, by a statue of the saint, in silver, and considerably larger than life. The car is about sixty-five feet long, and thirty feet broad. On seats which rise above each other like stairs, a numerous orchestra and vocal performers are disposed in rows, and in full court-dress. This enormous vehicle is dragged slowly through the centre of the town by fifty white oxen. It stops every fifty or sixty yards, and at each pause the music, which is generally admirable, fills the summer air, which is otherwise sweetened by incense, and the breath of innumerable flowers, that are suspended to the car, or scattered before its path.

In the evenings, the Cassaro, or principal street, and the long and beautiful promenade of the Marina, are splendidly illuminated, and fireworks, on a very extensive scale, are let off. On the fourth evening, the interior of the fine old cathedral is filled with one blaze of light; the silver lamps, the wax torches, the candelabra, the mirrors, the rich hanging draperies of gold and silver tissue, and all other accessories, being arranged with admirable taste and effect. The festival concludes on the fifth day with a procession, in which the effigies of all the saints in Palermo are carried, amidst a deafening noise of drums, trumpets, and patereroes.

The town of Monreale is nearly four miles from Palermo, but it is so connected with that capital by lines of houses and villas as to have almost the character of a



Cloister of Monreale.

suburb. It stands on a noble elevation at the southern extremity of the rich vale of Palermo. The road leading to it runs in a straight line from the Cassaro, or principal street of Palermo, to the very foot of the hills, over which it has been made to stride by a noble causeway. The situation, the views, are almost unrivalled; and the town itself, though it can hardly be called handsome, has an impressive, picturesque, half-oriental air about it, and contains a number of very remarkable edifices.

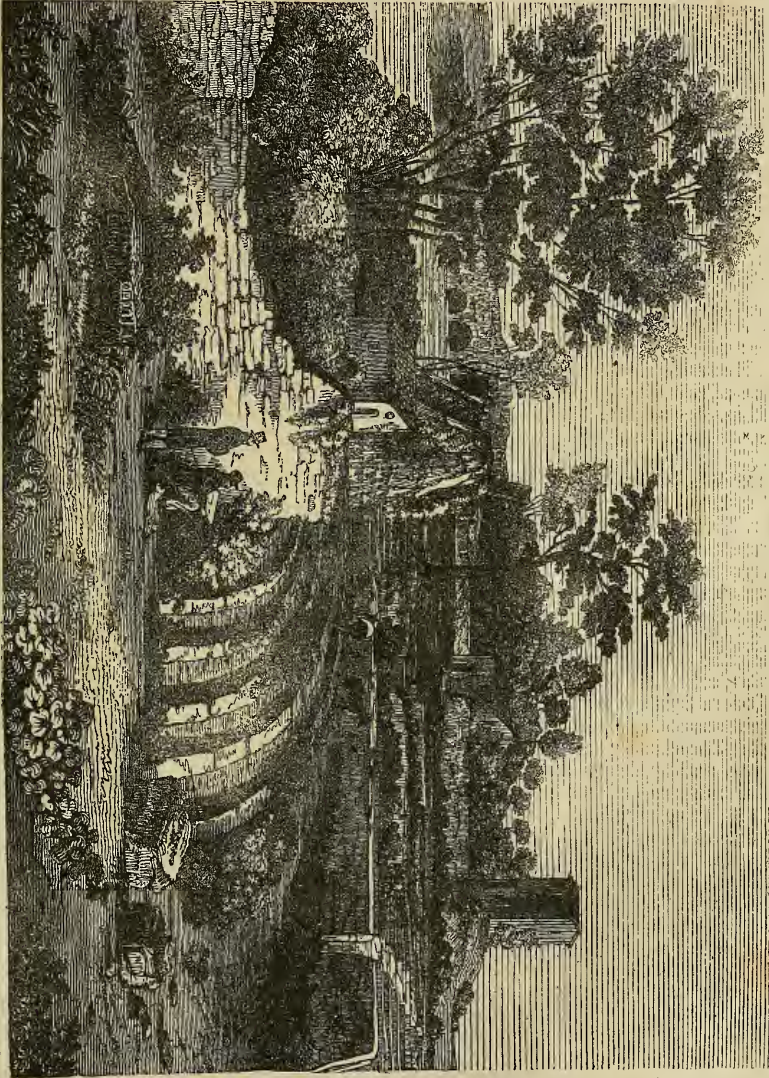
The cloisters of Monreale are, from their magnificence, extent, and taste, considered the masterpiece of the Saraceno-Norman architects; and though the interval that divides them from the great masterpiece of the Moors in Spain is a long one, they are frequently called the "Alhambra of Sicily." The successors of that most energetic soldier of fortune, Count Ruggiero, spared no pains and no money in decorating this monument of their piety: the vast abbey-church, and nearly every part of the monastery, are most elaborately finished. The twisted columns which support the arcades of the cloisters are covered nearly all over with mosaic; and though not large in the diameter of their shafts, these columns are considerable in their number: for, taking in the whole range of the cloisters (of which but a section is shown in our engraving), there are one hundred and twenty columns, and every one of these is exquisitely finished. Some of their capitals are very curious, being composed of the heads of animals, cut with great spirit. In each division of these cloisters there is a richly-ornamented fountain, and as all these are constantly supplied with clear, sparkling, cool water, the effect during the summer heats is delicious. From the shaded porticoes, and the cool open galleries above them, the eyes of the monks rest upon their gardens and groves, abounding in odoriferous shrubs and plants, all kept fresh and doubly fragrant by water gushing forth on all sides, and leaping in marble basins. The wealth and power are departed; the glory of the house is gone; but, as a delicious place of residence, the abbey of Monreale remains unrivalled in the south, and was never surpassed even by the abbey of Batalha in Portugal.

After the cloisters, the most striking feature in this monastery is, perhaps, the vast and truly noble staircase, at the head of which there stand two large and splendid paintings, one being by Velasquez, and the other by Pietro Novelli, a native of the town, and commonly called from it the "Monrealese," or, for greater euphony, "Morealese." His works abound in other parts of the edifice, which also contains many beautiful pieces of sculpture by Gagini, another native artist. The adjoining cathedral church is in the same Saracenic style, but heavier and somewhat less symmetric than the Benedictine house. The interior of the cathedral is a complete crust of rich mosaic work.

In its scenery and accessories the whole neighborhood of Monreale is magic ground. About three miles beyond the abbey is the magnificent monastery of San Martino, situated in a wild and solitary dell, among rocks and mountains.

SYRACUSE.—The city of Syracuse, the metropolis of the island of Sicily, was founded upward of seven hundred years before the Christian era, by Archias, of Corinth, one of the Heraclidæ: by the ancients it was called Pentapolis, from its containing within its walls the five cities of Ortygia, Acradina, Tycha, Neapolis, and Epipolæ. In its most flourishing state it comprised above twelve hundred thousand inhabitants, extended upward of twenty-two miles, maintained an army of one hundred thousand foot and ten thousand horse, together with a navy of five hundred armed vessels, that proudly rode in its two capacious harbors, which were separated from each other by the island of Ortygia. This city was surrounded by a rich and fertile country, and possessed every advantage of local situation: it was further embellished by works of the most exquisite taste and perfection in architecture, sculpture, and painting; while commerce and extent of territory diffused such wealth among its citizens as rendered their affluence proverbial. After a long period of prosperity and glory, and after a struggle almost unexampled in the annals of history, Syracuse was finally reduced (B. C. 212) by the Roman arms under the command of the consul Marcellus; who, on entering the city, and reflecting upon its magnificence and fallen state, is said to have burst into tears.

On approaching the walls of Syracuse, the traveller, who calls to mind the rank which this once-splendid city occupied in the page of history, and who has raised his expectations with the prospect of surveying the remains of those structures so warmly depicted by various classic authors, may, like Marcellus, shed a tear of disappointment over its fallen state. Although these antiquities are few in number, they are



Ruins of the Greek Theatre at Syracuse.

scattered over so great an extent of ground, as to require at least three days in visiting them.

Syracuse stands on the ancient island of Ortygia. The following are a few of the remains of art which are still pointed out to travellers:—

1. A temple originally consecrated to Minerva: it stands in the modern city, and was transformed into a Christian church in the seventh century, when it sustained considerable injury. In the twelfth century it received still further damage from an earthquake, which shook down its roof. This edifice is now the cathedral church of Syracuse.

2. Near the great port, and separated from the waters of the sea by a thick wall, is the celebrated fountain of Arethusa, the stream of which is still copious: but the nymphs of the spring, which the ancient poets and mythologists imagined to exist, are metamorphosed into washerwomen.

3. The theatre, excavated in the solid rock on the declivity of a hill: the solid structure of this edifice has saved it from ruin. Our engraving presents a partial view of some considerable remains of it. It was hewn in a rock, and constructed with three ranges of seats, separated with platforms or galleries, which continue without interruption all around, approached by staircases constructed at given intervals. This theatre was built at the boundaries of Neapolis, Tyche, and Acradina, overlooking the former city, and commanding a view of the promontory of Plemmyrium.

4. An amphitheatre, of small dimensions, but well built with blocks of massive stone: many of the steps yet remain.

5. Between the theatre and amphitheatre are the extensive Loatimiæ, or quarries, in one of which is the well-known cavity termed the Ear of Dionysius: it is excavated in the shape of the letter S, and rises to a considerable height, which naturally accounts for the strength of the echo which it produces.

6. The catacombs are not far from the amphitheatre: they are now called the Grotte di San Giovanni. Near the entrance is an old Christian church, which is said to have been erected in the earliest ages of Christianity, and to contain the ashes of St. Marcellian. Its form shows it to be of great antiquity; and it contains several fragments of old columns, one of which is reputed to have been the spot where the martyr was put to death. These catacombs owe their preservation to their subterraneous situation: in regularity, form, extent, and plan, Sir Richard Colt Hoare considers them as far exceeding those of Naples and of Rome.

Various other splendid remains attest the ancient magnificence of Syracuse, among which the walls are particularly worthy of notice. The exterior part was perpendicular, and the interior shaped into steps.

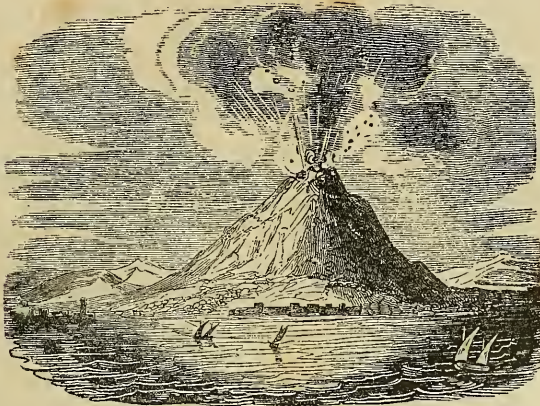
Modern Syracuse is computed to be about two miles in circumference: it exhibits narrow streets, and a dejected, sickly population, which is estimated at fifteen thousand. The climate is said to be rendered very unwholesome by the extreme heat of the sun, and by the malaria of the contiguous marshes.

MESSINA has suffered severely from earthquakes, and was completely demolished in 1783, since which it has had the advantage of new and regular buildings. Its population is now about seventy thousand. Its fine quay extends more than a mile along the port, and a rocky and sandy headland, projecting circularly, forms a deep, spacious, and tranquil harbor, accessible nearly at all times, notwithstanding the proximity of Scylla and Charybdis. Education is said to be much neglected at Messina; and the nobility do not in general reside there. It is, in short, neither fashionable, nor learned, nor rich.

CATANIA, in the immediate neighborhood of Mount Etna, has very frequently been overwhelmed by eruptions. At every such convulsion it has been more or less injured; and it has thrice been completely overturned or burnt down, and its inhabitants wholly or in part swallowed up, viz.: once in the twelfth century, and twice in the seventeenth.

Among the mountains of Sicily, the most celebrated, and indeed the most remarkable of the mountains of Europe, is Etna, a very active volcano, which has often spread terror and devastation over the surrounding country. The celebrity of this mountain will justify a particular account of it. Etna, now called by the Sicilians Monte-Gibello, is situated on the eastern side of the island, in a valley called Val di Demona, at the foot of the Neptunian or central chain of Sicily. Its immense size and solitary elevation, the beauty and magnificence of the surrounding scenery, and

the terrific grandeur of the convulsions and changes to which it has been subject, have excited the descriptive powers of the poet, and afforded matter of interesting research to the philosopher. Pindar has called it "the Pillar of Heaven." Here, according to ancient mythology, were erected the forges and workshops of the Cyclops, in which, under the direction of Vulcan himself, they prepared the thunderbolts of Jupiter; here was raised a temple to Vulcan himself, where, as in that of Vesta, the fire never ceased to burn; and here the giant Enceladus was condemned to expiate his impious rebellion against the king of gods in perpetual imprisonment. The appearance of this mountain, when viewed at a distance, is that of an obuse truncated cone, extended at the base, and terminating in a bifurcated vertex or top, that is, in two eminences at a considerable distance from each other. Upon a nearer approach,



Volcano of Mount Etna.

the traveller is surprised and astonished at the wild and grotesque appearance of the whole mass. Scattered over the immense declivity of Etna, but especially in its lower regions, he beholds innumerable small conical hills, gently rising from its surface to the height of four hundred or five hundred feet, and covered with rich verdure and beautiful trees, villages, scattered hamlets, and monasteries. As his eye ascends, he discovers an immense forest of oaks and pines surrounding the mountain on every side, and forming a beautiful zone of green round its middle; above this appears the hoary head of the mountain itself, boldly projecting into the clouds, and covered with eternal snow.

The ascent to the summit of this remarkable mountain from Catania occupies three whole days. Fifteen miles are allowed for the breadth of *Il Regione Culta*, or the cultivated region, which is remarkable for the inequality of its surface, occasioned by an immense number of conical hills, rising on every side and in every direction. There are two resting-places in this first region, viz., *Nicolosi*, twelve miles up the mountain, and two thousand four hundred and ninety-six feet above the level of the sea, according to Mr. Howel, and *St. Niccolo dell' Arena*, three miles beyond which begins the woody region. The second part of this ascent, called "the woody region," extends from eight to ten miles toward the summit of the mountain. The most remarkable object to be met with here is the celebrated chestnut-tree, the *castagno dei cento casalli*, as it has been called, which, according to some travellers, measures two hundred and four feet in circumference at the root. It is divided at or near the surface into five branches, but they are all united into one root. The *Snow grotto* and the *grotto of Goats*, at the latter of which the weary traveller sleeps for the night upon a bed of leaves, supplied by the stately oaks which surround it, are also objects of curiosity. Soon after he leaves this grotto the scene gradually changes. As he ascends, at every step the trees diminish in size and beauty; the vegetation diminishes to a few clumps of trees and some tufts of odoriferous herbs—even these

in a little distance become thinner and assume a withered and stunted appearance ; soon after he beholds the last relics of expiring vegetation, and passes into the " region of snow and sterility." This last region, or upper zone of Etna, reckoning from the last appearance of vegetation to the verge of the great crater, is overspread with a flat expanse of snow and ice, intersected by torrents of melted snow. In the midst of this desert the lofty summit of the mountain is descried, rearing its tremendous head above the surrounding snows, and vomiting out torrents of smoke. The most difficult and dangerous part of the whole ascent now begins. Violent gusts of wind chill the traveller, and as he proceeds the snow gradually increases in depth and hardness till it appears one continued sheet of ice. Sometimes, from the partial heating of the surface, pools of water are formed by the melted snow, which arrest his progress ; the sand and ashes, at first thinly spread over the surface of the hardened snow, gradually deepen as he advances, and are at the same time so loose that he is in danger of being swallowed up at every step ; sulphureous exhalations, constantly arising from the crevices of the mountain, irritate his lungs, and sometimes even threaten suffocation ; clouds of smoke, issuing from the crater, roll down its side, and involve him in a pitchy atmosphere ; and, to add to the horror of the scene, terrific sounds are continually issuing from the very centre of the mountain, resembling discharges of artillery in the vast abyss, and producing reverberations the most awful and alarming. This part of the journey is generally performed in the night, in order to arrive at the summit at an early hour. An hour before sunrise the traveller arrives at a ruined structure, called the Philosopher's tower, but when and by whom erected is unknown. Here, sheltered from the fury of the blast, he may sit down to recruit his exhausted strength and examine the objects around him. The forests below still appear like a dark gulf encompassing the mountain ; the unclouded sky is faintly irradiated, and the immense vault of heaven appears stretched above him in awful and splendid majesty ; the stars seem increased in number and in magnitude, and their light appears unusually bright, while the Milky Way shoots across the heavens like a pure flame. Warned by the first rays of dawn, the traveller leaves the Philosopher's tower, and soon arrives at the foot of the great crater—a hill of an exact conical figure, solely composed of ashes and scorïæ. The perpendicular height of this cone, according to Captain Smyth, is one thousand and seventy-six feet. If the people of Catania are to be believed, before 1730 Etna terminated in an extensive plain, in the centre of which appeared an immense opening, constituting the mouth of the great gulf.

On gaining the summit, all that is wonderful, sublime, and beautiful in nature, bursts at once upon the astonished eye. " But here," says Brydone, " description must ever fall short ; for no imagination has dared to form an idea of so glorious and so magnificent a scene. Neither is there on the surface of this globe any one point that unites so many awful and sublime objects. The immense elevation from the surface of the earth, drawn as it were to a single point, without any neighboring mountain for the senses and imagination to rest upon and recover from their astonishment in their way down to the world ; this point or pinnacle, raised on the brink of a bottomless gulf as old as the world, often discharging rivers of fire, and throwing out burning rocks, with a noise that shakes the whole island. Add to this the unbounded extent of the prospect, comprehending the greatest diversity and the most beautiful scenery in nature, with the rising sun advancing in the east to illuminate the wondrous scene. The whole atmosphere by degrees kindled up, and showed dimly and faintly the boundless prospect around. Both sea and land looked dark and confused, as if only emerging from their original chaos, and light and darkness seemed still undivided, till morning, by degrees advancing, completed the separation. The stars are extinguished and the shades disappear. The forests, which but now seemed black and bottomless gulfs, whence no ray was reflected to show their forms or colors, appear a new creation rising to sight, catching life and beauty from every increasing beam. The scene still enlarges, and the horizon seems to widen and expand itself on all sides, till the sun, like the great Creator, appears in the east, and with his plastic ray completes the mighty scene. All appears enchantment, and it is with difficulty we can believe we are still on earth. The senses, unaccustomed to the sublimity of such a scene, are bewildered and confounded ; and it is not till after some time that they are capable of separating and judging of the objects that compose it. The body of the sun is seen rising from the ocean, immense tracts both of sea and land intervening. The islands of Lipari, Alicudi, Stromboli, and Volcano,

with their smoking summits, appear under your feet ; and you look down on the whole of Sicily as on a map, and can trace every river through all its windings from its source to its mouth. The view is absolutely boundless on every side, nor is there any one object within the circle of vision to interrupt it, so that the sight is everywhere lost in the immensity. But the most beautiful part of the scene is the mountain itself, the island of Sicily, and the numerous islands lying round it. All these, by a kind of magic in vision, that I am at a loss to account for, seem as if they were brought close round the skirts of Etna, the distances appearing reduced to nothing. Perhaps this singular effect is produced by the rays of light passing from a rarer medium into a denser, which (from a well-known law in optics) to an observer in the rare medium appears to lift up objects that are at the bottom of the dense one, as a piece of money placed in a basin appears lifted up as soon as the basin is filled with water.

“The Regione Deserta, or the frigid zone of Etna, is the first object that calls your attention. It is marked out by a circle of snow and ice, which extends on all sides to the distance of about eight miles. In the centre of this circle the great crater of the mountain rears its burning head, and the regions of intense cold and of intense heat seem for ever to be united in the same point. The Regione Deserta is immediately succeeded by the Sylvosa, or the woody region, which forms a circle or girdle of the most beautiful green, which surrounds the mountain on all sides, and is certainly one of the most delightful spots on earth. This presents a remarkable contrast with the desert region. It is not smooth and even, like the greatest part of the latter ; but is finely variegated by an infinite number of those beautiful little mountains that have been formed by the different eruptions of Etna. We looked down into the craters of these, and attempted, but in vain, to number them. This zone is everywhere succeeded by the vineyards, orchards, and cornfields, that compose the Regione Culta, or the fertile region. This zone makes a delightful contrast with the other two regions. It is bounded by the sea to the south and southeast, and on all its other sides by the rivers Semetus and Alcantara, which run almost round it. The whole course of these rivers is seen at once, and all their beautiful windings through these fertile valleys, looked upon as the favorite possession of Ceres herself, and the very scene of the rapè of her daughter Proserpine. Cast your eyes a little further, and you embrace the whole island : all its cities, rivers, and mountains, delineated in the great chart of nature ; all the adjacent islands, the whole coast of Italy, as far as your eye can reach, for it is nowhere bounded, but everywhere lost in the space. On the sun's first rising, the shadow of the mountain extends across the whole island, and makes a large track, visible even in the sea and in the air. By degrees this is shortened, and in a little time is confined only to the neighborhood of Etna.”

Rock-salt is found in various places in Sicily ; and salt is also manufactured by the common process of evaporation. There are saltworks on the eastern and western sides of the island ; and salt is also imported from ports on the southern side, brought down along with other commodities from the interior. On the eastern side, a few miles north of Syracuse, are the large and profitable saltworks of Sajona. They lie at the end of an isthmus, or neck of land, thus described by Captain Smyth : “The south side of the harbor of Augusta is formed by the promontory of Magnisi, which, though joined to the main by an isthmus, is generally called an island. It is of moderate height, and was the ancient peninsula of Thapsus, where the ill-fated Athenians landed previously to attacking the Epipolæ. It appears well-calculated for a grand lazaretto (should their commerce ever require it) for the ports of Syracuse and Augusta, being equidistant from both ; and though malaria exists in the adjacent plain, the island is not affected by it. The saltworks are at the end of the isthmus, and not far from them is a column erected by Marcellus in commemoration of his success over the Syracusans.”

South from Syracuse, at Marzamemi, which is near the southeastern extremity of the island, there is a salt lake. Marzamemi is described as “a small filthy village, which, during the fishing season, is strewn with the blood and intestines of the tunny.” The salt lake renders the site valuable, as the necessary salt is there made. Round by the south side of the island is Pozzallo, the principal port of the district or county of Modica. Modica is the most active district in Sicily ; the country produces corn, tobacco, oil, wine, soda, hemp, wool, canary-seed, cheese, butter, bitumen, and salt ; “and although there are no woods, there is so great a quantity of game as to form an article of export. The trade is principally with

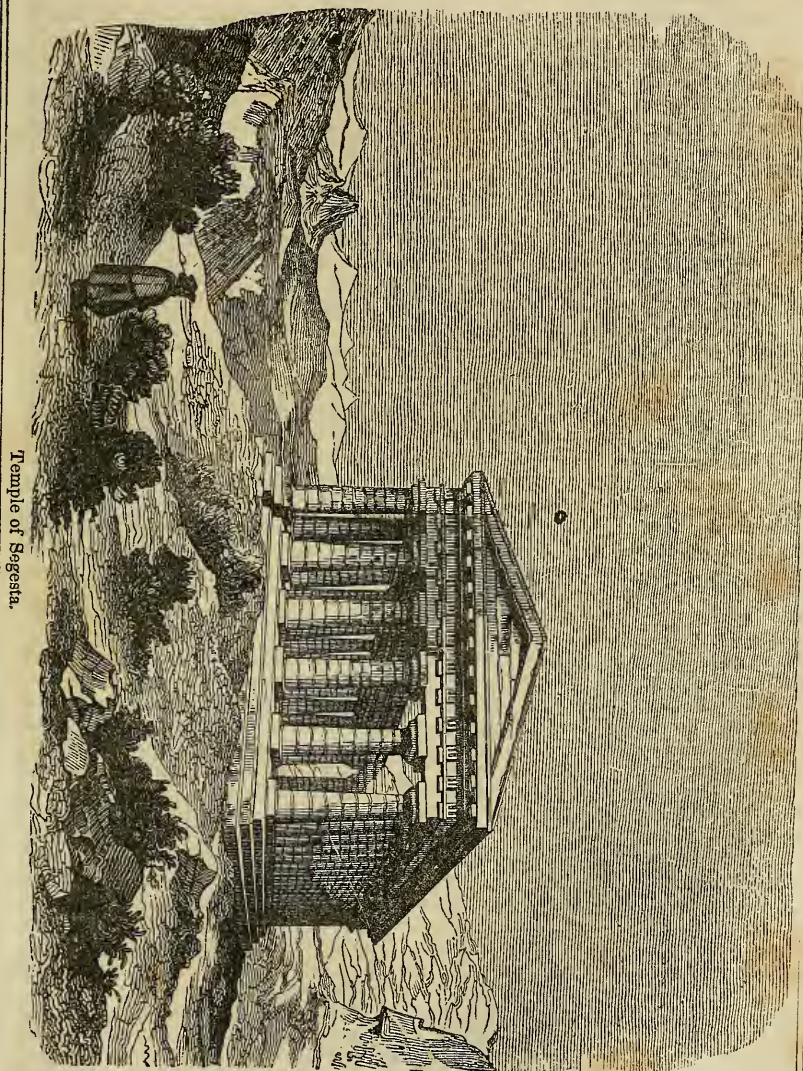
Malta, which is supplied hence with these necessaries in exchange for cloth, spirits, hardware, and colonial produce." The river Salso, anciently called the southern Himera, which falls into the sea near Alicata, on the south coast, is rendered brackish by the junction of a stream which runs from salt mines near Caltanissetta. There are also various salt-springs in Sicily, a group of which are represented in our engraving. Houel terms them *les salinelles*.



Salt-Springs of Sicily.

The two chief places on the western end of Sicily are Marsala, well-known for its wine; and Trapani, equally well-known for its manufacture of salt. A large portion of the country adjoining Trapani "is laid out in extensive salt-works, by the construction of innumerable causeways, about a foot and a half high, enclosing square places, which communicate by dams with each other. Into these the sea-water is conducted by regular gradations, and exposed in a state of stagnation to the influence of the sun; as the evaporation advances, the bittern is successively scooped into the further divisions, in the most distant of which the crystallization takes place, and a new supply of the nearest water is from time to time admitted, until the crust has increased to a certain thickness. The salt is then heaped up in pyramids ready for exportation, without any precaution to preserve them against rain, except their form, and the hardness they acquire by time." The heaps of salt at a distance resemble the tents of an encampment.

Twelve leagues west of Palermo, at some distance from the sea, in a barren and truly desolate country, the traveller will observe, at the base of a narrow gorge, numerous blocks of stone, where he can still discern traces of human art, but which give no intimation as to what might have been their former destination. One ruin, however, is sufficiently perfect to authorize the opinion, that it belonged to the theatre. These ruins which are now vaguely termed *Barbara*, are all that remain of one of the most powerful cities of Sicily. Founded by the companions of Æneas, and perpetuating the memory of its Trojan origin by the names of Scamander and Simois, given to the two rivers which bathe it with their waters, Segesta, sometimes



Temple of Segesta.

termed *Ægesta*, in the early periods of the Roman era, rivalled even Syracuse in grandeur. About three hundred years before the Christian era, Agathocles, tyrant of Syracuse, to punish Segesta for taking part with the Carthaginians against him, destroyed it: the walls were overthrown, the inhabitants were massacred, and to perpetuate the memory of this horrid event, the term, "CITY OF VENGEANCE," was applied to the ruins. The Segestians, however, had so many resources, that they soon effaced all traces of this calamity; a new city sprung up, and resumed its rank among the capitals of Italy.

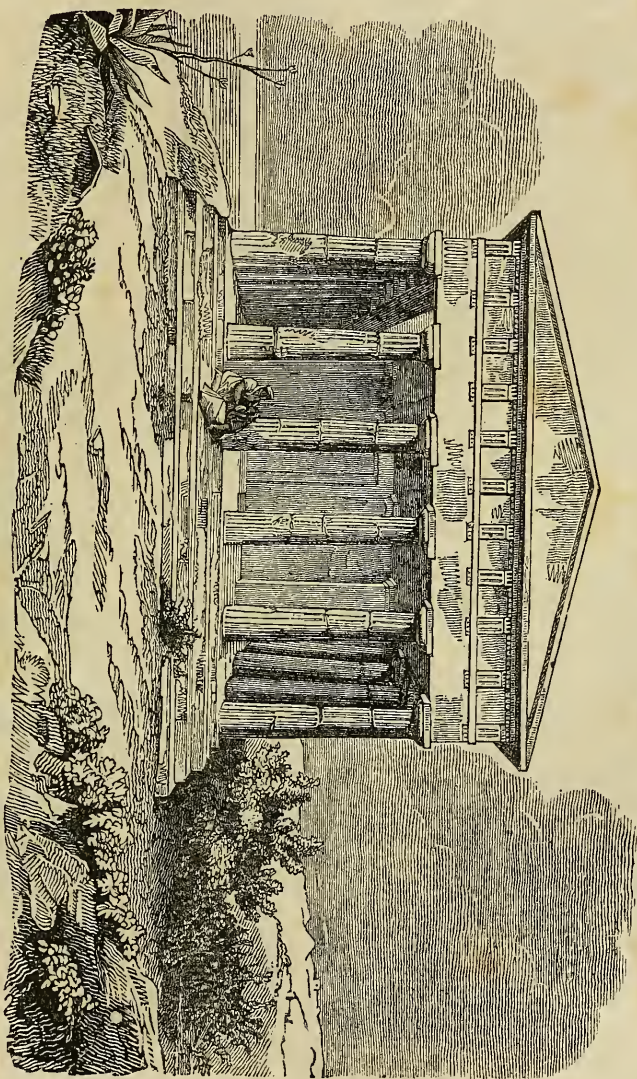
After many centuries of prosperity, the Segestians were committed to the fire and sword by the Saracens, and this time, the injury was irreparable, for Italy was now exhausted. But by a singular contrast, near these ruins, rises the most imposing, the most ancient, and the best preserved monument of Sicily.

On approaching the ruins of Segesta from the sea, the eye is fatigued by the barren rocks, and the absence of all picturesque beauty in the landscape. We look in vain for any traces of a habitation, when suddenly on the summit of a far-distant hill, a majestic colonnade is observed. This building stands above Segesta, on a promontory; its form is that of a regular parallelogram, one hundred and seventy-five feet long by seventy-three feet broad; it is composed of thirty-six columns, twelve of which are placed on each of the two longest faces, and six on each of the extremities. These columns are of the Doric order and gradually diminish toward the top; they are twenty-eight feet high, and six feet in diameter; they support an entablature about eight feet high; which is ornamented by a very prominent cornice. At the two extremities, the monument presents a front, the angles of which are very obtuse, and there is no reason to think that the space existing between the columns was ever closed, or that there was ever any interior within the colonnade: places for the cornices of the roof, however, still exist, but of this, as well as of the pavement, there are now no traces. The material, used in the construction of this building, is common limestone, which is encrusted with shells: but its tint is a bright yellow, and it is interspersed with veins, so that when seen from a distance, the columns appear to be formed of marble. Its state of preservation is extraordinary; the sharp edges of the stones are yet firm.

At the end of the last century, the lovers of antiquity were fearful lest the symptoms of decay then presented by this building, should rob them of this magnificent monument of architecture; but happily, remedies were applied in time, and this noble specimen of art was preserved without being disfigured by modern repairs.

More perfect than most of the other monuments of Sicily, the beautiful ruin of Segesta seems to be of a more recent date; but it is more ancient than any others. When we compare it with other ruins, we find that the architecture of it is different from all of them; it belongs neither to the Greek nor Roman school; and hence, we must look for its origin to the earliest periods, and believe that this noble edifice was built by the descendants of the companions of *Æneas*, and that it is therefore three thousand years old. It was doubtless a religious edifice, but whether consecrated to Venus, Ceres, or Diana, it is impossible to say; and the monument is therefore simply termed the "Temple of Segesta."

AGRIGENTUM was much renowned among the ancients. Different stories are told of its foundation; among which is the fabulous tale that *Dædalus*, who fled to Sicily from the resentment of *Minos*, erected it. Its situation was peculiarly strong and imposing, standing as it did on a bare and precipitous rock, eleven hundred feet above the level of the sea. To this military advantage, the city added those of a commercial nature, being near to the sea, which afforded the means of an easy intercourse with the ports of Africa and the south of Europe. The soil of Agrigentum was very fertile. By means of these advantages, the wealth of Agrigentum became very great. It was therefore considered the second city in Sicily, and *Polybius* says that it surpassed in grandeur of appearance, on account of its many temples and splendid public buildings, most of its contemporaries. Among the most magnificent of these buildings were the temples of *Minerva*, of *Jupiter Atabyris*, of *Hercules*, and of *Jupiter Olympus*; the latter, which vied in size and grandeur of design with the finest buildings of Greece, is said by *Diodorus* to have been three hundred and forty feet long, sixty broad, and one hundred and twenty high, the foundation not being included, which was itself remarkable for the immense arches upon which it stood. The temple was ornamented with admirable sculpture. But a war prevented the completion of it, when the roof only remained unfinished. Near the city was an ar-

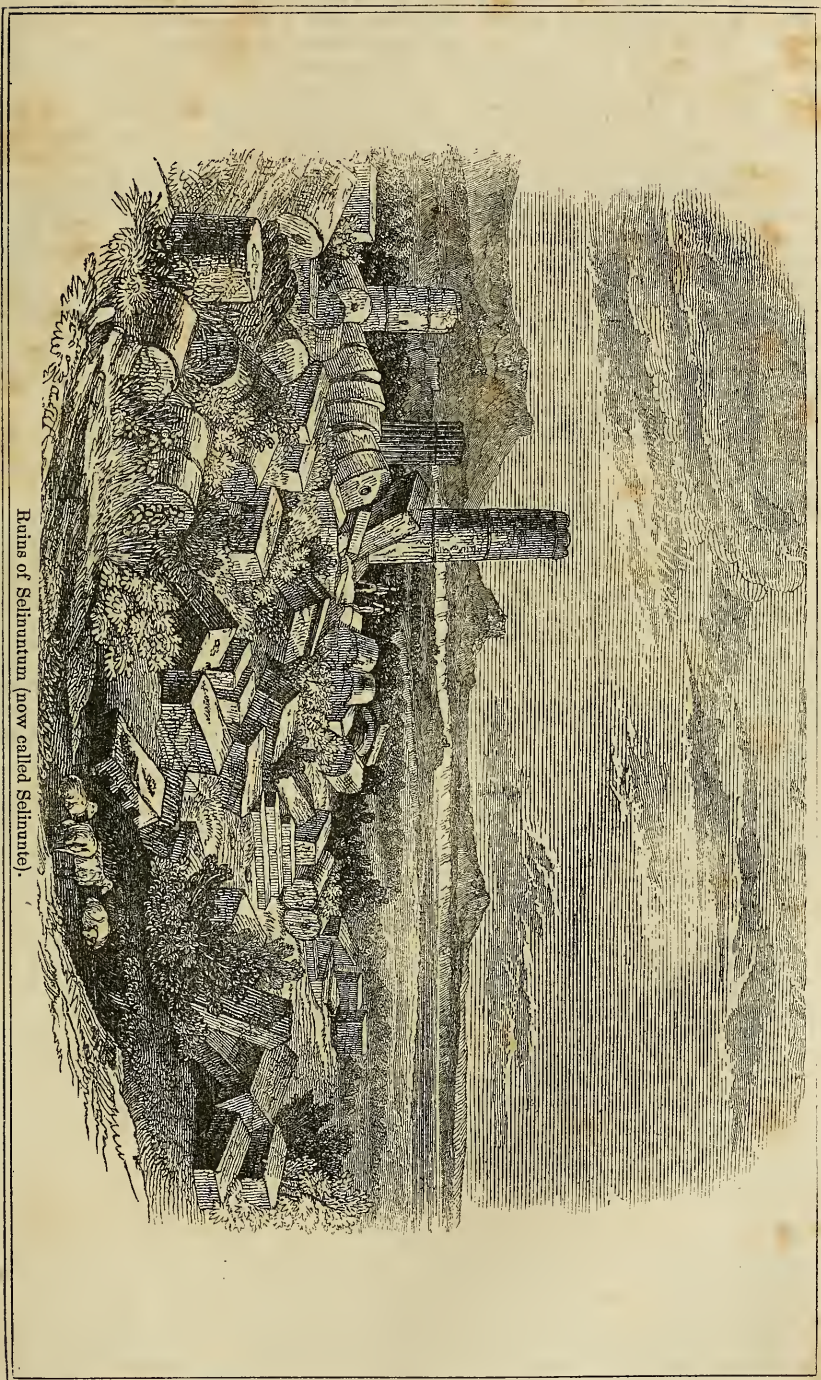


Temple of Concord, Agrigentum.

tificial lake, cut out of the solid rock, about a mile in circuit, and thirty feet deep, from which fish were obtained in abundance for the public feasts. Swans and other water-fowl frequented it. Afterward, the mud having been suffered to accumulate in this basin, it was turned into a remarkably fruitful vineyard. Both the temple of Jupiter Olympus and the lake were the work of a number of Carthaginian captives. The people of Agrigentum were noted for their luxurious and extravagant habits. Their horses were also famous. After the expulsion of the Carthaginians from Sicily, it fell, with little resistance, under the power of the Romans. Diodorus states the population, in its best days, to have been not less than one hundred and twenty thousand. Our engraving on the preceding page represents the temple of Concord, one of the most perfect ruins now existing on the site of the ancient Agrigentum.

