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A HANDBOOK
OF
ROME AND ITS ENVIRONS

A HANDBOOK
OF
ROME AND ITS ENVIRONS.

THIRTEENTH EDITION,

CAREFULLY REVISED ON THE SPOT.

WITH MORE THAN 50 PLANS AND MAPS OF THE CITY AND ENVIRONS.

L O N D O N :

JOHN MURRAY, ALBEMARLE STREET.

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P R E F A C E.

THE Thirteenth Edition of the Handbook of Rome and its Environs is offered to the Public in the conscientious hope that it will be found a thoroughly practical and complete guide to the very many objects of interest which attract travellers to the Eternal City.

The increased attention paid of late years to artistical, archaeological, and scientific researches in Rome has led to a development of subjects requiring entirely new descriptions.

In writing these it has been the Editor's aim to combine conciseness of wording with the most ample and recent information, in order that the limits of portability may not be transgressed in the present work, and he has endeavoured to render his descriptions as intelligible as possible by additional Plans, in which the original design of the ancient monuments, and the fragments of them still existing, are clearly indicated.

Important additions and corrections will be found also in the Second Part of the Handbook—*The Environs of Rome*.

The practical information is brought up to the present day, and the same may be said with respect to the latest archaeological discoveries, the descriptions of which are chiefly due to the Editor's personal investigations, the official accounts of many not having yet been published.

In renewing his acknowledgments to the distinguished sources of information alluded to in the Preface of the last Edition (1875), the Editor must now mention with gratitude the valuable

assistance he has received from F. M. Nichols, Esq., the erudite author of the 'Roman Forum,' in the descriptions of the Roman and Imperial Fora, the Sacra Via, and the Capitoline Hill; as well as many well-supported opinions and useful suggestions from Lt.-Col. Pearson, R.A., who has also devoted his pen to the elucidation of the Topography of Ancient Rome.

A. J. S.

Rome, 1881.

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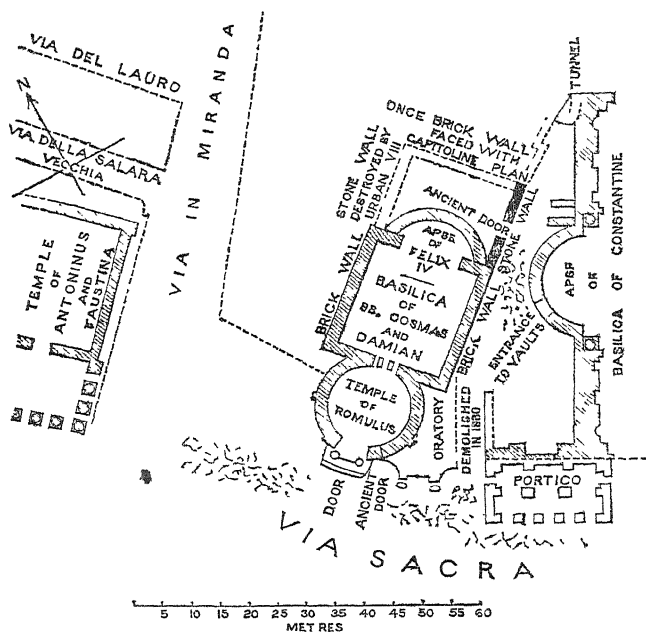
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LATEST INFORMATION.

THE excavations made in the beginning of 1880 between the eastern side of the Ch. of SS. Cosmas and Damian, and the W. wall and apse of the Basilica of Constantine, revealed the pavement of the street which



EXCAVATIONS ON THE SACRA VIA. 1880.

anciently led from the Sacra Via to the Carinæ. It was arched over when the Basilica was built on its lofty platform, and became a sort of tunnel under the N.E. angle of that building, at about 70 yards' distance from the Sacra Via. When the adjoining building behind the Temple of Romulus was occupied by the monks of SS. Cosmas and Damian, this tunnel was

closed by a cross wall, at 10 yards from the entry, and was used as a cemetery, as appears from the loculi excavated in the thickness of the walls, and now visible in several rows on each side of the passage. Some skeletons were also found, and a dead Christ remains painted on a fragment of the plaster which at that period covered the ancient tufa wall.

This E. wall of the ancient building at the back of the Ch. of SS. Cosmas and Damian, composed of squared tufa blocks, was excavated to its base, a height of about 20 yards, and the ancient travertine arch mentioned as existing in the upper part was found to be the summit of a door, 6 yards high and 3 wide, with a flat architrave, formed of five blocks of stone, under the arch. This entrance, composed of travertine, inserted in the older tufa wall, resembles in some degree the travertine arch called *Arco de' Pantani*, inserted in the tufa wall surrounding the Forum of Augustus, and the same style of construction may be seen in the remains of the Forum of Cæsar, under the Via del Ghetto. The opposite wall, looking to the W., also of tufa, was demolished by Pope Urban VIII., and used in building the Ch. of S. Ignazio.

The apse of the Basilica of Constantine was found to be pierced with an

opening 10 ft. square, the thickness of the wall being the same; this gave access to a semicircular space under the floor of the apse, closed by a wall, through which three arched passages led to the substructions of the basilica.

The missing fragments of one of the porphyry columns which formerly stood before the W. front of the Basilica of Constantine having been discovered in the recent excavations, it has been decided to repair the column and replace it in its original situation.

The appearance of the Temple of Neptune, in the Piazza di Pietra, has been modified, by its adaptation to the purposes of a Chamber of Commerce according to the designs of the architect Vespignani. The Archæological Commissioners wished that the N. enclosing wall, instead of filling up the space between the columns of the peristyle, should have been founded on the ancient wall of the cella, 2 mètres back, so as to restore in part the effect of the primitive building, and it is to be regretted that the architect should not have hitherto adopted this judicious suggestion. This new Exchange was completed in the autumn of 1880.

A new Railway Station is projected in the Trastevere quarter.

HANDBOOK

OF

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PART I.

SECTION I.

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MODES OF REACHING ROME.

HINTS AS TO ROUTES.

ALTHOUGH the different routes leading to Rome are fully described in the *Handbooks of Northern and Central Italy*, the following information will be useful to travellers who may not have these volumes at hand.