SELINUNTE.—On the southern coast of Sicily, about ten miles to the east of Cape Granitola, and between the little rivers Maduni and Bilici (the Crimismus and Hypsa of ancient times), a stupendous mass of ruins presents itself in the midst of a solitary and desolate country. These are the sad remains of the once splendid city of Selinus, or Selinuntum, which was founded by a Greek colony from Megara, more than twenty-four hundred years ago. When seen at a distance from the sea, they still look like a mighty city; but on a near approach nothing is seen but a confused heap of fallen edifices—a mixture of broken shafts, capitals, entablatures, motopæ, with a few truncated columns erect among them. On landing at a sandy flat, which has gradually encroached upon and filled up the ancient haven or port, the traveller presently reaches a spot called by the Sicilians “La Marinella,” where are the stupendous ruins represented in our engraving. They seem to consist chiefly of the remains of three temples of the Doric order. One of these temples was naturally devoted by a maritime and trading people to Neptune; a second was dedicated for similar reasons to Castor and Pollux, the friends of navigation and the scourge of pirates; the destination of the third temple is uncertain. A curious popular corruption of a classical name has given a very familiar, if not laughable, designation to the place. The god Pollux is called in Italian *Polluce*; and by an application of his name, derived from the temple, the district was called “*Terra di Polluce*,” the Land of Pollux. Out of this the Sicilians have made “*Terra di Pulci*,” literally, “The Land of Fleas”—a designation the place always goes by, and which (not to speak profanely) the neighborhood, in common with nearly all Sicily, is well entitled to. The size of the columns and the masses of stone that lie heaped about them is prodigious: the lower circumference of the columns is thirty-one and a half feet; many of the stone blocks measure twenty-five feet in length, eight in height, and six in thickness. Twelve of the columns have fallen with singular regularity, the disjointed shaft-pieces of each lying in a straight line with the base from which they fell, and having their several capitals at the other end of the line. If architects and antiquaries have not been mistaken in their difficult task of measuring among heaps of ruins that in good part cover and conceal the exterior lines, the largest of the three temples was three hundred and thirty-four feet long and one hundred and fifty-four feet wide. These are prodigious and unusual dimensions for ancient edifices of the kind; that wonder of the old world, the temple of Diana at Ephesus, did not very much exceed these admeasurements. The great Selinuntian temple seems to have had porticoes of four columns in depth and eight in width, with a double row of sixteen columns on the lateral sides of the cella. It is somewhat singular, from having had all the columns of the first row on the east front fluted, while all the rest of the columns were quite plain. One of these fluted columns is erect and tolerably entire, with the exception of its capital; the fluting, moreover, is not in the Doric style, for each flute is separated by a fillet. The material of which this and the other edifices were formed is a species of fine-grained petrification, hard, and very sonorous on being struck with the hammer. It was hewn out of quarries near at hand, at a place called Campo Bello, where many masses, only partially separated from the rock, and looking as if the excavation had been suddenly interrupted, are still seen.

A flight of ancient steps in tolerable preservation leads from the Marinella to the Acropolis, where the covert-ways, gates, and walls, built of large squared stones, may still be traced all round the hill. A little to the west of the Acropolis is the small pestiferous lake Yhalici, partly choked up with sand. In ancient times this was called *Stagnum Gonusa*, and it is said the great philosopher Empedocles purified it and made the air around it wholesome, by clearing a mouth toward the sea and con-



Ruins of Selinuntum (now called Selinunte).

veying a good stream of water through it. The fountain of Diana, at a short distance, which supplies this stream, still pours forth a copious volume of excellent water; but it is allowed to run and stagnate over the plain, and now adds to the *malaria* created by the stagnant lake. The surrounding country is wholly uncultivated, and, where not a morass, is covered with underwood, dwarf-palms, and myrtle-bushes of a prodigious growth. For six months in the year Selinunte is a most unhealthy place; and though the stranger may visit it by daytime without much danger of catching the infection, it seems scarcely possible to sleep there in summer and escape the malaria fever in one of its worst forms. Of four English artists who tried the experiment in 1822, not one escaped; and Mr. Harris, a young architect of great promise, died in Sicily from the consequences. These gentlemen made a discovery of some importance: they dug up near one of the temples some sculptured metopæ with figures in relievo, of a singular, primitive style, which seems to have more affinity with the Egyptian or the Etruscan than with the Greek style of a later age. There are probably few Greek fragments of so ancient a date in so perfect a state of preservation. The government claimed these treasures, and caused them to be transported to Palermo; but Mr. Samuel Angel, an architect, and one of the party, took casts from them, which may now be seen in the "Elgin Marble Gallery" of the British Museum.

Selinuntum was taken during the Carthaginian wars in Sicily, and partly destroyed by the great Hannibal; but the city was restored, and was an important place long after that time. From the manner in which the columns and other fragments of the three stupendous temples lie, it is quite evident that they must have been thrown down by an earthquake; but the date of that calamity is not known.

The neighboring country is interesting as having been the scene of many of the memorable events recorded by the ancient historians. A few miles to the west of the ruins, on the banks of a little river, that now, unless when swelled by the winter torrents, creeps gently into the sea, was fought, amid thunder, lightning, and rain, one of the most celebrated battles of ancient times, in which the "immortal Timoleon," the liberator of Corinth, and the savior of Syracuse, gained a glorious victory over the Carthaginian invaders. The events are preserved in popular traditions: and the names of Mago, Hamilcar, Hannibal, Agathocles, Dionysius, and Timoleon, are common in the mouths of the country people, though not unfrequently confused with one another, and subjected to the same laughable mutilation as the name of Pollux at Selinunte.



CHAPTER XIX.—MALTA.

MALTA is an island in the Mediterranean sea. It was originally considered as belonging to Africa, but by an act passed by the parliament of Great Britain Malta was declared part of Europe. The length of this island does not exceed twenty miles, and its greatest breadth is twelve. The coast is rugged and steep, and the only harbors are those called by the natives Marza and Marza Murcet, which are separated by the peninsula on which the principal town, Valetta, is built.

Gibraltar has not inaptly been termed the key of the Mediterranean, and following up the simile, Malta may be compared to the spring of the lock, possessing advantages from its strength and situation which can not be too highly appreciated. There is, however, this difference in the two places, that, while the former has had Nature for the chief engineer, the latter is indebted almost entirely to art for its almost equal impregnability. A detailed account of its extensive lines of fortification would exceed our present intention, which is to confine ourselves to those points more immediately connected with the Grand port of Valetta.

The approach to Valetta, situated near the eastern point of the island, is highly picturesque and interesting; the fortifications, close to which vessels must pass, seem sufficient to annihilate the most powerful naval force that could be sent against it. There are two harbors, separated from each other by a narrow neck of land; but the northern and smaller of the two is solely appropriated to the purposes of quarantine—a penance which is strictly enforced, as the inhabitants have already had an awful lesson in the dreadful plague with which they were visited in 1813.

The southern, or Grand port, is large, safe, and commodious, running up in a south-west direction a mile and three quarters, the breadth at the entrance being less than five hundred yards. It possesses great advantages as a harbor, being free from danger, and the shore everywhere so bold, that a line-of-battle ship may lie close to it and take in a supply of water from pipes laid down in several places, or her provisions, without the aid of boats. The northern shore is but slightly varied from the straight line, but to the southward the coast is deeply indented by three inlets: the first, immediately on passing the point of entrance, called Bighi bay, where the French had commenced a palace for Napoleon, which, after remaining thirty years in an unfinished state, has at last been converted into a naval hospital; secondly, a narrow creek, called Porto della Galera, or Galley port, where the galleys of the knights were laid up; and lastly, Porto della Sanglea. The last two are perfectly land-locked.

On the Valetta side the shore is one continued line of wharves, on which stand the pratique-office, the customhouse, the fishmarket, with ranges of storehouses, both public and private; and along these wharves merchant-vessels generally lie to discharge and load their cargoes. The Galley port is principally appropriated to the establishments connected with the naval arsenal, whose storehouses and residences of the officers occupy the greater part of its shores. The dockyard is at the head of the creek, the victualling-office and cooperage along its eastern shore; and although its greatest breadth does not exceed two hundred and fifty yards, the depth of water is sufficient to admit of two-decked ships lying at the dockyard to undergo their necessary repairs: the western side is resorted to by merchant-vessels when making a long stay. The shores of Port Sanglea are chiefly occupied by private yards for building and repairing merchant-vessels, beyond which, up to the head of the harbor, the country is open.

The entrance to the harbor is defended by the forts Ricasoli on the east and St. Elmo on the west, whose walls rise almost immediately from the seashore, and by Fort St. Angelo, a quadruple battery, the lowest tier of which is nearly level with the water. This fort stands at the extremity of the tongue which separates the Galley port from Bighi bay, and completely flanks the entrance. The next point, separating the Galley port from Port Sanglea, is also protected by a battery, besides which a line of fortification surrounds the town on both sides the harbor, with bas-

tions where most conducive to the general defence, and toward the land the utmost ingenuity of art has been lavished to render the town impregnable.

The Maltese are an industrious and active, though by no means a fine race of men; the poverty of their living superinduces diseases, among which ophthalmic complaints are the most prevailing. The streets of Valetta are thronged with a squalid set of the most persecuting beggars, whose supplications for "carità" are as incessant, and more annoying to the ear, even than the ringing of the bells.

The boats, which are very numerous, afford a striking and pleasing feature in the general appearance of the place: though seemingly very clumsy, they are rowed with great velocity by the natives, who stand up and push at the oar; they are safe and commodious, always kept remarkably clean, and painted with the gayest colors, having an eye on each side of the stern; they are also provided with a white cotton awning and curtains for fine weather, and a more substantial covering for rain; they are well regulated, and their hire is very moderate. The boat-races, which are frequent, offer a very lively and animated scene. The water is beautifully clear, and generally crowded with boys bathing, many of whom spend nearly as much time in that element as on shore: the Maltese are universally good swimmers and divers; and the numerous fast-days of the catholic church give employment to many in supplying the market with fish.

Malta is very subject to the oppressive and enervating "sirocco," or southeast wind; but the "gregali," or northeast wind, is that which blows with the greatest fury, and blowing directly into the harbor, causes a sea across the entrance that would be dangerous to small vessels, and cuts off the communication across from Valetta to Vittorioso. The surf there beats against the walls of the fortifications with impetuous violence; it has even at times removed the guns from the embrasures of Fort Ricasoli, and the spray has been carried over the top of the palace.

The island produces some excellent fruits, among which are the oranges and melons for which it is particularly celebrated; but the market is chiefly supplied from Sicily, a number of large boats, called "speroneras," being constantly employed running to and fro. Provisions are cheap and abundant, but butchers' meat is indifferent. There is a lighthouse in Fort St. Elmo, occupying a very advantageous situation.

Valetta itself is built on the narrow neck of land which divides the two ports, occupying an area of five hundred and sixty acres. The first stone was laid in 1566, by the famous grand-master, John de la Valette, after having, the year before, obliged the Turks to abandon a protracted and vigorous siege against the order, who then inhabited the opposite shores of the island, called Burmola and Isola. The new city, however, soon surpassed the other parts in population, buildings, and commercial importance, and now gives name to the whole, which properly consists of five distinct quarters or towns, viz.: On the north side of the port, Valetta and Floriana, and on the south side, Vittoriosa, Burmola, and Isola, the latter three enclosed in an extensive line of fortification called the Cottonera.

The streets are at right angles to each other, and being built on an elevation inclining on either side, most of the transverse streets are necessarily constructed with flights of steps, which Lord Byron has justly anathematized as "cursed streets of stairs," an expression that might be drawn from the most pious while toiling up them on a sultry summer's day. The houses are low—never exceeding a second story—built of the stone of the island, and are provided with balconies to most of the windows, and flat, terraced roofs, which, in commanding situations, furnish an agreeable resort in the cool of the day; also to catch the rain, which is conducted by pipes to a cistern, with which every house is provided. There are likewise public fountains, the source of whose supply is in the southern part of the island, and conveyed to the city by means of an aqueduct. The streets are generally wide and well paved, with a broad footpath on each side; but the glare caused by the reflection of the sun on the sandstone is so intolerably distressing to the eyes, as to render walking out during the middle of the day almost impossible.

The palace, at present occupied by the governor, was formerly the residence of the grand-master of the order. It is a large and handsome quadrangular building, with a spacious courtyard in the centre; it stands about the middle and highest part of the town, and on it is the signal station. It contains some beautiful specimens of tapestry, and paintings of the grand-masters; and has a very extensive armory attached to it, with curious specimens of armor and weapons. Before this palace is an open



Malta.

space called the Piazza St. Giorgio, used as a military parade, and enlivened in the evenings by one of the regimental bands.

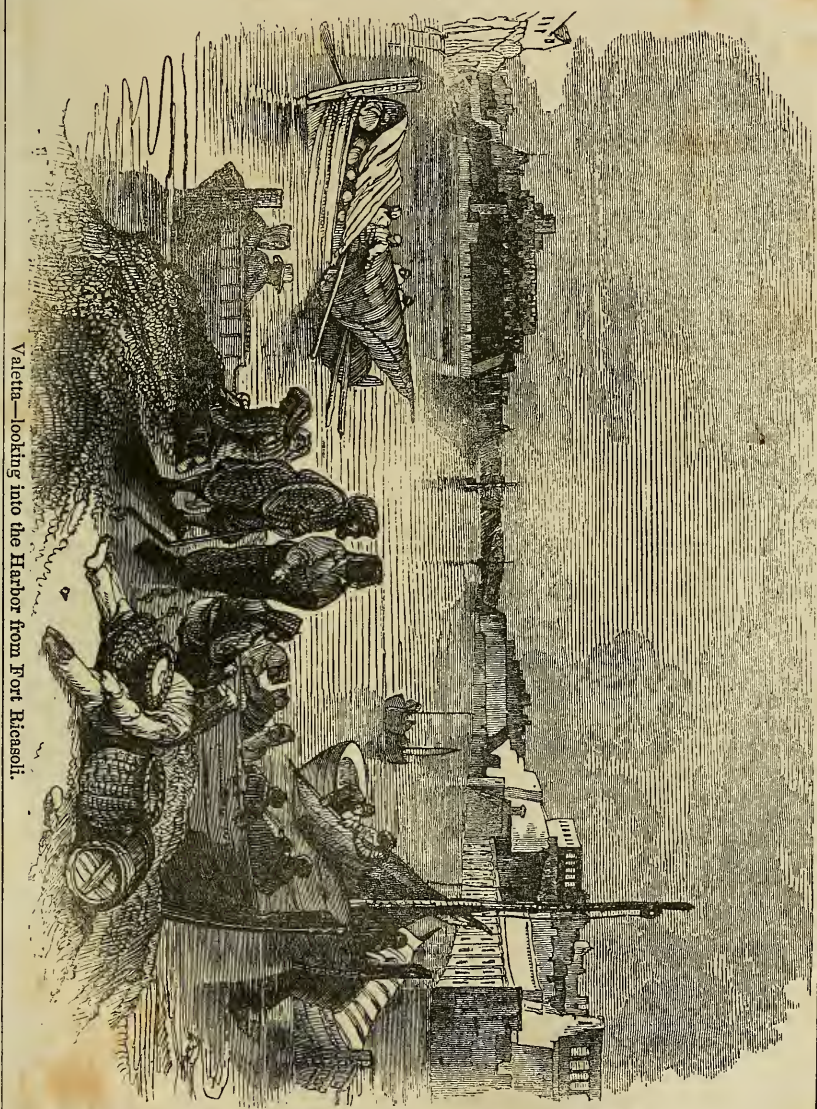
Near the Piazza St. Giorgio is the cathedral of St. John, the tutelar saint of the order, a vast, though externally a remarkably plain and unostentatious edifice; within is a spacious oblong area, and on each side are aisles, with particular altars and chapels for the different nations composing the order, adorned with paintings or sculpture, according to the zeal or riches of the "Tongue," as it was technically called, to which it belonged. The whole pavement is, however, richly emblazoned with the armorial bearings of the knights, in mosaic. The appointments of this cathedral suffered greatly during the temporary possession of the island by the French; a handsome silver railing round one of the altars escaped their sacrilegious rapacity only by being painted. The vaults below the cathedral are also curious. Besides St. John, Valetta abounds in churches, the incessant ringing of whose bells is among the greatest nuisances of the place. Although the island has been in possession of the English since 1800, no protestant church has been built; a small chapel in the palace, and one at the dockyard, being the only places of worship of the episcopal church. The next objects are the hotels, or inns of the different nations, where they held their meetings. These still retain their distinguished appellations, though now variously applied—some to quarters for officers of the garrison, some to private individuals, and one, having the only large room floored with plank in the town, has become the scene of public assemblies. Valetta has its banks and exchanges, and there are also public hospitals, a very good theatre, and coffeehouses fitted up with marble, where the visiter may enjoy that luxury in a hot climate, ice, brought over from Etna. There are two libraries; one which belonged to the knights, comprising about forty thousand volumes of Greek, Latin, French, and Italian works; the other a subscription library, established by the English residents.

Valetta, on the whole, is a gay and interesting place, not only from its former eventful history and chivalrous masters, but from its present state. Its commercial activity, its political importance, and its central situation in the Mediterranean, all conduce to make it the resort of a great variety of nations, ranks, and characters, from all quarters of the globe.

* In no place of equally circumscribed extent is the confluence of strangers greater than at Malta. It is the most important quarantine station in the Mediterranean; and since the development of steam navigation, it is resorted to by travellers from all countries. It is constantly frequented by trading-vessels from France and Italy to the Levant; to the British ships-of-war on the Mediterranean station, it is a most convenient rendezvous; and the steam-vessels to Gibraltar, to Corfu, and Patras, and to Beyrout and Alexandria, find it indispensable to touch at the island for a supply of coal. If the path to India through the Mediterranean should continue to increase in importance, Malta will be one of the principal links in this line of intercommunication; and whenever naval warfare is carried on by steamships, its value will be greatly increased, if that be possible, as success may depend upon a supply of fuel, and that will be contingent on the vicinity to a dépôt of coal. It will become as essential to have in store a supply of coal as of gunpowder, or any other munition of war.

The history of Malta to the close of the last century is identified with that of the knights of Malta, an account of which order would occupy too much space here; but the circumstances which attended its change, and eventually led to the taking possession of Malta by the British, form an interesting point in the history of the island.

The knights of Malta were classed into seven nations, called "languages," namely, Provence, Auvergne, France, Italy, Aragon, Germany, and England. During the middle ages, they and the Templars animated and led on the supporters of the cross, and by their exertions, successfully defended the Christians of the east of Europe from the domination of the Mussulmans. This was a period in which the knights occupied a useful and natural station, and the institution was in unison with existing interests. But it ceased to be so when the objects of the order were fulfilled; and when the French revolution shook the stability of even the firmest institutions, that of the knights of Malta, which had long been declining, could not be expected to survive the shock. In 1798, a French expedition, with 40,000 men, arrived off the island, and the knights of the French "language" or "langue" were already prepared to abandon the general interests of the order. The grand-master



Valetta—looking into the Harbor from Fort Ricasoli.

was destitute of every quality which such an emergency demanded, and nothing effectual was done to concert measures of defence. A series of blunders was all which he accomplished. The people were more chivalrous, and flew to arms, but they were deluded by false assurances of security. The day after their arrival, the French landed, and quietly took up the best positions for an attack, unmolested except by some Maltese battalions. The grand-master, learning that some of the French knights had been killed and wounded by the people, solicited the French admiral for a suspension of hostilities, and was allowed twenty-four hours to conclude the capitulation of the island. On the French general hastily inspecting the fortifications, as soon as they were occupied by his troops, one of his suite is reported to have said to him: "It is well, general, that some one was within to open the gates for us. We should have had some difficulty in entering, if the place had been altogether empty." General Vaubois, with four thousand men, was left in possession of the island, and the remainder of the troops sailed for Egypt.

In less than three months, the conduct of the French had increased the irritation of the Maltese to such a degree, that they broke out in a sudden and general revolt. Scarcely ever were conquerors less discreet than the French had been. In this short period they had abolished titles and ranks, reorganized all the establishments, formed a new government and municipality, and melted down the plate belonging to the churches. The law affecting the tenure of property had been tampered with, and a decree was issued, directing that the sons of the richest families should be sent to France for their education. The terms of the capitulation were, in fact, regarded as a dead letter. The immediate occasion of the outbreak was an attempt to take some rich silk damask from the churches and convents. A gentleman residing in Malta, has published the following account of the formidable attitude of the Maltese when their feelings of justice and patriotism were thoroughly aroused: "The energy and daring which the Maltese thus early showed in their patriotic warfare, surprised General Vaubois, who had been accustomed to consider them as wretched peasants. From this moment the gates of Valetta and the three cities were closed, and the garrison was kept in a close state of blockade for two years. During this long period, the Maltese gave proof of a patriotic ardor and long-suffering which few people would have equalled. Unanimous in their object, all their measures were taken with prudence and order. They collected arms, and established a system which gave method to all their operations, and their levy of men was divided into bodies or battalions, and distributed in the towers on the coast and throughout the country, with almost as much order as regular troops. The attempts made by the French general at conciliation were not listened to; his messengers were never allowed to go back; and he soon found to his surprise that the people had firmness enough to persevere in the enterprise they had undertaken, notwithstanding they were at present single-handed. With more than six thousand well-disciplined troops under his command (the soldiers and crews of the vessels which escaped from Aboukir having been incorporated with them) he was unable to make a sortie in sufficient force to overawe his enemies; for the people of Valetta, encouraged by the movement of their countrymen, and borne down by forced contributions, and the privations inseparable from a state of siege, were not to be left unwatched within the walls."

During these two years it is stated that not fewer than twenty thousand persons died of misery and famine; but in the midst of their difficulties the people spiritedly refused the offer of some of the recreant knights to come to their assistance, and assist in expelling the invaders. The French soldiers supported their privations with characteristic buoyancy; they made gardens in the fortifications, from which they raised fruit and vegetables. At one period a pound of fresh pork sold for a dollar; salt meat, fifty cents; the commonest fish, forty cents; a fowl, ten dollars; a pigeon, two dollars; a pound of sugar, four dollars; coffee, four dollars fifty cents; a good fat rat, forty cents.

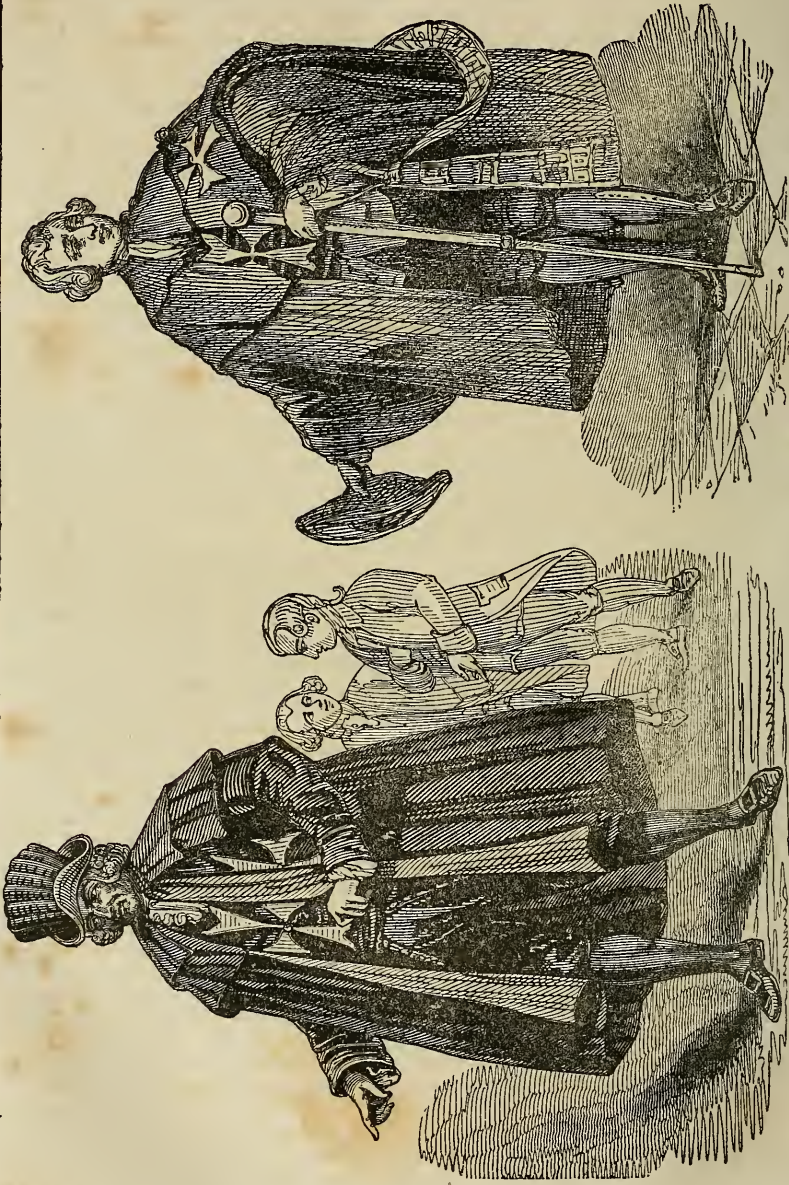
After the battle of the Nile, Lord Nelson, who had become warmly interested in the Maltese, sent four Portuguese ships-of-the-line and two frigates to blockade Valetta; and in little more than a month afterward he appeared himself with fourteen ships-of-war, and summoned the French to surrender, to which a laconic refusal was sent by the French general. Lord Nelson was obliged to leave the island, his own ships being much disabled; but he left the Portuguese squadron to maintain the blockade. The future reliance of the Maltese was on Nelson and the British gov-

ernment. The king of Sicily had supplied them with powder and shot, and afterward allowed them to receive corn from his granaries, on credit. Captain Ball, who commanded the blockading squadron subsequently appointed, had directions from Nelson to supply the inhabitants with provisions as far as was practicable. In the beginning of 1799, the affairs of the Maltese were placed on a footing which led to many immediate advantages. A congress was formed, of which Captain Ball was president, and under its eye the civil and military affairs were administered; a public loan was authorized; customs' duties regulated; and two bays were made the ports for trade. The blockade by sea and land was rigidly preserved, and batteries were raised, which kept the besieged constantly on the alert. In December, 1799, the Maltese were reinforced by several British and Sicilian regiments, who were officially styled the allied troops at the blockade of Valetta. In September, 1800, General Vaubois made proposals to surrender the place, and an act of capitulation was signed on the 5th, under which the French troops were allowed to march out as far as the seashore with all the honors of war, where they grounded their arms. The blockade had endured two years and two days. The British squadron entered the port the next day, and their ensign was hoisted at St. Elmo amid the acclamations of the Maltese.

Lord Nelson had assured the Maltese that they should be under the protection of England, Russia, and Prussia, until the peace, which was eventually declared in 1802. According to the treaty of Amiens, the British troops were to have evacuated Malta, and the island was to be restored to the knights, on condition that there should be neither an English nor a French "langue," and that a Maltese "langue" to be established, should enjoy all the privileges of the rest. But hostilities recommenced before these provisions of the treaty had been executed, and during the long war which followed, Malta was held in military possession by Great Britain. During this memorable period it became the headquarters of the British army in the Mediterranean, the rendezvous of their ships-of-war, and the emporium of an active commerce which was shut out from the continental ports.

When the peace at length came, Malta was formally recognised in the treaties signed by the representatives of the European powers as an integral part of the British dominions. The Maltese obtained a sovereign of their own choice, and, under the maritime power of Britain, that protection which their insular position renders essential to their prosperity.

It is not difficult to foresee what would be the characteristics of an exclusive body like that of the knights of Malta, after most of the purposes of their institution had been accomplished, and they were no longer surrounded by those dangers which once gave a lofty and heroic spirit to their union. The treatment which their Maltese subjects endured displays the arrogance and tyranny of haughty military chiefs. For them the law was no protection against the will of a grand-master, and at his bidding they might be put to death without the forms of trial. So recently as 1775, three untried Maltese prisoners were strangled while under confinement by order of the grand-master Ximines. But when a knight had rendered himself amenable to the laws—if he had even committed murder—he could not be arrested for his crimes until deprived of the badge of the order, a degradation to the institution which was easily avoided. In civil cases the grand-master could change the decision of the judges, who were removable by the council of the order, if their uprightness and impartiality proved inconvenient. Corruptness in the administration of the laws spread its taint over the morals of the people; and it was scarcely considered disgraceful to be the mistress of a knight. Feelings of self-respect constitute one of the best preservatives of virtue; but in Malta at this period the spirit of the ruling body overpowered these beneficial tendencies by its exclusiveness and selfish pride. A Maltese was not permitted to aspire to honorable offices; and in each of the public departments of business the highest rank which he could reach was rigidly guarded, lest from any personal favor it should be overleaped. On one occasion the knights broke out into a revolt because a grand-master had dared to trespass upon this privileged ground by appointing several natives to the rank of adjutant in the Maltese regiment. To crown these attempts to degrade the people, we may add that the heads of the most respectable families in the island were not allowed to walk on the Piazza de' Cavalieri without permission! It would have been a misfortune had the treaty of Amiens been executed, and the Maltese again handed over to the rule of so decrepit and useless a body as the order of St. John had then become. The institu-



Grand-Marshal, of the Order of Malta.

Grand-Master, of the Order of Malta.

tion now exists only as a small college at Rome, where a few brethren live together, professing to employ themselves solely in deeds of charity.

Under the British dominion, the government of Malta is conducted by a governor, who is assisted in the legislative department by a council of six persons: the Maltese are British fellow-subjects, enjoying the same privileges as any British-born resident. Justice is administered without favor, and the judges are appointed for life. In the regiment of Maltese Fencibles, in 1836, the officers, with two exceptions, were all natives, and held a corresponding rank in the British army. Under the knights, no native could wear the mitre; but now a native bishop is received with military honors by British troops, and the clergy have to acknowledge, not only English tolerance, but English encouragement of their religion. On saints' days, the military on duty fire salutes and do honor to the festival.

Acquiring possession of Malta, as England did, partly by force of arms, it is scarcely surprising that some grievances should have been the result of this mode of incorporating it with Great Britain. The peace of 1814, and the plague in the preceding year, by leading to great commercial changes, rendered the Maltese peculiarly susceptible of any neglect which might be shown toward them by successive governors, and their complaints at length reached the British throne. In 1836, a petition was presented to the house of commons, which set forth the wants and wishes of the Maltese people. Their principal demands were for a reform of the law, moderate liberty of the press, improvements in the system of education and elementary instruction, relief from the heavy excise duty on wine, a participation in the emoluments of office, besides some other advantages which they claimed. In the same year a commission was sent to the island to report upon these grievances; and several important changes were subsequently made, and others are under consideration, which will tend, as far as possible, to place the natives on the footing of a self-governed community.

The public revenue of Malta and Gozo amounts to about half a million of dollars per annum, of which sum nearly three fourths arise from customs' duties and quarantine dues; the remainder is derived from the rents of government-houses and lands, and several small duties. The revenue is employed in the payment of the officers of government, in the maintenance of public buildings, streets, and roads, and in disbursements to the university, elementary schools, and extensive charitable institutions. The sum of six hundred and sixty thousand pounds sterling has been given to the Maltese at two different periods—on the occasion of the British taking possession of the island, and during the plague in 1813. The sums expended by the garrison and fleet, and by the British government for general purposes, are not less than one hundred and sixty thousand pounds sterling a year; so that, as in the days when the order of St. John flourished, large sums are annually drawn from other quarters and expended in the island.

We do not meet with many striking diversities of character in the Maltese. In the village population, manners and customs present a combination of the characteristics of the south of Europe and of the opposite coast of Africa, to which are added some traits which remind the traveller of Turkey and Arabia. The peasantry are generally thick-lipped and their complexions dark, with black and shining eyes, which give to the women an oriental style of beauty. Dark eyes are, not by any means universal, there being many persons in the villages with the blue northern eye. In many individuals the hair has a woolly appearance resembling the African. The dress of the people is thus described in Martin's account of Malta:—

“They are clothed in a loose cotton shirt, over which is a wide vest or jacket, with silver, sometimes gold buttons; a long twisted scarf wound several times round the body, with very often a sheathed knife placed therein; loose trowsers, leaving the legs bare from nearly the knees downward; and very peculiar shoes, called ‘korch,’ which is a leathern sole fastened with strings or thongs to the foot and leg, nearly like the old Roman sandal; the head, in winter, is covered with a woollen cap of different colors, having a hood attached, and falling down on the back: in summer, large straw hats are worn. The women are attached to their primitive dress, consisting of a short cotton shirt, a petticoat generally of a blue color, an upper robe opening at the side, and a corset with sleeves.”

The English costume, or a very close approximation to it, is adopted by the higher classes, whose character, it is said, is marked by some resemblance to the Frenchman and the modern Greek. The black silk veil, called the “faldetta,” worn by



Maltese Lady, wearing the "Faldetta," and attended by her Servant.

Maltese ladies, is as charming in its appearance as the mantilla of the beautiful women of Spain, and is shifted with bewitching effect by those who know how to employ it gracefully in exposing either a side or a full view of the face. Of the Maltese of all classes it may be said that they are generally of amiable disposition, neither drunkards nor quarrelsome, but frugal and industrious, and under misfortune patient and enduring to a degree which seems like the oriental reliance upon events. They enjoy music, dancing, and other relaxations, with great spirit, and the innumerable fêtes of the church are attended with great exactness, being something intermediate between the more sober duties of religion and secular pleasures. Nowhere has the catholic church a more zealous flock. The number of priests or ecclesiastics of some description is in the proportion of about one in a hundred. The village-churches are spacious, and the service is performed better than in many of the towns on the continent.

In Malta we may regard the social state of the people uncomplicated by the thousand causes which perplex the observer of society in such a country as England. Poverty, the uncertainty of obtaining food, and either occasional or habitual mendicancy or dependence upon charitable institutions, are, we regret to say, the features which most arrest attention. The population has been increasing, while the sources of employment have not latterly increased, but probably diminished. Three centuries ago, the population, amounting to fifteen thousand, was in a state of great wretchedness and destitution; and at present it exceeds one hundred and fifteen thousand. In 1835, the number of deaths was 2,495, while the births were 3,356, being an excess of 861. The Maltese marry very early, and girls become mothers at the age of fifteen, and in occasional instances at thirteen. Few opportunities occur of bettering their condition, and the general poverty of the lower classes leads to a carelessness

of the future. There are not many laborers of the age of twenty-five who are unmarried, and but few of them make any provision before marriage, while it is hopeless to attempt this afterward; though it must be recollected that the task of bringing up a family is less onerous in such a climate as that of Malta, where poverty is disarmed of many of its evils, and is not the sordid and squalid wretchedness which exists in a northern climate. As a proof how little the future impresses them with any dark shadows, it is sufficient to state that they are almost generally under the necessity of borrowing clothes for the wedding. The Maltese are kind and affectionate, and the ties of kindred are strongly felt among them. Some partial diminution of the general poverty is occasioned by emigration, or rather migration, for the Maltese are migrants rather than colonists. This arises from their strong attachment to their native island, and is probably also a consequence of the vicinity of the various fields for employment to which they generally proceed. The scales of the Levant, the towns on the Barbary coast, the Ionian islands, Spain, Egypt, Constantinople, are the resort of the migrant Maltese, where they are employed as sailors, boatmen, joiners, carpenters, tailors, &c. They are chiefly young men who are single, and, as soon as they have raised a little money, they return home and settle for life. They want the spirit and energy which enable men to leave cherished scenes and cleave to a new land. Some of the Maltese have, however, recently proceeded to more distant places. A party have proceeded under indentures to British Guiana, and some have gone to the Brazils. In the West-India islands they would succeed better than laborers from Great Britain, to whom the difference of climate is a severe trial. Tripoli and other parts of the Barbary coast are the parts to which they soonest become reconciled. The difference between the Latin and the eastern churches is perhaps an obstacle to their permanent settlement in Greece.

The soil of Malta is remarkable for the small quantity of vegetable matter which it contains in proportion to its fertility; but although calcareous in its nature, being a decomposition of a soft stone or rock which is very abundant, its properties are favorable to production. The natives often partially remove the mould for the purpose of accelerating the decomposition of the rock on which it rests, and the action of the air and water soon pulverize it. The cultivated parts of the island are disposed in terraces, often resembling a flight of steps, and great is the industry and patience bestowed upon such unpromising fields. One half of the land in the island, or about fifty thousand acres, is cultivated. Cotton and grain are the two most important articles of produce, particularly the former, nearly one fourth of the cultivated land being devoted to the production of cotton, the annual value of which is about six hundred thousand dollars; the quantity of grain raised only suffices for the consumption of one third of the year. The cotton-yarn finds a market at Genoa, but the greater part of it is spun upon the island. The live stock comprises about five thousand horses, mules, and asses (the latter of a superior kind), six thousand five hundred horned cattle, twelve thousand five hundred sheep, and seven thousand goats. Vegetables and fruits are in great abundance and variety; and green food for the cattle constitutes an intermediate crop.

It is calculated that two thirds of the land under cultivation belong to the church and the government. Few proprietors engage in agricultural pursuits, but let their land usually on a lease of eight years; while the church lands are commonly let for a term of four years. Land of the best quality sells at about two hundred and fifty dollars an acre. Land-owners, tenants, and peasantry, are alike oppressed by the general poverty which pervades the island: the competition for land is so great, that the value of the produce is absorbed in rent, and the profit of the tenant is derived from his own labor as wages. Not five tenants in one hundred possess the necessary implements of labor, although so small a sum as ten or fifteen dollars would, in the case of a small occupier, suffice to procure them. The wages of field-labor are from twelve to sixteen cents a day in the busiest parts of the year; but one half the farmers are unable to pay money-wages, and give their laborers produce instead, generally cotton, wheat and barley mixed together, or bread, all of which they charge above the market-price. Spinning is the chief employment of the laborer's family; but when employed in the field, the wife gets six cents a day, and children under sixteen about two and a half cents. The laborers in agriculture can, however, only calculate upon obtaining employment in the months of April, May, June, and September; and at other periods the greater number of them are out of work. It is stated by a late resident of the island that the Maltese subsist on "barley-bread, cheese, carob

or other beans, and soup of maize or millet with herbs, when in employ; when out of employ, a little bread and soup only." As soon as employment fails, begging is the chief resource of the poor. In Gozo, one sixth of the population resort to mendicant habits when the demand for field-labor ceases. Private charity is unusually active, and one sixth of the revenues of the island are expended on charitable institutions; but these can not supply the blessings of independent sources of profitable labor. As a consequence of the frequent occurrence of seasons of poverty, the robbery of agricultural produce from the fields is one of the most common offences in the rural parts of the island; the repression of this crime is found to be extremely difficult, as so large a proportion of the people have a common sympathy with the offenders: and should witnesses be found to give evidence, even if the sufferers have courage to prosecute, modes of revenge are adopted which it is almost impossible to defeat. The farmers endeavor to protect themselves by setting a watch upon their gardens day and night, and produce is often prematurely gathered to avoid this heavy, and, on all accounts, grievous expense. Epidemic maladies, it is asserted in the reports of the Maltese commissioners sent out by the British government, sometimes occur from the insufficiency or unwholesomeness of the food to which many of the people are driven for a subsistence. To appease hunger, they eat herbs and roots fit only for cattle. The agricultural population of Malta is thus classed in official statements: proprietors, 443 families; tenants of land, 1,591; laborers, 3,491; shepherds, 210: being a total of 5,735 families, and 28,675 persons.