A. The most direct and economical route from London is *riâ* Dover and Calais to Paris, thence by the Mont Cenis Tunnel, Turin, Genoa, Pisa, and Civita Vecchia. Cost, 1st class, about 10*l.*; 2nd class, 7*l.* The mail employs 51 hours, including stoppages, the distance being 1213 English miles. Express trains between Paris and Rome are provided with sleeping cars, to be paid for 56 fr. extra. Time employed 47½ hours.

B. The next most direct road is by Paris, Turin, Bologna, Florence, and Orte. Distance 1285 miles. This is 3 hours 15 minutes longer than route A, and costs 11*l.* 1st class, but travellers had better visit Florence after seeing Rome, returning north by Venice, Milan, and the Italian lakes.

C. By Paris, Marseilles, and the Cornice, visiting Nice, Menton, Savona, Genoa, Spezzia, and Pisa, whence direct to Rome by Civita Vecchia. Actual locomotion about 60 hours; cost, 12*l.*

D. From London to Rome, by Paris, Munich, Innsbruck, the Brenner

Pass, Verona, Padua, Bologna, and Florence. Distance from London, 1547 miles. Railway all the way from Calais. Time employed in travelling, 71½ hours: expenses, 11*l.* 16*s.* and 8*l.* 12*s.*

E. Persons not wishing to pass through Paris, and by the Cenis Pass, can proceed by way of Calais or Ostend to Brussels, Luxembourg to Strassburg and Munich, or from Brussels to Cologne, Mayence, and Munich, and thence to Rome, as in last route. Tickets are issued on this route from Strassburg, Cologne, and Munich to Rome, by which the traveller is allowed 25 kil. of free luggage, and can remain 30 days on his route. Fares from London by Calais and Brussels, about 12*l.* 4*s.* and 8*l.* 18*s.*

F. By Turin, Milan, and Venice, through Bologna and Ancona, to Rome. Distance from Turin to Rome, 551 miles; from Milan, 444; and 412 from Venice. Time employed from Turin in travelling, 25 hours; from Milan, 22½; and 24 hours from Venice. Railway expenses, 4*l.* 1*s.*, 3*l.* 12*s.*, and 3*l.* 4*s.* respectively from each of these cities.

Instead of proceeding by Ancona, the route from Bologna to Florence, and from there to Rome by Perugia, may be preferred, in which the distance from Turin will be 532 miles,

from Milan 425, from Verona 438, and Venice 393. The times employed in travelling respectively, 26, 25, 22, and 23 hours; and the expenses by rail, 3*l.* 18*s.* 6*d.*, 3*l.* 10*s.*, and 3*l.* 3*s.* By Bologna and Pistoia (avoiding Florence) to Leghorn, and from there to Rome, distances and expenses nearly the same.

G. By Marseilles, and from there by sea to Civita Vecchia, thence to Rome by rail. This route is now less frequented than formerly, as the steamers are by no means recommendable.

H. From Naples to Rome by rail in 7 hours; distance 162 miles; expenses of railway, 1*l.* 1*s.* and 14*s.* 7*d.*, by ordinary trains; 1*l.* 4*s.* 9*d.* and 1*l.* 6*s.* 9*d.* by express.

I. Travellers proceeding to India by the overland mail can take the rail from Rome, either by way of Ancona or Naples; by leaving Rome on Saturday evening, or even Sunday morning, Brindisi can be reached by rail on Monday morning at 4 A.M.; the steamers from that port for Alexandria starting on Monday at 5 A.M. From Naples

by Foggia to Brindisi in about 20 hrs. The express train carrying the outward Indian mail leaves Bologna every Sunday at 12.20 P.M., with Pullman sleeping cars, for which 1st-class passengers pay 21 fr. extra, and reaches Brindisi in time for the P. and O. steamer's departure on Monday morning. These steamers return from Alexandria to Brindisi every Thursday with the Indian homeward mail and travellers, who find the express train to Bologna waiting for them.

*** The times above stated are those *actually on the road*, and by the *express* or *direct trains*, which in France generally only take 1st-class passengers, and in Italy make an additional charge of 10 per cent. on the ordinary fares for both classes; in France, 60 lbs. of luggage are allowed free of charge; none in Italy, except what is carried in the railway-carriage by the traveller.

Passports.—For English and Americans the best passports are those of the Secretaries of State at London or Washington, although those of any diplomatic or consular functionary of their Governments on the Continent will be equally received. Although passports are now never demanded of English and American travellers, still they will always do well to be provided with them, as certificates of their national identity.

PRACTICAL INFORMATION.

§ 1. HOTELS.

The tariff of the Hotel d'Angleterre may suffice to give an idea of the prices of other hotels in Rome, premising that those of hotels claiming to be first-rate are rather higher. A printed tariff may be seen in each. With respect to the prices of apartments, they vary in all the hotels, according to the period of the year. Bedrooms average from 3 to 6 fr. a-day, according to the floor; and small suites, comprising sitting and bed room and servant's, from 10 to 15 fr.

All the hotels have common reception and reading rooms, smoking-rooms, and baths, and their omnibuses meet every train at the station.

The following list is arranged alphabetically:—

Alibert, 1, Vicolo Alibert, near Piazza di Spagna.—Adapted for tourists who wish to dine where they please, as there is no *table-d'hôte*, although breakfasts are supplied. Bedrooms, 2½ fr. Excellent baths.

Allemagne, 88, Via Condotti, Messrs. Lugani and Presenzini.—Convenient situation, close to the Piazza di Spagna. Table-d'hôte 5 fr., without wine. Most of the apartments have a S. aspect.

Cook's coupons are accepted in this hotel, but supplementary prices are required at periods of extraordinary influx of travellers, such as Christmas, Easter, Carnival, &c.

Amérique, 79, Via del Babuino, I. Freddi.—Table-d'hôte 6 fr., with wine. In this hotel the bearers of Gaze's coupons pay 5 fr. at table-d'hôte, with proportionate reductions in the prices of apartments.

Angleterre, 14, Via Bocca di Leone, E. Silenzi.—Central, healthy, and cheerful, and alike suited for families and single travellers. Especial atten-

tion is paid to the cookery. Table-d'hôte dinner 5 fr. without wine. Dinner in apartments, 8 fr.; breakfast, *à l'Anglaise*, 1½ fr. Servant's board, 5 fr. a-day. Basket of wood, 4 fr.; candle. 75 cent.; service, 1 fr. a-day. Thoroughly comfortable house.

Anglo-Américain, 128, Via Frattina, L. Paolucci.—Central and healthy situation. Numerous suites of rooms with southern aspect. Table-d'hôte, without wine, 5 fr.

Bristol.—On the Piazza Barberini, occupying one of the finest positions in the city. It commands a grand panoramic view of Rome. The architecture of this hotel was designed by the Chev. Azzurri, in imitation of the Palazzo Pesaro, at Venice. This first-class establishment is directed by Signor A. Frontini, whose arrangements have ensured him the highest patronage from members of royal and aristocratic families visiting Rome.

Centrale.—Piazza Rosa, between the Fountain of Trevi and Piazza Colonna.—Clean and very central, adapted for deputies from the provinces and travellers who come to Rome on business. Restaurant. Charges moderate.

Cesari, 89, Via di Pietra.—A long-established lodging-house, almost exclusively frequented by Italians and commercial travellers, being in a central situation adjoining the Corso and Piazza Colonna, and moderate in price. There is no restaurant or table-d'hôte.

Continental, Via Cavour, opposite the rly. station, newly opened by Lugani and Presenzini, and facing S.—Large and small suites with well warmed and lighted saloons, baths, reading-rooms, lift, &c. Bed-rooms from 3 fr. Dinners at table-d'hôte, 5 fr., without wine, or *à la carte*. Arrangements by the week at reduced rates.

Costanza, 14, Via San Nicola da Tolentino.—Large first-class hotel, in a healthy situation, on the ascent from Piazza Barberini to the rly. stat., commanding fine views over the city, and well furnished. The suites of apartments on the upper floors are reached without fatigue by a lift. Good kitchen and service. Dinner at table-d'hôte, without wine, 5 fr.

N.B. The charges for apartments comprise lights and service.

Europe.—Old-established and first-class house, with numerous suites of large and small apartments, many splendidly furnished and all well exposed, as the hotel has two façades looking S. and W. on the Piazza Mignanelli and the Piazza di Spagna. The service is punctually performed, and the cookery is considered to be equal, if not superior, to that of any other hotel in Rome. The hotel is furnished with a lift.

Table-d'hôte dinner 6 fr., without wine; in apartments, 10 fr.: servant's board, 6 fr.; candle, 1 fr.; service, 1 fr.; corkage, 2 fr. Directed by Signors P., G., and F. Silenzi.

Julie, 16, Via delle Quattro Fontane.—Not a large hotel, but agreeably situated, with plenty of sun in front and a view of the Barberini Gardens behind.

Londres, 15, Piazza di Spagna; Directed by Signors Henry and Philip Silenzi.—One of the longest established hotels in Rome. Very cheerful in winter. The prices are on a par with those of the other first-class hotels. Table-d'hôte dinner, without wine, 6 fr.; breakfast with eggs, 2½ fr.; servant's board, 5 fr. Good service and cookery.

Louvre, 75, Via St. Niccolò da Tolentino.—This hotel is conducted upon the same comfortable principles as the *Anleterre*. The house looks to the S., and the upper floors are reached by a lift.

Milan, 5, Via di Santa Chiara.—Hotel situated in the centre of the city, chiefly frequented by Italians and men

of business. Table-d'hôte and restaurant at moderate prices.

Minerva, 69, Piazza della Minerva.—One of the busiest hotels in Rome, being much frequented all the year round, on account of the centrality of its position and the modicity of its prices. At the same time it has several richly-furnished suites adapted for distinguished visitors. The salle à manger is of unusually ample proportions. Table-d'hôte dinner, 4½ fr., including wine. Baths. Foreign newspapers, &c. The establishment is well managed by Signors Cremonesi and Martinelli. Two omnibuses meet every train.

Molero, 56, Via Gregoriana, at the corner of Capo le Case, long known as the *Casa Dies*.

New York, 68, Via Bocca di Leone.—Moderate-sized hotel in proximity to the Piazza di Spagna. The upper suites are airy and sunny. Table-d'hôte and restaurant. This house is connected with the Rossini hotel at Florence.

Orient, 6, Via del Tritone.—Well calculated for commercial travellers. Bed-rooms, 2 fr. Caffé and beer-garden below.

Paix, 8, Via Sistina, at the corner of Piazza Barberini.—A good half-way situation between Piazza di Spagna and the rly. stat.

Paris, 10, Via St. Sebastiano, on the ascent from Piazza di Spagna to the Pincio.—Lately enlarged and re-furnished. Table-d'hôte, 5 fr. Good service and moderate charges.

Quirinal, Via Nazionale.—This handsome and extensive edifice, containing 320 rooms, was built expressly to serve as an hotel, so that its arrangements are perfectly commodious. The dining-room is a splendid hall, and the winter garden is very agreeable for breakfasts and luncheons.

Rome, 128, Corso, opposite the church of S. Carlo.—A very extensive establishment, much frequented by distinguished persons travelling with numerous suites, as well as by fami-

lies and single persons, as it has apartments of all gradations, and puts up about 300 beds. The price of rooms is according to the floor and the season, the Carnival being especially attractive at the Hotel de Rome, which overlooks the whole saturnalia. Table-d'hôte dinner, without wine, 6 fr. Dinner for one person in apartments, 20 fr.; for two, 15 fr. each; for three, 12 fr. each. Other charges similar to those adopted by first-class hotels.

The *salle à manger* is a splendid hall, designed by the architect Sarti. The service is under the attentive surveillance of the proprietor, Chevalier A. Nainer.

Russie and Iles Britanniques, 9, Via del Babuino.—An excellent and long-established hotel, with a charming garden and view of the Pincian Hill. The apartments are handsome, and the kitchen service very good. Table-d'hôte dinner, 5 fr., without wine; in apartments, 8 fr. The director, Signor Mazzeri, has united with the Hotel de Russie a portion of the late Hotel des Iles Britanniques, and is very attentive to the comfort of his guests.

Sud, 56, Via Capo le Case.—Small hotel, with moderate prices. In a sunny situation.

Ville, 196, Via del Babuino.—The Campana palace and Museum have been utilized for this hotel, which has also another façade on the Corso. Valuable Chinese tapestries in some of the saloons still record the Marquis Campana's taste for art; and the garden, decorated by him with columns, fountains, and statues, makes an agreeable lounge for the inmates of the hotel. What used to be the ball-room is now a very handsome general saloon and reading-room. Table-d'hôte dinner, without wine, 5 fr.