The non-agricultural labor of the villages consists chiefly in spinning, either with the spinning-wheel or sometimes with the spindle, and weaving cloth, cotton, and canvass for the clothing of the laboring class. But employment in spinning is only to be obtained during a small portion of the year, spinners not finding dealers to give them cotton. This species of labor is wretchedly paid; and it is stated that "a woman spinning from four o'clock in the morning till nine at night will not gain a single penny (two cents), after deducting the expense of oil for light." This reminds one of the rate of wages in Hindostan, rather than in an island whose situation would enable its inhabitants to participate in the advantages of the European standard of remuneration for labor. But since the Maltese are not disposed to exert themselves in seeking out the best market for their labor, it probably might not be found an unprofitable speculation for the capitalist to establish himself among them as a manufacturer of cotton or other goods: for here he would find labor extremely cheap, the raw material at hand, and countries to which he might export his commodities favorably situated for commercial intercourse. The average rate of wages in most of the common trades and handicrafts at Malta does not exceed fifty cents a week. The fishery is a resource to about four hundred persons, the greater number of whom own a boat. The men who are employed by the owners have each one share in the produce; another share is for the boat, and two shares for the net. The non-agricultural portion of the productive classes is thus distributed: merchants, dealers, and shopkeepers, 1,690 families; manufacturers, 253; artisans, 753; clerks, 316; laborers, 2,747; seamen in merchant-service, 3,370; fishermen and boatmen, 1,900; porters, 633; muleteers and drivers, 590. In 1835, according to an official return made to the British government, the value of the principal manufactures of the island was estimated at one hundred and twenty-nine thousand, five hundred pounds sterling, namely: cotton sail-cloth, twenty-four thousand pounds; napkins, table-cloths, counterpanes, cloth for trowsers, &c., fifty-eight thousand five hundred pounds; cotton-yarn spun by hand, thirty-five thousand pounds; wrought gold and silver, twelve thousand pounds.

Living is cheap and good at Malta, and the amusements are various. The Italian opera is open three times a week, and there is a club at Valetta on a large scale, well provided with newspapers, periodicals, and books. There is not much intercourse between the English and the Maltese, and few of the latter speak English perfectly. The constant arrival of travellers, diplomatists, missionaries, antiquarians, and others, forms an agreeable variation in so small a society.

No inland sea, nor even any part of the ocean, is so frequently thronged with the ships-of-war of so many maritime powers as the Mediterranean. The Baltic sea witnesses only the manœuvres of the Russian fleet during a few weeks in summer, and the Black sea is traversed only by the fleet of that power; but in the Mediterranean the squadrons of England, France, Russia, the United States, Turkey, and Egypt perform their evolutions. These magnificent ships-of-war have replaced the

“galeasses” of the Venetians and the galleys of the order of Malta and other naval powers of the Mediterranean. Happily the excessive exertion of human strength in its rudest shape, once required in these galleys, is no longer demanded, and mechanical improvements, and, above all, more considerate feelings, render it impossible to find anything like a parallel to the labors of the galley-slaves in any branch of industry, however low and oppressed may be the condition of those engaged in it.

The Venetians employed galleys of a larger size than any other power in the Mediterranean. Their largest galleys or galleasses were one hundred and sixty two feet long, and thirty-two feet wide; they had three masts, but the oars were the most constant moving power, for they were employed even when the wind filled the sails with a fair breeze. Each of the largest galeasses had thirty-two banks of oars, each bank consisting of two oars. Galleys of smaller dimensions had twenty-five banks of oars, and were called half-galleys; and those still smaller, having from twelve to sixteen banks of oars, were called quarter-galleys. They were armed with cannon. At one period, the galleys of the order of Malta were occasionally recruited by presents of criminals from different sovereigns of Europe, the Turkish and African captives not living long enough under the killing work to which they were subjected. Conceive the thirst of gain or blood and vengeance animating the officers and men of a galley in pursuit of a prize, and the over-wrought powers of the slaves chained to the oars and subjected to the lash during a chase of many hours!

France at one time had its galleys in the Mediterranean ports. Henry II. issued an ordinance for sending houseless beggars to the galleys, and in 1660 it was again put in force. So recently as 1770, an ordinance appeared in France for sending able-bodied beggars and vagrants to these receptacles for all that was odious in crime or miserable in fortune. In 1731, Joseph Davies, of Chester, wrote a small pamphlet, recommending the employment of convicts in galleys at Gibraltar and Port Mahon. The dreadful nature of this punishment was then well understood in every country of Europe, and Davies had great faith in the efficacy of the alarm which would be occasioned by “the bare apprehension of being made a galley-slave.” These galleys, he conceived, would be found advantageous to our trade in the Mediterranean, and in time of war they might be useful in action in towing a disabled ship out of danger. Davies wrote under the conviction that the number of men who were executed had little or no effect in reducing the amount of crime; and that the punishment of transportation was a mockery, besides being morally injurious to our plantations or settlements.

After the revocation of the edict of Nantes, many of the persecuted protestants were sentenced to the galleys for not leaving the kingdom within the required time, and various devices were employed at the ports by their enemies to hinder their embarkation when they were most anxious to do so. Jean Bion, an ecclesiastic who acted as priest and confessor on board one of the French galleys, published an account of the sufferings of these persecuted men. “The weakest among them,” he says, “rowed, in parts where the most vigorous can hardly hold it, under a shower of blows.” Elie Neau, in 1699, and several other individuals about the same time, shocked the whole of Europe by a detail of the system which prevailed in the galleys. They drew upon France such general remonstrances, that the system was inquired into and some of its evils abated. There were about three hundred convicted persons on board each galley, and one hundred and fifty officers, task-masters, and sailors. Five men were employed at each oar, one of whom was generally a Turkish slave. Exposed to the mid-day heat and the chilling damps of the night, insufficiently fed and clothed, packed together so closely as to cause disease, and sleeping on nothing but a hard plank, the utter wretchedness and immoralities of such a condition may be conceived rather than described. The movement of the oars was effected by rising forward, and then resuming the sitting attitude. Men with pliant sticks or canes walked along a sort of gangway, seeing that every man did his duty; and if the gang at any oar failed to exert themselves so fully as the rest, the whole five were alike severely punished on their naked shoulders; and in entering a port or executing difficult manœuvres, the blows increased in number and vigor. Such a dreadful system of cruelty and injustice was practised, that punishment, so far from leading to any amendment of character, excited blasphemies and horrible depravations of the heart. The waste of life in the galleys was, as may be supposed, very great. The treatment of the sick was so wretched, that these miserable beings preferred dying at the oar rather than entering the place for their reception.

Drugs were provided by the government ; but, before the galleys were placed under better management, the surgeons were in the habit of selling the government supplies. It will scarcely be believed in these days, that among the persons condemned to the galleys were peasants who had been torn from their wives and families, and placed among the most depraved characters, for the crime of purchasing salt in another province than that in which they resided. Salt was heavily taxed, and the laws for collecting the tax were rigorous in the extreme. The French peasant lived almost wholly on soup, and this condiment, so absolutely essential, was not within his scanty means in one province, but might be in another, to which his poverty compelled him to resort, in spite of the apprehended punishment.

Splendid fêtes were sometimes given on board the galleys to persons of distinction, and costly viands and the strains of music mocked the sufferings of the wretched slaves. They were required to receive the visitors with a round of cheers. Happily this system at Malta and elsewhere is at an end. At the former place "our boats are hauled up in the galley arches : our admiral hoists his flag on the house of the admiral of the galleys."

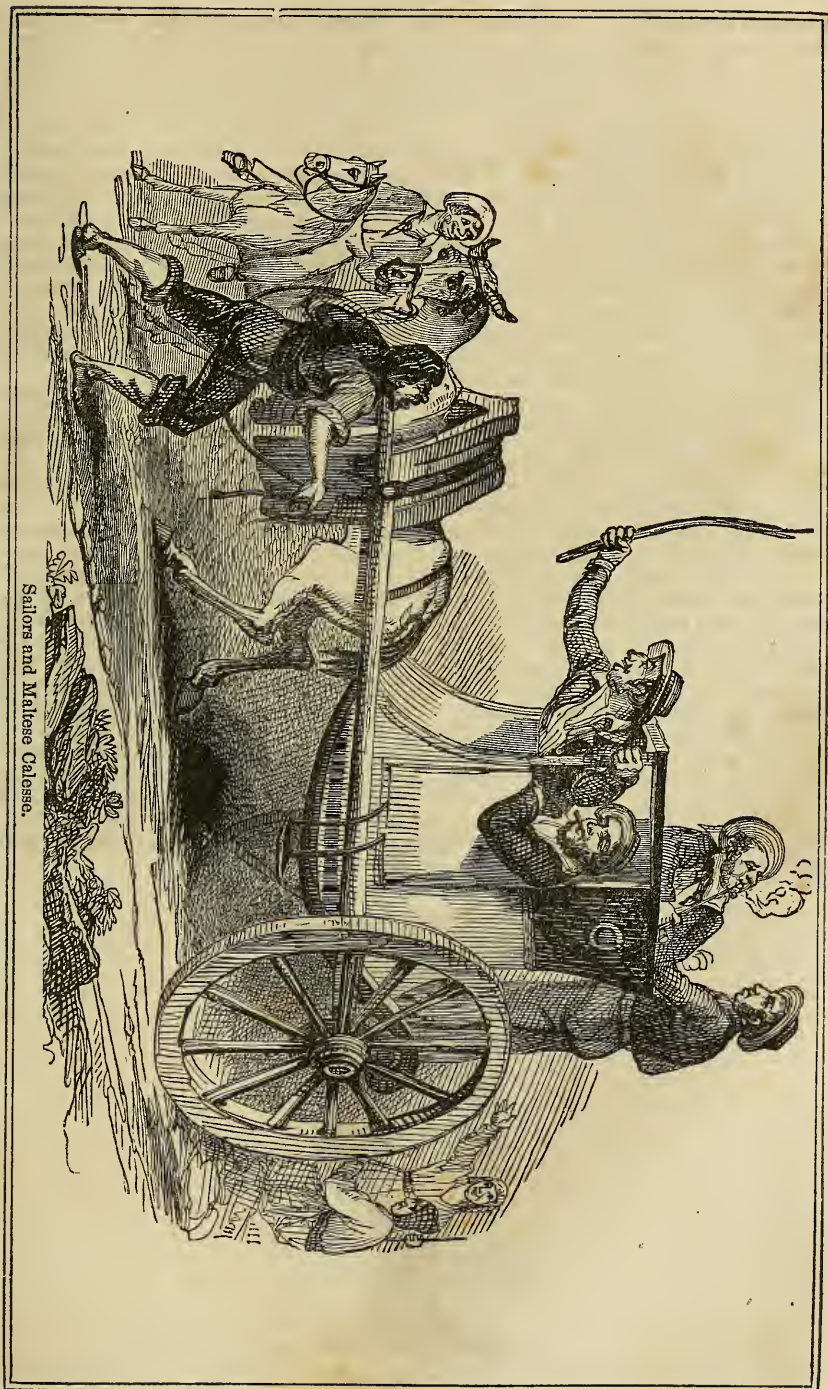
Our engraving represents a party of sailors enjoying their brief sojourn ashore, having hired a calesse the better to indulge their freaks. How different in character and spirit from the wretched slave of the galleys. "The calesse of Malta," says the Penny Cyclopædia, "is an uncouth-looking vehicle slung upon a clumsy pair of wheels and shafts, and is made to carry four persons, but always drawn by one horse, by the side of which the driver runs." Our seamen find themselves quite at home in the island, and Mr. Slade, in his work on "Turkey, Greece, and Malta," says : "In consequence of the aquatic and nautical turn of the Maltese, sailors are decidedly the favorites over all classes of people." But Mr. Slade is himself a naval officer, and perhaps, therefore, too partial to his profession ; but in the following extract he is well entitled to speak on behalf of its members : "Sailors love the place ; returning to it from a cruise is like returning home. Expressly calculated for our wishes, our follies, our wants, all enjoy it, from the captain down to the cabin-boy. Balls are gay, dinner-parties are numerous, horses are fleet, wine is cheap, grog is plentiful, fruit is abundant, the police is civil, the soldiers are friendly, the ships lie near the shore."

The most memorable event in the military history of Malta is what is termed "The great siege." This occurred in 1565, when La Valette (a worthy successor to L'Isle Adam) was great master of the order, and Solymán the magnificent, the conqueror of Rhodes, was still on the Turkish throne.

The Turkish fleet appeared off Malta on the 18th of May : it consisted of one hundred and fifty-nine vessels, as well galleys as galliots, having on board thirty thousand land forces, Janizaries, and Spahis, all picked men : it was closely followed by many transports, which carried heavy artillery, the horses of the Spahis, more land troops, ammunition, and provisions. To oppose this force La Valette could only reckon upon seven hundred knights and eight thousand and five hundred soldiers ; but the fortifications of Malta, though not perfect, were already excellent, and taking posts upon them according to their languages, as they had done at Rhodes, the chivalry of Europe determined to defend them to the last. The Turks effected their landing at St. Thomas's creek, sometimes called the ladder port. A swarm of the barbarians separated from the main body to pillage in the country, and more than fifteen hundred of them were cut to pieces by the Christian soldiery. The grand-master at first permitted this fighting beyond the walls, in order to familiarize his men to the horrid cries and the manner of firing of the Turks ; but husbanding his men, he soon put a stop to it, and kept close within the different fortresses.

On the 24th of May, the Turkish artillery began to batter in breach. The first place attacked was Fort St. Elmo, which defends the entrance into the great harbor on the west, as Fort Ricasoli defends it on the east. Eighty ten-pounders, two culverins (sixty-pounders), and a basilisk, carrying stone balls of a prodigious diameter, kept up a constant fire from the landside, while seaward St. Elmo was battered by long culverins which did great mischief.

In a few days the breach was opened, when the most murderous actions took place. The grand-master continued to send reinforcements to the important post, and every night the wounded were removed from it in boats. For more than a month, with open breaches, and with the walls falling around them and under them, did the knights gallantly hold out in St. Elmo where the Turks fell by thousands. In



Sailors and Maltese Calese.

storming the raveline the infidels lost three thousand men—the order twenty good knights and one hundred soldiers. Scenes occurred that were worthy of the infernal regions. The gunners of the order invented a kind of firework, which had a frightful effect. Hoops of the lightest wood were dipped into brandy, rubbed with boiling oil, then covered with wool and cotton, soaked in other combustible liquors, and mixed with saltpetre and gunpowder. On an assault fire was set to these hoops, which were then taken up with tongs, and thrown down in the midst of the assailants, who, crowded and driven together, had no means of escape. Such as got entangled in them almost inevitably perished, and not unfrequently two or three Turks were involved in the fiery embrace of one hoop, and burnt alive together. The cries, the shrieks of these poor wretches—the groans of the wounded, the long rattling of the musketry, and then the roar of the artillery, made a very pandemonium upon earth. At last St. Elmo fell, having been so surrounded by the Turks, that it could receive no more reinforcements from other parts of the garrison. When the infidels entered that little fort, they found not a single knight alive. One hundred and thirty of the best of the order, with more than thirteen hundred soldiers, fell in the defence, but in the attack the Turks lost eight thousand men.

This bloody page may serve as a specimen of the horrid warfare which we have neither space nor inclination to describe in detail. After many variations of fortune, under some of which they were near taking St. Angelo, St. Michael's, and the other forts and works, the Turks, utterly dispirited by the arrival of a general of the viceroy of Sicily with reinforcements for the Christians, broke up the siege, and fled in the greatest confusion to their ships. During the siege, which lasted three months and a half, the Turks are said to have lost twenty-five thousand men; the Christians seven thousand, between soldiers and inhabitants, besides two hundred and sixty knights. The walls and buildings of the towns were little better than a heap of ruins; the casals, or villages, were nearly all burnt; the cisterns, upon which the island almost wholly depended for water, were drained; and there remained in the hands of the knights neither money, provisions, nor men, to meet another siege, for which the sultan immediately prepared. In these circumstances La Valette had recourse to bribery, and engaged a set of desperate incendiaries, who succeeded in burning the arsenal at Constantinople, together with nearly all the Turkish ships intended for the expedition against Malta. This daring deed gave the knights a respite, and in the course of the following year their powerful enemy, Solyman the Magnificent, died while making war in Hungary. In the meantime the fortifications were repaired, extended, and made infinitely stronger than ever; the stone was laid for a new city, which was called La Valetta, and the name of the Borgo (Burgh), where, next to St. Elmo, the hardest fighting had taken place, was changed into that of "Città Vittoriosa."



Borghese Vase.

CHAPTER XIX.—TYROL.

THE TYROL, or TIROL, is a province of the Austrian empire, bordering on Bavaria, Austria, Illyria, the Lombardo-Venetian kingdom, Switzerland, and Lake Constance, comprising a superficial area of 1,650 square miles, and a population of 774,457 souls. Of all the countries in Europe, the Tyrol is the most exclusively mountainous. The Tyrolese Alps extend through the country. Some of the most remarkable summits are Ortler, Glockner, and Brenner. Tyrol resembles Switzerland; the valleys and lakes are less extensive, the cascades less numerous; but there is the same sublime scenery, similar lofty and perpendicular mountains, covered with perpetual snow and ice; the same contrast of the beautiful and terrific, of vineyards and wastes, of uninhabited summits, and populous valleys.

No country contains a more romantic road than that over Mount Brenner, along the Adige. The climate, in consequence of the height of the mountains, is cold. Among the productions are corn, wine, silk, hemp, flax, and tobacco. Almost all kinds of minerals have been found; but the only mines that have been worked to advantage are those of salt, iron, copper, and calamine. There are no less than sixty mineral springs in the country. The Lech, Etsch, Isar, Drave, and Brenta, rise in Tyrol; the Inn, which rises in Switzerland, traverses it; the Rhine only touches its borders; Lakes Constance and Garda are also on its frontiers. The manufactures of silk and of metallic wares are the most important; cotton and linen goods are also manufactured. The position of Tyrol, between Germany and Italy, and the facilities for passing over the Alps by good roads, render it the theatre of considerable transit trade. The Tyrolese wander all over Europe, and are even seen in America, but they always return to spend their savings at home. The number which leave the country annually in this way, is estimated at 30,000 or 40,000. The Tyrolese are chiefly of German extraction, only about 150,000 in the southern part of the country being Italians. The prevailing religion is catholic. The Tyrolese is gay, lively, faithful, honest, and ardently attached to his country, and hunting forms one of the principal employments of the Tyrolese mountaineer. He is seldom seen without his gun; and the accompanying engraving will convey some notion of the picturesque character of his costume.



Tyrolese Mountaineer.

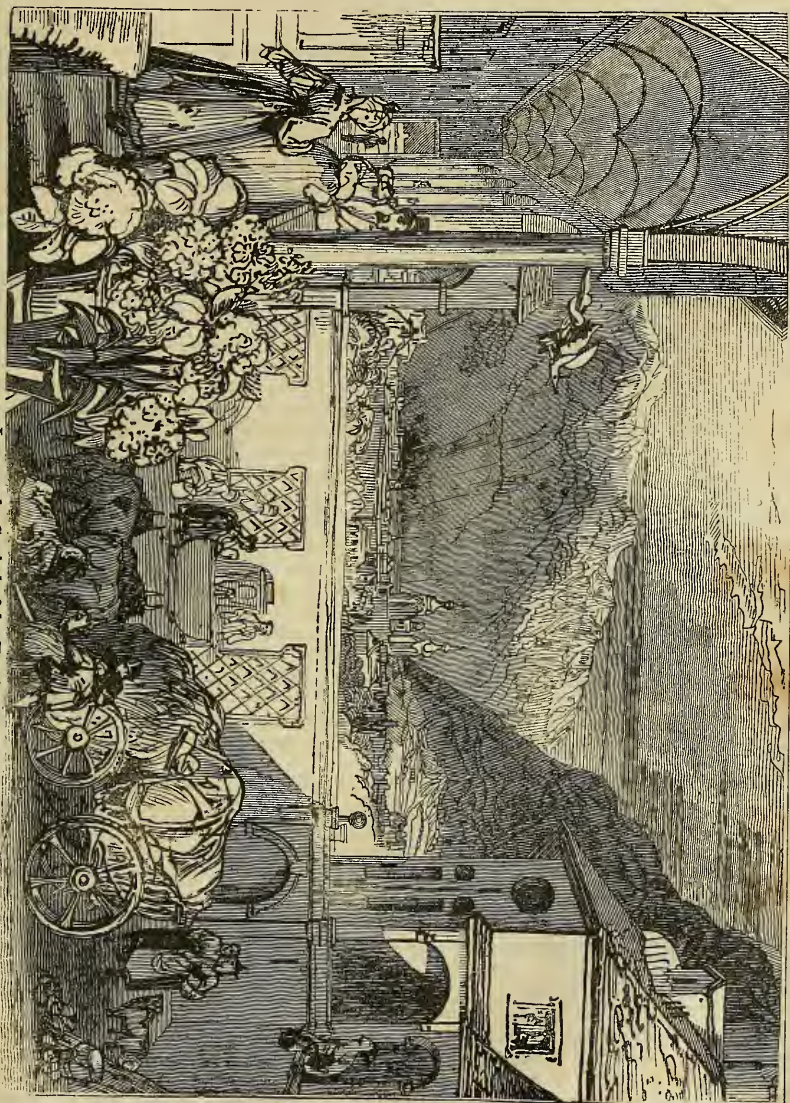
The estates of Tyrol were confirmed in their former privileges in 1816. There are four estates—the prelates, the nobles, the citizens, and the peasants. The seat

of the government authorities is Innsbruck ; the principal fortress, Kuffstein. This country was first conquered by the Romans in the time of Augustus, and at a later period was traversed and desolated by various barbarous tribes. The Franks, and, after the extinction of the Carolingian dynasty, the dukes of Bavaria, obtained the sovereignty, but some of the counts continued to be powerful. In 1359, Margaret Mautasche, the only daughter of one of these, conveyed her possessions to the duke of Austria ; and Tyrol has since belonged to that power, with the exception of a short time, from 1805 to 1814.

The Tyrol is one of the most picturesque countries in Europe. Its towering Alps, its glaciers, lakes, and waterfalls, are as striking as those of Switzerland, while its ruined towers, perched like eagles' nests on the summit of lofty rocks, and its royal and baronial castles, built during the middle ages, far exceed in number not only what are found in Switzerland, but in any country of the same extent. There are the charms, too, of picturesqueness of costume, and, among the peasantry, of a simplicity and primitiveness of manners, which would be sought for in vain in Switzerland, except among the small mountain and pastoral cantons which do not lie on the traveller's route or the highway of Europe ; and though the Tyrol has been less fortunate than her neighbor in securing her independence, and the blessings of a free and national government, the inspiring associations of patriotism and heroic courage are far from being wanting. Like the brave Swiss, the Tyroleans, few in number but bold in heart, have stood shoulder to shoulder in their mountain-passes, and driven back or destroyed hosts of foreign invaders ; they have often sent forth the sacred voice of liberty over the land and the lakes that lie embosomed within it ; and in our own days, when all the continent of Europe lay crouching before Bonaparte, the echoes of their sure rifles were heard ringing among the mountains, as, headed by Hofer, they maintained a most unequal and heroic struggle with the French and Bavarians. While, however, Switzerland is annually traversed by thousands of tourists, the Tyrol, which may be called its next-door neighbor, is rarely visited by the traveller. The reasons for this are obvious enough, for Switzerland in good part lies on the great highway ; it is the road into Italy, and is very accessible on the side of France and Germany, whereas the Tyrol lies off the great route ; it leads to nowhere, must be sought for itself, and is not particularly easy of access, seeing that the tourist must either make a circuit of part of Bavaria and cross the Bavarian Alps, or travel through the Grison valleys of the Engadine, where all accommodations are of the roughest description. Within these few years, however, several have travelled through parts of Tyrol, and published their notions on the country. From their accounts, we will endeavor to draw up some information for our readers.

A glance at a good map will show the situation of this rugged country, which is divided into two unequal parts, or the German Tyrol, which leans on Bavaria and Austria, and the Italian Tyrol, which slopes down to the lakes and the fertile plains of Lombardy. Drawing a line across the country from east to west, leaving Botzen to the north, all the territory lying northward of this line will be the German Tyrol, and all south of it the Italian Tyrol. The German portion is the larger by nearly one third, but the Italian is, in proportion to its extent, much more populous, and abounding in larger and better-built towns and villages. The character, habits, and appearance of the people in the two divisions differ very widely. The inhabitants of the German Tyrol are passionately fond of liberty, and retain unalloyed much of the sturdiness, frankness, and simplicity of the old Germanic race. They are nearly all proprietors, and cultivate their own lands, and have thus a feeling of independence superior to what the mere hired laborer can experience. They preserve a national dress, primitive usages, and early hours. The inhabitants of the Lower or Italian Tyrol, on the other hand, are more patient of the Austrian yoke that weighs on the whole country ; they for the most part cultivate the lands of others, and have been far less retentive of ancient manners and usages. Luxurious habits, late hours, &c., have crept into the larger of their towns ; and their character, in general, has more of the suppleness and complaisance of the Italians than of the sturdiness and roughness of the Germans. A very considerable portion of the judges, commissaries of police, and civil *employées* of the emperor of Austria, in Milan, and other Veneto-Lombard cities, are natives of Lower Tyrol, and are distinguished by their unscrupulousness and subserviency to their employer.

The valley of the river Inn, which runs through the whole northern portion of the country, may be called the principal part of Upper or German Tyrol. It is entirely



Innsbruck, Capital of the Tyrol.

shut out from the Lower or Italian Tyrol by a lofty chain of mountains, the only road over which is by Mount Brenner, at an elevation of six thousand feet above the level of the sea. This valley of the Inn, counting its twistings and turnings, is nearly a hundred miles long, but its greatest breadth is not much above eight miles, while in many parts, and for considerable distances, it is not above two or three miles broad. Innsbruck, the capital city, a view of which is given in our engraving on the previous page, is situated about midway in this valley.

The main territory of the Lower or Italian Tyrol is comprised in the valleys of the Eisach and the Adige, on which rivers the principal towns of this southern division, as Botzen, Lavis, Trent (the capital), and Roveredo, are situated. Notwithstanding its forests, lakes, rocks, glaciers, and mountains, covered with perpetual snow, the Tyrol is a tolerably well-peopled country. Riesbeck says, that in his time (1780) it contained, altogether, about 600,000 souls, and annually paid to the Austrian government about 3,000,000 florins (about \$1,500,000). The silver and copper works at Schawtz, in the Upper Tyrol, were among the most profitable things in the emperor's hereditary dominions; and the salt-works at Halle, in the same division of the country, yielded annually about 300,000 florins. He states the population of Innsbruck, which he calls a fine city, at 14,000 souls.

In 1830, M. Mercey, who seems to have taken some pains in composing his statistical tables, gives 620,000 souls as the amount of the whole population of the Tyrol, being an increase of only 20,000 in half a century. But in the interval between 1780 and 1830, the country has been desolated by war, and the Tyroleans, like the Swiss and Savoyards, are much given to emigration.

The stationary population of the city of Innsbruck, independent of the garrison, does not at present exceed 12,000. But, though small, this metropolis of the Tyrol is a beautiful town, and contains many objects of great interest. The most remarkable of all these objects is the tomb or mausoleum of Maximilian I., in the cathedral-church of the Holy Cross. This vast monument, with its accessories, occupies a considerable part of the nave of the church. A tomb or sarcophagus of white and black marble, six feet high, and thirteen feet in length, surmounted by a bronze statue of the emperor kneeling, and with the face turned toward the altar, stands in the midst of other dependent works of sculpture. The sarcophagus is partially inscribed with letters of gold, on a black marble ground; but the beauty of the work mainly lies in the basso-relieues which cover the sides of the monument, and are sculptured in the finest Carrara marble, each compartment or tablet being divided from the other by a pilaster of jet black marble. There are in all twenty-four tablets, which represent the principal events of Maximilian's life, such as his marriage at Ghent with the daughter of Charles the Rash, duke of Burgundy—his coronation, as king of the Romans, at Aix-la-Chapelle—his combat with the Venetians—his defeat of the Turks, in Croatia—his sieges, marches, and treaties of alliance.

Around this magnificent tomb stand, as if to keep guard over the dust of the deceased monarch, twenty-eight statues, in bronze, of kings, queens, princes, princesses, and stalwart warriors clad in armor. These statues surpass the dimensions of common mortality, being nearly eight feet high. They represent or typify (for some of them must be wholly imaginary as portraits) the beings of Maximilian's admiration or affection. Among them are Clovis the First, king of France; Theodoric, king of the Ostrogoths; King Arthur, of England; the crusader Godfrey of Bouillon, king of Jerusalem; several of the early counts of Hapsburg, the ancestors of Maximilian, and of the now reigning emperors of Austria; Mary of Burgundy, the first wife of Maximilian; the archduchess Margaret, his daughter; Joanna, spouse of Philip I. of Spain, and Leonora, princess of Portugal.

All who have visited this remarkable tomb, particularly in the gloom and silence of evening, agree in describing the effect produced by these figures as being most striking and solemn. When the mind is satisfied with the first impression, and the effect of the *tout-ensemble*, or united whole, of the works, it may derive pleasure and instruction from an examination of the details; for the costumes of warriors covered from head to foot with plate-armor—of princes with their crowns and royal mantles—and ladies in their court-dresses—are exceedingly curious, rich, and varied.

The tablets in low relief, on the sides of the monument are not only curious, but beautiful as works of art. The numerous figures are all represented in their appropriate costumes, and are well grouped, while the views of cities and castles are



Monument to Andrew Hofer, in the Cathedral-Church of the Holy Cross, at Innsbruck.

given with remarkable felicity, being real landscapes in marble. With the exception of four by an inferior hand, all these tablets are said to have been executed by Alexander Colin, a native of Malines, a city in Belgium, who completed the work somewhere about the middle of the sixteenth century. M. Mercey says, somewhat doubtingly, that the gigantic bronze figures which stand round the tomb were cast by Louis Duca, a Dutch workman, in the sixteenth century. According to Mr. Inglis, one of them (the statue of Theodoric) is marked with the date of 1513. A popular tradition asserts that the emperor Maximilian himself conceived the first idea of this grand monument, and shortly before his death, designated the place his own statue should occupy in the group. Besides the imperial mausoleum, the church of the Holy Cross at Innsbruck contains twenty-three statues, in bronze, of catholic saints, one in pure silver, of the Virgin Mary, several fine monuments in marble, and the tomb of the Tyrolean patriot, Andrew Hofer, to whom a statue has been erected of pure white Carrara marble. It is eight feet high, and it stands on an upright block of white marble, about eight feet high, adding much to the effect produced on a visiter to this mausoleum.

To make the story of Hofer intelligible, we must briefly trace a few of the events and circumstances of his native country. The ancient house of Hapsburg, which had its cradle in the neighboring mountains of Switzerland, and whose chiefs eventually became dukes of Austria and emperors of Germany, obtained possession of the Tyrol in the fourteenth century, in part by marriage with a native princess in whom the succession rested, and in part by war and purchase; the duke of Austria, after a fierce contest, paying a large sum to the duke of Bavaria for the relinquishment of his claims on the country. From that time until the year 1805, the Tyrol remained a dependency of the Hapsburg or Austrian family, who treated it with the mildness it has always used toward its hereditary states, and left it, moreover, in the enjoyment of all its ancient privileges, its diet, and other sufficiently liberal institutions. After the rapid campaign of 1805, when Bonaparte so shook the power of Austria, that it was thought it could never again revive, he insisted, as a condition of peace, that the Tyrol should be ceded to his ally, the king of Bavaria, and the emperor Francis was compelled to make this sacrifice in the treaty of Presburg. This sudden transfer was made without the consent of the diet, and in direct opposition to the will of the Tyrolean people, who could ill tolerate the idea of being turned over from one master to another, like a flock of sheep, and who had also old grounds of pique and antipathy to the Bavarians, who had thus become their rulers. The king of Bavaria, indeed, solemnly guaranteed to them all their ancient rights, privileges, and usages, but the guaranty was only good on paper, and nothing in practice; for their representative states were suppressed, the public funds and savings arbitrarily seized, ecclesiastical properties suddenly confiscated, and new taxes levied. At the same time the prejudices, and also the right feelings and notions of the peasantry, who are strong in many domestic virtues, were frequently insulted by the French and Bavarian soldiery. A bold, hardy, and proud race of mountaineers was not likely to submit to such wrongs. Discontent, and then hatred and revenge, spread rapidly on all sides, and an insurrection, favored underhandedly by Austria, was gradually organized. In 1809, when Bonaparte was again in the field against the emperor Francis, the Tyroleans rose almost to a man in Bonaparte's rear, opened communications with the archduke John of Austria, who had descended with a formidable army into the neighboring plains of Lombardy, and effected a powerful diversion in favor of the Austrian cause, being themselves firmly resolved to drive the Bavarians out of their country.

Andrew Hofer, who was living in his native village, in the valley of Passeyer, and in the little inn his father had left him, was one of the first to take up arms, and his example and encouragement, added to those of his friends Speckbacher and Haspinger, had a wonderful effect on the peasantry.

Hofer, who was then about forty-two years of age, was a man of irreproachable morals, and of more talent and education than were commonly found among his companions. He was gifted with a kind of rural eloquence, and his well-known bravery, his fortitude, and his commanding personal appearance, all combined to make him the chief of an essentially-popular insurrection. His attachment to the superstitions of the catholic church, and occasionally to the bottle, only rendered him the dearer to a people who were all superstitious and generally rather fond of wine. It is re-

ported of him, that he at times led the peasants to victory with a rosary and crucifix on his breast, a sabre in one hand, and a bottle in the other.

Three means were resorted to in order to advise the mountaineers of the proper moment of rising in mass: sawdust was thrown on the rivers Inn and Eisach, which carried the signal along in their rapid course; fires were lighted on the tops of mountains and on the ruins of the old castles; and women and children ran from rock to rock, from glen to glen, from cottage to cottage, saying, "It is time!"

Hofer struck the first blow. He signally defeated the Bavarian troops in the valley of the Eisach, where, between killed, wounded, and prisoners, they lost 900 men. On the same day, his friend Speckbacher drove the Bavarians out of the important town of Halle; and shortly afterward, 20,000 peasants took Innsbruck, the capital, in spite of the obstinate defence of General Kinkel and Colonel Dittfurt, who disputed every inch of ground. Dittfurt, when dying of his wounds, asked what distinguished officer had led them on so well to battle. "No one," said the Tyroleans; "but we fought for our religion, the emperor, and our father-land!"

We can not enter into the details of the numerous battles and skirmishes in which, though ill-supported by the Austrians, Hofer and his companions were long victorious. The loss of the Bavarians—attacked on all sides, in narrow valleys and deep chasms, from dense woods and overhanging rocks—was terrible; but the brave peasants were guilty of no unnecessary cruelty. M. Mercey, a Frenchman, says: "They only killed those who resisted. 'Cut me down those fellows as long as they stand up against you,' cried Hofer; 'but once down, give them quarter! Only a coward strikes a man that is on the ground, because he is afraid he should get up again.' This was the Spanish insurrection, with its monks, its peasants, and its guerillas; but it was the Spanish insurrection without its crimes and its horrors; and if there was inhumanity on one side, it was certainly not on that of the Tyroleans. They at least did not murder their prisoners after the battle. Hofer, when a conqueror, spared the lives of his opponents; but, when conquered, his own life was not spared."

The feeble and dispirited battalions of Austrian troops sent to co-operate with Hofer did almost more harm than good, and Chasteler, their general, soon beat a retreat. After some successes obtained in the north of Italy by the archduke John, the tide of fortune turned; the French were successful everywhere, and a second time took Vienna, the capital of the Austrian empire. Marshal Lefevre entered the Tyrol with a strong French and Bavarian army by the valley of the Inn, and Generals Rusca and D'Hilliers began to penetrate on the other side by the valley of the Adige. It was expected that, at the appearance of these fine armies, the undisciplined Tyroleans, who were unprovided with artillery and most of the *materiel* of regular warfare, would at once lay down their arms and submit to the Bavaro-French government; but, though almost entirely left to their own resources, Hofer and his comrades did not so understand it. They rallied in their mountains, and, descending rapidly from the Iselberg, defeated the Bavarians, who had 9,000 men and twenty-five pieces of artillery. They thoroughly beat back a body of French and Saxon troops in the valley of the Eisach; and when the duke of Dantzic attempted to force a narrow gorge near to Stertzing, they destroyed nearly the whole of his vanguard, which consisted of 4,000 picked Bavarians. In performing this last exploit they did not consume much gunpowder, for their unerring rifles were only used when the invading army was thrown into confusion, and the work almost done. They kept possession of the perpendicular rocks which rose like walls on either side of the pass, and, having brought immense stones, trunks, and arms of trees, to the very edges of the precipices, they kept them suspended there in large masses by means of ropes, until the enemy was engaged in the narrow gorge, and fairly beneath them. Then a voice was heard, saying, "Hans, is everything ready?"—"Yes!" was shouted among the rocks. On which the word of command was given, "In the name of the Father, Son, and Holy Ghost, let go your ropes!" The next moment more than a thousand of the Bavarians were crushed, smashed, and buried, under a frightful mass of trees, stones, and rocks. Then the sure rifles of the peasants flashed from every corner, and the duke of Dantzic was forced to flee, abandoning his cannon and nearly all his baggage to the Tyroleans. Nearly at the same time, the forces which had attempted to penetrate by the valley of the Adige were routed with tremendous loss. A few days afterward Hofer followed up the duke of Dantzic, who had concentrated all his forces, and beat him in a pitched battle. The result of this gallant engagement was the immediate evacuation of the Tyrol by the Bavaro-French armies, and

the establishment of a provisional government, of which Hofer took the direction ; for the court of Austria was too much embarrassed to attend to the affairs of the country.

Had the regular armies of Austria done their part of the great work but half as well as the peasants of the Tyrol did theirs, the career of Bonaparte might have been ended in 1809, instead of 1815, and six years of war and bloodshed spared the world. But, as we have already said, after a good beginning they failed everywhere. On the 6th of July they lost the decisive battle of Wagram, on the 12th they entered into a most humiliating armistice, and on the 14th of August the late emperor Francis signed the disgraceful treaty of Vienna, by which the brave Tyroleans were again formally given over to the Bavarians.

Although they knew that the whole might of Bonaparte could now be turned against them, and although the emperor Francis, on one side, recommended them to submit, and Beauharnois, the French viceroy of Italy, on the other, proclaimed that such as continued the war should no longer be treated as soldiers, but as rebels and brigands, Hofer and many of his comrades determined to make one effort more for their independence. They defeated the French in the valley of the Passeyer (Hofer's native valley), and killed, wounded, or took prisoners, upward of 2,000 men. But the contest was too unequal, and this was the last of their successes. They were hunted from post to post, from rock to rock ; they were obliged to conceal themselves, like wild beasts, in the depths of their forests, in their remote caverns, or on the tops of their mountains, and this during all the rigor of winter. Some laid down their



A Tyrolese Peasant.

arms, some escaped into Austria, more were taken prisoners by the French, who kept their word, and shot them like brigands, and at last Hofer was left almost alone.

From the beginning of December, 1809, to about the middle of January, 1810, this remarkable man, on whose head the French had put an enormous price, lay concealed in a small hut, situated in a rocky hollow, near the summit of one of the loftiest mountains of the Tyrol. But, besides his family, a friend and former confidant knew the place of his retreat, and had the baseness to betray him. This villain was a priest; his name (may it be for ever execrated!) was Donay. In the darkness of night he led a strong detachment to the spot, and the hut was surrounded. Hofer's fortitude did not quail at this awful moment. He presented his breast to a company of grenadiers, saying, "I am Andrew Hofer! Frenchmen, fire! kill me at once; but save my wife and children!" The soldiers rushed upon him, and, loading him with chains, carried him down to Meran, where he was joined by his family, consisting of his wife, a son about twelve years old, and a daughter. From Meran he was marched to Botzen, and thence he was sent, under a strong escort, to the fortress of Mantua, which was already crowded with his unfortunate countrymen. The only tears he was seen to shed was when they forcibly separated his wife and children from him at Botzen.

A French court-martial, presided over by General Bisson, was soon assembled. The injustice of the case—the heroic bravery and humanity of the prisoner—pleaded strongly in his favor; and it is due to the French officers to state, that the majority of them were for a sentence of limited confinement, and that two of them had even the courage to vote for a full acquittal. But as far as justice and mercy were concerned, these tribunals were mere farces. The doom of Hofer was signed by a higher hand, and the commands from Paris, conveyed from Milan to Mantua by telegraph, were, that Hofer should be condemned and shot within twenty-four hours. He died as he had lived, a brave and religious man. The following remark by M. Mercey is characteristic of his nation, but contains a fact rather honorable to it: "They killed him out of obedience. After his death, however, they rendered him the same honors that are paid to a general officer; and the body of the Tyrolean patriot was carried to its last home on the shoulders of French grenadiers."

The emperor of Austria, who could hardly do less, assigned a pension to his family; and in 1823, he ordered that the remains of Hofer should be brought from Mantua to Innsbruck, and there interred in the cathedral-church of the Holy Cross. On the 22d of February six of the patriot's companions in arms entered the metropolitan church bearing the coffin, upon which lay the broad-brimmed peasant's hat and the sword of the hero. An immense concourse of Tyroleans followed to the tomb, over which the Austrians have erected the monument, carved in Carrara marble, before spoken of.

The valley of Meran, through which the rapid river Adige descends, is celebrated by all travellers in the Tyrol, as presenting some of the most picturesque and romantic of scenes. It is the principal of the lateral valleys of the country; but being little frequented by strangers, it is as delightful for the primitiveness of manners and appearance of its inhabitants, as it is for the beauty of its scenery and the number of its castles and towers which crown almost every insulated eminence. On entering this valley on the Italian side, and going by Botzen, or Bolsano, the tourist has to find his way through a perfect labyrinth of streams formed by the Adige which divides itself into many separate channels, and not unfrequently overflows them all. But about four miles above Botzen the ground rises, the valley improves, and near to the old straggling town of Meran it puts on all its beauty. At that point it seems to terminate, for the mountains, closing in on all sides, leave no visible passage for either the river or the road. A sudden turn, however, opens both, and the traveller goes on through a luxuriant and highly-cultivated country, until the encircling mountains again close in, and puzzle him as to how his future route can lie. Near to the town of Meran the arrow-like *Passeyer* falls into the Adige, and some twelve miles up the valley of the *Passeyer* stands the simple but much-honored house of Hofer. Villages, hamlets, cottages, and mills, are thickly scattered through nearly the whole of the Meran district, and pure, sparkling rivulets, in some beautiful places forming cascades, and everywhere imparting verdure and coolness, tumble from the mountains and the hills to join the roaring Adige. These numerous rivulets and brooks form a distinguishing character in the scenery, and the Tyrolean peasants, who have a

great mechanical ingenuity, avail themselves of them for a variety of purposes, besides those of irrigation, uniting and conducting their narrow threads into one good water-course, which may drive a sawing-mill, or a flour-mill, or otherwise economize labor, by a cheap and never-failing water-power.

Mr. Röhrer, a German traveller, who wrote an account of the Tyrol about fifty years ago, says that on going one day into a peasant's cottage, he saw nobody there but a child in a cradle, and that to his great surprise the cradle kept rocking just as if the mother or some other member of the family were there to rock it. In seeking for the cause of this regular and constant movement, he found that a cord was fastened to the cradle—that this cord went through a hole in the wall of the cottage, and was carried to a shaft which was set in motion by a wheel that was turned by a little streamlet.

Another distinguishing feature of the scenery of the valley of Meran arises out of the singularly picturesque manner in which the peasants arrange their vines, carrying them on trellises over the high-road, as represented in our engraving, and at times continuing this most refreshing and poetical canopy of fruit and leaves for very considerable distances. Mr. Inglis says that, on leaving the town of Meran, a great part of the road lay under a lovely vine-bower of this kind, the plants being trained overhead, and only here and there admitting glimpses of the blue sky. The Count de Bray, a French gentleman, who states that he made six tours in the Tyrol, and each tour with an increase of enjoyment, compares these shady, close avenues to tunnels, and adds (what will readily be believed) that nothing can well be more pleasant than travelling through them during the glare and heat of summer. Near the villages they are always kept very neatly; and here, after the toils of the day, the old repose, and the young people take their evening walk.

In the most romantic part of this valley, about three miles above the town of Meran, there is a rugged, singularly-shaped gray rock, which is crowned by the ruins of an old castle—the far-famed castle of Tyrol (*Teriolis*), from which, curiously enough, the whole country is said to have derived its name. This is an object of great veneration to the peasants, who never approach it but with uncovered heads—who consider it as the palladium of their nationality and independence—and who regard its desecration by the French and Bavarians, during the last war, as one of the most intolerable of the evils of foreign conquest. When the country was ceded to them, the Bavarians, after partially razing its walls, sold the old castle to a peasant for two thousand florins (about five hundred dollars); but in 1814, the people of Meran bought it, and made a present of it to their restored sovereign, the emperor of Austria, to whose remote ancestors it belonged. It is now a curious mixture of old and new buildings, having little that is warlike in its appearance, but being decorated from donjon-keep to sally-port with beautiful cherry-trees that grow up among its gray walls. Around it are dark-wooded mountains, rocks, ravines, and thundering cataracts.

Still ascending the valley of Meran, fields of the broad-leafed, vividly-green Indian corn are found to give place to fields of barley, and these, in their turn, are succeeded by open pasture-land. The traveller then finds himself in a truly pastoral and primitive country, where the rocks continually echo with the lowing of herds and the bleating of flocks, mingled with the sound of running waters.

M. de Bray was particularly struck with the familiarity and amiability of the cattle. In these elevated, salubrious regions, there are no gad-flies or other tormenting insects, the passers-by are few, and almost invariably shepherds, who always carry about them a little salt, or a species of powder composed of dried aromatic herbs, of which the cows are very fond. Accordingly, as soon as they see a human being, they gently approach him, expecting a little regale or present, and will put their fragrant lips to his pocket or into his hand to seek for it.

Every year these shepherds of the Tyrol send a part of their family on a migratory expedition, which is chiefly directed into Suabia, where they find employment in tending sheep and cattle. Troops of boys are placed under the guidance of steady old men, each troop having one Nestor who leads them the right road, and takes care of their interest and conduct. Every boy carries a pastoral pipe and knapsack, with a small provision of oaten bread, and they generally cross their mountains in large companies. During the summer months they live scattered over the wide pasture-lands of Suabia, and, in spite of solitude and the coarsest nourishment, they are said to be very cheerful and always honest. Toward the end of autumn the



Valley of Meran.—Vine-Trellis over the Road.—Tyrolese Peasants.

same old men conduct them back to their huts in the mountains of the Tyrol, and happy is the boy who can carry with him some three or four dollars as the savings out of his summer gains. Some of these humble, laborious individuals have shown great intelligence, and even genius. Peter Anick, who was a common shepherd, made himself a first-rate geographer, and constructed a globe of extraordinary perfection, which is carefully preserved in Innsbruck castle. Peter also drew up a map of the Tyrol, which is said to be the best as yet in existence.

All through the valley of Meran, in addition to the many beautiful species which grow wild, flowers are diligently cultivated, and most of the peasants' houses have pots or boxes of blooming pinks and carnations on their window-soles. At the upper part of this lovely valley, the river Adige presents a magnificent spectacle, running for nearly a mile over a shelving series of rocks as a cataract, or at least as a glorious rapid. Some travellers say that these falls are far superior to the celebrated falls of Schaffhausen, and that there is nothing of the sort in Switzerland that can stand a comparison with them. Quiet, green, pastoral banks fringe on either side this fearful torrent and vast sheet of foam.

The river Salza, or Salzach, rises in the mountains of the Tyrol; but it is in Austria proper that it runs the greater part of its course, at first pursuing a westerly direction, parallel with the Noric Alps, and then flowing northward, at no great distance from the Bavarian frontier, until it joins the river Inn, which forms the north-eastern boundary of Bavaria.

The tourist who is already familiar with Switzerland would find much to delight and interest him, if, after lingering some time in the Tyrol, he were to track the Salza from its source on Mount Brenner to its junction with the Inn, especially as this is not a beaten track with tourists. The valleys of the Tyrol are more extensive and magnificent than those of Switzerland—seventy or eighty miles long, and sometimes eight to ten broad. The memorials of another age are there more frequently mingled with the beauties of natural scenery than in Switzerland, where castles and ruins are seldom observed. In Switzerland the sublime is oftener excited; but Mr. Inglis, one of the most recent travellers in the Tyrol, doubts whether, in the latter country, the love of the beautiful and the picturesque is not more frequently gratified.

The valley of the Salza is extensive, and the river is rendered impetuous by passing alternately through ravines and mountain-defiles. The climate near the source is severe, and the snow lies there for several months in the year. About June the heat becomes very great, and the sirocco occasionally penetrates even to these regions: but it seldom lasts more than a few hours, and though sensibly felt, its effects are greatly lessened, and its power is chiefly shown in melting the snows and causing a sudden flood. The Salza begins to be navigable at Hallein, about twenty miles above the Inn. At five miles from its junction it passes by Salzburg, celebrated for its salt-works. The waterfall of Golling is in the upper part of its course, a few miles from Hallein, near a mountain which rises two thousand five hundred and seventy-two feet above the level of the sea. Notwithstanding its grandeur, and the bold and romantic scenery which surrounds it, it is comparatively little known, owing to its not lying in the usual path of tourists. The stream, as is shown in our representation, has perforated the rock in its descent, and falls in a sort of curtain over the lower part of it into the channel at the foot. The annexed view was taken on the spot.

Castles romantically situated occur very frequently among the mountains of the Tyrol, and, being mostly in ruins and overgrown with ivy, they form one of the most picturesque features of scenery which is almost everywhere picturesque or striking. The view which will be found on page 487 represents Castel-Val, or the Valley Castle, which travellers admire as a fine specimen of these hoary mountain-fortresses. It stands on a lofty overhanging rock, in the upper part of the beautiful valley of Meran, which we have already described. We find nothing particular related of it beyond its bold situation and frowning aspect. Its history is probably in the main just the same as that of most of these edifices: at first the stronghold of a feudal baron who lived and died in it; then, on the decline of the feudal system and the extension of the royal power, a garrison held for the sovereign of the country, or occupied merely as a dwelling-house by its titled owner; then, as the war advanced, and artillery, bombs, and shells, rendered many a place, though built on a mountain-rock, as weak as if it had been erected on a plain, it was abandoned as a military position; and then, as the whole state of society changed, and the nobility took up



Waterfall of Golling.

their permanent abode in courts and cities, and felt a taste for more commodious and luxurious domestic arrangements than the interior of most of these rude hill-fortresses could afford, the castle finally was altogether abandoned, ceasing even to be an occasional country-residence to its owners, and time and the tempest doing their work, it generally became, in the course of a century or two, a complete ruin, where the bat flitted and the owl roosted.

It was the same story everywhere. In England, where the increase of population and cultivation was so rapid, and subject to so few checks, the immense majority of these feudal castles wholly disappeared from the face of the earth: the walls were knocked down, the best of their materials being used in building farmhouses and cottages, and the plough passed over their foundations from barbacan to donjon-keep. But in poorer and thinly-peopled mountainous countries, where the materials were not wanted, and the ground would be of no use, the towers and battlements were rarely molested by the hand of man; and in many parts of Europe they still frown "along the steep" in numbers almost incredible. In the Tyrol, in Savoy, in many parts of Switzerland, in all the passes leading into Italy, in the valley of Piedmont, along the whole Apennine chain, and every mountainous district in the Italian peninsula, these ruins of the middle ages abound—a positive fact which upsets a pretty sentiment of Madame de Staël, who said that this classical land would only retain traces of the classical ages, and rejected from her bosom the gloomier relics of barbarism and feudality.

In our preceding pages we have said something of the character and habits of the Tyroleans, and we will now add a few more traits and circumstances, the better to enable the reader to form a notion of this very interesting people. The martial nature of the accompanying illustration (view of Castel-Val) suggests that we should in the first place speak of the military qualities of the Tyroleans: we shall, however, be very brief. Like most mountaineers, they have been distinguished by their bravery in actual service, but they have at all times evinced even more than the usual dislike of mountaineers for the rigor and routine of military discipline. The Austrian system, with its stiff, unbending rules and interminable details, tends probably more than any other to convert the soldier into a mere machine; but, though constantly acting with the imperial troops, and loyal beyond measure to the emperor, the Tyroleans not only never would submit to be made machines of, but they persisted in maintaining their own loose and light system of discipline, and in being commanded by officers of their own nation, who for the most part associated freely with their men, and were endeared to them by old ties and old acquaintanceship. They, moreover, would enter the army and serve only as volunteers, stating (what was true enough) that whenever an enemy set foot on their soil, or their emperor stood in need of their service, they were always ready to take up their rifles, and march without any impressment or compulsion. In 1785, the emperor Joseph endeavored to subject them to regular forced levies for the military service, and to the same discipline as the rest of the army, but after exciting a great deal of dissatisfaction and disgust, he was obliged to give up these projects. It was probably the odious conscription introduced by the French and their dependants the Bavarians, that contributed more than anything else to make the Tyroleans rise almost to a man against the tyranny of Napoleon. In a country like theirs, abounding with chamois and other game, nearly every peasant contrives to buy a rifle and becomes a sportsman; and then, for many ages, one of their national sports and their favorite amusement has been, to meet in parties for rifle-exercise, and to rival each other in address at firing at the mark. These games are, or at least were, much more common among them than ever were games of cricket among the English peasantry, and every village of the Tyrol boasted one or two dexterous youths (the pride and glory of the place) who could do wonders with their rifles. This arm, and their system of fighting, did very well in their own country and a mountain warfare; but though they laugh at the unfortunate tactics of the Austrians, who lost most of their great battles according to rule, it may be questioned whether the Tyroleans could have done much beyond their frontiers, if left unsupported by a more regular army or organized system.

M. Mercey gives one of their epigrams, of which the sense is—"To gain a victory, say the Austrians, without tactics, is mere hazard and luck. Agreed! but we would rather beat our enemy without tactics, than be beaten with them." As a component part of an army, and that, too, a most important part, no men are superior to



View of Castel-Val.

the Tyroleans, who have every quality proper to light infantry and tirailleurs (sharpshooters). Even in the most disastrous campaigns, their activity, boldness, and quickness of resource, have commanded the approbation of all parties. We never saw merrier and lighter-headed soldiers than some of these rifle-brigades that were employed in Italy a few years ago. They were nearly all young men, who had voluntarily engaged for a determinate number of years, and who carried their national habits and amusements, and almost their country's costume, into the very midst of the severity and rigmarole of an Austrian army. On certain fixed days, and on every saint's day or holyday, these men used to be exercised at firing at the target. The officers took the rifle as well as the common soldiers, and the surgeon and assistant-surgeon, nay, even the chaplain of the corps, generally joined like true Tyroleans in this contest of skill, which, for the time being, seemed to bring about a perfect equalization of rank and dignity. An odd farcical fellow, the Merry-Andrew of his corps, used to take his stand near the target, and, every time that a good shot was made, he gave a shout of applause, but every time that a want of dexterity and steady aim was shown—no matter whether by man or officer—he made all kinds of grimaces and antics to deride the failure. The whole thing used to look more like an amusement than the performance of a military duty, but in this way the young men acquired or kept up an extraordinary degree of perfection in their particular mystery.

We have already mentioned the pastoral migrations of the poor peasantry. But the Tyroleans do not migrate merely as soldiers and shepherds, but become great travellers as vendors of toys and small articles of furniture and cabinet-making, which are manufactured at home, and as retailers of simple medicines and nostrums that are made out of the herbs, roots, and flowers, that grow on their own mountains and in their native valleys. They generally call these simple decoctions "teas." Thus they have, for example, a "tea for coughs and catarrhs;" "a tea for pains of the chest;" another tea, sovereign as a remedy for the bile, and so on through the cases of fever, rheumatism, sprained ankles, &c. Some of these simples are far from being contemptible as medicines, but the mischief is, the ignorant too often use them as universal cures. They also carry on a *foreign* trade in coarse leather-gloves, and the Tyroleans contrive to get a share in the business of the people of the north of Italy as builders and plasterers.

On passing through the valley of the Salza, which is surrounded by some of the richest Alpine pasturages, are met numerous herds of cattle descending from their summer pastures in the mountains. The herdsmen are laden with the pails, churns, and other utensils used in the making of the cheese in the mountains; and here and there are seen happy groups—wives and children coming out to greet them after their long sojourn in the Alps. The accompanying engraving represents a party who have just reached their native village after an absence of three months, each heavily laden with the produce of the summer pasturage.

In all the Alpine ranges of Switzerland, the Tyrol, and Italy, on the approach of summer the peasants lead their herds up to the pasturages on the mountains. These, from their height, are uninhabitable during the winter and early spring months. They are resorted to at different seasons, according to their heights; and some of them, placed at an elevation of six or seven thousand feet above the level of the sea, afford food for the cattle but for a short period, the covering of snow not disappearing till June, and winter closing in at the end of August, or beginning of September. In these Alpine heights are built log-huts, called *châlets*, in which the herdsmen and their cattle are sheltered. In some parts of the higher Alps the peasants remain during the whole season, without returning more than twice or thrice to fetch up a scanty supply of meal, the remainder of their food being the milk of the cattle and the cheese made in the *châlets*. As the higher grounds are only accessible by steep and winding footpaths, the few articles of food, and the churn and pails necessary for the preparation of the cheese, are carried up on the backs of the herdsmen, who thus pass their time with their cattle in entire solitude. Sometimes a single man has the charge of ten or fifteen cows, and remains for ten or twelve weeks hung up amidst pineforests, rocks, and glaciers of ice, without seeing a human being. Their appearance is in general wretched and dull; and when by chance a wandering traveller visits their haunts, they will follow him for miles, in order to exchange with him a few words of conversation. On the approach



Alpine Peasants returning home.

of winter, they return with the cattle and the stock of cheese that has been made in the mountains.

The following extract from M. Simond's "Travels in Switzerland," describes one of these mountain châteaux; but those in the higher mountains are far more dreary, and possess even less of comfort and convenience:—

"The higher ridge of the Scheideck, when we passed it, was crowded with cattle. Assembled there for miles to avoid the flies, which in more sheltered situations torment them during the heat of the day. The natural process by which soil is made was everywhere observable on the *Eselsrücken* (*Ass's Back*), where the uncovered edge of the slate is so far decomposed by exposure to weather, that large fragments, apparently sound, crumbled into black dust under our feet. This dust, fertilized by the cattle, is in some places covered with grass; in others it is washed away to lower grounds, leaving the surface of the slate again exposed to the weather, to be further decomposed.

"Some way beyond this ridge we came to a châteaux, which, being occupied by the shepherds, afforded more conveniences than our halt of yesterday. Here a fire was already blazing in a sort of pit or trench dug around by way of a seat, and a huge kettle hung over for the purpose of cheese-making. We had plenty of cream furnished us, in which the spoon literally stood on end, a kettle to make coffee, and wooden ladles by way of cups. All the utensils were made of maple, of linden, and of a sort of odorous pine (*penus cembra*), by the shepherds themselves, who bestow much time on this manufacture. We noticed the portable seat with a single leg, oddly strapped to the back of those who milk the cows; the milk-pails, the milk-hod fastened to their shoulders, the measures, the ladles made in the shape of shells, the milk-strainer (a tripod funnel full of pine leaves), the vase in which rennet (used to coagulate milk) is preserved, the press, the form, and many other implements of their trade, all elegantly shaped, and very clean.

"The châteaux itself was an American log-house of the rudest construction; the roof, composed of clumsy shingles, gave vent to the smoke in the absence of a chimney; this roof, projecting eight or ten feet, formed a sort of piazza, called the *melkgang*, a German word, which, like many others in that language, needs no English translation.

"The bedroom of the shepherds in these summer châteaux is a wooden gallery, hung up over the *melkgang*, close to the projecting roof; they go up to it by a ladder, and all herd together on a little straw, never changed. The cows come home to be milked, attracted from the most distant pastures by a handful of salt, which the shepherd draws out of a leathern pouch hanging across his shoulder. The ground round the châteaux is so broken, poached, and made filthy by treading of cattle, that without stepping-stones it would be difficult to reach the door; to finish the picture, a herd of swine ranges about, waiting for the allotted portion of buttermilk and curds."

All this is, no doubt, very different from Rousseau's charming description of a châteaux; but the châteaux about Heloise's residence were family dwellings, inhabited the whole year round, and such as are found on lower mountains only; they are kept perfectly clean and comfortable, and are in all respects different from those on the high Alps, constructed for mere temporary shelters during a few months: no women live in the latter. The engraving on the opposite page gives a view of the interior of a Tyrolese peasant's family abode.

When the weather is tempestuous, the shepherds, or rather the herdsmen, are up all night in the mountains with their cattle, calling to them, as without this precaution they might take fright, run into dangers, and be lost. A few places of shelter, built of logs on the principal pastures, would, it seems, answer the purpose better with less trouble. The cattle look very beautiful and active, full of spirit and wild sport; they show much more curiosity and intelligence than the rest of their kind, and often follow travellers from rocks to rocks a long while, merely to observe them. Bulls, notwithstanding the fierceness of their looks, never attack anybody. Mr. Ramond, in his notes on Coxe's travels, tells an interesting story concerning these animals, which, if it should happen not to be quite true, at least deserves to be so. Speaking of their antipathy for bears—"It is impossible," he says, "to restrain a bull when he scents a bear in the neighborhood; he comes up to him, and a running fight begins, which often lasts for several days, and till one of the two is killed. In a plain the bear has the advantage; among rocks and trees the bull. (I should have



Interior of a Tyrolean Peasant's House.

thought just the reverse.) Once, in the Canton of Uri, a bull went in pursuit of a bear, and did not return; after searching for him three successive days, he was found motionless, squeezing against a rock his enemy, which had been long dead, was quite stiff and cold, and almost crushed to pieces by the pressure; such had been the efforts of the bull, that his feet were deep sunk into the ground."

The Tyrol is one of the least travelled countries of Europe. Wealth alone does not suffice, and can not command, a survey of its beauties. The pedestrian will see more and enjoy more than he who travels *en courier*. Picturesque beauty of scenery; primitive, simple, and strongly-defined manners; these are the great charms for the tourist in the Tyrol. One of the most picturesque of its valleys is represented in our engraving. This valley forms a channel for the river Non, a tributary of the Adige. Though distinguished by two different names, the valley is one and the same throughout, the upper part being the Val di Sole, and the lower part the Val di Non. The scenery is at once grand and striking, and the valley is said to resemble a chain of mountains and ravines rather than a valley; but the landscape does not want interesting objects, castles, villages, and vineyards. It is the resort of many of the inhabitants of Trent, who have erected houses to which they retire in the summer. The paths leading to it are not practicable at all seasons. Cles, on the right bank of the Non, is a small and insignificant village, where silkworms are reared and a silk manufactory is carried on.

The agriculture of the Tyrol does not demand the same laborious pains-taking and solicitude as that of Switzerland. The soil is more fruitful. Perseverance and industry are proportionally relaxed, as if man needed to be goaded on by an ever-pressing necessity. The peasant generally owns the soil which he cultivates. The system of spade-husbandry, everywhere practised, at once indicates the absence of large farms. In some districts the *metayer* system is in operation. The production of wheat does not suffice for the actual consumption of the country, and a supply is obtained from Trieste and the neighborhood. An immense quantity of fruit is produced. The cherries are sometimes as large as a small apricot. The walnuts, which grow by the roadside, are also abundant and remarkably fine. The great resource of the cultivator is the crop of Indian corn, which is more depended upon than that of wheat. Bread is made of Indian corn and wheat mixed, not as a matter of economy but of taste. A peasant proprietor who owns about four acres of tolerable land will maintain himself in a simple but comfortable manner. One third of this quantity of land will be devoted to the growth of Indian corn; half an acre to barley; rather more than an acre to grass for the cow, and wood for fuel; and there will be a garden of a quarter of an acre for cabbages, potatoes, salads, and fruit-trees. The wheat is not all consumed; the surplus is exchanged for coffee, and a few luxuries. A number of hens are kept, and the eggs are sold at the neighboring market. Pigs are fed, and supply the family with flesh meat. The labors of such a farm will not require more than two persons, father and son. The wife and daughters spin and make the greatest part of the family clothing. The diet of a respectable peasant owning about four acres is good and wholesome. Mr. Inglis has compared with this the condition of a small freeholder in England cultivating twelve acres with his own hands, and finds the Tyrolean peasant with four acres is in much more comfortable circumstances. He ascribes the advantage to the culture and use of Indian corn by the latter: "It is eaten three times a day by all the members of the same family in the shape of soup, with milk; and is the bread of the family besides. And with a sufficiency of bacon and vegetables, and fresh meat two or three days in the fortnight, the Tyrolean peasant family may be said to live comfortable. Coffee is considered a luxury, and is only used occasionally." If the same quantity of land were cultivated with wheat, the produce would not support an equal number of persons. Perhaps the difference in the circumstances of a small cultivator in the Tyrol and in England may be traced to another cause. In the Tyrol all the cultivators are of one class, and one individual has the same chance as another; but in England there are cultivators on a large scale, who are able to apply to the soil capital and skill with greater advantage and economy than the small proprietor; and hence the cost of production is less, on a given quantity of produce, to the large than to the small proprietor; but as both must submit to the same prices in the market, the surplus of the smaller proprietor is relatively less.

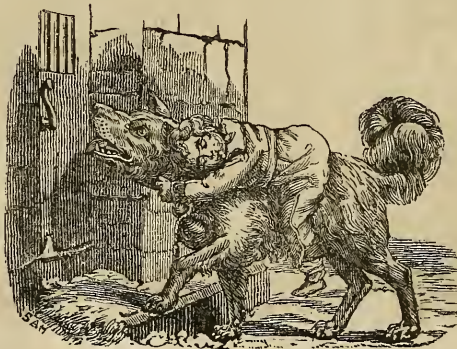
It is evident from the circumstances in which the agriculture of the country is placed that the Tyrol must send forth its redundant population. The silk manu-



Valley of Non.

facture and other branches of industry are not sufficiently extensive to employ increasing numbers; and though the transit of goods between Italy and Germany employs a considerable number of individuals, yet it does not increase to such a degree as to render necessary any large and sudden addition to the number of those who are engaged in it. Hence constant migration and emigration are necessary for the welfare and happiness of the country. It is said that between 30,000 and 40,000 Tyrolese every year leave their country in search of employment. Some merely go into the neighboring countries for a certain number of months in each year; but others proceed to distant lands, and accumulate a little fortune as pedlars. Some of them are to be found wandering around the United States of America; but deriving more emolument, however, from the exercise of their musical talent than from any other resource. When their great purpose is accomplished, they never fail to return to their own country; and perhaps in their native valley enjoy the well-earned fruits of their industry. There is something pleasing in this attachment, which carries a man steadfastly through difficulties, and after some few years brings him to the desired object of his wishes.

The Tyrol being one of the most exclusively mountainous countries in Europe, containing a smaller relative proportion of open country than Switzerland, it has had a great effect upon the character and political fortunes of the inhabitants. The Swiss, like them, are mountaineers, but do not possess their noble characteristics; because Switzerland is less impregnable, and is cut up into small divisions, in which a highly-wrought spirit of patriotism, the great source of Tyrolese character, can not be so intensely felt. The Tyrolese have presented a spirit of independence though a long series of years, for which they are entirely indebted to their geographical position, which prevents the approach of conquerors; a handful of men being able to defend some of the most important mountain passes against a whole army. The Tyrol is an important bulwark of Austria, and the inhabitants may be regarded invaluable as a garrison. They are admirably adapted for mountain warfare, but they do not make good soldiers, the military discipline being especially irksome to them. They can never be so usefully employed as in their own country, and hence it was the policy of Austria to exempt them from many of the rigors of the conscription, and to employ them in their own country. Altogether there is more liberty enjoyed in the Tyrol than in any other part of the Austrian dominions. Innovation has made less progress than in any other country. There are no protestants, but all continue in the religion of their forefathers. Their patriotism, which is in the first place a consequence of their mountain independence, is the preservation of old manners and customs. It is only on the frontiers that the true Tyrolese habits have been altered. In the neighborhood of Trent, the peasantry are no longer distinguished for the fine and noble aspect which characterizes those of the centre and the obscure lateral valleys of the Adige and the Inn.



Child preserved by a Dog.

CHAPTER XXI.—SWITZERLAND.

THIS extensive country forms the Swiss or Helvetic confederacy. The northern and southern nations of Europe have been singularly intermingled in the ancient Helvetia, whose Alpine walls seem like a barrier, separating them from each other. The Roman legions, indeed, conquered the Gauls, Rhætians, and Alemanni, in their forests and marshes; but they could not destroy the northern spirit of freedom. Indeed, the traces of its ancient subjugation to Rome are still visible in the Romanic language of a part of Switzerland.

Helvetia, under the Romans, had a flourishing trade, which covered the land with cities and villages; and Switzerland still forms the connecting link between northern Germany, the Netherlands, and France, on the one side, and Italy on the other. Before the fall of the Roman empire in the west, the northern and largest part of Switzerland, occupied by the Alemanni, had been conquered by the Franks. On the Jura dwelt the Burgundians, and Rhætia was under the Ostrogoths. Three German nations, therefore, freed the country, about A. D. 450, from the dominion of Rome. Christianity had already been introduced into Helvetia from Italy, and as early as the fourth century there were Christian churches at Geneva, Coire, and other places.

The Alemanni and Burgundians gave their laws and their habits to the Helvetians, and the Alemanni occupied the greater part of the country. Each soldier received a farm; a judge, or centgrave, was set over one hundred of these farms (forming a cent, or hundred); and the place of judgment, where he settled all questions between the free citizens, was called Mallus. Several cents formed a Gau (hence Thurgau, Aargau, &c.), the judge of which was styled count, or graf, and the counts were under a duke. The great irruption of barbarians swept through the peaceful valleys of the Alps, and Roman civilization disappeared. Ostrogoths, Lombards, and even Huns, settled in different parts of the country. At last, the Franks, who had taken possession of the lands of the conquered Alemanni, drove the Ostrogoths over the Rhætian mountains. In 534, they likewise subjected the Burgundians, and all Switzerland became a portion of the Frankish empire. The country, however, retained its ancient constitution; the Romans and the old inhabitants were governed by Roman, the Alemanni by Alemannic laws; and each of the other nations by its peculiar code. The Christian religion was restored anew, and the desolated fields were again brought under cultivation.

On the partition of the empire of the Franks among the Merovingians, Switzerland was divided between two sovereigns—one reigned over Alemannian, and the other over Burgundian Switzerland, or Little Burgundy. Pepin reunited the whole country, and Charlemagne encouraged the arts and sciences in Helvetia. Under his feeble successors the counts became more and more independent of the royal authority, and finally made the possession of the Gaus hereditary. One of them (Rodolph) established, in 888, the new kingdom of Burgundy, between the Reuss and the Jura. Nine years previously, Boso had established the kingdom of Arles, in the territory between the Jura and the Rhone. Thirty years afterward, the two Burgundian kingdoms were united. The counts in the other parts of Switzerland were still nominally subject to the German kings; but they conducted themselves as princes, assumed the same name as their castles, and compelled the free inhabitants of their Gaus to acknowledge them as lords. Hence arose a multitude of independent and complicated governments, whose chiefs were engaged in continual feuds with each other. War was the business of the nobles, and misery the fate of the people in the distracted land. The emperor Conrad, therefore, set a duke over the counts in Alemannia, in 911. But the emperors of the Saxon house were the first who compelled the dukes, counts, and bishops, in Switzerland, to respect their authority.

After the death of Rodolph III., the fifth and last king of Burgundy, in 1032, the emperor Conrad II. reunited Burgundian Switzerland with Alemannia, which belonged to the German empire. But under Henry IV., grandson of Conrad II., the royal authority in Switzerland was again overthrown. Henry, persecuted by the pope, sought adherents. He gave to the duke of Zähringen the Alemannic part of

Switzerland, to which, in 1125, after the conquest of the count of Hochburg and of Raynold of Chalons, Conrad of Zähringen added the Burgundian portion. The dukes of Zähringen humbled the proud and quarrelsome nobility, but favored Zürich and the other imperial cities; and built several new cities, among which were Friburg, in 1178, and Berne, in 1191. The country people became more secure; the feuds among the nobility less frequent; manufactures and industry flourished; Geneva and Lausanne, among the Romanic, and Zürich and Basle among the German cities, became thriving towns. The families of Savoy, Kyburg, and Hapsburg, were the most powerful among the noble families. Many nobles went, about this time, to Palestine, and thus the country was delivered from their oppression.

After the death of Berthold V., last duke of Zähringen, in 1218, Alemannia again came into the possession of the emperors. His hereditary estates in Uchtland and in Little Burgundy passed, by his sister Agnes, to the house of Kyburg. From this time, the Hapsburgs in northern Helvetia, and the counts of Savoy in the southwest, grew more and more powerful. The emperor appointed some nobleman as governor of each city or community, which was not under a count, to collect the public revenue, and to punish violations of the public peace; still, however, private feuds continued. The German kings were no longer able to afford protection; might gave right, and the boldest became the mightiest. Several inferior lords, and several places, therefore, sought the protection of the houses of Hapsburg or Savoy. Zürich, Berne, Basle, and Soleure, the districts, of Uri, Schweiz, and Underwalden, gradually acquired the seigneurial rights from the emperors, by purchase or by grant, and assumed the name of imperial cities or imperial districts. They were more prosperous and powerful than the nobility, who lived in their solitary castles, at enmity with each other. Even the crusades, by promoting commerce, improved the already flourishing condition of the cities, as a part of the troops, arms, provisions, &c., were transmitted to Italy through the passes of the Alps. The crusaders brought back new inventions in the arts, new kinds of fruits, &c. The gold and silk manufactures of the Italians and eastern nations were imitated in Switzerland; refinement took the place of rudeness, and poetry became the favorite amusement of the nobles. The cities now formed alliances for their mutual protection against the rapacity of the nobles, and demolished many castles from which they exercised their oppression upon the peaceful merchants.

At the end of the thirteenth century, Rodolph of Hapsburg, who, in 1264, had inherited the estates of his uncle, Hartmann, count of Kyburg, became more powerful than the old lords of the soil. As king and emperor of Germany, in 1273, he held a court in Helvetia; but did not abuse his power to reduce the freemen to vassalage. His ambitious sons, however, Rodolph and Albert, encroached upon the rights of the Swiss. Albert, in particular, who succeeded to the imperial dignity in 1298, by his tyranny and obstinacy, gave rise to the first confederacy of the Swiss cantons.

On the night of November 7, 1307, thirty-three brave countrymen met at Rütli, a solitary spot on the lake of Lucerne, and all swore to maintain their ancient independence. The three Walstädte, or Forest-Towns, as these cantons were called, having assembled in arms in 1308, deposed the Austrian governors, and destroyed the castles built to overawe the country. Henry VII., the successor of Albert on the German throne, confirmed to the Forest-Towns the rights of which Albert endeavored to rob them. But the house of Austria still contended obstinately for its lost privileges. The victory of Morgarten, gained by the Forest-Towns in 1315, over Leopold of Austria, gave rise to the perpetual league of Brunnen, on December 9th of the same year, to which, previous to 1353, Lucerne, Zürich, Glarus, Zug, and Berne, had acceded. The victories of Sempach, where Arnold Winkelried sacrificed his life, and of Näfels, gave them an uncertain peace. But the warlike spirit of the people fostered a love of conquest and plunder; mutual hatred kindled civil wars between neighboring cantons, and foreign powers sought the aid of the confederates in their contests. In 1424, the people of the Gray League established their independence, and were soon after joined by those of the other two leagues. The emperor Frederic III. then called a French army into Switzerland to protect his family estates: the Swiss made a second Thermopylæ of the churchyard of St. Jacob, at Basle, where 1,600 of them withstood 20,000 French under the dauphin Louis, August 26, 1444; they next provoked Charles the Bold of Burgundy, who marched into their country, but was defeated at Granson, Murten or Morat, and Nancy, in

1477. The confederates themselves aspired to conquest, the people being fired by the desire of plunder, and the nobles by ambition of glory. In 1460, they wrested Thurgau from Austria; and from 1436 to 1450, Zürich, Schwyz, and Glarus, contended for Toggenburg, till Berne decided the dispute in favor of Schwyz.

The confederated cantons now bore the name of the Swiss confederacy in foreign countries. In 1481, Friburg and Soleure entered the confederacy. The emperor, Maximilian I., determined to force the Swiss to join the Suabian league, and to submit to the court of the imperial chamber; but they suspected Germany on account of Austria, and joined the Grisons. Hence arose the Suabian war, which was concluded, after the Swiss had gained six victories over the Germans, by the peace of Basle, in 1499. Basle, Schaffhausen, and Appenzell, were afterward admitted into the confederacy. But the country and people were disturbed by domestic and foreign wars.