Victoria, 24, Via Due Macelli.—This is a very comfortable, although not extensive, house, with a pleasant garden, directed by Signor G. Pallottini, whose charges are moderate, and who is extremely attentive to his visitors. Bed-rooms from 3 fr. Table-

d'hôte dinner, with wine, 5 fr.; in apartments, 8 fr. Other charges on the same scale. Signor Pallottini makes arrangements by the week at 12 fr. a-day; this includes a room, 2 candles, and service; breakfast, with eggs or meat; luncheon of meat and vegetables; table-d'hôte dinner, with wine. A private saloon may be had for 10 fr. a-day extra.

§ 2. BOARDING-HOUSES.—That kept by the Misses Smith (English ladies) at 33, Piazza di Spagna, is respectably and comfortably conducted. Well suited for English ladies, the Misses S. being patronized by the resident clergyman and English families. Madame Tellenbach's house, 51, Piazza di Spagna, is well recommended. Terms, everything included, about 3 guineas a-week.

Pension Française, kept by Madame Lavigne, at 50, Via della Mercede. Southern aspect. Liberal treatment. Terms, 8½ to 11 francs a-day, not including lights.

Herr Von Krueger (long in the British Navy) has a well-situated house, 302, Via Nazionale, and gives his guests three good meals a day for 8 to 10 fr. according to the rooms occupied.

A very comfortable family boarding-house, with moderate prices (7 to 10 fr.), is kept by *Madame Musson*, of Geneva, at 28, 2nd floor, Via del Tritone.

The *Pensione Costu*, 22, Babuino, is conducted at about the same prices.

Miss Mayr's Art-School for Young Ladies, Via degli Artisti, may be included in the list of boarding-houses, inasmuch as female art-students lodge and board in her establishment, which is also mentioned § (2) "Instruction" in a purely artistical point of view.

§ 3. LODGINGS in private houses may be had in all parts of Rome. The best situations for foreigners are the Piazza di Spagna, the Via Babuino, the Corso, and the streets lying between them; the Via Gregoriana, the west side of the Via Sistina, delle Quattro Fontane,

dei Due Macelli, della Propaganda, della Mercede, del Tritone, Condotti, della Croce, &c., and generally all the streets between the Corso and the declivities of the Pincian and Quirina hills.

Hints as to Choice of Lodgings in Rome.—Strangers should avoid situations where the bed-rooms cannot have a free circulation of air. All houses with confined court-yards and fountains, however agreeable they may be rendered to the eye by verdure, are objectionable, in winter on account of the damp and in summer on account of the mosquitoes; the latter are particularly annoying near the Tiber. The streets that run in an E. and W. direction are to be preferred to those running N. and S., as they are less exposed to currents of cold air during the prevalence of N. winds, and the apartments have a better look-out. Both the sitting and bed rooms of invalids should, if possible, have a southern aspect. Nervous persons should live in the more open and elevated situations. The price for a furnished sitting-room and bed-room in a good situation is now from 120 to 150 fr. a month. Suites of apartments for families may be reckoned in proportion, but this depends greatly on the demand, the season, and the situation. After Carnival, for instance, the price of lodgings is lowered considerably. A good sitting-room with dining-room, 3 bed-rooms and a kitchen, in the fashionable quarter, costs on the average from 300 to 500 fr. a month, according to the furniture and situation; or less in the streets which lie beyond the ordinary beat of English visitors. Families who intend to make a prolonged stay in Rome may find roomy and splendid apartments in some of the great palaces. A formal written agreement (*contratto*) is necessary, and a careful verification of the inventory of the furniture still more so. It is also advisable to insert in the agreement the clause "*meno l'uso*," as a provision against wear and tear. In the Corso it will be as

well also to stipulate for the exclusive possession of the windows during the Carnival, or the lodger may be surprised to find his apartments converted into show-rooms for its festivities, besides being obliged to pay for places at his own window. In the court of every house there is usually a fountain, from which the different lodgers supply themselves. This is generally the excellent Trevi water, but there is also water laid on in most of the new houses, brought to Rome by the new Marcian aqueduct. This is not considered so wholesome to drink. Wood is expensive; a cartload, including portage and cutting, now costs from 20 to 22 lire. Persons living in private lodgings will find it more economical to burn coke, which can at all times be procured at the gas-works (Via de' Cerchi, near la Bocca della Verità, or outside the Porta del Popolo), at about 60 lire a ton, or from the ordinary wood merchants for $3\frac{1}{2}$ lire a sack. A single person generally pays 15 to 20 lire a month for attendance. The wages of female servants are from 25 to 35 lire a month with their board. Strangers will find lists of apartments at Mr. Shea's house agency in the Piazza di Spagna, No. 43, who for a moderate charge will undertake to have all formalities regarding agreement and inventory made out in a proper form, receiving and delivering up the furniture, &c.

Pochalsky, No. 455 in the Corso, has an agency for furnished or unfurnished apartments, servants, &c.

§ 4. TRATTORIE, RESTAURATEURS.—Most persons who live in private lodgings at Rome are supplied with dinner from a *trattoria*, at a fixed rate per head, which will, for small families particularly, be found much more convenient and economical than marketing, hiring cooks, &c. The charges for dinner ought not to exceed 5 fr. a head exclusive of dessert and wine; the dishes are sent even to considerable distances perfectly hot, by means of large tin boxes furnished with charcoal braziers. Amongst the best of these *traiteurs* are, Corradetti, 81, Via della Croce; Celles, 16, Via Sebastia-

nello; Morin Père, French cook, 94, Via Capo le Case; Carletti, 11, Via Condotti; Roch, 28, Piazza di Spagna.