In the Milanese war of 1512, the Swiss conquered the Valteline and Chiavenna, and obtained from Milan the Italian bailliages, which form at present the canton of Tessin. They fought on a foreign soil—now for, now against Milan—at one time for France, and at another time against her—till after the great battle of Marignano, gained by Francis I., in 1515, they concluded a perpetual peace with France, at Friburg, in 1516, which was followed, in 1521, by the first formal alliance with that kingdom. About this time the work of the Reformation began in Switzerland. Zuinglius, in 1518, preached against indulgences, as Luther had done in 1517. Even as early as 1516, he had attacked pilgrimages and the invocation of the Virgin Mary; and in 1517, with the knowledge of his patron, the abbot of Einsiedeln, several nuns abandoned the monastic life. His removal from Einsiedeln to Zürich, in 1518, gave him courage to speak more openly, as Luther had, meanwhile, appeared in the cause of reform. But when the principles of the Reformation were diffused through Zürich, Berne, Schaffhausen, Basle, St. Gall, Mühlhausen, and Bienne, religious jealousy separated the reformed and the catholic cantons. In Glarus, Appenzell, and the Grisons, the people were divided between the two confessions. Lucerne, Uri, Schwyz, Underwalden, Zug, Friburg, and Soleure, adhered to the ancient faith, as did likewise the Valais and the Italian bailiwicks.

Fanaticism now kindled a civil war. The Schweitzers burnt a protestant preacher of Zürich; and two Swiss armies, nearly 30,000 strong, awaited the signal for civil war, when the word "concord" was pronounced, and the first religious peace was concluded in 1529. It was agreed that the majority of votes in the communities should decide all questions relating to changes of faith. But the rapid progress of the Reformation again provoked the catholic cantons to war; and the troops of Zürich were routed at Cappel, where Zuinglius fell, and at the mountain of Zug. After the second public peace, the catholic religion was restored in Soleure and the common provinces. In the meantime, Savoy, which had long possessed episcopal and seigniorial rights in Geneva, reduced the city to entire submission. But the oppressive manner in which the ducal authority was exercised, led Geneva, in 1525, to join Berne and Friburg. Berne and Geneva concluded the perpetual league of 1531, and Berne gained possession of the Pays de Vaud. At the same time, the reformed doctrines were propagated from Geneva by Calvin.

By the peace of Lausanne, in 1564, Savoy first renounced her claims upon the Pays de Vaud, and was thus driven from Helvetia, as Hapsburg had been before. About this time, Berne and Friburg divided between themselves the territories of the counts of Gruyere, so that, in all Helvetia, no great family of the ancient nobles retained its patrimonial estates, except that of Neuburg. The Swiss, however, were distracted by religious and political controversies. Aristocracy and democracy struggled for the superiority, and the intrigues of Spain filled the people of the Valteline with a spirit of fanaticism. In foreign, and especially in the French service, the Swiss adopted foreign manners: he sold his blood to foreign masters, and the ancient Swiss purity and simplicity retired to the remote valleys of the higher Alps. At the same time, the connexion of the confederacy with the German empire became less and less close, while the cantons obtained the confirmation of their rights from the emperor Maximilian II. But the influence of France soon became predominant, and Rome swayed the minds of its adherents by means of Jesuit colleges at Lucerne and Friburg, and particularly through the papal nuncio at Lucerne.

In the thirty years' war, the confederates maintained a prudent neutrality; and by the peace of Westphalia, the complete separation of Switzerland from the German

empire was at length solemnly acknowledged. In 1633, France renewed her alliance with the Swiss, and asserted that they had no right to form alliances with other powers. The conquest of Franche Comté, in 1674, and the siege of Rheinfeld, in 1678, by the French, together with the erection of the fortress of Hüningen, in 1679, excited the apprehensions of the Swiss; they, however, still maintained their neutrality, even in the war of the Spanish succession. During the persecution of the protestants in France, to whom they readily gave an asylum and pecuniary aid, they paid as little regard to the remonstrances of Louis, who viewed the reformers as rebels, as he did to the intercession of the protestant Swiss cantons in favor of their brethren in the faith.

The Swiss had little influence in foreign politics during the eighteenth century, and, until toward its close, they suffered little from foreign interference. This tranquillity, which, however, was often interrupted by internal dissensions, was alike favorable to the progress of commerce, agriculture, and manufactures, and to the arts and sciences. In almost every department of human knowledge, the Swiss of the eighteenth century, both at home and abroad, acquired distinguished reputation, as the names of Haller, Bonnet, Bernoulli, J. J. Rousseau, Lavater, Bodmer, Gessner, Sulzer, Hirzel, Fuseli, Hottinger, John von Müller, Pestalozzi, and many others, bear witness. The people of the democratic cantons enjoyed an almost unlimited freedom, and took a large share in the affairs of government. Those places which were under the general protection of the whole confederacy were not burdened by excessive taxes; they enjoyed a high degree of civil freedom, and numerous municipal rights. The larger cantons, as Berne and Zürich, in which the government was administered by the capitals, or by a body of the citizens, who enjoyed many peculiar privileges, were also in a flourishing condition. There were no oppressive taxes, and almost everywhere the government was conscientiously conducted; the administration of justice was cheap and simple, and benevolent institutions were numerous.

Notwithstanding all these favorable circumstances, internal dissensions still continued, and new troubles arose in 1790, which shook the political fabric; blood was often spilt, and punishment rendered necessary. Although the Swiss had at first firmly maintained their neutrality in the wars of the French revolution, French power and intrigue gradually deprived them of their former constitution; and after incorporating several portions of Switzerland with the French and Cisalpine republics, the French converted the Swiss confederacy into the Helvetic republic, "one and indivisible," under an executive directory of five persons. The legislative power was divided between a senate and a great council, to which each of the fourteen cantons sent twelve members. It was in vain that some of the democratic cantons attempted to prevent this resolution. They were speedily overpowered. But the oppressions of the French, the arbitrary manner in which they disposed of the highest offices, and the great number of weak and corrupt men who were raised to power, soon made the new officers contemptible.

Aloys Reding, a man of enterprising spirit, whose family was celebrated in the annals of his country, formed the plan of overthrowing the central government. Unterwalden, Schwitz, Zürich, Glarus, Appenzel, and the Grisons, wished to restore the federal constitution; and Reding imagined that Bonaparte himself, who had just withdrawn the French troops from Switzerland, would favor his plan. The smaller cantons, in their diet at Schwitz, in 1802, declared that they would not accept the constitution which had been forced upon them, and that they preferred a federal government. The consequence was a civil war. Zürich was besieged to no purpose by the troops of the Helvetic republic, against whom its gates were shut. Rodolph von Erlach and General Auf der Maur, at the head of the insurgents, occupied Berne and Friburg. The Helvetic government retired to Lausanne. Aloys Reding now summoned a general assembly, which was held at Schwitz. Three days after, the first consul of France offered to the cantons his mediation; but the small cantons, guided by Aloys Reding and Hirzel of Zürich, persevered in their opposition. Twelve thousand French troops entered Switzerland under Ney, and the diet separated, Reding and Hirzel having been imprisoned. In December, both parties sent deputies of the eighteen cantons to Paris, to whom Bonaparte transmitted, by Barthélémy, Fouché, and Roderer, the act of mediation of February 19, 1803, restoring the cantonal system, but granting freedom to the former subjects of the cantons.

The cantons were now nineteen in number, Aargau, Appenzell, Basle, Berne, Friburg, Glarus, Grisons, Lucerne, St. Gall, Schaffhausen, Schwitz, Soleure, Tessin, Thurgau, Underwalden, Uri, Pays de Vaud, Zug, and Zürich. The republic of Valais was changed, by a decree of Napoleon, in 1810, into a French department; and he granted Neuchâtel (which had been ceded to him by Prussia, but which was under the protection of Switzerland), to General Berthier, as a sovereign principality. Napoleon assumed the title of "mediator of Switzerland;" and the military service required of the Swiss became more and more oppressive. It was only by great firmness and the sacrifice of immense sums of money, that most of the cantonal governments could avert greater oppression; they were obliged to adopt the continental system, and the canton of Tessin was long garrisoned by French troops.

In 1813, when the theatre of war approached Switzerland, France permitted the Swiss to maintain their neutrality; but the allies expressed themselves ambiguously, and large armies were soon marched through the country in various directions to France. Their arrival excited a fermentation in many quarters. The act of mediation was annulled, December 29, 1813, at Zürich, and several cantons, of which Berne was the first, labored to revive their old constitutions. Through the influence of the allied monarchs, the cantons were finally prevailed on to assemble a general council, but revolutions and counter-revolutions agitated several of the cantons. Some of them were in arms against each other, others enjoyed a happy tranquillity and the respect of the foreign powers. All, meanwhile, were engaged in settling their constitutions. The old cantons adhered more or less closely to their former frames of government, and the new cantons endeavored to give to those which they adopted more stability. A diet was at length assembled at Zürich, and new articles of confederation were agreed upon by nineteen cantons. They resembled the old federal compact in many respects. This confederacy was acknowledged by the congress of Vienna. The bishopric of Basle, with Bienne, was given to the canton of Berne, excepting the district of Birseck, which fell to Basle, and a small portion which fell to Neuchâtel. The former relations of the latter place to Prussia were restored, and, with Geneva and the Valais, it joined the confederacy of the Swiss cantons, making their number twenty-two.

The compact of Zürich, was publicly and solemnly adopted in 1815, after the deputies of the confederacy at Vienna had given in their accession to the acts of the congress of Vienna, so far as they related to Switzerland. Soon after, Switzerland became a member of the holy alliance. But the political state of the Swiss cantons, as settled by the congress of Vienna, and jealously watched by the holy alliance, gave rise to much disaffection in the great body of the people. Though republics in name, nothing could be less republican than many of their laws and customs; privileges of orders, of corporations, of localities, and of family, interfered with the equal rights of the majority of the citizens. The federal diet was overawed by the holy alliance, and oppressed, in turn, the cantons; the chief towns tyrannized over the country districts, and a few trades or families tyrannized over the towns. Refugees for political offences, from the neighboring states, were refused an asylum, and the press was shackled by the diet, in opposition to the voice of the nation, and in compliance with the requests of the great powers.

In the democratic cantons, in which the people were not oppressed by their cantonal authorities, they were often disgusted with these servile compliances of the diet; but in the aristocratical cantons, in which almost all the authority was in the hands of some patrician families, or the corporations of the trades, it was often abused to oppress the mass of the people. This was particularly the case in Berne, Basle, Friburg, Lucerne, Zürich, Schaffhausen, and Soleure. Still a third class of cantons was composed of the new members of the confederacy, professedly organized on popular representative principles, but in which, in 1815, the elections were so arranged, that the whole power, in fact, was possessed by a small executive council. In this state of things, the general demand for reform in the electoral assemblies of Tessin (one of the new cantons), compelled the council, in 1830, to yield to the public voice, and establish a system of direct elections, and of publicity of proceedings in the great council, and to guaranty the liberty of the press, and the inviolability of persons, as parts of the constitution. This event, and the French revolution of July, 1830, set the example for general risings in various parts of the country. In the new cantons, the popular demands were generally so readily complied with as to prevent any serious disturbances, and the democratic cantons

took hardly any part in the troubles ; but in the old aristocratic cantons, the opposition was stronger and more systematic. Still, as many of the townspeople were favorable to more popular institutions, the governments, even in these cantons, generally yielded, with little opposition, to the wishes of the citizens, and in Friburg, Berne, Lucerne, Soleure, and Schaffhausen, the revision of the constitution, the abolition of privileges, the extension of the right of election, abolition of censorship of the press, &c., were among the concessions to popular rights.

In Basle, where the peasantry are more ignorant and rude than in the other cantons, the insurgents were not satisfied with the concessions ; and a second insurrection, in the summer of 1831, was not put down without bloodshed. The ordinary session of the diet took place at Lucerne, July 4, 1831, and the common concerns of the confederacy, both in its foreign and domestic relations, were found to be in a satisfactory condition. But toward the close of 1831, the canton of Neufchatel was disturbed by risings of some portion of the population, who renounced the authority of Prussia, and demanded a new constitution. The insurgents were, however, soon put down, and the country has since been tranquil.

The natural history and geographical features of this interesting country must now be briefly noticed. Switzerland, the most elevated district in Europe, consists chiefly of mountains, lying near together, or piled one upon another, with narrow valleys between them. The highest mountains are found in Uri, Berne, Underwalden, and the Grisons. Of about sixty Swiss mountains which have been measured, the highest is Monte Rosa, 15,535 feet high ; the lowest, Cholet, is 3,000 feet high. The lowest region of the productive mountains is covered with thick forests and rich meadows ; the middle consists of hills and narrow passes, containing pastures ; the third region is composed of sharp and almost inaccessible rocks, either wholly bare, without earth or grass, or covered with perpetual ice and snow. The middle regions are inhabited in summer by herdsmen, who find good pasturage for their cattle, and obtain excellent water from the mountain springs and streams. The herdsmen give an account of the milk, butter, and cheese, to the owners of the cattle, or pay them a stipulated portion of the proceeds.

The glaciers, more than four hundred in number, are either the barren parts of the mountains, or heights which consist only of snow and ice. These icy mountains begin in the canton of Glarus, and extend to the Grisons, thence to the canton of Uri, and finally, down to Berne. The glaciers are produced by rocky valleys, whose declivities are too small to admit of the ready descent of the water of the melted snow and ice, so that they are gradually filled up by vast masses of snow and ice, which accumulate in them. The continual alternation of hill and valley affords the most striking natural scenes in every part of Switzerland. In some places, within a short distance, the traveller may see, at the same time, all the seasons of the year ; and it is often possible to stand between spring and summer, so as almost to collect snow with one hand, and pluck flowers from the soil with the other. Every mountain has its waterfalls, and as their sources are sometimes lost in the clouds, the cataracts seem to descend from the skies. Switzerland abounds in lakes and rivers, the fisheries of which are valuable, and which serve to embellish the landscape. The lake of Zürich, one of the most picturesque in Switzerland, is twenty-five miles in length by three in breadth. The lake of Geneva is about fifty miles long, and eight to ten wide. The lake of Neufchatel is twenty-eight by six ; and the lake of Lucerne, or the Vierwaldstättersee, twenty-five miles long, and where widest, as many broad, is celebrated for its beautiful environs. The largest rivers are the Rhine, the Reuss, or Rüss, the Rhone, and the Tessino or Ticino. The Rhine is remarkable for its falls, and the Reuss for a bridge, called the Devil's Bridge, which leads over it in the canton of Uri. It connects two mountains, between which the water rolls, at the depth of seventy-five feet below it. There are springs of excellent water among the hills, with warm and cold baths, and mineral springs.

In Thurgau, a part of Zürich, Basle, Schaffhausen, Berne, Soleure, and Friburg, everything is different ; for although there are some mountains, yet this part of Switzerland is more level ; there are here no Alps, no cataracts, few trees, and in summer, neither ice nor snow. In general the foot of the mountains, almost everywhere, is covered with farms, meadows, vineyards, and trees ; and even amid the rocks, there are numerous cultivated patches. Switzerland is rich in minerals, especially lime and clay, slate, black, gray, and dark-red marble, porphyry and alabaster ; also,

quartz, crystals, peat, coal, &c. Silver, copper, and iron ore likewise occur. Gold dust is found in the rivers.

The flora of Switzerland is peculiarly rich. The cultivation of the vine is carried to a great extent, and a considerable trade is carried on with France, Holland, England, and Suabia. Fruits are abundant, but corn is not produced in great quantities, owing, partly, to the great numbers of cattle which are bred here. The breeding of cattle is the chief employment of the inhabitants, for which the rich pastures of the valleys and hills afford great advantages. The Swiss cheeses are imported, in great numbers, into Germany, France, and Italy. Of the wild animals, the most important is the chamois; the ibex, the marmot, and the l ammergeyer, or vulture of the Alps, are also found. As to manufactures, those of linen, cotton, and of late years, silk, are the most important.

The Swiss confederacy, according to the terms of the federal compact between the twenty-two cantons, is a federative state of twenty-two republics, who conduct their domestic concerns wholly independently of one another. Appenzell and Underwalden, however, consist of two distinct parts; and in 1832, Basle was also divided into two portions. The confederacy, as its limits were determined by the congress of Vienna, contains an area of nearly 20,000 square miles. The size and population of the cantons are as follows:—

Cantons.	Sq. miles.	Population.
Z�rich	953	224,150
Berne	3,665	356,710
Lucerne	762	105,600
Uri	508	13,930
Schweitz	466	36,040
Underwalden	258	23,150
Glarus	460	28,000
Zug	116	14,710
Friburg	487	67,814
Soleure	487	54,380
Basle	275	55,330
Schaffhausen	169	28,050
Appenzell	222	57,510
St. Gall	847	157,700
Grisons	2,966	98,090
Aargau	762	152,900
Thurgau	349	89,845
Tessin	1,133	103,950
Pays de Vaud	1,483	178,880
Valais	1,949	77,570
Neufchatel	296	56,640
Geneva :	95	53,560

For travelling in Switzerland, the months of July, August, and September, afford the most settled weather. The most delightful season is in September, and often even in October, when the shores of the lakes of Geneva, Neufchatel, and Biemme, and the charming scenes in the Pays de Vaud, enchant the visiter. The beginning of summer, and even the close of spring, are often equally favorable. The Alpine meadows, which are then decked with the most beautiful and rarest flowers, delight the eye, and afford rich stores to the botanist. The curious atmospheric phenomena which are frequently seen, and, on elevated mountains, even below the spectator, afford a new and sublime spectacle. The mild warmth, and the long days, render travelling at this period peculiarly pleasant. May, however, is commonly more beautiful than June, which is often rainy.

Most travellers devote only six or eight weeks to visiting Switzerland, and limit themselves to the most interesting parts. With a proper and systematic plan, a stranger may travel through all the cantons in three months and a half, if he proceeds mostly on foot, and remains in every place only as long as is necessary to view all its curiosities; but, owing to the frequent changes of weather, it is impossible to reckon upon three weeks in succession dry and warm; as many as fourteen days, therefore, ought to be allowed out of the three months and a half for obstructions from rain or storms. There are no proper extra posts in Switzerland, though persons travelling

in their own coaches may procure a change of horses; there are good regular coaches, however. Most travellers who arrive at the frontier places in the postcoaches, or in their own carriages, hire the horses and carriages which are always in readiness in the towns. The horses and mules are so used to the steep and rocky mountain roads, that, even on the brink of a deep precipice, the traveller feels himself perfectly safe. Those should be chosen, however, which have been used to carry, and not to draw.

Roads lead over the Cenis, the Simplon, and, since 1818, over the Splügen. The road over the Simplon may well be compared with the proudest works of the ancient Romans. Over the other summits no one can travel, except on foot, or perhaps part of the way on horseback. In the valley of Chamouni, and in Grindelwald, there are very low and small four-wheeled carriages, which are extremely inconvenient. It is possible to travel in these a part of the way, also, over the great mountain of St. Bernard. On account of the sudden changes of weather, and the cold air on the mountains, it is necessary to be provided with warm clothing. The traveller, on excursions, should wear a light and easy dress, with half-boots, or, what is still better, shoes with gaiters, fastened tight about the feet, to prevent gravel from getting in. A traveller should provide himself with two pairs of shoes, very strong, with thick heels and large-headed nails, to be worn over stony passes in wet weather, and on glaciers; and with light ones for the smooth plains. Experienced travellers disapprove of the common irons fastened to the shoes. The Alpine shoes invented by Mr. Pictet are very good. The soles are at least three quarters of an inch in thickness, with a strong, but pliable upper leather, and with a covering of leather rising about one inch and a half above the sole, to secure the foot from any blow. Large steel nails, or rather screws, with heads somewhat more than four lines wide, which resemble a truncated, four-sided pyramid, are inserted in the soles and heels—about seven in the former, and five in the latter. In the intervals between the steel nails, common nails are driven in so that the heads touch one another. With this durable and not heavy shoe, one may walk safely over the naked granite, over ice and smooth grass. A staff, pointed with iron, is indispensable. In warm weather, a straw hat is preferable to a felt one. A cloak of oiled taffety, or oiled linen, to keep off the rain, is very convenient and warm, and, for this reason, a good protection on the high mountains or in a piercing wind. The traveller should also take a flannel shirt, which affords the best protection against sudden colds, light woollen pantaloons, and an overcoat of light cloth; also, a covered flask for cherry-brandy, to bathe the tired limbs. The best comes from Grinde wald. To the mineralogist, the apron of thin leather, invented by Pictet, deserves to be recommended. It is never well for one to travel on the mountains alone, nor, on the other hand, in company with more than three or four persons, because of the scanty accommodations of the inns in the small places. A guide should always be procured, and very intelligent ones are easily to be met with.

If a person is not used to walking, he should begin with short journeys every day; but walking in Switzerland, even for females, is not so difficult as is commonly supposed. The mountains should be ascended, where it is possible, on the western side. The best descent is on the eastern declivities. It is unsafe to travel on the high mountains in spring, until after the avalanches have rolled down the sides. After a long and violent rain, a person should wait two days before traversing the high valleys among the rocks, where pieces are liable to fall from the sides at such seasons. In snowy vales, and among the glaciers, it is well to cover the face with a green or dark gauze. Volatile alkali, diluted with water, mitigates the burning pains in the face, caused by the bright reflection of the sun's rays from the fields of snow and the glaciers. One should never travel over the glaciers after a fresh fall of snow (which sometimes happens even in the summer months), particularly at mid-day, for a traveller might then very easily break through the soft mass. To these rules the traveller will easily add such as his own experience may suggest. With these general remarks, we will now briefly allude to a few interesting spots.

One of the principal cities in Switzerland is GENEVA. This is the capital of a protestant canton of the same name. This city formerly belonged to the Allobroges, and was made a Roman colony. After a variety of changes, it was, with much difficulty, subdued by the dukes of Savoy, who had great trouble in making good their claims. In 1524, the city released herself from the ducal government, and nine years after from the Roman pontiff's also, by openly adopting protestant doctrines. The claims of the dukes for a long time gave rise to contentions, and in 1602 the reigning

duke made a last attempt to get the city into his power by surprise. The attempt failed, and an annual festival was instituted on the 12th of December, to commemorate the escalade. In 1603, by the mediation of Berne, Zurich, and Henry IV. of France, a permanent accommodation was effected with Savoy, by which that power renounced all her claims, and the three mediators guaranteed to Geneva a free government.

This constitution was a mixture of democracy and aristocracy: the citizens formed the general or sovereign council, which had power to make laws, and to decide in matters of most importance to the public weal; a great council, consisting of two hundred, and subsequently of two hundred and fifty members, was elected from among the citizens, and from these a small council of twenty-five members was chosen, under the presidency of the syndic; and these had the executive power, the care of the public treasure, and the management of ordinary daily business. As early as 1536, it was determined that nothing should come before the great council till the smaller had signified their approbation, and that the great council must first approve whatever was presented to the burghesses. This form of government remained for a long time, to the entire satisfaction of the people, until it degenerated into an oligarchy, particular families monopolizing the most important offices, and treating the citizens as their dependants. Signs of the disaffection thus produced soon discovered themselves, in the course of the eighteenth century, in violent eruptions, and in demands for an amendment of the constitution. The complainants were denominated *representatives*, and the adherents of the council-families *negatives*. The evil was increased by the old constitution of Geneva, according to which the inhabitants were divided into three classes, viz., the citizens, or such burghesses as were by birth entitled to citizenship, and were eligible to all offices; the burgeois, or such commoners as sprang from families recently introduced from abroad, who might attend the general council, but could not be members of the smaller council, nor be invested with public office; and lastly, the householders, or commoners at large, such as had no right of citizenship whatever, and whose descendants were styled *natives* simply. All these classes had cause for discontent, and on this very account the small council was able to sustain itself longer in its usurped privileges.

In 1781, they broke out into a violent rupture. The strife was terminated by the mediating powers, especially the French minister Virgennes, who were in favor of the oligarchy; but the consequence was, that many families emigrated to Constance, to Neuchâtel, England, and this country, carrying much of the skill and industry of the country with them. A later revolution, in 1789, placed the rights of the citizens on a better footing, and many of the emigrants and exiles returned; but the French revolution now broke out, and during the reign of terror, in 1792, Soulavie was appointed by his government resident at Geneva, and acted over in this country the horrible scenes then taking place in France. After this storm succeeded a few years of tranquillity. In 1798, French troops were quartered in the city, which was now incorporated with the republic of France. Geneva was the capital of the department of Lemman. December 30, 1813, Geneva capitulated to the allies; since then, it has formed the twenty-second canton of the Helvetic confederation. The constitution of Geneva is aristocratico-democratical. A council of state, composed of four syndics of the present and four of the past year, with twenty-one councillors of noble rank, possess the executive power. The legislative authority is vested in a representative assembly of two hundred and seventy-six members.

The Genevese are as much distinguished by their interest in science as by their public spirit; and it excites the highest admiration to see how much they have done, and are still doing, with their limited means, for the interests of learning and the advancement of society. This patriotic spirit extends even to the laboring-classes, who, to give an instance, in 1815, when Decandolle wished for a botanic garden, offered voluntarily to build, without remuneration, a hothouse, &c., and to furnish the necessary glass at their own expense. The principal public buildings are:—

The university was founded in 1368, and was revived, in 1538, by the influence of Calvin and Beza. It has a public library containing 50,000 volumes, which is open to the public at stated periods; an observatory, built in 1770; and an academic museum of natural science, founded in 1818, comprising Saussure's mineral collection, Haller's herbarium, and Pictet's philosophical apparatus. The society of arts have appropriated eighty thousand francs to the erection of a splendid edifice, where the cabinets of natural science and the arts are to be deposited.

The Rhone divides Geneva into three parts. The streets are irregularly built; but at a distance the city presents a very elegant appearance, not unlike a collection of country-seats surrounded by gardens. The footpaths of the principal streets are covered with an awning, or penthouse, supported on pillars; this is very convenient for pedestrians, but it throws an air of gloom over the city. The upper part of the town is much more attractive, being built on terraces; and the stranger on entering Geneva is struck with the beauty of these edifices, which have more the appearance of palaces than dwelling-houses.

The cathedral is situated toward the bottom of the Place de la Taconnerie, but its principal entrance is toward the west. Its peristyle, supported by lofty pillars of marble, is a copy of that of the Pantheon of ancient Rome; the symmetry of these pillars has a striking effect; and the number of fine old trees in its vicinity renders it one of the most interesting portions of Geneva. From the towers of this cathedral, which command the lake, the views are delightful.

In the cathedral are the mausoleums of several distinguished persons, among which are those of the Duke de Rohan, exiled by Cardinal Richelieu, and his son Tancred; Agrippa d'Aubigne, &c. To the left of this edifice is situated the chapel of the Maccabees, originally dedicated to the Virgin Mary. It was founded by Cardinal Jean de Brogni, and receives its name from a small village near Annecy, the place of his birth. The street of the Canons, near the Place de St. Pierre, in which Calvin died, has some elegant houses and terraces, from which the lake is seen to great advantage. The quarter of St. Gervais, formerly one of the suburbs, is at present the most populous part of the city, particularly for clock and watch makers, jewellers, enamellers, &c. In this quarter, on the banks of the Rhone, the tanners and chamoiseurs carry on their business, and thus any offensive effluvia is prevented from annoying the other parts of the city.

The inhabitants of Geneva are principally employed in the manufacture of various kinds of jewelry, gold lace, stlk, porcelain, watches, mathematical instruments, &c. Indeed, Geneva may be said, in a great measure, to supply the continent with these articles. The more wealthy part of the community are engaged in agencies of various kinds, and have extensive dealings with the funds in this country.

Education has always been conducted by the inhabitants of Geneva with so much care, that it could hardly fail in producing a long catalogue of illustrious names, in which that of Rousseau stands pre-eminent. Others, not much inferior in celebrity, and superior in other respects, were Tronchin, Bonnet, and Saussure, as physicians and naturalists; Burmalaqui and Mallet de Pan, writers on law; Neckar, the minister of Louis XVI., and his daughter, Madame de Stäel. Berenger and Picot, historians of Geneva, are also deserving of mention. At the present day, Lanjean, De Boissier, and Sismondi, continue to sustain its reputation. Calvin and Casaubon, whose names are intimately connected with the history of Geneva, were both natives of France.

Geneva has a population of rather more than 30,000 persons, and its adjacent territory extends over an area of one hundred and twenty miles, nearly the whole of which is in a state of high cultivation. Great numbers of foreigners have selected this city or its environs for their residence, being no doubt influenced by the excellent moral character of its inhabitants, and the romantic beauty of its localities.

The lake of Geneva is situated in the great valley which separates the mountains of the Jura from the Alps, and is considered one of the finest lakes in the south of Europe. It is fifty-four miles in length, and in its widest part fifteen miles in breadth. There are fish of various kinds caught in it, as pike, perch, carp, tench, &c. This beautiful lake is of the color of the sea, and in many respects not unlike it, for sometimes it is agitated with enormous waves, and at others is as tranquil as a mirror; it has also a beach much resembling that of the sea.

In the winter, the lake is so rough as not to be navigated with safety; but the number of towns and villages on its shores, the vessels sailing backward and forward with merchandise, pleasure-boats, &c., afford a constant scene of life and beauty in the summer; and the boldness and loveliness of the country are such as both to interest and delight the traveller.

The little canton of Soleure is wedged in between the territories of Berne, Zürich, and Basle: its greatest breadth is thirty miles, and its length thirty-six: it has an area of two hundred and seventy-five square miles, and a population of fifty-four thousand and three hundred persons. The population of the capital of this country,



An old Man and Girl of the Canton of Soleure.

is only three thousand and six hundred, yet this small spot is independent and in its principal city you will find curious monuments, an interesting arsenal, a penitentiary, a well-regulated college, libraries rich in rare books, and a great many capable and intelligent men. The capital of this canton bears the name of Soleure; it stands at the foot of Mount Jura, and is divided by the river Aar, into two parts; it is fortified with walls and bastions. The environs are pleasant and picturesque. This city is very ancient and many Roman antiquities have been found in it.

The canton of Soleure embraces a part of the chain of the Jura, and on the river Aar the country is flat, well-wooded, and contains abundance of fruit-trees, fertile fields, and prairies, which are kept moist by the Aar, and by a number of other streams.

The population of the canton of Soleure is almost entirely composed of catholics; the clergy possess great influence and to their sacerdotal functions add that of instruction. In the city of Soleure there is one ecclesiastic, for about every eighty inhabitants. Most of the population are engaged in agricultural pursuits: there are some cotton factories, but the principal article of trade is the exportation of horses, cattle, firewood, cheese, and the famous kirch-wasser.

Perhaps there is no name more revered by the Swiss, than William Tell, and justly is he entitled to their grateful remembrance, inasmuch as they are mainly indebted to him for the proud position they now occupy, that of a republic embosomed in monarchies. In 1304, Rudolph of Hapsburg, the founder of the imperial house of Austria, died, leaving the government in the hands of Albert his eldest and then only

son, until the diet could proceed to a new election of emperor. This election was for some time deferred by the nobles and bishops, during which period Albert exerted every effort to secure to himself the crown. But he soon became very unpopular with the people, because of his proud deportment, and unfeeling and tyrannical disposition. Finding their oppressions increasing during his protempore reign, the Schwitz renewed their solemn league, and waited with anxiety for the result of the election. It came, and Count Adolphus of Nassau was the successful candidate. Albert felt this check to his ambition deeply, but wisely concealed his feelings, determining however to make a bold push for the crown.

He won over to his side the powerful archbishop of Mentz and other clergy, members of the diet, with some of the nobles. An offence which Adolphus gave the archbishop, caused that prelate to take strong measures against him, and at length he went so far as to declare him deposed. This illegal act operated in favor of Albert, and when the diet ballotted for a new ruler, he was successful and won the crown so ardently sought for. Adolphus resorted to arms in defence of his legal rights, and the common freemen to a man flocked to his standard. But the nobles with their vassals were too powerful, and in the contest Adolphus lost his crown and his life.

Albert was now left free to the dictates of his ambition. He resolved to create a new dukedom in Helvetia, and to unite the possessions of different members of his family, by obtaining the lands lying between them. These lands belonged to the free and industrious inhabitants of Uri, Schwitz, and Underwalden. To his proposition they answered firmly, "Let us alone, we are content." And they also demanded the appointment over their districts of a vogt or bailiff, to manage public affairs in the place of the insolent officers of Albert, who, being disappointed in his scheme for consolidating his power, sent two vogts, that they might harass the people. These were Hermann Gessler of Brauneck, and Berenger of Landenberg, men of rude dispositions, and ready to execute the arbitrary orders of their master. This they did to the fullest extent, and construed them upon the broadest ground so as to suit their own base purposes.

Gessler's first act of insult was to build a strong fortress at the foot of Mount St. Gothard, which he named the Restraint of Uri. This insult the inhabitants felt deeply, and resolved to punish the aggressor. About the same time, an act of cruelty committed by Berenger in Underwalden, aroused the people of the three cantons to a full sense of the degrading despotism under which they were suffering. For some slight offence of his son, Arnold of Melthal, an aged and quiet citizen, was fined a yoke of oxen. The messenger sent by Berenger to Arnold was as insolent as his master, and when the old man complained of the injustice of the fine, and his inability to pay, the insulting minion replied, "If you boors want bread, you can draw the plough yourselves." This insult enraged the younger Arnold, and he assaulted the messenger, and in the affray cut off one of his fingers. He immediately fled, knowing his punishment, if caught, would be severe. But the poor old man was obliged to bide the wrath of Berenger, in place of his son. He was obligated to pay a heavy fine, and not content with this unjust exaction, the monster, Berenger, ordered old Arnold's eyes to be put out. That puncture, says a writer, sunk deep into the heart of every freeman in Switzerland.

Werner Stauffacher, an inflexible patriot and a man of considerable influence, was taunted by some of Berenger's minions, in a manner similar to that of Arnold of Melthal, and he resolved on taking measures to expel these odious vogts. He communicated his views to Walter Fürst and young Arnold of Melthal, and they took a solemn oath for freedom. These three chose each ten tried and confidential friends, and every night they met in a meadow on the banks of Lake Uri, near Rudi, to consummate their plans. On Martinmas eve, the 11th of November, 1307, this little band of patriots, thirty-three in number, met for the last time, before striking for freedom. Among these was the brave William Tell, the almost deified hero of Swiss liberty. When the hour of midnight arrived, they formed a circle upon the green grass, clasped each other's hands, and took a solemn oath by that God who fashioned all men alike, never to desert each other, and to devote their whole energies to restoring invaded franchises, but without despoiling others of their goods, rights, and lives. In a word, like our patriot sires, they pledged their "lives, their fortunes, and their sacred honor," to their country. This solemn league was made in the free and open air, with stars as witnesses, in the presence of their Maker. When the first

rays of dawn lighted the distant peaks of the Alps, they again clasped hands, again raised them in union toward heaven, solemnly repeated the oath they had already taken, and then each departed to his respective home, to prepare for the mighty struggle.

The increasing discontents of the people made the vogts more harsh in their measures. Many suspected of sedition were confined in dungeons, and every means was resorted to, to intimidate the inhabitants. So insolent had Gessler become, that he seemed to feel himself equal to his imperial master. At Altorf he erected a pole near the gate, and placing his cap upon it, ordered every man who should enter the gate to bow in homage to it. But there was one man, a noble forester of Uri, whose proud and lofty spirit would not succumb to such petty and debasing tyranny as this. That man was William Tell. Having occasion to go to Altorf he passed through the gate with head erect, and to the astonishment of the guards, he omitted the act of homage. He was instantly seized, and commanded to bow to the cap. The high-minded Switzer looked first at the cap, and then to the armed guards around him, and then folding his arms and drawing his athletic frame up to his full height, said, "William Tell is a free citizen of Uri, a faithful subject of Prince Albert, of Hapsburg: Hermann Gessler is no more, but hath a little more power than the forester, because of his station. We are, like all men, equal, and William Tell will never bow to Hermann Gessler, much less to his hat."

This bold defiance greatly enraged Gessler, and Tell was hurried to prison. The news of his arrest reached his family that night, and the anxious wife, guided in her judgment by the benevolent feelings of her own heart, the next morning at dawn sent her little son, a lad of ten years, to plead for the life and liberty of his father, erroneously supposing that the cherub innocence of childhood could awaken a single sympathetic feeling in the hard heart of the tyrant. At early dawn the child set off for Altorf with a basket of refreshments for his father, and instructed by his mother, made the usual obeisance to the cap at the gate, and asked admittance to the presence of the vobt. The moment Gessler learned that the infant ambassador was a son of Tell, the base passions of his heart suggested a new act of cruelty. He ordered Tell to be brought out of prison, to make a treaty for his life and liberty. The poor child rushed into the arms of his father, and with all the simplicity of truth and nature, took him by the hand and begged him to go home, saying, "Mother cried all night, and prayed to the Lord for help, and when I came away she told me not to come home without you."

A tear mounted to the eye of the forester at these words of his child, but a demoniac smile played upon the features of the vobt. He told Tell that upon one condition his life should be spared. It was, that his son should be placed at a great distance from him, and an apple be put upon his head and shot at by him (Tell). At this sentence the cheek of the forester paled, and he resolved to die rather than thus endanger the life of his darling. But the boy begged his father to comply, saying, "God will direct your arrow." This assurance gave him courage, and with a firm hand he raised his crossbow. In a moment the apple was cleft in twain, and a shout arose from the multitude as Tell eagerly embraced his child.

But the brow of Gessler became dark, as he saw an arrow drop from the folds of Tell's garment, when he stretched out his arms to embrace his son. He at once demanded his intentions in concealing that arrow under his cloak. The forester hesitated, but Gessler promised him his life if he would tell. He advanced toward the vobt, and fixing his keen eyes upon him, said, "Had I shot my child, the second shaft was for *THEE*, and be assured I should not have missed my mark a second time." Gessler was almost stifled with rage at this avowal. "Tell," said he, "I have promised thee life, but thou shalt pass it in a dungeon." He was immediately loaded with irons and put into a boat, to be taken across the lake to the fortress of Kussnacht, in Schwitz. During their voyage, a terrible storm arose; the billows ran high, and speedy destruction seemed to await them. Gessler greatly alarmed, and aware of the knowledge which Tell possessed of the geography of the adjacent shores, ordered him to be released and put in possession of the helm, with the injunction to steer direct for Kussnacht. Tell steered as best suited his purpose, and in less than two hours the skiff approached a ledge of rocks, the only accessible point for landing which the shore presented in that region, and now known by the name of Tell's Platform. With a desperate effort he seized his crossbow and leaped on shore, leaving the vessel and its burden to the mercy of the waves.