Families living in the Via Sistina and that neighbourhood will find that good dinners are sent out by De Cesaris, 71, Via Sistina, who has also a restaurant, and supplies ball suppers, &c. Bachelors prefer dining at a *table-d'hôte* or a restaurateur's. The following are the most resorted to:—F. Spillman, 10, Via Condotti (the best pastry-cook and confectioner in Rome); has a *table-d'hôte* at 6 fr. a head, without wine, and an excellent restaurant for breakfasts *à la fourchette* and luncheons. S. supplies dinners to families, picnics for the country, &c. François Spillman, 12, in the same street, for dinner parties, pastry, and confectionery. Nazzari, Piazza di Spagna, 81, 83, excellent cooking, pastry, and confectionery. His liqueurs and chocolate, as well as Spillman's, have gained several prize medals; the restaurant is much frequented both for luncheons and dinners. These three establishments send out dinners to families, and most of the public dinners, ball suppers, and large entertainments are supplied by them. Corradetti, 81, Via della Croce, is very good, the rooms clean, the cooking excellent, and more economical than the preceding. The Fagiano, 359, Piazza Colonna, very central, and open all night. Restaurant Renaud, 21, Via della Croce, kept by a French cook; clean, and charges moderate; dinners to be ordered beforehand. Caffè Corti, in the Piazza di Pietra, moderate. The Falcone, 58, Piazza di S. Eustachio, behind the Pantheon, is the most celebrated for its exclusively Roman cooking, as Manzoni's, where there is a *table-d'hôte* at 6 P.M. for 3½ fr., 48, Via della Mercede, and other new restaurants are distinguished by their Milanese and Piedmontese bills of fare. The Rosetta, 1 and 2, Via della Rosetta, opposite the Pantheon, an old-established but formerly ordinary eating-house, has been converted into a large and commodious restaurant. The Lepre, 80, Via Condotti, has been frequented by artists

for nearly half a century. Morteo, 194, Corso, keeps a good restaurant, with excellent Vienna beer, and is open at all hours of the night. Pietro Servadei sends excellent dinners from the English Club, 78, Via della Croce, to families in apartments.

§ 5. *Caffés*.—The Roman *caffés*, although very numerous, are behind those of the other large towns in Italy. The best are:—Caffè di Roma, 426 to 433, Corso, with a well supplied restaurant, handsomely furnished and very comfortable; Caffè Greco, with a restaurant, 86, Via Condotti,—almost all the artists in Rome may be met here; it is their general rendezvous for breakfast, and in the evening. Another artistic *caffè* is at 91, Via due Macelli. Caffè Aragno, 179A, Corso. Caffè di Venezia, with music in the evening, 288 to 291, Corso. Breakfast at a *caffè*, with tea or coffee, bread, butter, and eggs, costs 1 lira; a cup of coffee, 15 to 20 cent. The cafe-restaurant del Parlamento, 203, Corso, corner of Piazza Colonna, is central and frequented, with a large pastry and confectionery shop annexed. All the *caffés* have ices in the evening.

§ 6. *Provisions, Articles of Housekeeping, Markets, &c.*—Every article of housekeeping having increased of late years in value, Rome, from being as in former times an economical residence, is now as expensive as any capital in Europe. The market prices of food in Rome are almost equal to those in London.

Meat Markets.—There is no general market for butchers' meat in Rome. Butchers are required to exhibit a tariff of their prices. These average from 10 to 15 soldi a Roman lb. for beef, 20 soldi for veal, 12 for mutton. Pork, lamb, kid, and large game are sold in the shops at the Pantheon, and at the shops of the sausage vendors or *Pizzicagnoli*, who are the dealers in butter, eggs, hams, bacon, oil, and salt fish.

Game and Poultry.—The principal shops are in the streets adjoining the Rotonda or Pantheon. The supply of the former is very varied indeed,

The principal species, which of course vary with the seasons, are wild pigeons, partridges, woodcocks, and three or four species of snipe, waterfowl, thrushes, quails, especially during their arrival in May, and an immense variety of small birds, known under the general denomination of *Uccelletti*, many of which are of passage; of large game, wild boar, roebuck, hares, and occupines, there is a plentiful supply throughout the winter from the great marsh forests bordering the sea.

Fish Market.—There are three for fresh fish. The largest is at St. Teodoro, adjoining the Roman forum, where all the produce of the sea-fisheries, and of the salt lagoons bordering on the Pontine Marshes, are brought every morning, a very interesting exhibition for the naturalist, as the species are extremely varied. The best fish are the turbot (*sanabo*), the sea basse (*spigola*), *Lupus*, mentioned by Horace as being occasionally caught in the Tiber between the bridges, the grey mullet (*cefalo*), *Mugil ephabus*, the rouget (*triglia*), soles (*sogliolo*), whiting (*merluccio*). The skate, dog-fish, conger eels, are inferior, as are the two larger species of cuttle-fish, the *sepio* and *calanari*; the *ragusta* or crayfish represents our lobster, is lighter and very good; crabs small and inferior. In summer the thunny, sturgeon and *ombriani* are excellent eating. The best freshwater fish are the eels, pike, and carp from the lakes of Fogliano, in the Pontine Marshes, and Bracciano. Since the extension of the railways from the Adriatic, the supply of fish to Rome has much increased. A peculiar species of land-crab is considered a delicacy in the summer months. The second fish-market is in the Piazza di San Salvatore delle Copelle, and there is a third in the Via della Panetteria.

Vegetable and Fruit Market.—The principal is in the Campo di Fiore, and the supply is good, as much ground about the capital is laid out in gardens. Oranges are brought from Naples and Sicily; apples and pears from the Sabine provinces chiefly, as also chestnuts and walnuts; in the spring

and summer there is an abundant supply of strawberries, cherries, plums, and later of apricots, peaches, grapes, and figs. Melons, and *cocomeri*, a kind of large water-melon, are eaten in great quantities. The price of vegetables is very variable: the best are cauliflowers, cultivated and wild asparagus, celery, peas, and different kinds of salads; carrots and turnips inferior; potatoes, good: in the spring and summer large quantities of fennel-root (*finocchio*), horse-beans, peas, &c., are eaten in the raw state. Asparagus, grown to an enormous size, is cultivated near Castel Gandolfo and Tivoli, and is very good. Artichokes come into season about Easter, and are a great resource for the Romans, fried or stewed in oil "*alla giudia*."

Firewood can be best procured in large quantities at the wood-yards outside Porta del Popolo, near the Tiber, or Rotti's, 22, Via di Monte Brianzo, but for most visitors it will be more convenient to get it through the grocers, who furnish families with oil, candles, &c. Coke can also be procured in the same way, although, when large quantities are consumed, it will be more economical to obtain it from the gasworks, as mentioned before. Wood is sold by the cart-load, including cutting and storing, at about 20 lire the *carretta* or cart-load of 2 cubic metres; coke at 60 fr. the ton.

§ 7. *Wine.*—Temporary residents in Rome frequently express a wish to taste some really good wine of the country. The best wines of this province are produced on the slopes of the Tusculan and Alban hills. The white wine of Frascati is light, sparkling, and rather sweet, and more in request than the red, which, on the contrary, comes to greater perfection at Grotta Ferrata, and especially Marino. The wine of Albano is not so much esteemed as those of Genzano and Velletri; but *Civita Lavinia*, situated between the two latter towns, produces finer qualities, both of *red and white wine*, than any other locality on that whole range of vine-covered hills. Unfortunately, the wines of the province of Rome, like

those of most other provinces of the kingdom, are so defectively made that they will neither keep nor bear exportation. It is only within the last few years that an improvement in this respect is observable, and the proprietors of vineyards at Civita Lavinia are indebted to an Englishman, who has purchased an estate in that district, for demonstrating to them that their wine, if scientifically made, will not only keep any length of time, but also navigate safely to any part of the world. Mr. Arthur Strutt, whose name will be found in the catalogue of English artists settled in Rome, having turned his attention, first only as an amateur, to the study of vine culture, is now a successful producer and exporter of wine. Since 1871 his wines have obtained the first-prize medals in all the local agricultural exhibitions; and in 1876 his red wine was honored with a special gold medal from King Victor Emanuel II., as being the best of all the Italian wines exhibited that year in Rome. At Vienna and Philadelphia Mr. Strutt was equally successful; and at Paris in 1878 his wine was the only one of the province of Rome which obtained an honorary award. Mr. Strutt's Civita Lavinia wines are full-bodied, tonic, perfectly pure, and free from acidity, and may be obtained for immediate use or ordered for exportation at his residence, 81, Via della Croce, or at Mr. Lowe's, 77A, Piazza di Spagna. They are also to be had at the principal hotels.

Prince Pallavicini produces very good wine on his Frascati estates, and Messrs. Santovetti have a large establishment at Grotta Ferrata, where they make champagne, lunel, and other imitations of the best French wines. The brothers Jacobini are the best producers of wine in Genzano. Of the wines grown immediately round Rome the best are those of Signors Gabet and Rossi.

The wines of Orvieto and Montefiascone are white, very light, and sparkling, when pure, and are brought to Rome in flasks; as are also now the red wines of Tuscany, such as Chianti and Montepulciano, and those of Pied-

mont, which may be had at all the restaurants and new wine shops.

The consumption of wines of the country is not generally encouraged in the hotels, only a few appearing on the *carte*, it being the hotel-keeper's interest to give his customers as much claret and champagne as possible, and with this view even the traditional half-bottle of ordinary wine, formerly placed before each person at the *table-d'hôte*, has been suppressed at most of the *hôtels*.

§ 8. *Tradesmen*.—The following are most recommended:—

a. Wine Merchants.—Messrs. Machean and Co., the bankers, 378, Corso, and Mr. Lowe, 77A, Piazza di Spagna, have a supply of excellent Spanish, French, and Italian wines. For foreign and wines of the country, oil, &c., Eugène Morin, 42, Piazza di Spagna; Presenzini, 32 and 33, Via della Croce; Peroni e Co. for the wines of the Alban Hills, 48-52, Via della Mercede; they send out their wines in casks or bottles; Traversi, 2, Via Bocca di Leone; Santelli, 136, Via Frattina.

b. Grocers.—H. Lowe, 77A, Piazza di Spagna, for teas, wines, spirits, porter, ale, &c. This long-established house is strongly recommended to English and American families, for the excellent quality of the goods. Mr. H. Lowe is also a forwarding agent to England and America, and exchanges circular notes and letters of credit. Luigioni and Mancini, both in the Piazza di Spagna, 70 and 87; and Berardi, 25, Via Condotti, more particularly for groceries and wines—they also furnish firewood and coke to foreign families. Brown, 33, Via Condotti, 9 to 11, Via della Croce, well supplied with English goods. Santelli, 136, Via Frattina, English spoken.

c. English and German Bakers.—Colalucci, 91A, Via della Croce, can be highly recommended for every kind of fancy bread, biscuits, and pastry; and for tea, Bass's ale, foreign wines, Scotch whisky and marmalade. Vienna bread and cakes, 74, Via del Foro Romano. Valan Brothers,

100, Via del Babuino, and 79A, Via Condotti, for English bread, plum-cakes, &c. At all the Roman bakers the bread is made with leaven. The best household quality costs 50 centimes a kilo, or 2½d. per English lb. Rolls rather more.

d. Milk and Buttermen.—Giuliani, 128, Via Babuino; Palmegiani, 65, Piazza di Spagna; Bucci, 7, Via della Croce. There are many others, but the above are most conveniently situated for foreigners. For residents in the new quarter the dairy of the brothers Serafini, 143, Via Torino, is well supplied, Swiss cows being kept on the spot.

e. Cheesemongers, Butter, Hams, Oilmen, &c., generally known at Rome under the designation of *Pizzicagnoli*. One of the best shops is the *Pizzicaria* di Gentili, 57, 58, Via Condotti.

f. Pure Ice may be procured from the Ice Company, Piazza dei Miracoli, artificially made with Trevi water. It is far superior to the frozen snow brought in from the Alban Hills, which may be had at 44, Via della Vite, and 39, Via S. Maria in Via, for 25 cents. a kilo.

g. Tailors.—Evert, a German, 77, Piazza Borghese, who speaks English, and who has lived in London, well recommended; Schröder, 29, Piazza di Spagna; Reanda, 60, Piazza dei Santi Apostoli; Guastalla, 335, Corso; Mattina, 107, Corso; Ferappi, 80, Via della Croce. For ready-made clothes, Bocconi has a vast establishment at 316 to 319, Corso.

h. Boot and Shoe Makers.—Jesi, 129, Corso, is one of the best in Rome; Pardini, 89, Via Frattina.