Gessler and his crew, after beating about the lake for some time, finally succeeded in landing, but he escaped death from the billows only to meet it in another form. The insulted and deeply-injured Tell had watched with the keenest scrutiny the fate of the skiff, and observing Gessler bending his way toward Kussnacht, he concealed himself near a narrow defile, through which he knew the vogt must pass. With the same arrow which he declared would not have missed its mark, had he killed his child, did Tell now charge his bow, and with unerring aim sent it to the heart of Gessler. This was the first decided blow struck by a member of the league, and the achievement nerved the others with triple courage and desperate determination.

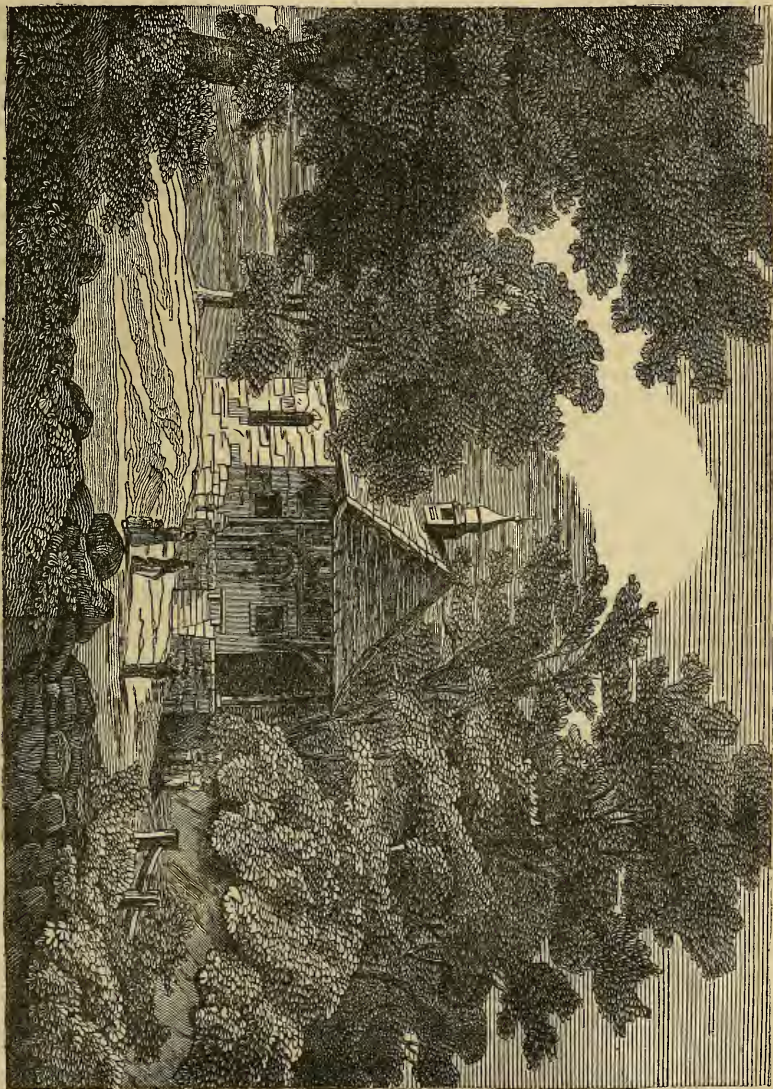
On New Year's eve, they proceeded to the castle of Rotsberg in Nidwalden, in which resided a young girl, betrothed to one of the men of the league. To her he had confided the secret, and secured her aid. On a proper signal being given, she appeared upon one of the walls of the castle, and by a rope which she had prepared, drew her lover up. With their united strength, all the others were successively drawn up, and without difficulty subdued the garrison, and took possession of the castle. Every person belonging to the castle was secured, and this victory, so silently and effectively achieved, was for many hours unknown beyond the walls of the fortress.

Another stronghold was yet to be taken, ere it would be expedient to sound the war-cry throughout the cantons. This was the castle of Sarner, occupied by Berenger. Caution effected a victory in the first case, stratagem gave them success in this. The men of the league, with other tried friends who had joined them, went early on New Year's morn to the gates of the castle, and asked entrance as freemen to make presents to Berenger. As they were all unarmed, except with staves, they were admitted, when they immediately placed pike-heads upon their staves, gave a signal whistle that called in a numerous band from the neighboring forest, and after very slight resistance, these brave fellows became masters of the castle. The people, thus signally triumphant, demolished several other fortresses, and among them, Gessler's "Restraint of Uri." The nobles of the three cantons joined the league of the freemen and vassals, and on the following Sunday the lords of Uri, Schwitz, and Unterwalden, took the oath which the three and thirty had solemnly vowed at Ruti.

This almost bloodless revolution had a powerful influence upon the future destiny of Switzerland, and laid the foundation for that compact of freedom which has withstood the successive earthquake shocks of revolutions, that for five hundred years have repeatedly convulsed Europe to its very centre. And to every Switzer the name of William Tell is as familiar and dear as is the memory of Washington to us. He left behind him a name that grows brighter as the principles of civil liberty are more widely diffused; and at Kussnacht, near the spot where Gessler fell by his hand, piety and patriotism have erected the chapel represented in our engraving.

Many a fine bridge is to be found in Switzerland; in fact the face of the country requires bridges, and tunnels, and trellises, to render it passable. The most remarkable bridge in Switzerland, and perhaps in Europe, is that known as the bridge of Friburg. The small but rapid river, the Sarine, descends from the Friburg Alps; and after winding along a very beautiful and romantic valley (in the midst of the mountains) to which it gives its name, and traversing the Gruyère country, it flows past the city of Friburg, and falls into the Aar a little above Aarberg. It turns at a right angle round the base of the rock on which Friburg is built. The ground here descends toward the river to the south of it, with a very steep slope, and is quite perpendicular on the northeast. The principal part of the town with the cathedral is built along the precipitous side, which rises from two to three hundred feet above the bed of the river. The width of the valley on this side, at the height of two hundred feet, is not above three hundred yards; and here the bridge is suspended. The hill on the northeast side of the river rises to a considerable height.

Friburg had always been an interesting object to travellers, but its situation and the great difficulty of the approach, frequently deterred the timid from visiting it. Since the bridge has been opened, the concourse is immense, and all those who have seen it will allow that, far from exaggerating, we can not convey an adequate idea of the effect produced by the appearance of the bridge when seen in the morning or evening of a fine summer's day. If you stand in the valley at the place where the river forms a considerable angle, and look in a northern direction along the course



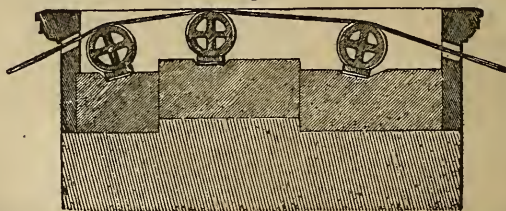
William Tell's Chapel, at Küssnacht.

of the stream, which is the view given in our engraving, you have the magnificent Friburg Alps behind you. On the left you look up the valley of the Sarine, toward the mountains situated at the bottom of the lake of Geneva with the points of the higher Alps overtopping them, clad with eternal snow. Before you is the view down the valley, with the suspension bridge across it, as is represented in our engraving. The hills receding in the background toward the Jura, finish the splendid panorama.

The road from Berne crosses this valley at the entrance of Friburg. It descends from the heights opposite the town, and now enters the city over the suspension bridge. But the old road, which remains for the use of the inhabitants in its line, descends steeply into the bottom of the valley, winds along the banks of the river, and passing the spot from which the view is taken, it crosses the river three times over wooden bridges before it reaches the gate at the south side of the city. Thence the ascent to the upper part, where the cathedral and principal inns are situated, is by extremely steep streets, rising obliquely upward, and built one above the other; so that, in one place, the upper street is carried on stone arches over the roofs of the houses in the street below. Those who recollect the old town of Edinburgh will readily understand this. The distance saved by the new bridge is more than two miles, but this is a trifling advantage compared to the fatigue saved both to travellers and horses, in the steep and dangerous ascent from the lower gate to the upper part of the town.

The first view of the bridge from a distance is very striking; the cables on which it is suspended are scarcely visible, and it looks like a tight rope or long plank stretched across the valley. The porticoes, or piers of solid masonry, stand on each side, through which is the entrance to the bridge. They are built in the Doric style, and are seventy-five feet high from the foundation on the rock, and rise sixty feet above the level of the bridge. The width of them is forty-two feet, and the depth eighteen. On the tops of these piers are iron friction-rollers, over which the suspension cables pass, which are firmly attached to the solid rock on each side, at the distance of one hundred and sixty feet from them. The road turns under the cables before it passes through the piers to go on the bridge. This was unavoidable at the northeast entrance, on account of the steep rising of the hill; and on the southwest, or city side, the street to which it leads runs parallel to the river, and consequently at right angles to the bridge. A new approach in a straight line will probably be open in time; but at present the buildings which are in the way would have required a great sum of money to purchase them, and the available funds are not sufficient. The foundation of the piers are on a hard and solid rock, and placed (for greater security) at the distance of thirty feet from the edge of the precipice. A small semi-circular terrace intervenes between each of the piers and the bridge, which add much to the elegance of the whole appearance, and afford room for the toll-houses. The view from them is most beautiful up and down the valley, and toward the Alps. A section of these terraces is represented in fig. 2, page 513. A is the foundation of the pier; B, B, B, the rock; C, the terrace; D, a stone wall to keep up the earth and stones by which the terrace is formed. In fig. 3, are represented

Fig. 3.

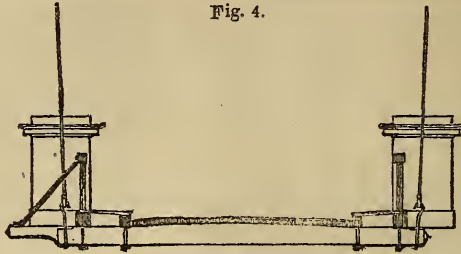


the friction-rollers over which the cables pass. These rollers are of cast-iron, and each supported on a massy block of Jura limestone, which is nearly as hard as granite. The whole pier is built of the same materials. All the blocks fit most accurately, and are hewn with fair faces and well squared. They are fastened together with iron bolts and straps, and every interstice between them is filled up with a strong mortar poured on in a liquid state; so that the whole forms nearly a



Rirburg Suspension Bridge.

solid mass like a rock. The iron used in this part, which amounts to upward of twelve tons, came from England by Genoa, was carried over the Alps by the Simplon, and by very steep roads to Friburg. Notwithstanding the expense of the carriage, it cost twenty per cent. less than iron which is manufactured within thirty miles of the spot could have been procured. Fig. 4 gives a transverse section of the bridge as you enter from the terrace.

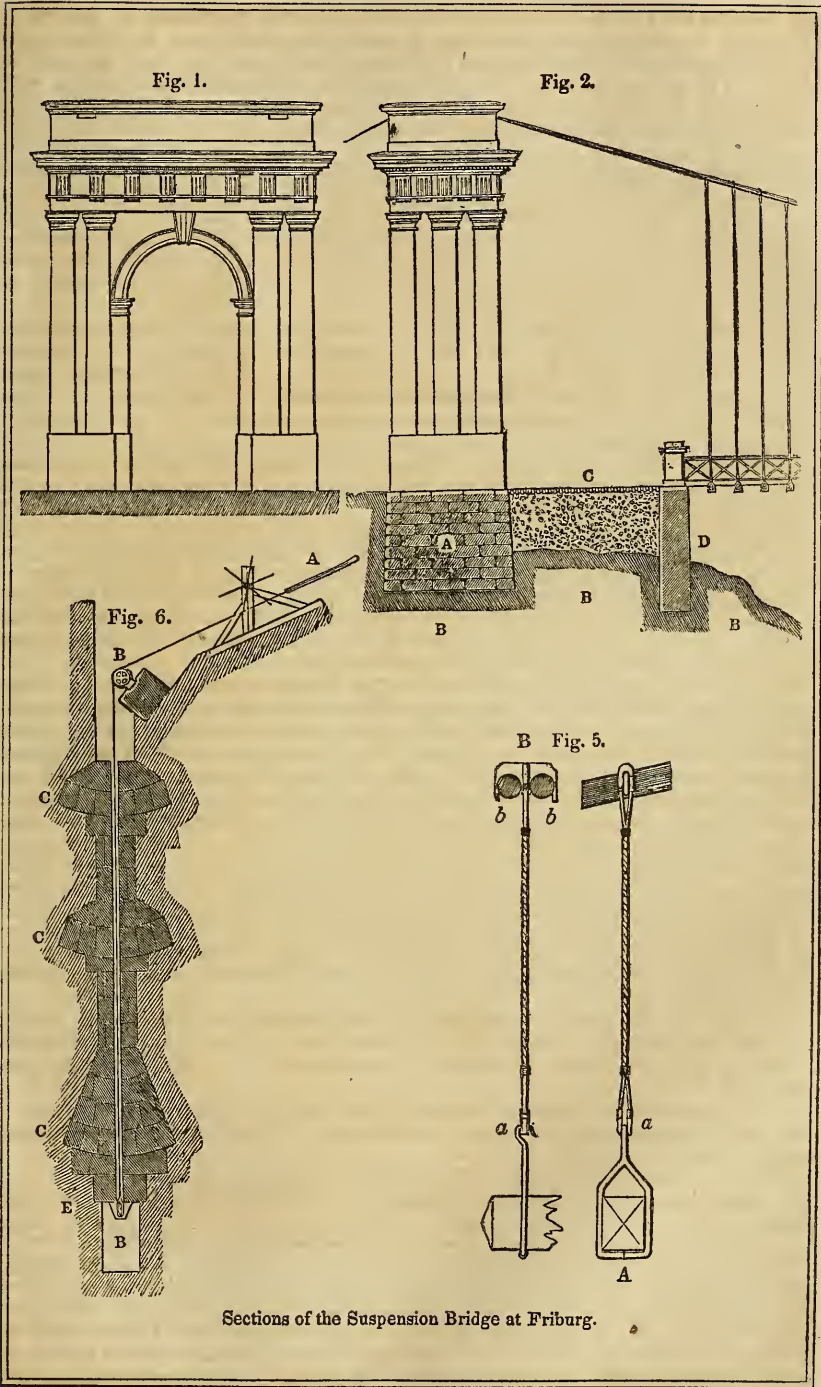


The whole bridge is supported or hung on four wire cables, which are suspended in pairs from pier to pier, forming a curve, of which the chord is eight hundred and seventy feet, and the perpendicular bend in the middle is fifty-five, where they come down within a foot of the road. This road, twenty-two feet broad, is formed of fir-planks, resting on rafters, which are again supported by beams projecting on each side of the bridge, where they rest in strong iron stirrups (fig. 5, A). A raised path for foot-passengers, three feet wide, runs on each side. The hook at the upper part of the stirrup (*a a*) is passed into the loop of a cord or wire, at the upper end of which is fixed a double hook (B), embracing two of the cables, of which the section is seen at *b b*. Thus the beams are suspended at both ends from the cables. They are one hundred and sixty-three in number, and at the distance of between four and five feet from each other. The rafters, on which the planks of the road are strongly fixed, lie across the beams, and are firmly bolted to them, which gives the whole road a considerable degree of stiffness. This is increased by an oaken railing, or parapet, formed of a succession of St. Andrew's crosses, surmounted by a strong top-rail. The railing is rather massy compared to the rest of the bridge; but it gives greater solidity, and serves to prevent the fears which a slight railing might have excited in those who traverse the bridge on foot at so great a height. The top of the steeple of a church built in the valley is looked down upon as an inferior object.

The cords by which the beams are suspended from the cables are each composed of thirty wires, about one twelfth of an inch in diameter; and as each of these can support, without breaking, a weight of twelve hundred pounds, and there are one hundred and sixty-three pairs of them, they can sustain a weight of upward of five thousand tons, equally distributed over the road, including the weight of the road itself.

The cables, which we shall now more minutely describe, are composed of similar wires formed into fifteen bundles of eighty wires each, they are not twisted like the strands of a hempen cable, but each wire goes straight from end to end; and the whole fifteen bundles are firmly tied into a cylindrical form by means of annealed wire wound round the whole, at intervals of two or three feet. Two such cables are placed close together on each side, and pass over the friction rollers on the piers described before. There is a distance of nearly thirty feet between the two pairs of cables, and as the stirrups are only twenty-four feet from each other across the bridge, the suspending cords converge as they descend to the road; this adds to the steadiness of the bridge.

To prevent the wearing out of the cables by the rollers, and to divide the pressure upon them more equally, the fifteen bundles are not tied into a round form at the place where they go over the rollers, but are flatted out, and form a strap a few feet long. They are then again united in the form of a cable till they reach the place where they are fixed to the rock. The manner in which the ends are secured is ingenious and worthy of description. An oblique tunnel is excavated in the rock in the direction in which the cables descend from the piers, to the depth of forty-five



Sections of the Suspension Bridge at Friburg.

feet from the level of the road on the city side, and twice that depth on the other. At the end of this a vertical pit or well is made in the solid rock, to the depth of forty-five feet, with the sides cut into bevelled cavities (see fig. 6). A is the oblique tunnel; B B the vertical well; C C C the cavities in the side of it. In this well are pillars of masonry, the blocks of which are so arranged as to fit the cavities and resist any pressure upward. Through the centre of each pillar is a small cylindrical bore, which admits of a cable of half the size of the main cable. At the bottom is a very large block with a hole bored through the centre; the cable is passed through it, and fixed round a very strong piece of iron, which forms the anchor and bears the whole strain. Each main cable is attached to two others, which, passing down the oblique tunnels and over friction-rollers at the entrance of the well, are secured at the bottom in the manner described. There are consequently eight such fastenings at each end, which bear the enormous strain of the cables. Room is left to admit of the lower parts being occasionally inspected.

The cables were raised from pier to pier without much trouble, each of the fifteen bundles being raised separately, and then the whole firmly connected. The descending cords were then hooked on, the stirrups affixed, and the beams put through them. In this manner the road was carried forward rapidly and the bridge completed. The length of the cords was so adjusted that the bridge rises a few feet in the middle, which tends to prevent too great vibration. Here the hooks, which embrace the cables on each side, and the stirrups, which hold the ends of the beams, touch each other. The cords are gradually longer toward each pier till they are equal to the height of the piers at each end.

Great pains have been taken to have every wire stretched equally, and the whole firmly bound together. They are separately painted and varnished, and the whole cable is painted white, in order to make the least appearance of rust conspicuous.

The work, after some interruption, was begun in the spring of 1832, and the bridge was completed and opened to the public on the 23d of August, 1834. No serious accident occurred, nor was there a single life lost, which is reflected on with peculiar satisfaction by the engineer and architect, M. Challey.

We shall conclude this account with a short history of the construction of this bold specimen of modern art. Many ingeniously-constructed wooden bridges are to be found in all parts of Switzerland; and that over the Rhine at Shaffhausen, which was destroyed in the late war, has been celebrated for the boldness of the span, which was three hundred and sixty feet. The idea of a bridge over the valley of the Sarine at Friburg was more than once entertained, and proposals and plans were made; but the required height of the piers, and the danger from gusts of wind to a bridge so exposed, and which, if roofed in, as is the case with most of the Swiss wooden bridges, and essential to their duration, would present too great a surface to the storm, appeared insurmountable obstacles. When suspension bridges became more generally known, the idea of a bridge revived; but all calculations of the expense of the common iron chains, or rods of suspension, where iron is so dear, deterred any one from undertaking it. The same difficulty had led to the substitution of wire, of which a small foot-bridge was constructed in 1823 over the Fossi at Geneva; and in 1825, M. Seguin constructed a larger bridge of wire over the Rhone. On the plan of these M. Challey, a French engineer, who in partnership with M. Sequin, junior, had built a wire bridge over the Rhone at Beaucaire in 1829, proposed to erect one at Friburg, and, after some negotiation, he contracted for it on the following conditions:—

1. The ground for the works to be provided, and the approaches made for him;
2. Three hundred thousand francs (sixty thousand dollars) to be paid him as the works proceeded; and
3. The receipt of all the tolls for forty years from the opening of the bridge.

In consideration of this, M. Challey engaged to finish the bridge, according to the plans agreed upon, at his own cost and risk, having the option of constructing it with two spans or only one—to keep it in repair for forty years, at his own cost.

The option of a bridge with two spans was inserted, to satisfy some of the parties, who had a prejudice against so great a span as impracticable; but M. Challey never for a moment entertained any other idea than that of a single bridge. The pier, which must have been built in the middle, must have been upward of two hundred feet high, and have had a very deep foundation: the expense of it would have been enormous, and the effect far inferior. The whole bridge, as it now stands, cost M.

Challey only six hundred thousand francs (about one hundred and twenty thousand dollars), an extremely small sum considering the expense of the materials. The wire was drawn at Bienne, from iron forged in the canton of Berne.

The strength of the cables of suspension is calculated to be sufficient to support on the bridge, without breaking, a load of nearly five hundred tons. The greatest load which can be upon it at one time in carriages, horses, and men, does not exceed one hundred and sixty tons. It was tried in the severest way before it was opened to the public; for a train of artillery, of fifteen pieces of large cannon, with fifty horses, and three hundred men, passed over it on the 15th of October, 1834. Soldiers marched and counter-marched over the bridge, and men were crowded as close as they could stand, on different portions of the bridge, which made it sink several feet at those points. On the 19th it was publicly opened, and above two thousand persons were on the bridge at the same time.

The Swiss are celebrated for their skill in the use of the rifle, and for their daring in hunting the chamois. This animal inhabits the most inaccessible parts of the woody regions of the great mountains of Europe. Like the klipspringer of the Cape, he is remarkable for the wonderful extent and precision of his leaps. He bounds over the chasms of rocks—he springs from one projection to another with unerring certainty—he throws himself from a height of twenty or even thirty yards, upon the smallest ledge, where there is scarcely room for his feet to plant themselves. This extraordinary power of balancing the body—of instantly finding the centre of gravity—is a peculiarity of all the goat tribe, to which the chamois is nearly allied. The ability of the eye to measure distances with such undeviating exactness, is associated with this power of finding the centre of gravity. In the chamois these are instinctive faculties, which he possesses almost from the moment of his birth. They are not the result of training; for the young chamois has only to acquire the necessary strength to be able to imitate the feats of his more practised companions.

And yet man, by constant training, may attain an excellence in the employment of his senses, very little inferior to the instinctive powers of the lower animals. The chamois-hunters of the Alps are remarkable examples of what he may accomplish by courage, perseverance, and constant experiment. If man fairly bring his physical powers, and his mechanical aids, into a contest even with such surprising faculties as the chamois possesses, the triumph is his; and this triumph shows us that there are few things beyond the reach of human energy. The hunting of the chamois has been strikingly depicted in a work which unites the highest attainments of science with an occasional display of the more common interest of picturesque description.

The chamois-hunter sets out upon his expedition of fatigue and danger generally in the night. His object is to find himself at the break of day in the most elevated pastures, where the chamois comes to feed, before the flocks shall have arrived there. The chamois feeds only at morning and evening. When the hunter has nearly reached the spot where he expects to find his prey, he reconnoitres with a telescope. If he finds not the chamois, he mounts still higher; but if he discovers him, he endeavors to climb above him and to get nearer, by passing round some ravine, or gliding behind some eminence or rock. When he is near enough to distinguish the horns of the animal (which are small, round, pointed, and bent backward like a hook, as in the engraving), he rests his rifle upon a rock, and takes his aim with great coolness. He rarely misses. This rifle is often double-barreled. If the chamois falls, he runs to his prey, makes sure of him by cutting the hamstrings, and applies himself to consider by what way he may best regain his village. If the route is very difficult, he contents himself with skinning the chamois; but if the way is at all practicable with a load, he throws the animal over his shoulder, and bears it home to his family, undaunted by the distance he has to go, and the precipices he has to cross.

But when, as is more frequently the case, the vigilant animal perceives the hunter, he flies with the greatest swiftness into the glaciers, leaping, with incredible speed, over the frozen snows and pointed rocks. It is particularly difficult to approach the chamois when there are many together. While the herd graze, one of them is planted as a sentinel on the point of some rock which commands all the avenues of their pasturage; and when he perceives an object of alarm, he makes a sharp, hissing noise, at the sound of which all the rest run toward him, to judge of themselves of the

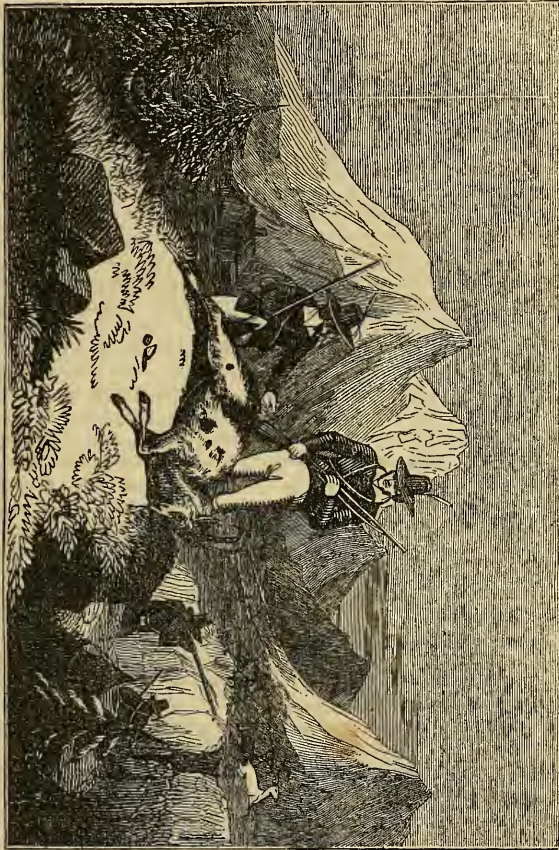
nature of the danger. If they discover a beast of prey, or a hunter, the most experienced puts himself at their head, and they bound along, one after the other, into the most inaccessible places.

It is then that the labors of the hunter commence ; for then, carried away by the excitement, he knows no danger. He crosses the snows, without thinking of the precipices which they may cover ; he plunges into the most dangerous passes of the mountains ; he climbs up, he leaps from rock to rock, without considering how he can return. The night often finds him in the heat of the pursuit ; but he does not give up for this obstacle. He considers that the chamois will stop during the darkness as well as himself, and that on the morrow he may again reach them. He passes then the night, not at the foot of a tree, nor in a cave covered with verdure, as the hunter of the plain does, but upon a naked rock, or upon a heap of rough stones, without any sort of shelter. He is alone, without fire, without light ; but he takes from his bag a bit of cheese, and some of the barley-bread, which is his ordinary food—bread so hard that he is obliged to break it between two stones, or to cleave it with the axe which he always carries with him, to cut steps which shall serve for his ladder up the rocks of ice. His frugal meal being soon ended, he puts a stone under his head, and is presently asleep, dreaming of the way the chamois has taken. He is awakened by the freshness of the morning air : he rises, pierced through with cold ; he measures with his eyes the precipices which he must yet climb, to reach the chamois ; he drinks a little brandy (of which he always carries a small provision), throws his bag across his shoulder, and again rushes forward to encounter new dangers. These daring and persevering hunters often remain whole days in the dreariest solitudes of the glaciers of Chamouni ; and during this time, their families, and above all, their unhappy wives, feel the keenest alarm for their safety.

And yet, with the full knowledge of the dangers to be encountered, the chase of the chamois is the object of an insurmountable passion. Saussure knew a handsome young man, of the district of Chamouni, who was about to be married ; and the adventurous hunter thus addressed the naturalist : “ My grandfather was killed in the chase of the chamois ; my father was killed also ; and I am so certain that I shall be killed myself, that I call this bag, which I always carry hunting, my winding-sheet ; I am sure that I shall have no other ; and yet if you were to offer to make my fortune, upon the condition that I should renounce the chase of the chamois, I should refuse your kindness.” Saussure adds, that he went several journeys in the Alps with this young man ; that he possessed astonishing skill and strength, but that his temerity was greater than either ; and that two years afterward he met the fate which he anticipated, by his foot failing on the brink of a precipice to which he had leaped. A hunter named Gaspard St. Veri, while pursuing the chamois with two of his friends, fell into an abyss formed by the melting of the ice. His companions gave him up as lost ; but anxious to do all for his safety, they ran to the nearest cottage, which was several miles distant, to procure ropes. Finding none, however, they cut an old counterpane into strips, and ran to the gulf into which their comrade had fallen, and whose downward course had been arrested at the depth of thirty feet by the ice ; half of his body was immersed in water ; chilled with cold, he had resigned himself to God, in expectation of a lingering death. His comrades, however, called to him and he answered ; the counterpane was lowered to the bottom, he tied it to himself, and it was drawn up. Just as he had reached the edge of the precipice, and was safe, a strip broke, and the unfortunate man fell again into the gulf, and broke his arm. His comrades, however, encouraged him, again tied the bands together, and twisted them to render them more strong. Gaspard now tied the end round his body, was again drawn up, and miraculously saved.

It is the chase itself which attracts these people, more than the value of the prey ; it is the alternation of hope and fear—the continual excitement—the very dangers themselves—which render the chamois-hunter indifferent to all other pleasures. The same passion for hardy adventure constitutes the chief charm of the soldier's and the sailor's life ; and like all other passions, to be safe and innocent it must be indulged in great moderation—near akin as it is to one of our most senseless and mischievous propensities, gambling.

The very few individuals who grow old in this trade, bear on their countenances the traces of the life which they have led. They have a wild, and somewhat haggard and desperate air, by which they may be recognised in the midst of a crowd.



Chamois Hunters.

Many of the superstitious peasants believe that they are sorcerers—that they have commerce with the evil spirit, and that it is he that throws them over the precipices. When the enormous glaciers and summits of Mont Blanc are beheld from the valleys, it is indeed almost miraculous that any mortal should be found hardy enough to climb them; and it not unnatural that a simple peasantry should believe that something above human excitement had inspired these perilous undertakings. To the traveller, or to the native of the vale of Chamouni, Mont Blanc is an object of awe and astonishment; and the devotion of the instructed, and the superstition of the unenlightened, are perhaps equally attributes to the God of nature, when they thus look upon one of the grandest of natural objects—

“The dread ambassador from earth to heaven.”

It has often been remarked as matter of astonishment, that in such a country as Switzerland, where the magnificence of its scenery, its wild local traditions, and the almost patriarchal habits of the people, conspire to impress the mind with a poetic spirit, and to kindle the latent sparks of imagination into a vivid flame, so few of its inhabitants should have attempted to record the glories of their native country through the medium of either the pencil or the pen. Of the poetry of Switzerland we have not now to speak; but in noticing the productions of Mind (almost the only Swiss name which has become celebrated in the annals of the sister art), we can not avoid making the remark, that painting in Switzerland has but seldom risen above mediocrity. It is true there are many artists in that country employed in the delineation of its scenery, its manners, and its costume; but these have been called into existence by the constant demand of travellers, anxious to possess memorials of the places they visit, rather than by that inspiration which can alone form the perfect artist, and which the mingled beauty and sublimity of the scenes by which the Swiss is surrounded, is so well calculated to bestow. One would imagine it impossible for an artist to gaze upon the majestic Alps, with its snows, and glaciers, and torrents, and pathless forests; or to dwell in its valleys, clad with verdure, and ringing to the happy laugh of a simple peasantry, and not feel his heart dilate, and his ready hand obey the impulse of his mind, filled with those high imaginings, without which no painter, however facile his mechanical dexterity, will ever arrive at excellence in his art. Yet the generality of Swiss productions exhibit a total deficiency of these high qualifications; they are faithful representations of the objects they are designed to represent, certainly, being as exactly drawn as though done by means of the “camera-lucida,” or fixed by the daguerreotype; but, like such productions, they are excessively flat and tame, with none of that freedom and spirit which shine throughout the meanest efforts of the true artist, and which evince the existence of mind and imagination, and prove the work to be more than the production of a mere automaton or machine.

Yet there are some Swiss painters who deserve not to be included in this censure, and among them may be mentioned Gesner, and Losi, and Mind, of the last of whom (better known, perhaps, as “the Cat-Painter”), being the author of the accompanying designs, we have now to speak.

Godfrey Mind was a native of Berne, where he was born in 1768. His father was a carpenter, in the employ of Mr. Grunn, a papermaker. This gentleman having a taste for the fine arts, had collected, among other engravings, a set of Ridinger’s celebrated etchings of animals, which it is supposed first gave young Mind, who had many opportunities of admiring them, a taste for drawing, and to which may probably be attributed the peculiar bent of the studies which in after-life rendered him so celebrated. The interest with which he regarded these productions, and his attempts to copy them, attracted the attention of an artist named Legel, one of Mr. Grunn’s friends, who encouraged him with his advice, corrected his youthful essays, and became, to all intents and purposes, young Mind’s drawing-master. His father, however, does not appear to have been so well pleased with his son’s performances as was Mr. Legel, and when Godfrey required paper for his sketches, he gave him wood, a material in the fashioning of which he was desirous his son should become as skilful as he was himself. And indeed the fame of Mind, junior, as a “cunning” workman in wood, began to eclipse that of his honest parent, whose productions, though perhaps more useful to the community than those of his son, never obtained the same applause; for Mind, who had imbibed quite a passion for animals, employed himself in carving representations of sheep, goats, cats, &c., in wood, and

executed them with such fidelity that they were sought after by all the villagers, until scarcely a cottage was without some specimens of his genius. Among these, he particularly excelled in the representation of cats, for which he appeared to entertain a greater affection than he ever suffered himself to exhibit toward any of his friends.

About the year 1780, he entered into the service of Freudenberger, an artist of some merit, who employed him to color his prints of Swiss costume, but he does not appear to have afforded him any instruction, or to have availed himself of the abilities of Mind as a designer.

While Freudenberger lived, his days passed on in a wearying monotony, and it was not until the death of that artist, that the peculiar talent of Mind as an animal-painter began to be noticed. By unremitting study, and a constant devotion to one object, he was now enabled to attain an excellence in the delineation of animals, especially cats and bears, which few have ever equalled.

He seems to have cared but for this one pursuit; to have had no ambition or desire for the world's favor; to have lived solely for his art. When Freudenberger died, he was content to receive a small pittance from his widow, in return for which he supplied her with those productions of his pencil, which then became, and still are, eagerly sought by amateurs and collectors; absorbed in his solitary occupation, his whole thoughts were for the objects he delighted to paint. His cats were his constant and dearest companions; he was never seen without them, and generally had one or two on his shoulders while drawing; and so careful was he not to disturb them, that, rather than do so, he would sit for hours in one attitude, however inconvenient it might happen to be.

As these were the most favored objects of his pencil, he represented them with the greatest success. But his bears are scarcely less perfect. He derived his acquaintance with these from some specimens which were kept by the municipal authorities in the ditches of the ramparts at Berne, where he was frequently a visiter. Every look and action of these animals was watched, and immediately transferred to paper with a spirit and accuracy which long practice had rendered natural to him.

But it is not only as a painter of animals that Mind deserves to be mentioned with honor, for although such were his favorite subjects, he would occasionally apply himself to the composition of little domestic scenes, representing the gambols of



Children at Play.—From a Drawing by Mind.



Amusements of Children.—From a Drawing by Godfrey Mind.

children, their sports, pastimes, and usual occupations. In the delineation of those subjects he displayed an elegance of conception, considerable knowledge of drawing, great power of expression, and a vigor of execution, which, had not his affection for animals withdrawn him from the pursuit of this branch of his art, we can not doubt would have raised him to a place among the first of those artists who have made the human figure the principal object of their study.

In the specimens before us, copied from his designs, it is impossible not to admire the simplicity and truth, yet perfect elegance of the composition. Every figure wears an animated expression, not only in the features, but in the whole form, and there are a grace and purity pervading the subject, which render it not inferior to the productions of Stothard. How inimitably graceful are those little figures swinging in the tub, and how admirably and elegantly is the idea of motion conveyed! We may almost see them move.

And what a constellation of crescent beauty do we behold in those romping children, who appear as though they could scarcely, all together, resist the suppressed strength of the hardy little mountaineer at their head! One has evidently to pay forfeit! The eldest of the girls is perhaps rather too womanish for such sports, but she is good-natured, and a favorite with the little ones, and she could not resist their entreaties that she would join them. But having promised, she engages, heart and soul, in the sport, and becomes as much a child as the rest. We can not quarrel with her.

But alas! the hand that could have ministered to our wishes has long been cold and powerless, and we have only now to lament that the mind which directed it was so exclusively occupied with subjects comparatively so trivial.

Godfrey Mind died November 8, 1814, in the forty-sixth year of his age. A selection from his works, which are much sought after by collectors, was published some years since, at Berne, in three parts.



Amusements of Children.—From a drawing by Godfrey Mind.

CHAPTER XXII.—BELGIUM.

THE revolution which ended in the separation of the important continental state of Belgium from the Dutch government, may be said to date its commencement from a meeting principally composed of citizens, which was called at Brussels, August 24, 1830. From that moment the whole of the Netherlands seemed at once determined to throw off the yoke of the Dutch monarch; and it happened somewhat strangely, that one of the most popular monarchies on the continent became the first to follow the example of France, in changing its form of government. On the 26th of November, in the same year, a national congress, which had been convened by the people, came to a resolution, by a majority of one hundred and sixty-one to twenty-eight, to exclude the house of Nassau from the Belgic throne; and in the following month they decreed: 1. That the territory of Belgium should be divided into four great territorial arrondissements, which should be called the first, second, third, and fourth divisions. 2. The first should comprehend the provinces of East and West Flanders; the second, the provinces of Antwerp and South Brabant; the third, the provinces of Limberg and Liege; the fourth, the provinces of Hainault, Namur, and Luxemburg. 3. Each arrondissement to be commanded by a general of division. 4. Each province to be commanded by a general, or superior officer, who should have at least the rank of lieutenant-colonel.

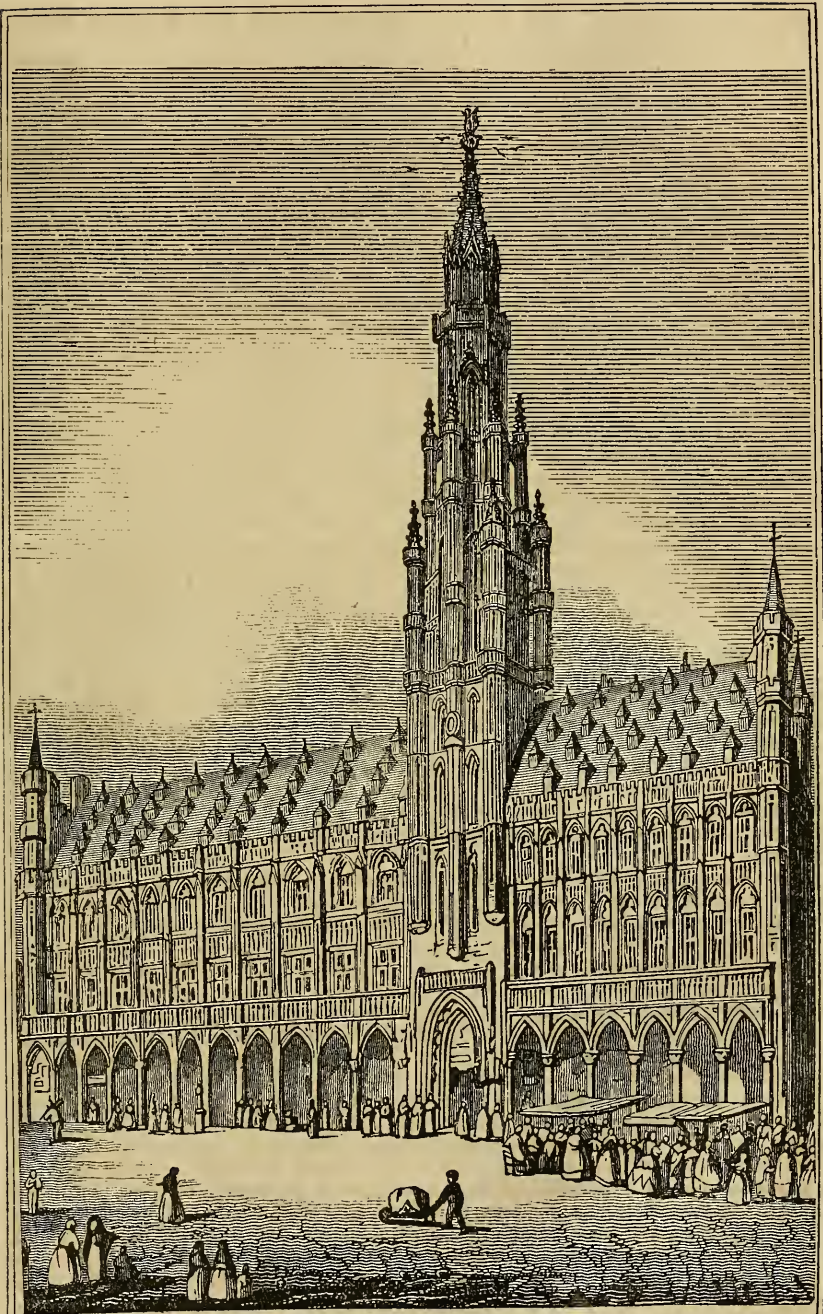
After a short struggle with the Dutch troops, in which the latter generally had the advantage, France lent her aid in the contest; and the European powers having become mediators, for the express purpose of dismembering the countries, it was finally settled that Leopold of Saxe-Coburg should become the head of the future kingdom.

Thursday, July 21, 1831, Leopold made his public entry into Brussels, and in sight of the assembled people, solemnly repeated the oath to observe the constitution and maintain the national independence and integrity. In sight of the people also, the king signed the constitution. On the 8th of September, his majesty, King Leopold, opened the Belgian parliament for the first time with a speech from the throne.

But little has since occurred to disturb the tranquillity of the two countries, with the exception of the attack on Antwerp, which our readers will find detailed when speaking of that city. The Belgians now possess a constitution of their own framing; and the general prospects of the country appear to have improved by the change.

BRUSSELS, or Bruxelles, the capital of the new kingdom of Belgium, and, alternately with the Hague, the seat of the late government of the United Netherlands, stands on the Senne, a small branch of the Schelde, in north latitude $50^{\circ} 51'$. Its central position, joined to the facilities which it possesses for communicating with all parts of the kingdom, renders it a convenient situation for the residence of the government. As early as the year 1561, a canal was made from Brussels to the Ruppel, a branch of the Schelde, by means of which this city has now had the advantage of water communication with Antwerp and the German ocean for more than two and a half centuries. Another canal running south from Brussels, connects it with Charleroi on the Sambre; while a branch, that strikes off to the west before the canal reaches Charleroi, leads to the stone-quarries of Fontaine l'Evêque and the coal districts of Mons.

The city of Brussels is partly situated on a small eminence, and partly on a lower level, some of the streets being very steep. The ramparts which once surrounded it, are now levelled and changed into promenades like the boulevards of Paris. Brussels is six or seven miles in circumference, has eight principal entrances, as many squares or public places, and before the late revolution, had about 100,000 inhabitants. The lower town, which is irregularly built, and contains a number of houses in the Gothic style, is chiefly peopled by Flemings, who speak their own language. A colony of Walloons is found in the southeast corner of the city; while some Spanish refugees, Jews, French, and English residents, add to the motley population of the place. The quarter of the park is that which is occupied by the people of rank and property, and by the English. The park contains a great central area, intersected by broad



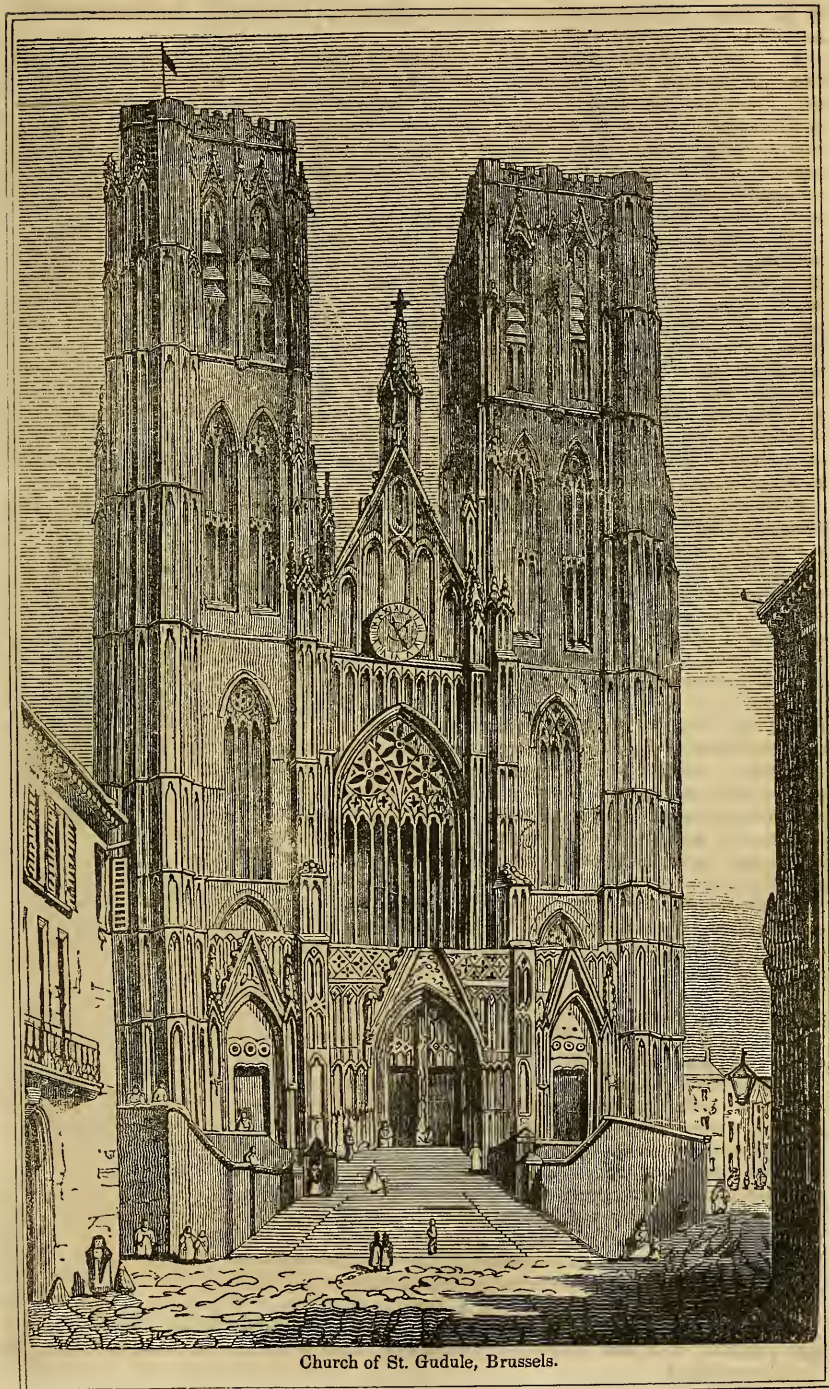
Hotel de Ville of Brussels.

gravel walks, which are lined with elm, lime, and walnut trees, altogether forming a delightful promenade, and an agreeable shade in the hot days of summer.

The Grand place, called also the great market, is an oblong square. Its chief ornament is the Hotel de Ville, or townhall, a Gothic building of a square form, and the handsomest structure of the kind in the low countries. This edifice was commenced in 1400, and finished in 1442. The tower, which is of a pyramidal form, does not stand precisely in the centre of the building. Its height is three hundred and sixty-four feet, and its summit is crowned with a gilded statue of St. Michael trampling a dragon under his feet. The statue itself is seventeen feet high, and as it turns with the wind serves the purpose of a weathercock. Like all the rest of the edifice this tower is built of a very durable blue-colored stone.

The principal door is immediately under the tower, and an open piazza, which runs the whole length of the front, is formed by columns, which support a terrace of the same depth as the piazza itself. This terrace is ornamented with a stone-sculptured balustrade, loaded with ornaments. On the right side of the piazza is a staircase, by which we enter the rooms of the building, and this is properly the real entrance. The front has forty windows, and between each is a niche, designed to receive statues of the sovereigns and celebrated men of Brabant. The roof is slated, and pierced with about eighty small windows, which have pointed tops or coverings, and gilded ornaments. On the entablature of the wall a balustrade rises breast-high, and serves as the finish. The top of the roof is covered with lead, and variously ornamented. On passing through the principal door we come to an oblong square, or court; the buildings which form this square were erected after the bombardment of 1695, when the French, under Marshal Villeroi, destroyed fourteen churches, and several thousand houses. This court contains two fountains, each adorned with a statue of white marble, representing a river-god reclining in the midst of reeds, and resting one arm on an urn. All the rooms of the edifice are capacious and elevated, and each was appropriated to some particular purpose. That in which the states of Brabant met, together with its appendages, is in the part constructed after the bombardment of 1695, and merits a particular notice. It is connected with four other apartments, one of which used to be occupied by the officers of the states; there was also the registry-room near it, and several other apartments of small size. The great room is reached by a gallery, containing six portraits of dukes of Brabant, by C. Grangé. In three of the chambers are tapestries, which were made from the designs of Le Brun, and have reference to the history of Clovis. The ceiling of the second was painted by V. H. Janssens, and is an allegorical representation of the three estates of Brabant—the clergy, nobility, and the tiers état; which last consisted of the towns of Louvain, Brussels, and Antwerp. Over the chimney is a picture representing Godfrey III., called the bearded, in his cradle, which is hung from a tree in the midst of his army. The sight of the cradle animated his soldiers to such a degree, that after three days' fighting they gained a decisive victory over the confederate princes of Grimberghe and Malines. Over the chimney in the third room are the portraits of Maximilian of Austria, and Maria of Burgundy. The fourth room, that in which the states assembled, and which was called the states' chamber, is highly ornamented: over the chimney is a portrait of a prince of Lorraine, painted by Lins. The canopy and its adjuncts were of crimson velvet, ornamented with gold fringe. Under the canopy is a standing portrait of Joseph II., painted by Herreyhs of Antwerp. The ceiling, which was painted by Janssens, represents the assembly of the gods: the cornice is enriched with gilded sculpture. Between the windows are painted the three chief towns, Louvain, Brussels, and Antwerp. All the part of the wall opposite the window is furnished with beautiful tapestries—one representing the inauguration of Charles VI., another the abdication of Charles V., and the third the inauguration of Philip the Good. These tapestries were executed by L. Legniers, after the designs of Janssens. On each side of the throne are two mirrors, under each of which is a table, made of a composition to imitate marble, and on this composition the topographical maps of Brabant are cut with the greatest accuracy. The great table which was placed in the middle of the room was twelve feet wide and forty long, and covered with velvet, which was ornamented with a deep fringe of gold, and hung down on the floor.

Brussels contains many handsome churches, and some of great antiquity. The old church of St. Gudule, near the great Sablon square, is approached by a magnificent flight of steps, and attracts the attention of travellers by the curious carvings



Church of St. Gudule, Brussels.

of the pulpit, which is made of oak, and represents, in bas-relief, the banishment of Adam and Eve from the garden of Eden.

As a seat of science and literature, Brussels holds a high rank, and contains the usual appendages of libraries, academies, a botanic garden, &c., which are found in most large continental cities. It has lately been proposed to establish one university in Brussels for the whole kingdom, in place of those already existing in Louvaine, Ghent, and Liege. The gallery of paintings is an extensive and fine collection, adorned with the works of the best Flemish painters, and affording an excellent school for young artists. Painting, indeed, a few years back, received much encouragement at Brussels, to which the general demand in Belgium for fine altar-pieces must materially contribute. The botanic garden of Brussels is neither large nor remarkable for its collection of plants; but it has a noble repository for orange trees, about one hundred and forty feet long and fifty wide. Some tourists say that, in 1817, there were about one hundred and seventy of these beautiful trees of various sizes, some as high as eighteen feet including the tub in which they stand, and with stems measuring as much as two feet in circumference. The orange-trees have survived the numerous political changes which this city has undergone. Some of them, being at least two hundred years old, have belonged to the various archdukes and archduchesses of Austria, who have held their court at Brussels; they have outlived the dominion of the French, the dynasty of William of Orange, the first and last king of the entire Netherlands, and, if they still exist, as we suppose they do, they are now flourishing under a new system of government.

Among the pleasant walks of Brussels, one of the most delightful is a long avenue planted chiefly with limes and elms, which leads from the north part of the city toward the palace of Lacken, formerly the summer residence of the late king of the Netherlands. To the south of the city lies the forest of Soignies, through which the road passes for the greatest part of the way to Waterloo, which is about ten miles south of Brussels. The common beech is the most prevalent tree in the forest; but elm, oak, and ash, also grow here. This forest supplies Brussels with firewood, which is cut in logs about three feet long, and about a foot round. The scattered huts of the woodmen, sometimes with mud walls, are seen here and there.

Brussels has long been a considerable manufacturing town, and is particularly noted for its lace; but, before the late revolution, the cotton-spinning, calico-printing, and the manufacture of cotton cloth, employed many thousand people—in 1815, as many as twelve thousand. Woollen cloth, hats, glass, gold and silver articles, are also among the products of its manufacturing industry. The book-manufactory itself, including type-founding, printing, and sale of books, employs a great number of people.

The city, with the territory around it, and indeed the whole country of the Netherlands, has been subject to great political changes, to which, from its position with respect to the west of Europe, it seems particularly exposed. Under the dukes of Brabant, the princes of the house of Burgundy, and the Spanish and Austrian governors, Brussels grew into a city of importance for its wealth and manufacturing industry; but like many of the towns of the low countries it has occasionally witnessed scenes of horror, such as, for humanity's sake, we hope will not be soon repeated. The ferocious duke of Alva resided here during the latter days of Spanish tyranny, and shed more blood during his short administration than probably any European tyrant on record. The counts of Egmont and Horn were executed in the great square of Brussels before the eyes of this sanguinary governor.

In speaking of the literary and scientific institutions of Brussels, we should not omit to mention the geographical establishment of a private individual, M. Van der Maelen. The following particulars are derived from M. Balbi's new geographical work, which contains the only account that we have by us at present: M. Van der Maelen's establishment contains numerous workshops for artists, a garden for naturalizing plants, a museum of natural history, and a good library. The library contains an immense collection of voyages, periodical works, memoirs of academies, and a very large collection of maps. This institution has already published an atlas of four hundred sheets, which, if properly placed, would form a globe about twenty-four feet in diameter. This spirited individual has also published an atlas of Europe in one hundred and sixty-five sheets, a map of Belgium in forty-two, of Holland in twenty-four, and special geographical dictionaries of all the Belgic provinces, on a plan entirely new, containing all the geographical and statistical information that can be required.

Within a few miles of Brussels is the battle-ground of Waterloo, the spot on which was decided the fate of Europe. One of the most interesting places visited while strolling over this celebrated spot, is the chateau of Hougoumont, a name intimately associated with the field of Waterloo; and though an interval of thirty years has somewhat mellowed the interest which the narrative of that eventful battle inspires, it can not be read without the exciting recollection, that on the issue of that day hung, probably, the fate, or rather the repose of Europe.

The château (i. e. country-seat, one of those continental residences which unite in them something of the natures of a castle and a farmhouse) was the residence of a Belgic gentleman. It stands on a little eminence near the main road, leading from Brussels to Nivelles. The buildings consisted of an old tower and a chapel, and a number of offices, partly surrounded by a farmyard. The garden was enclosed by a high and strong wall; round the garden was a wood or orchard, which was enclosed by a thick hedge concealing the wall. The position of the place was of importance in the plan on which the duke of Wellington had decided to receive the French, as it commanded the right of the British army, and admitted of being defended with advantage. Accordingly, on the night of the 17th of June, 1815, a number of troops were appointed for its occupation. The whole force amounted to about from fourteen hundred to fifteen hundred men, and were under the command of Sir John Byng. Immediately previous to the action, three hundred of the Nassau troops (sharpshooters) were added to the garrison.

During the night of the 17th, which was stormy and wet, the troops were busy preparing for the approaching contest, by perforating the walls, making loopholes for the fire of musketry, and by erecting scaffolding, for the purpose of firing from the top.

The importance of Hougoumont was appreciated by Bonaparte as well as by the duke of Wellington. If the château could have been carried, and at the same time the French had occupied with artillery the high road leading to Nivelles, it would have enabled them to push forward to the very centre of the British line, and might have materially influenced the success of the day. The battle of the 18th began, therefore, by the attack on Hougoumont. Three divisions, each consisting of ten thousand men, moved on to the assault.

The first division, commanded by Jerome Bonaparte, reached the place about half past eleven o'clock, and advanced to the attack with great impetuosity. After a short but violent struggle, in which an immense number were slain, they retreated. The second division, commanded by General Foy, instantly renewed the combat, and assailed the place with terrible fury. So tremendous was the onset, that the Nassau troops, who had been stationed in the grove of Hougoumont, abandoned their post, and the château itself must have been carried, but for the stubborn and desperate courage of that detachment of the Guards to whom the defence was intrusted. A French officer, followed by a few men, actually forced his way into the courtyard of the château, but all these were bayoneted. Colonel Macdonnell, the brother of the Highland chief, Glengarry, was obliged to fight hand to hand among the assailants, and was indebted to personal strength no less than courage, for his success in the perilous duty of shutting the gates of the courtyard against the enemy.

Napoleon himself says (Historical Memoirs): "While everything was preparing for this decisive attack," the grand assault which he meditated, "Prince Jerome's division on the left commenced a fire of musketry at the wood of Hougoumont. The action soon became very warm, the enemy having unmasked nearly forty pieces of artillery. General Reille advanced the battery of artillery of his second division, and the emperor sent an order to General Kellerman to advance his twelve pieces of light artillery; the cannonade was now extremely brisk. Prince Jerome carried the wood of Hougoumont several times, and was as often repulsed from it; this spot was defended by a division of the English Guards, the best troops of the enemy. It was gratifying to see them on the right, as it rendered the grand attack on the left more easy. The division of General Foy supported Jerome's division; prodigies of valor were performed on both sides; the English Guards covered the wood and the avenues of the castle with their dead, but not without selling their blood dearly. After many vicissitudes, which occupied a great part of the day, the whole of the wood remained in the possession of the French; but the castle, in which some hundreds of intrepid English troops defended themselves, opposed an invincible resistance. The emperor ordered it to be attacked by a battery of eight howitzers,

which set fire to the barns and roofs; this soon rendered the French masters of that position."

But the French were not, at any period of the day, masters of this position. "Had it been lost," remarks a lady, who was a near observer of the agitating scenes of the month of June, and visited the spot a few days after the battle, "the victory to the French would scarcely have been doubtful." This, of course, is very questionable; yet still the post was of great importance, and it was defended with a bravery commensurate with such a conviction. In vain did the assailants renew effort after effort to carry it, they were not only unsuccessful, but were driven out of the wood, of which they had actual possession. About one o'clock, six companies of the Guards, under Colonel Hepburn, drove back Foy's division with immense loss, again occupied the wood, and reinforced the little garrison in the château. This was a tremendous encounter. Men fought hand to hand, with a sort of savage fury. After this repulse, the ardor of the assailants somewhat slackened; but at no period of the day was the attempt to gain possession of Hougoumont abandoned. The attack on it lasted from half-past eleven in the morning until eight at night, about which time occurred Napoleon's last grand effort—the onset of the Imperial Guards—the memorable charge of the British troops—and the final rout of the French army.

The loss of the French in attacking Hougoumont was enormous. The division of General Foy alone lost about 3,000 men; and the total loss is estimated at above 10,000 in killed and wounded. The British Guards lost, in killed and wounded, in the defence of Hougoumont, nearly nine hundred men, of whom twenty-eight were officers; the foreign troops, Nassau and Brunswickers, about one hundred.

"Hougoumont," says Scott, "a name bestowed by, I believe, a mistake of our great commander, but which will certainly supersede the more proper one of Château-Goumont) is the only place of consideration which was totally destroyed. The shattered and blackened ruins of this little chateau remain among the wreck of its garden; while the fruit-trees, half torn down, half fastened to the wall, give some idea of the Dutch neatness with which it had been kept, ere the storm of war approached it. The garden-wall being secured by a strong, high hedge, it is supposed the French continued the attack for some time, before they were aware of the great strength of their defences."

"Its broken walls," adds the lady from whose work we have already quoted, "and falling roofs, presented a most melancholy spectacle; not melancholy merely from its being a pile of ruins, but from the vestiges it presented of that tremendous and recent warfare by which those ruins had been caused. Its huge blackened beams had fallen in every direction upon the crumbling heaps of stone and plaster, which were intermixed with broken pieces of the marble flags, the carved cornices, and the gilded mirrors that once ornamented it.

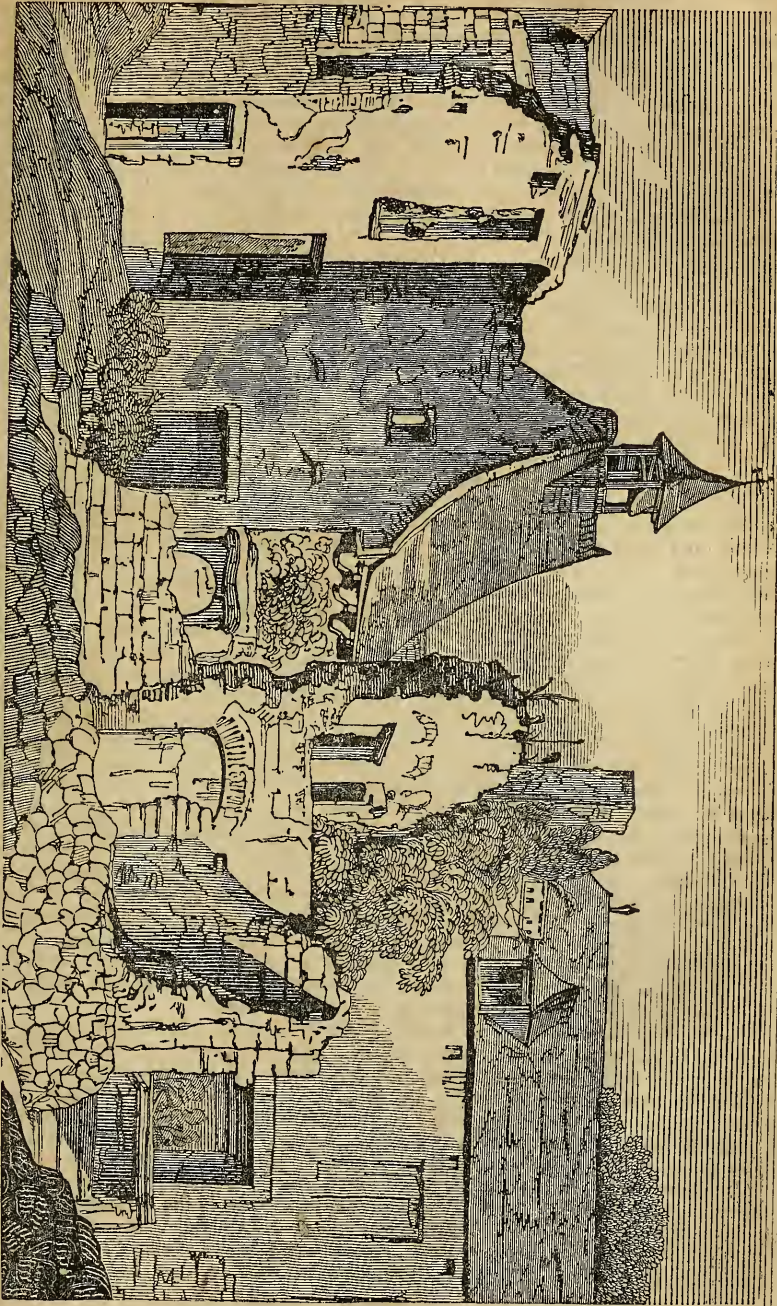
"A poor countryman, with his wife and children, inhabited a miserable shed among these deserted ruins. This unfortunate family had only fled from the spot on the morning of the battle. Their little dwelling had been burnt, and all their property had perished in the flames. It is a remarkable circumstance, that amid this scene of destruction, and surrounded on all sides by the shattered walls and smoking piles of this 'ruined and roofless abode,' the little chapel belonging to the château stood uninjured. Its preservation appeared to these simple peasants an unquestionable miracle; and we felt more inclined to respect than to wonder at the superstitious veneration with which they regarded it." Sir John Sinclair remarks that the tower was burnt, and that the fire penetrated to the chapel. "The guide," says he, "pointed out to me a crucifix of wood which the fire had attacked, and as it was damaged only in a part of the foot, it was supposed to have been saved by a miraculous interposition of Providence."

Mrs. Trollope, who, in 1833, visited Waterloo, says: "The ruin of the château of Hougoumont is, I think, the most interesting point of all. The struggle was there, perhaps, the fiercest; the battered walls, the dismantled and fire-stained chapel, which remained standing through all the wreck, and where they show a crucifix that, as they say, repeatedly caught fire but never was consumed, the traces of attack upon attack—still renewed but still resisted—altogether bring the whole scene before one with tremendous force. In the garden of Hougoumont is one solitary tomb, raised over the body of Captain Blacknor. He was buried exactly where he fell—

'With his martial cloak around him.'

and his monument is the only one so erected."

Ruins of the Chateau of Hougomont.



The city of Antwerp stands on the east or right bank of the Scheldt, in north latitude $51^{\circ} 14'$, and about twenty-five miles in a straight line nearly due north of Brussels, the present capital of Belgium. The Flemish name for this place is *Antwerpen*; the Spaniards, who once possessed it, called it *Amberes*, and the French *Anvers*. Few places are more favorably situated for foreign commerce than Antwerp. The river opposite the town is from 1,500 to 2,000 feet wide, and admits the largest ships to come up to Antwerp, and to enter the docks and canals. From Antwerp to the mouth of the river is about fifteen miles, and this space is lined with forts. In the Dutch boundary map between Holland and Belgium of the date 1831 (the latest which we have seen), there are no fewer than six forts marked on the east bank of the Scheldt below Antwerp, and as many on the west bank. At its mouth the Scheldt divides into two large arms, which encircle the islands of North and South Beveland, with the island of Walcheren, in which are the strong towns of Middleburg, and Vlissingen, called by the English, Flushing. The more northerly arm is called the East Scheldt; the other is named Hond or West Scheldt, through which vessels approach to Antwerp.

Antwerp is strongly fortified on the land-side like most of the old Belgian towns, and has also on the south a remarkably strong citadel, in the form of a pentagon, which was erected by the duke of Alva, in 1568. During the occupation of Antwerp by the French, in the reign of Napoleon, the works of the citadel were strengthened, and several additions made by which its outward form has been altered; and it is now considered able to make a formidable resistance. The principal houses of Antwerp are built of a kind of sandstone, brought about ten miles from the town; the streets are generally wide, and on the whole it may be called a well-built city. It is said to contain twenty-six public places, or squares (of which the Meer, the finest of all, contains a palace built by Napoleon), seventy public buildings, and one hundred and sixty-two streets. The chief public buildings are the Bourse or Exchange, said to be the pattern after which those of London and Amsterdam were built, though it is superior to either of them. The pillars that support its galleries are of marble. The town-house is also reckoned a fine structure. But the glory of Antwerp is its cathedral, which, in spite of some paltry shops that stick to its walls, strikes every stranger with admiration when he views the noble elevation of its steeple, and the costly decorations of its interior. The steeple is of stone, and four hundred feet high, according to those accounts which make it least; but others make it as much as four hundred and fifty feet, which is more than the height of Strasburg cathedral. It generally happens that the dimensions of all large edifices are very incorrectly given by travellers, and, indeed, in all books of ordinary reference; and we can therefore affirm nothing positive as to the height of the Antwerp spire. When the spectator has ascended to the highest point that is accessible, he sees all the city spread out like a map before him, while by the aid of a small glass his eye travels over the flat plains of Belgium and Holland for forty miles in every direction. To the south, over a thickly-wooded country, the eye can reach to Mechlin, and still further beyond it to Louvain and Brussels. Toward the north and northwest Fort Lillo on the Scheldt, and far beyond it, to the northwest, the shipping of Flushing and the spire of Middleburg, in the centre of the island of Walcheren, are distinctly visible. The latter object is near forty miles from Antwerp in a straight line. To the north and the northeast stretches the dreary flat through which the traveller must find his way to Bergen op Zoom, and Breba.

The length of this magnificent cathedral is said to be five hundred feet (we do not vouch for the accuracy of the dimensions), and the width two hundred and thirty or forty feet. It contains one hundred and twenty-five pillars. Rubens, who was a native of Antwerp, painted two pictures for the high altar, which are reckoned among his master-pieces. One of these, the Descent from the Cross, which is admirable for the skillful grouping of the figures, is probably familiar to many of our readers from engravings and plaster casts. These pictures had a journey to Paris at the time when so many works of art were summoned to adorn the French capital, but they have since been restored to the place for which they were originally intended. Among the great improvements which Bonaparte began at Antwerp, are the new quay and basin, which, though grand works, are said by some travellers to lose much of their importance when compared with the docks of Liverpool, or the great docks of London. Antwerp, like many continental cities, excels the English towns in the decorations of trees. Along the whole line of the new quay a row of elms is planted,



West Front of Antwerp Cathedral.

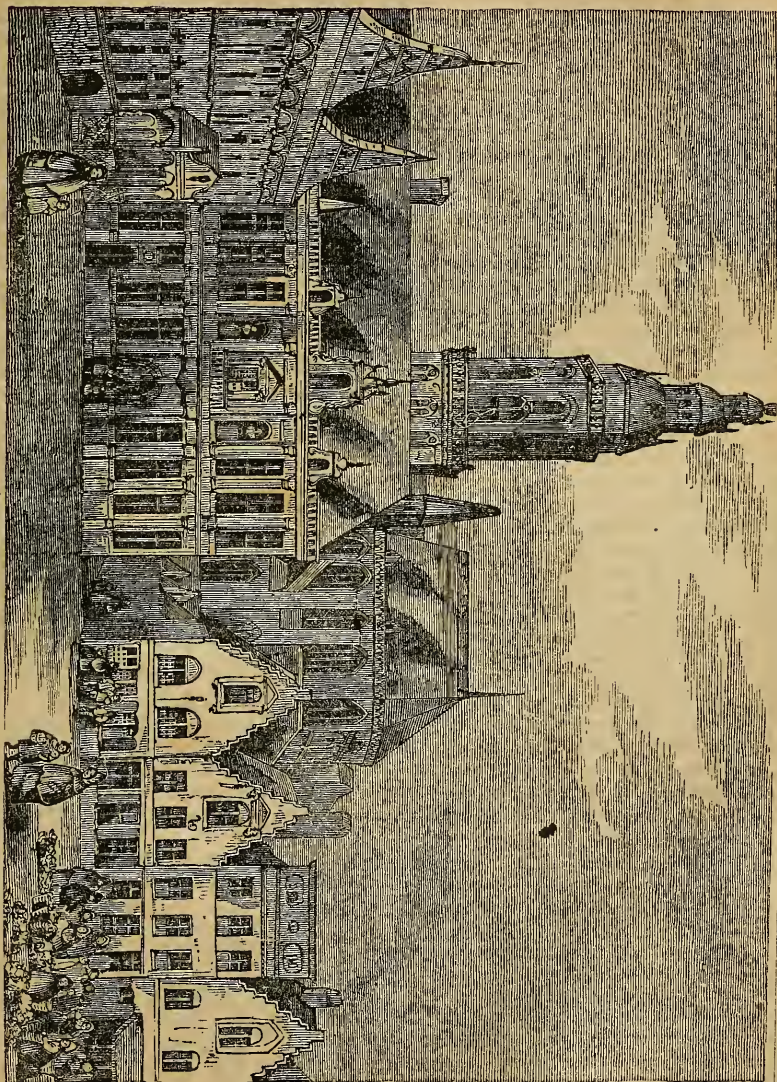
which some travellers who visited Antwerp in 1817, inform us, had been done with such success that "out of several hundreds lately planted, only two or three had failed to grow." The largest trees about the town had been felled in 1814, when Carnot was preparing to make an obstinate defence in favor of his imperial master.

Antwerp, besides its connexion with the sea, has a ready water communication, either by the Scheldt or canals, with Mechlin, Louvain, and Brussels, on the south and east, and with Ghent and Bruges on the west. In 1831 its population was 77,199, according to the Dutch map above referred to, which has the population of the chief towns included in it marked on his face. Before the late revolution in 1830, the trade of Antwerp was considerable; though it must doubtless have suffered very much since that period, in consequence of the unsettled state of the Belgic question. In 1829, near one thousand ships entered its ports. Antwerp has also extensive manufactures of black sewing-silk, linen and woollen cloth, silk, sugar-refining, &c.

Antwerp has been the scene of many remarkable political events, and has often suffered the evils attendant on war. As late as 1830 it sustained considerable damage from the cannonading directed against it by the Dutch troops in the citadel.

Many of our readers have probably read of the great siege of Antwerp in 1585, by the prince of Parma, against whom it held out for fourteen months. The prince, in order to command the navigation of the river, built strong projecting piers on each side, which were mounted with cannon; while the intermediate space, which was thus rendered comparatively narrow, was filled up with boats chained together, and firmly moored. This enormous work, which withstood all the floods of winter, was destroyed by the fireships of Antwerp. One of these horrible machines, in its course down the river, struck against one of the piers, and its explosion burst through the bridge of boats, destroyed the pier, and blew up the men and ammunition with which it was loaded. In spite, however, of the courage and obstinacy of the Antwerpers, they were at last compelled to surrender to the Spanish troops. The history of this once flourishing city exhibits rather a melancholy retrospect. Reduced to a population of less than 80,000, with its trade diminished, and an enemy in its citadel, we can not help looking back to its flourishing days of the early part of the sixteenth century, when 200,000 inhabitants and strangers are said to have filled its streets, and the commerce of the world was in its harbor. The names of such illustrious painters as Rubens, Van Dyke, and Jordaens, have shed a lustre on it as a school of painting; and among its illustrious citizens we may mention the name of the early geographer, Abraham Ortelius.

FURNES.—The ancient town of Furnes in West Flanders is situated on the frontiers of Belgium, about three miles from the seacoast, and eleven from Dunkirk. It lies on the route very commonly pursued by travellers from Calais or Boulogne to Ostend, Brussels, and other parts of Belgium. Our engraving, from an original sketch, represents the west view of the place, with its very picturesque-looking houses, and its Palais de Justice, and behind these the cathedral church of St. Walburgh, all combining, in their general arrangement and harmonious contrasts of outline and color, to form an attractive picture. The cathedral, which is built of small red bricks, contains many curiosities. In the Palais de Justice are tried all the minor causes and disputes which arise in the surrounding districts, the decisions generally appearing to be so satisfactory to the litigants, that the interference of the superior court at Brussels is scarcely ever desired. Among the houses of the place are some very remarkable-looking ones, built by the Spaniards during the reign of Albert and Isabella, which are still in good preservation, and interesting, apart from their age, for their peculiar elegance of style. The country around Furnes is considered one of the most fertile districts of Belgium; and, which unfortunately is not always a consequence thereof, the inhabitants, who are chiefly farmers, are wealthy. The pastures are peculiarly rich, and produce the very finest butter. Furnes supplies many of the adjacent provinces with corn, and a brisk trade is carried on in other articles of agricultural produce. The town contains tanneries, breweries, ropewalks, salt-refineries, and oil-mills. Its commerce is much facilitated by the canals, a mode of transport peculiarly fitted for so flat a country, and by means of which it freely communicates with every part of Belgium and France. Still there is not so much business done in Furnes as one might expect from the fruitfulness of the soil of the neighboring lands, and from its general capabilities for trade. Provisions are very



Furnes.

cheap ; the common price of meat is only five pence per pound, consisting of eighteen ounces, and bread is one third less in price than with us.

Nearly all the inhabitants profess the catholic religion. In one of the streets leading out of the place is a catholic college, where about sixty students are instructed in the elementary departments of classical literature and mathematics. A literary and political society, at first formed by the professional residents of Furnes, but now including the tradesmen and farmers generally, is conducted with spirit and liberality. Strangers, whose stay does not exceed six months, are admitted and registered in the books of the institution by members, free of expense, and have free access to the library, with the perusal of several daily papers.