Ladies' Shoemakers.—Antonini, 101, Via Due Macelli, fashionable; Baldelli, 454, Corso; Delbinque, a very good workman, 99, Via Ripetta; Munster, of Vienna and Milan, 102, Corso.

i. Hatters.—Miller, 16, Via Condotti; Colonna and Balducci, 443, Corso; Cervelli, 8, Piazza di Tor San-

guigna. The best silk hats cost about 20 frs.

k. Saddlery.—Barfoot, long established in Rome, 151, Via Babuino, keeps a depôt of London saddlery, whips, &c., and is a general dealer in carriages, harness, English cutlery, the newest travelling articles, and agricultural machines. He will give every information about horses, hunting arrangements, &c.: he is much employed by the Roman nobility, and acts officially at the Roman spring races.

l. Tobacco, Cigars, and Snuff of Italian manufacture are sold in every street. The central manufactory and depôt are at the Piazza Mastai, in Trastevere. The chief depôt of foreign tobacco and cigars is in Piazza Sciarra, 240. They will be found also at Piccioni's, 180, Corso; Corbucci's, 88, Piazza di Spagna, and a few other principal shops.

m. Dressmakers, Modistes, Marchandes des Modes, Pennare, or Workers in Feathers, &c.—Borla, 31, Piazza di Spagna, dressmaker to the Queen. Compagnie Lyonnaise, Corso. Ponte Corvo, successor to Borsini Dupres, also in the Corso, 172A, perhaps the most fashionable. Mad. Caterina Tua, Corso, 526, is highly patronized. Mad. J. Boudrot, a fashionable Parisian dressmaker, and modiste, 138, Via Frattina. Adelaide Poggesi, 82, Via Borgognona 1st floor, has been spoken highly of by English families who have employed her; and the sisters Sposati, 26, Via Capo le Case, for their moderate charges.

Pennare, or Workers in Feathers.—Chiara Falcetti, 53, Via Condotti, 3rd floor, one of the best workers in feathers and flowers; Allo, 425, Corso, an excellent shop; Sestini, 448, Corso.

n. Roman Scarfs and Roman Female Costumes.—The best shops for these beautiful fabrics are Arvotti's, Piazza Madama; Stefoni's, where the manufacture can be seen, 68, Via di Fontanella Borghese, with reasonable prices—her scarfs are in excellent taste; Bianchi's, No. 82, in the Piazza della

Minerva; Amadori, 221, Corso. For the picturesque costumes of the vicinity of Rome and the Neapolitan provinces, at Gasbarra's tailor's shop, 4, Via San Giuseppe, Capo le Case.

o. Coiffeurs, Hairdressers, Perfumery.—Pasquali, 11, Via Condotti, the fashionable hairdresser of Rome, goes out to dress ladies' hair for balls, evening parties, &c.; Bellucci, 54, Via Condotti; Giardinieri, 424, Corso; Versani, 193, Corso; Simonetti, 2, Via della Croce.

p. Opticians.—Suscipi, Corso, 181; also stereoscopic photographs and portraits; Ansigliani, 150, Corso; Hirsch, 402, Corso, has good German instruments and glasses.

§ 9. Baths.—151, Corso, 64, Via Belsiana, and 96, Via del Babuino, but inferior to those in most large towns. Baths for the inmates in the principal hotels. Besides family and hotel baths there are large public establishments, perfectly clean and comfortable. One of them is in the Via d'Alibert, No. 2, connected with the Hotel Alibert.

Another with swimming reservoirs of 80 m. × 40 has been built outside Porta del Popolo, 26, Via Flaminia (open only in summer).

COMMERCIAL.

§ 10. BANKERS.—Messrs. Alexander Macbean and Co., bankers and wine-merchants, 378, Corso. Messrs. Macbean are bankers to the British Embassy at Rome, and have an extensive and long-established connection. Spada, Flamini, and Co., successors to Torlonia and Co., Pal. Torlonia, 20, Via Condotti. Messrs. Macquay, Hooker, and Co., 20, Piazza di Spagna, conduct a large portion of the American business. Messrs. Plowden and Co., 51, Via della Mercede. Mr. Linder, 9, Via Condotti. Messrs. Furse and Co., 9, Piazza di Spagna. Drafts, letters of credit, bank notes, and gold may be exchanged advantageously at H. Lowe's, 76, Piazza di Spagna. Sig. Cerasi, Palazzo Giorgi, 51, Via Babuino, is the correspondent of Messrs. de Rothschild. Terwagne, Belgian and

German banker, Corso. Schmidt and Nast, also German, 11. Via della Vite. The two great public banks, the *Banca Romana*, Palazzo Maresdotti, and the *Banca Nazionale*, Palazzo Ruspoli, Corso, issue bank notes, at present the only currency of the city.

Money-changers.—The principal are in the Via Condotti and Corso: their chief business consists in changing foreign coin into notes, and *v. v.*; French money into Italian, &c. They discount circular notes of London houses, at the current exchange of the day, and exhibit outside their offices the rates of exchange.

§ 11. *Transmission of Packages to England.*—The English and American bankers in Rome receive from their clients and forward to destination all kinds of baggage, property, and works of art.

The Anglo-Italian Express Forwarding Co. (Roman Agency, 76, Piazza di Spagna) sends works of arts or luggage to Great Britain or America, with economy of time and money. Lists of prices are shown, including every charge up to delivery at destination.

Messrs. Davies, Turner and Co.'s British and American forwarding agency, with tariff of through rates, is at 28, Piazza di Spagna.

Mr. Shea, 43, Piazza di Spagna, is an experienced forwarding agent and packer.

A. Tombini, 6, Via del Gambaro, has a large connection, and is agent of the Suez Canal, Austrian Lloyd, Frainsinet steamers, and North Atlantic Express, Hamburg, and New York companies.

§ 12. POST-OFFICE, in the ex-convent of S. Silvestro, on the Piazza of the same name. The façade of this building is by the architect Malvezzi, of Venice, and is decorated with medallions representing Kings Victor Emanuel II. and Humbert I., Queen Margherita, Princes Thomas and Amadeus of Savoy, and the Prince of Naples. The fresco decorations of the two

vestibules and porticoes of the quadrangle are by the Venetian painter Zona.

Letters for Italy require a 20-centime stamp. In Rome 5 cent. Letters for England and all countries belonging to the Postal Union must be stamped with 25 cent. if not exceeding 15 grammes ($\frac{1}{2}$ oz.). Newspapers and manuscript, 5 cent. for every 50 grammes. Letters for Australia and India, 70 cent.; Canada, 45. Newspapers, 12 and 13 cent. Postal cards for Italy and the Union, 10 cent. Owing to the difficulty of deciphering English names at the poste restante, it may be better for English and American travellers to have their letters directed to the hotels where they intend lodging, or to the care of their bankers or agents.

Letters for the north had better be posted at the Central Office, Piazza S. Silvestro, before 2 P.M., in time for the quick international train by Pisa, Genoa, and Turin. Letters for the night train *via* Florence, which is slower, are received up to 9.30 P.M.

There are numerous letter-boxes in different parts of Rome, and at some of the principal hotels.