The ancient writers of the country assert that Lyderick, the first forester of Flanders, was the founder of the town of Furnes. The district, at the period of his accession, was in a very wild and uncivilized state, large numbers of its inhabitants living only by plunder and rapine. Lyderick resolved to repress the acts of violence which were being constantly committed on the persons and property of the neighboring residents, and to teach this lawless people habits of peace, order, and industry. To protect the honest and the laborious, he punished with severity the idle and the dissolute. He built spacious prisons in and near the town, of which various caves and subterranean passages still remain, near the old churchyard at the back of the Palais de Justice. The more effectually to promote his objects, he invited from different parts, families well acquainted with the practices of agriculture, to diffuse by their example the knowledge and the habits so necessary for the well-being of his people. In a few years the soil lost its wild and barren appearance, and presented everywhere evidences of the richest fertility. From this event Furnes derives its name, which, called in Flemish *Veurne*, signifies a furrow : chosen, in all probability, as a significant type of the means by which so important a change had been wrought. According to the same authorities, Furnes, at first close to the sea, was entirely destroyed during the Norman invasion, and rebuilt on its present site, by Baldwin, surnamed the Iron-arm, in the year 869. On the plains of Furnes a battle was fought in 1297, between Count Robert of Artois, who commanded the forces of Philip the Fair, and Count Guy of Flanders, the leader of the English troops on the part of Edward I. Furnes has frequently been in the possession of the French : Louis XV. took it in 1744, and held it till the treaty of Aix-la-Chapelle ; and at the beginning of the French revolution it also passed into their possession, and formed a portion of the department of the *Lyz* till 1814. Prior to this, the fortifications of Furnes caused it to be looked upon as a place of military importance ; since the peace these have been demolished. The town generally is well-built, and contained in 1830, seven hundred and fifty-six houses, nine hundred and fifty-four families, and four thousand two hundred and fifty-three individuals. The roads from Furnes to the neighboring towns are paved in the centre with small stones of an oblong shape, and have generally rows of trees planted on each side, which are not merely beautiful in themselves as foliage, but tend greatly to relieve the dull monotony of appearance these roads would otherwise exhibit from their general straightness, and the level character of the country they intersect.



Coronation of Louis le Gros.

CHAPTER XXIII.—HOLLAND.

HOLLAND, which assumed its present circumscribed territorial boundaries at the revolution in 1830, forms a very important, though not a very powerful European state.

Holland was formerly the first maritime country in the world, and its commerce is still considerable; but, instead of being the carriers for the other nations, the Dutch are now principally venders of their own agricultural and manufacturing produce. The extent of seacoast is considerable, as it reaches from the mouth of the West Scheldt to the Ems. It is also indented by a series of lakes, which in reality gives it a greater extent of water communication than our own sea-girt isle.

Holland extends from fifty-one degrees ten minutes to fifty-three degrees thirty minutes of north latitude, and from three degrees twenty minutes to seven degrees ten minutes of east longitude. In the northern provinces of this kingdom there are neither mountains nor hills, to relieve the eye from the monotony of one dull, continued flat surface; and when viewed from the top of a tower or steeple, the country appears like a vast marshy plain, intersected in all directions by an infinity of canals and ditches. The prospect is not, however, altogether uninteresting, though wanting in what we deem the first features of picturesque beauty, as it exhibits vast meadows of the freshest verdure, and covered with numerous herds of cattle. The number of barks passing in every direction also tend to enliven the scene, and the close succession of farms, villages, and towns, show at once the industry and wealth of the country.

The physical features of this country have been entirely changed by the formation of the Zuyder Zee. From that irruption, the islands of Texel, Vlieland, Schelling, and Ameland, are the only remains of some of the finest portions of ancient Holland. It was in the tenth century that the mouths of the Scheldt were expanded into broad arms of the sea, forming the islands of Beveland, Walcheren, and Schowen; and so lately as the fifteenth century, a great salt-water lake was suddenly formed to the southeast of Dort, overwhelming seventy-two villages and no less than 100,000 inhabitants. To prevent a recurrence of these dreadful calamities, the Dutch began to secure their coast by the construction of dikes, or mounds of earth, the erection of which has been justly considered one of the greatest efforts of human industry. The great rivers are bordered by similar dikes, and provided at convenient distances with sluices, by means of which the country can be laid under water on the approach of an enemy.

The climate of Holland is humid, and the weather variable. The lower parts of the country suffer much from fogs, which would be extremely injurious to health but for the dry northern and easterly winds of the winter months.

The produce of the pasture-lands of this country is exported to every part of Europe, and Great Britain furnishes a ready market for the surplus of butter and eggs. Flax, hemp, tobacco, and hops, are also grown to a considerable extent.

The doctrines of the great reformer, Calvin, are generally received throughout Holland; but there are chapels for every variety and form of Christian worship thickly spread over the country.

The history of Holland is intimately connected with that of the Netherlands generally, and it may be enough to state, that, in their early struggles for liberty, we find an heroic devotion to the cause of their religion and country, which may be said to place the Dutch on a footing with their brethren in Switzerland.

We may now more especially notice the provinces of North and South Holland, which present the extraordinary spectacle of immense districts redeemed from the inroads of a turbulent ocean, to which the power of man has completely set bounds. This country was originally subject to the most degrading state of vassalage; but commerce has had the effect of elevating the lower classes, and, in some cases, of raising to the highest pinnacle of power men who had previously figured but as artisans and tradesmen.

The whole of North and South Holland is a continued flat, and lies so low as to be

under the level of the sea at high water; the tide is prevented from flowing in by means of dikes and natural sandbanks. These dikes are of great extent, generally thirty feet above the level of the adjoining land, and mostly twenty or thirty feet in breadth at the top, and the imposts necessary to keep them in repair are very heavy. The numerous canals and ditches which traverse the province in all directions are likewise provided with dikes, and serve not only to promote internal communication, but to drain the country of superfluous water. In spite of all these precautions, however, the sea in very stormy weather occasionally breaks through its bounds, and spreads terror and devastation throughout whole districts.

The west coast is comparatively safe from this dreadful calamity, from its natural barriers of downs or sandhills. In addition to the two great rivers which water this province in common with the rest of the Netherlands, viz., the Rhine and the Maese, Holland has many smaller rivers peculiar to itself, such as the Vecht, the Amstel, the Zaam, the Schie, the Kotte, and the Spaaren; but they have so little current, as to be more properly canals or water-courses. The principal lake is that of Haerlem. Of hills there is not one in the province, nor an eminence, except the downs by the seaside.

Holland was formerly subject to the government of counts or earls, and exposed to all the evils of military contests with the Frieslanders on the east, and the Flemings on the south. In the fifteenth century, Holland and the rest of the Low Countries were happily relieved from this petty warfare, the whole becoming, by marriage, subject to the house of Burgundy; and passing some time after, along with the other dominions of that house, to Austria, an exemption from misgovernment was all that was required to diffuse the blessings of industry over a country possessing such ample means of navigation. Amsterdam then became a populous and industrious city; and it is a great mistake to imagine that the Dutch provinces owed the whole of their prosperity to their emancipation from Spain. That grand event added indeed greatly to it, but the foundation goes much further back. After the accomplishment of their deliverance, the great political misfortune of Holland consisted in a division into two parties, one in favor of, and the other against, the ascendancy of the house of Orange. The great families, and the bulk of the lower orders, constituted the strength of the former; that of the latter lay in the middling classes, particularly in the towns. The party of the house of Orange has in general been predominant; the most remarkable interregnum was the twenty years previous to the death of De Witt, in 1672, when the young prince was under age, and the opposing party headed by a statesman of the first talent. Other suspensions, but of less importance, took place previous to the years 1748 and 1787. In 1795, the opposition, or, as they are styled, the patriotic party, entertained the hope that the occupation of Holland by the French, and the liberal promises of that government, would enable them to realize their long-cherished expectations of a free government; and the changes that took place were praiseworthy, as far as depended on the Dutch. No retaliation was practised on the Orangists, and the discordant machinery of seven provincial assemblies was moulded into the more harmonious form of one great representative body.

According to the almanac of Saxe-Gotha. the population of the kingdom of Holland now amounts to 2,444,550 persons, and it has a military force of 43,000 men.

AMSTERDAM is the largest, wealthiest, and most populous city of Holland, although it is not the seat of government, and only ranks as the capital of the province of North Holland. It is situated on the south bank of the Ij or Y, a gulf of the Zuyder Zee, in fifty-two degrees twenty-three minutes north latitude, and four degrees fifty-four minutes east longitude. The name of the town was originally Amstelredamme, which signifies the dam or dike of the Amstel, a river which in part runs through the city, distributed into several branches, all of which terminate in the Y, which is so called from its figure.

The origin of Amsterdam is not of remote antiquity. In the early part of the thirteenth century it is known to have consisted merely of a few huts inhabited by fishermen. Its name first occurs in a letter of Count Floris, in the year 1275, in which he exempts the town of Amstelredamme from the payment of certain tolls or taxes. Until 1482 it appears only to have been surrounded by a weak palisade; but then a wall of brick was built to protect it from the incursions of the inhabitants of Utrecht, who were continually at variance with the Hollanders, and looked with an evil eye on the rising city. The history of Amsterdam would, indeed, for many years, strikingly illustrate the truth, that next to strife at home, strife between near

neighbors is the most frightful and disgusting. We willingly pass over the details of wrong and outrage with which this period is replete, and proceed to state that, after the states of Zeeland and Holland united, in 1578, with Brabant and Flanders, in the pacification of Ghent, the advantages which Amsterdam offered for commercial enterprise attracted crowds of strangers to the town, not only from the other provinces, but from all parts of Europe; in consequence of which it began to assume that commercial superiority which had previously belonged to Antwerp, and gradually attained that wealth and splendor which it so long afterward maintained. The prosperity of this great city declined during the wars and troubles of the fifty years preceding 1814; it appears since to have revived, but it has not regained, and can not, perhaps, be expected to regain, its former relative importance. These latter facts may be illustrated by the statement, that the population of Amsterdam was 230,000 in 1785; 180,000 in 1814; and 202,000 in 1830.

The impulse given to the prosperity of Amsterdam at the period we have mentioned rendered it necessary greatly to enlarge the city. Accordingly we find that, in the year 1675, it had increased by one half more than its former size—and was then brought to its present extent. The little alteration it has received during the lapse of the long subsequent period is very remarkable, and is indicated by the fact, that the stranger finds the plans which were made one hundred and fifty years since quite as accurate guides as they were through the streets and to all the remarkable objects which the town offers. It at present covers a surface of about eighteen thousand seven hundred and ninety geometrical feet, and is said to be larger than Haerlem, Leyden, Delft, Rotterdam, and Dordrecht, together, although these are all considerable towns. It is nine and a half miles in circumference, and is surrounded by a ditch eighty feet wide, full of running water, and with a rampart faced with brick, having twenty bastions, on each of which a windmill has been placed. Toward the land the town has eight magnificent gates of stone, and one toward the shore. The fortifications are now much neglected, and have been partly converted into public walks.

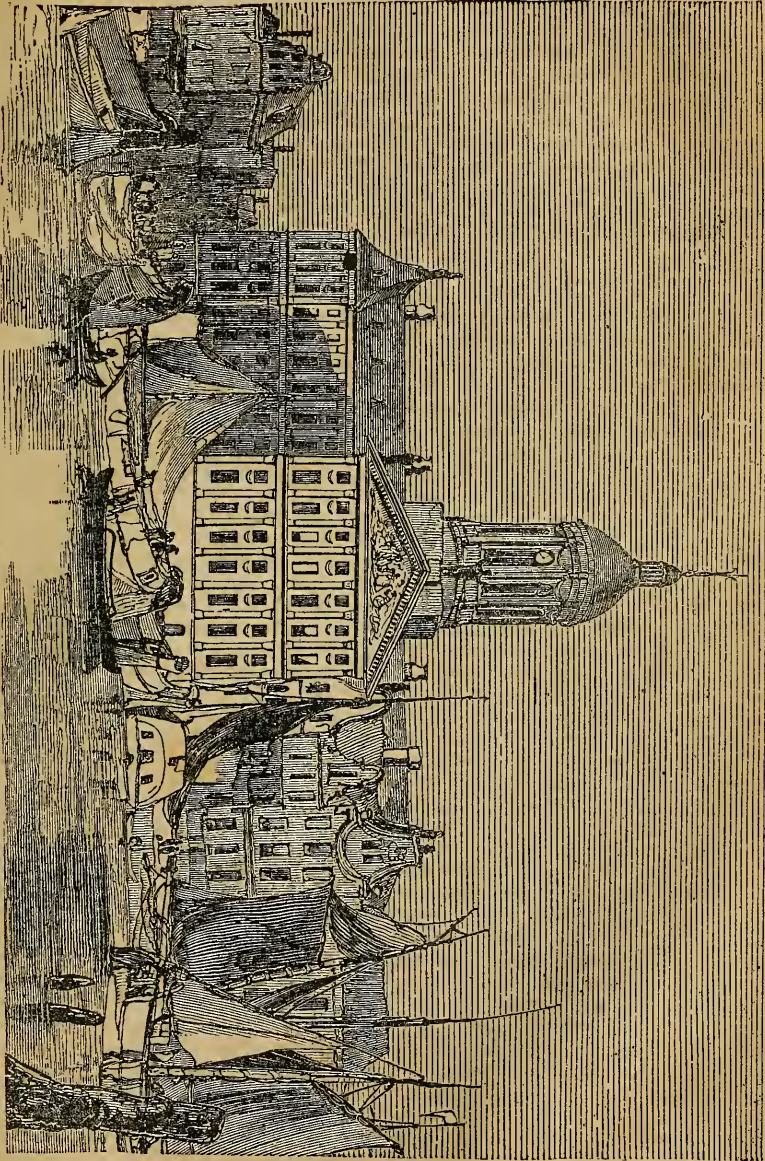
The town of Amsterdam itself, in the simple circumstances of its existence, is one of the most striking monuments of human industry and power which the world affords. The adjacent country, along the banks of the Y, is four or five feet below the level of the river, from the irruption of which it is preserved by massy and ponderous dikes; and only an immense dam of the same kind secures the town itself from inundation, with which it seems every moment threatened by the brimful canals and waters which surround it. Canals, indeed, intersect the town itself in every direction, dividing it into ninety islands, which are connected by means of two hundred and ninety bridges, some of stone and some of wood: the river Amstel itself divides the town into two parts, the eastern or old, and the western or new part; the communication between which is by a bridge, partly built of brick and partly of stone, with thirty-five arches. This bridge is about six hundred and ten feet long, sixty-four and a half wide, and furnished with iron balustrades. The largest ships may pass through the eleven central arches. The borders of these canals are usually planted with trees, which, with the stagnant and feculent state of much of the water, is reasonably thought to be prejudicial to the public health, and to afford a sufficient solution of the fact, that mortality in Amsterdam is, in proportion to the population, greater than in any other European city. The town itself is, indeed, built in the midst of a salt-marsh. In consequence of this, the foundation of all the houses and public buildings is formed by driving piles, of from fifty to sixty feet in length, through the swampy ground, until they rest firmly on a solid bank of sand below the morass. The upper ends of the piles are then sawed to a level, and thick planks are nailed to them, on which the masonry is constructed. This renders the foundation by far the most expensive part of an ordinary building. Structures of this description are not nearly so precarious as the inexperienced might imagine. Some buildings have declined very much from the perpendicular, but are considered quite as secure from falling as before; they are not thought equally secure from sinking, in case the sand should give way on which the piles rest. An event of this kind happened a few years ago, when a stack of warehouses, heavily laden with corn, sunk and totally disappeared. This mode of foundation gave occasion to the witticism of Erasmus, who said that in his country great multitudes of people lived upon the tops of trees.

The streets of Amsterdam are in general very narrow. Many that contain the

houses of the most opulent merchants are not more than seventeen feet wide. There are, however, some very fine streets: Kiezer's gragt, or Emperor's street; Heeren gragt, or Lord's street; and Prissen's gragt, or Prince's street, are upward of one hundred and forty feet wide, and are lined with houses the splendor of which would do honor to any town in Europe. All the streets are paved with brick, and a few of them have raised footpaths for passengers; but as wheel-carriages are neither numerous nor are allowed to be driven with speed, the ways are nearly as safe as the flag-stone pavements of London. Most of the private houses are built of brick, painted and ornamented with different colors. Their exterior is usually plain; the interior of the houses, however, is sufficiently splendid, decorated very much in the French style, and the sides of the rooms are generally painted with landscapes in oil-colors. Having said thus much of the city in general, we shall devote the remainder of our space to its public buildings and institutions.

The largest and most stately edifice, not only in Amsterdam but in the kingdom of Holland, is the stadthouse, or townhall, which appears so conspicuously in the centre of our engraving. It was begun in 1648, and was finally completed in 1655, at a cost of fifteen hundred thousand dollars—an enormous sum for that time, but which ceases to surprise when it is considered, first, that it rests upon thirteen thousand six hundred and ninety-five massive trees, or piles; and, then, that the building—which is two hundred and eighty-two feet in length, two hundred and fifty-five feet in depth, and one hundred and sixteen feet high—is constructed of a material which is not to be found in the country. With the exception of the ground-floor, which is of brick, it is all built of freestone. Notwithstanding its prodigious size, the stadthouse is not very magnificent in its external appearance. The front is indeed ornamented with several statues of excellent execution; but most of them are lost in the view, except some fine bronze figures of Justice, Wealth, and Plenty, together with a colossal statue of Atlas, upholding the world, which appears upon the building. The structure is surmounted by a round tower, which rises fifty feet above the roof, and which contains a great number of bells, the largest of them weighing between six and seven thousand pounds, and their chimes are remarkably harmonious. The entrance into this building is by seven doors, intended to represent the seven provinces. The omission of a grand entrance is said to be owing to the cautious foresight of the burgomasters who superintended the erection, who thought that, in case of popular tumult, the mob might thus be prevented from rushing in. The interior of the edifice is exceedingly superb; all the chambers being highly ornamented with marbles, statues, and paintings. There is a large magazine of arms on the second floor, which extends the whole length of the building, and contains a curious and valuable collection of ancient and modern Dutch weapons. On the top of the building there are six large cisterns of water, intended as a supply in case of fire, to prevent which all the chimneys are lined with copper. One of the courts of the stadthouse was occupied as a prison, on two sides of which, below the ground, are the dungeons, the state of which seemed hardly compatible with the mild spirit of the penal code of Holland. We believe that imprisonment is usually very severe in that country; but this may be accounted for by the fact that life is rarely taken as a punishment for crime, and that the prisons therefore contain many criminals, who, in most other countries, would have suffered death. The treasures of the famous bank of Amsterdam, the establishment of which, in 1609, so materially contributed to the prosperity of the town, were formerly deposited in strong apartments on the ground-floor of the stadthouse. Before the war with France, it was supposed to contain the largest quantity of bullion in the world; the precious metals heaped up there being estimated at not less than two hundred millions of dollars. The French, however, were grievously disappointed when, after their entrance into Amsterdam, it was found that, instead of the immense treasures which the bank was reputed to contain, the deposits of cash had been lent out by the directors to public bodies, whose bonds were found there in great abundance. Nevertheless, it is to this day true that, in proportion to its population, there is no city in Europe which contains so large an amount of disposable capital as Amsterdam; and it is probably more owing to this circumstance than to any other that it continues prosperous under the altered circumstances of the times. The stadthouse is now used as a palace, to which purpose it was first appropriated by Louis Bonaparte, when king of Holland.

The Exchange, so long famous in the mercantile world, is a plain but stately fabric



Stadhuis of Amsterdam.

of freestone, covered with tile, and is in length two hundred and thirty feet, and one hundred and forty in breadth. Twenty-six marble columns support its galleries, which are entered by a superb staircase, leading from the gate. The building is fitted to contain four thousand five hundred persons, and is daily resorted to after mid-day by those concerned in mercantile business.

The church of St. Nicholas, or the old church, is of considerable antiquity, but does not claim particular notice in a general account of the town. The new church is, however, a remarkably fine structure, and is, by the Dutch at least, numbered among the finest churches in Europe. It is three hundred and fifty feet in length and two hundred and ten feet wide at the transepts; the upper part rests on fifty-two pillars of hard stone, and the church is lighted by seventy-five large windows, some of which are finely painted. The pulpit and organ are much admired. The former is adorned with various specimens of sculpture; and the organ has fifty-two whole stops, besides half-stops, with two rows of keys for the feet and three rows for the hand, and a set of pipes that imitate with admirable effect a chorus of human voices. The choir of the church contains a marble monument of the great Dutch admiral De Ruyter.

Amsterdam has three theatres, and other places of amusement such as are usually found in cities of similar extent. It contains also rather more literary and scientific institutions than might at first view be expected in a place so exclusively commercial. That called "Felix Meritis" is the principal: it is supported by private subscriptions, and is held in a large building, containing some fine apartments devoted to philosophy, music, and the arts.

Some of the public institutions of Amsterdam are very remarkable, and claim a brief notice in this place. The "rasphuis" is a place in which criminals, whose offences are not capital, are employed to saw logs of wood; and when they are indolent or refractory, they are shut up in a cellar into which water is allowed to run, so that if they do not work at a pump which is fixed there they must be drowned. It is, however, seldom necessary to resort to this mode of punishment. The "spinhuis," or workhouse, is a very singular establishment. In this building one part is devoted to women whose offences are not of an aggravated character, and another to convicts who have been guilty of more serious offences. They are kept strictly apart, and the manner in which they are treated is very different; but they are all engaged in various useful employments. Young ladies, of respectable or even high families, are sometimes sent to this place on account of undutiful behavior or domestic offences, and are there obliged to put on a distinctive dress, and work a certain number of hours every day. Husbands who have to complain of the extravagance of their wives may send them to the spinhuis to acquire more sober habits; and, on the other hand, a wife who brings a well-authenticated complaint of misconduct against her husband may have him accommodated with lodgings in the same comprehensive establishment, under the roof of which a great number of poor children are also maintained and educated. The hospitals and other charitable establishments of the city are very numerous, and are maintained partly by voluntary contributions, and partly by taxes imposed on the public diversions.

LEYDEN is a large and beautiful city in the kingdom of Holland. It stands on a branch of the Rhine, and was, even in the time of Ptolemy, a place of considerable importance. Leyden did not rank very high in the political or military annals of Holland during the middle ages, although a very ancient mole and castle in its centre, the erection of which is by many attributed to the Romans, and by others to the Saxons, shows that it was even then considered as a position sufficiently important for establishing a place of defence; but its name stands high in the history of literature. The university of Leyden long took the lead in the west of Europe, as a superior place of instruction in several departments of liberal education. The circumstances connected with its foundation have much of the character of romance:—

During the war carried on by the Hollanders against the despotic government of Spain, in defence of their religion and liberties, this city embraced the cause of freedom, and was consequently besieged by its former masters. For a long period the city held out with heroic pertinacity. The women lined the ramparts, and performed all the duties of soldiers, animated by one whose name was Kenava, a woman of undaunted spirit; she was present, with her companions, at all the sallies made on the enemy. At length, however, famine threatened to effect what the sword of the enemy had vainly endeavored to accomplish. On the failure of their bread, the garrison

lived on herbs and roots, and the bodies of their horses and other animals. When these could no longer be procured, they had recourse to a kind of food prepared from the hides of the slaughtered cattle. At length, when this miserable resource was nearly exhausted, a dawning hope of relief appeared. A communication was received, through the medium of carrier-pigeons, that the Dutch government, despairing of their relief by any less desperate means, had determined to break down the dikes and overflow the country, so as to force the besieging army to retire, and then to send a squadron of provision ships across the inundation to supply them in their extremity. The dikes were accordingly opened: the waters of the ocean rushed in, and the whole surrounding country was inundated; but, to their inexpressible disappointment, the waters rose but a few feet, so as to inconvenience, but not dislodge the besiegers. All hope was now at an end. The famished inhabitants could see from the walls the ships destined for their succor, but they also saw that their approach was impossible; and the blockade was carried on more vigorously than ever. For three weeks they still held out; at length, overcome with despair, they rushed in crowds to the governor, calling on him no longer to persevere in a useless defence, but to surrender, and free them at least from the horrors of starvation. The governor positively refused: "I have sworn," said he, "to defend the town against the Spaniards with my life; I will keep my oath. Food I have none, I can not give it you; but if my death be of any use, take my life. I shall die contented, if the sacrifice of it shall aid in protracting your defence." The crowd looked on each other in silent wonder, and one by one retired, submitting in tranquil despondency to the agonies of hunger, rather than swerve from the noble example set them by the governor. The equinox now arrived, a season when every Dutchman who resides in the vicinity of the dikes trembles for the security of his person and property. The storms raged with peculiar violence: the dikes, that had resisted the ordinary pressure of the sea, gave way at once, and the whole accumulated waters of the ocean flowed in without obstruction, overwhelming the banks, the batteries, and the forts of the Spaniards, and swallowing up all who were not fortunate enough to save themselves by timely flight. In the meantime, the little fleet sailed triumphantly over the surface of that element which was dealing destruction on the enemy. It entered the town without opposition. The wants of the garrison were relieved, and the besieging army relinquished the blockade as hopeless. Had two days more elapsed before this providential interference, the scanty supply of their miserable provisions would have totally failed, and the whole of the garrison must have perished. The prince of Orange, as a reward for their unparalleled defence, gave them a choice between an immunity of taxes for a stated period, or the founding of a university in their city. To their immortal honor they chose the latter, and the university was established.

The new place of learning soon acquired a high character. It exacted no exclusive tests; it demanded no oaths; its professors were of acknowledged eminence in the departments for which they were elected; its examinations were strict and impartial; its expenses were moderate; its very position, in a town marked for propriety of manners and advantage of situation, aided its progress. The wars with which this, like every other part of the country, was too frequently visited, diminished the number of students, but did not destroy the institution.

Among the many men of learning connected with the university, Boerhaave stands conspicuous. He was one of the first who extricated medicine from the mass of empiricism and mysticism which oppressed it, and elevated it to its proper rank among the sciences. The remains of this great man are interred in the church of St. Peter, in the town, and an appropriate monument has been erected over them. It consists of a pedestal, supporting an urn, and surrounded by six figures, four of which represent the several periods of human life, and the two others the sciences most indebted to his labors—medicine and chymistry. The same church contains the tombs of Kerkhoven, professor of theology; of Bockenbergh, the historian; of Meerman, the bibliographer; of professors Camper and Lusac; and of other distinguished characters connected with the university.

The number of professors is twenty-one: four of theology, four of law, four of medicine, four of philosophy, and five of languages. The annual salary of each averages about one thousand dollars, besides a house, and the fees of pupils, which are very moderate. The students reside in private lodgings, and the general period of studies extends to five years. The government of the university is in the rector, who is chosen out of three persons returned by the senate to the states: the senate



University of Leyden.

consists of the professors. And on extraordinary occasions the senate and rector are directed by curators, who are agents for the states.

Printing, particularly that of classic authors, was carried on to a great extent in Leyden. The Elzevirs, whose editions are deemed essential to complete a well-selected library in the learned languages, executed most of their works here. The public library is very rich in manuscripts, which comprehend those left by Scaliger, Vossius, and Erpenius; as also for the many specimens of oriental literature with which it abounds. Golius, on his return from the East, and who afterward filled the Arabic professorship in the university with great reputation, enriched this valuable depository of learning with many Arabic, Turkish, Chaldean, and Persian writers. The total of the manuscripts is said to exceed 8,000; the printed books amount to more than 40,000 volumes.

The celebrated painter Gerard Douw was a native of Leyden, and Rembrandt was born in its neighborhood. One of its churches contains the remains of another well-known painter, Vanderwerfe.

Though the public buildings are not peculiarly remarkable either for number or magnificence, the stadthouse may be considered as highly worthy of notice. It is an edifice of great extent, executed in the Gothic style, and surmounted by numerous small spires. Several fine paintings are seen in its apartments, among which is the portrait of John Bucold, better known by the name of John of Leyden, and that of his wife; and also a picture of his triumphant entry into Munster.

Leyden contains between thirty and forty thousand inhabitants, and is situated twenty-two miles southwest of Amsterdam.

In a recent volume,* which has been extensively distributed among the people of these United States, and which has uniformly been received with favor, we spoke of the principal features of England, Ireland, Scotland, Wales, and the British islands, &c.: their position, picturesque views, public buildings and private edifices; their antiquities, natural and artificial curiosities; the costumes, habits, and manners of the people, and ten thousand other details of great and abiding interest to all those who are proud to claim their descent from the Anglo-Saxons, and who are disposed to admit the fact that the Americans owe much of their devotion to republican institutions, and the cause of civil and religious liberty, to the spirit inherited from their fathers. This spirit led to that bond of British liberty, the *Magna Charta*; that spirit induced the pilgrims to land on Plymouth rock, in 1620: that flame, may it continue to burn brighter and brighter, till the whole earth be warmed by its genial influence.

In the present volume, we have extended our travels in the same manner, and with the same views (namely, the amusement and instruction of our readers), upon the European continent. And first, to FRANCE: we have wandered among the gay attractions of the French metropolis—have devoted much time and space to the wonders of Paris—the European centre of the refinements, of the arts and sciences—the home of Leverrier and Cuvier, and the treasured idol of Napoleon.

After lingering for a while amid the French provinces, we have come to PORTUGAL, who is not now what she once was, and to whom the whole world is indebted for many maritime discoveries of immense importance.

SPAIN, too, that country which patronized Columbus, has not been overlooked—Spain, with her forests of olive and cork-trees—her sunny skies, and proud, romantic people.

* This volume is entitled, "SEARS' PICTORIAL DESCRIPTION OF ENGLAND, SCOTLAND, IRELAND, WALES, AND THE BRITISH ISLANDS, embellished with several hundred Engravings, illustrating the Geological Structure, Natural Curiosities, Druidical and Roman Remains, Monumental Records, Cathedrals and other architectural works, Coins, and Costumes, together with Scenes of Picturesque Beauty which abound in those celebrated countries."

In the above volume we have offered to all classes, at the cheapest rate, a complete description of the Parent Land, by the publication of the largest collection of Engravings, with explanatory letter-press, that has ever been published in America. This work is intended for the PEOPLE; but the Knowledge which it seeks to impart is as scrupulously accurate as if it were exclusively intended for the most critical antiquary. To describe it, would occupy too much room. It must be seen, to be admired; and read, to be appreciated. Every American will desire a copy, after he has seen the beautiful style in which the work is got up. The price of this work is two dollars.

Next, we have gone to ITALY—the scholar's passion, and the painter's pride—Italy, with her classic ruins, and her bright sunsets, where the golden clouds linger long after the world has received the farewell of the bright god of day.

We have spoken, too, of SWITZERLAND, the land of liberty and William Tell—the representative of freedom amid the monarchies of Europe—Switzerland, with its cloud-capped mountains and sparkling waterfalls, its hilly passes and smiling valleys.

Nor have we forgotten BELGIUM or HOLLAND, the country of dikes and canals—distinguished for the many works of art which adorn its cabinets and galleries, and also for the mercantile spirit of its people; but have attempted, in the brief limits which were assigned to us, to give our readers some idea of those interesting countries.

We have said nothing of northern Europe. We have left *Norway, Sweden, Denmark, Russia, Prussia, and Poland.* Should a kind public demand it, we may recur to these countries on another occasion.



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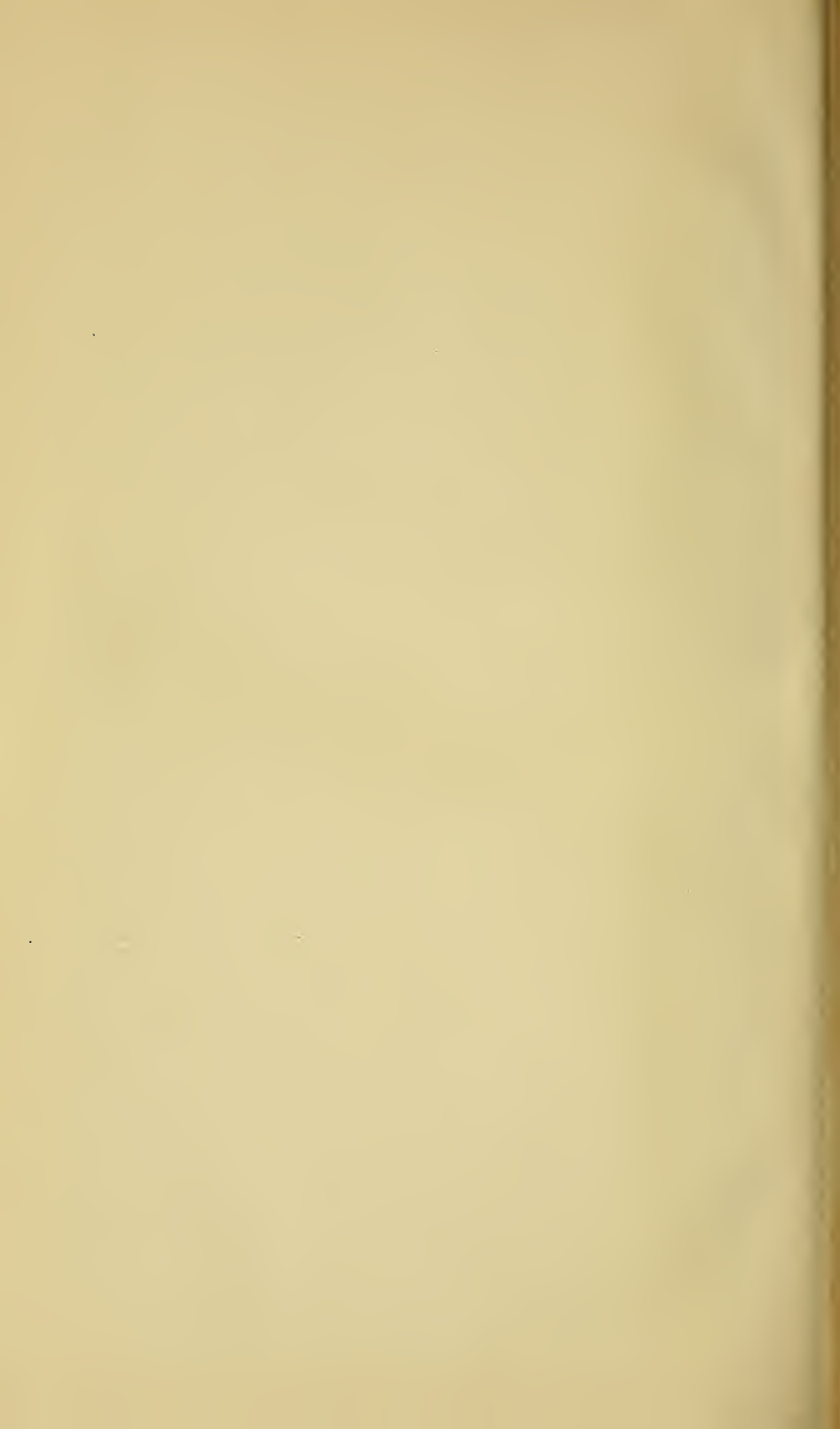
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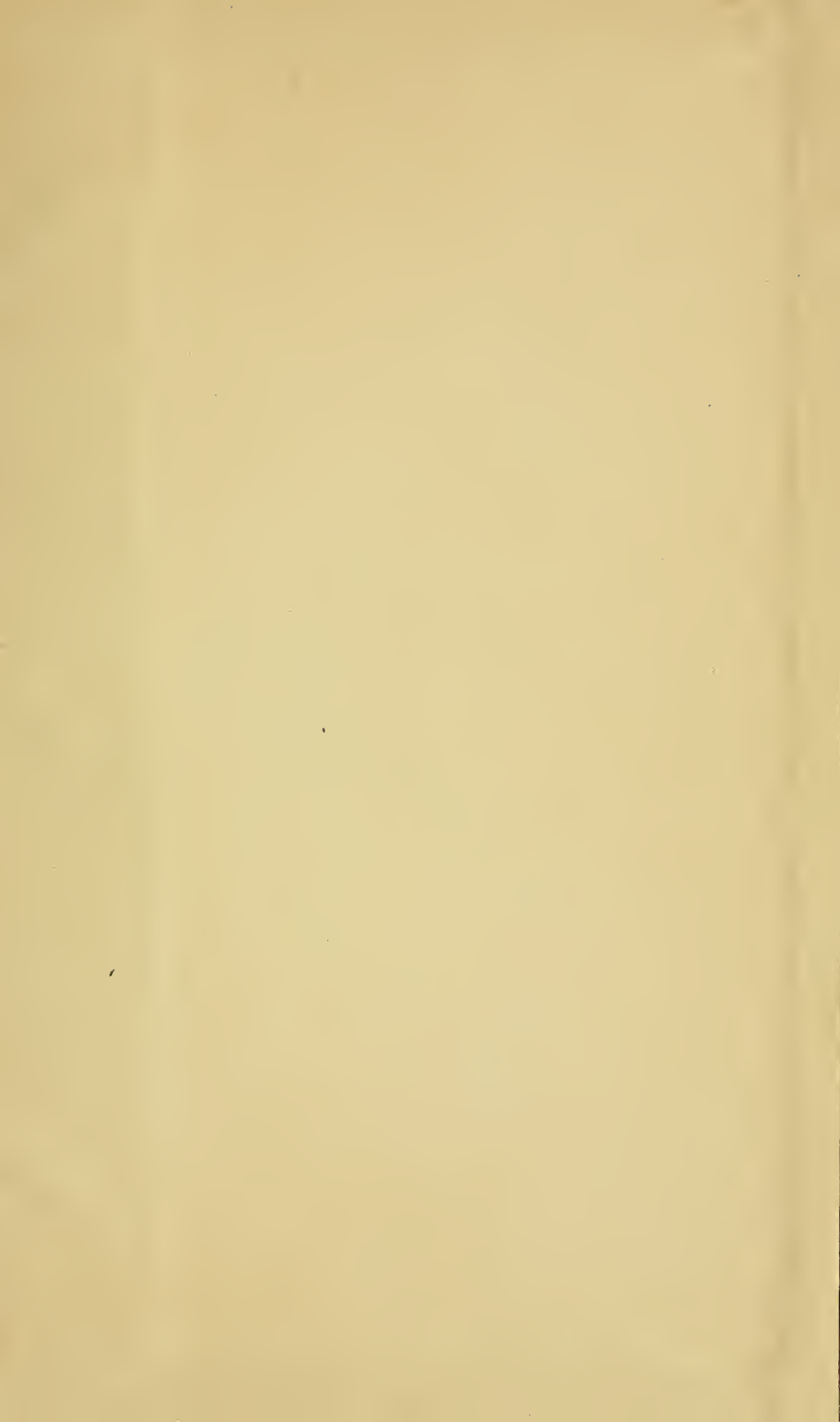
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