The Central post-office is open every day from 8 A.M. to 9 P.M. Letters are distributed, *à domicile*, several times a day. Branch offices from 8 A.M. to 8 P.M.

Electric Telegraph.—Messages are despatched to every part of the world from the Central Office, in the same building as the Central Post-office, open day and night. For every part of the kingdom of Italy, consisting of 15 words, 1 lira, with 10 centimes for every additional word.

For Europe every despatch costs 1 lira, besides so much per word, varying according to distances, viz. :—

For	Centimes.
England	47
France	20
Germany	25
Austria	14 to 20
Hungary	16 to 22
Belgium	26

For	Centimes.
Russia	66
Switzerland	6 to 14
United States (New York and Boston) <i>via</i> Brest	1 lira 5
Other states in proportion to distances.	

This tariff came into force on the 1st of April, 1880.

Branch offices at the rly. stat., at Piazza Araceli, and Piazza di Borgo Nuovo, beyond the bridge of S. Angelo. Open from 8 A.M. to 8 P.M.

§ 13. *Roman Newspapers.*—There are 20 daily papers in Rome now, belonging to the different shades of political and religious opinions from the Ultra-Catholic Conservative *Osservatore Romano* to the Radical *Capitale*. Weekly journals and reviews of different categories swell the list upwards of 60. The *Gazzetta Ufficiale del Regno d'Italia* is the official *Moniteur* of the kingdom. The *Opinione* (published at 6 o'clock A.M.) is the organ of the Conservative party in Parliament as the *Diuturno* (7 P.M.) represents the ideas of the Left or Progressist party. The *Fanfulla* (5 P.M.), the cleverest and best informed newspaper in Italy corresponds to the Parisian *Figaro*. The *Libertà* (3 P.M.) supports the moderate liberal party, and the *Osservatore Romano* (5 P.M.) and *Voce della Verità* are organs of the Vatican. The most widely circulated morning paper is the *Popolo Romano*, written on Liberal principles, with correct and early information. The *Italie* (French) is a very respectable Government organ, published at 9 P.M., at the close of the sitting of the Chambers, and giving the latest telegrams. The publication of the once famous *Civiltà Cattolica* (a bi-monthly review) has been transferred to Florence since the expulsion of the Jesuits from Rome. A paper that will prove useful to foreign residents is the *Arrivés des Etrangers*, published at 10 Via della Vite, giving the arrival, departure, and addresses of strangers. The '*Bullentino della Commissione Archeologica Municipale di Roma*,' published every two months, gives scientific accounts of the latest archaeological discoveries. The *Minerva* is

monthly literary and scientific review, chiefly relating to Rome, and published in English.

§ 14. MEDICAL MEN.

Physicians.

English.—Dr. John Grigor, M.D., Licentiate and Fellow of the Royal College of Surgeons of Edinburgh, 3, Piazza di Spagna. Dr. Gason, Fellow of the College of Physicians in Ireland, 8, Via S. Sebastiano, Piazza di Spagna. Dr. G. is also an experienced accoucheur, and practises during the summer months at the baths of Lucca. Dr. Aitkin, M.D. Edinburgh, 52, Via Frattina, has practised for several years in Rome, and is author of a very scientific work on the nature of malarial influence in diseases in this country. J. P. Steele, B.A., M.D. Edin., 21, Via Condotti, is well acquainted with the climate of Rome.

American.—Dr. J. H. Thompson, 323, Via Nazionale.

Italian.—Among the immense number of Roman doctors, a few only are mentioned here as having English connections. Dr. Pantaleoni, a senator, and for many years the principal physician amongst the English and American visitors at Rome, and who subsequently practised at Nice, now resides at the Palazzo Valdambrini, in the Via Ripetta, and is called in with great confidence by many of his old clients. The next oldest practitioner among foreigners is Dr. Valery, 135, Via del Babuino, Physician to the Hospital of S. Spirito, and Rector of the R. University. He is a specialist for fevers. Dr. Fedeli, 11, Via Borgognona, speaks English and French; he has much experience in the diseases inherent in the Roman climate and its effects. Dr. Bacelli, 50, Via della Monte di Farina, Professor of Medicine in the University. Dr. A. Maggiorani, honorary physician to the King and Queen, is an excellent doctor; Palazzo Lante. Dr. Negri is well acquainted with Roman maladies—his address at Sinimberghi's

pharmacy. Dr. Piccirilli, for chest diseases, 20, Torretta di Borghese.

German.—Dr. Erhardt, 16, Via Mario dei Fiori, has resided for a long period in Rome, and is well acquainted with the influence of its climate on disease; Dr. E. is physician to the German Protestant Hospital attached to the German Legation. Dr. L. Taussig, 22, Via del Leone; Dr. Fleischl, from Vienna, 10, Via Frattina; Dr. Weber, from Homburg, 75, Via Sistina.

Homœopathic Physicians.—Dr. Landelci, 58, Via dei Bergamaschi; Dr. Liberali, 69, Via della Frezza; Dr. Grilli, 43, Via della Panetteria; Dr. G. Pompili, 175, Ripresa dei Barberi.

Surgeons.—Dr. Costanzo Mazzoni, 89, Via Mario di Fiori, near the Via Frattina, Professor of Clinical Surgery in the Royal Roman University, is the most eminent surgeon, operator, and accoucheur in Rome, and chief medical man and surgeon to the Torlonia Hospital, and at the head of the Great Hospital of San Giovanni. Dr. M. is the most employed of the Roman surgeons by foreigners, universally in cases of accidents, not uncommon amongst our countrymen during the hunting-season; he was educated in Paris, has written a work on the London hospitals, and his professional reputation is European—Prof. M. is the best person to superintend embalmments; Dr. Laurenzi, 78 Via Frattina; Dr. Ceccarelli, surgeon to the Pope, 275, Corso.

Oculist.—Dr. G. B. Dantone, of the celebrated school of Graefe. A very expert practitioner, 121, Piazza di Monte Citorio.

§ 15. *Dentists.*—Dr. Curtis, 93, Piazza di Spagna, an American dentist, successor to Drs. Burridge and Parmly, very highly spoken of, and much employed by the Roman nobility as well as foreigners. Dr. W. C. Horne, 22, Via Bocca di Leone, also American, and very experienced, operates for the Queen of Italy. Savini, 18, Via delle Colonnelle. Sirletti, 43, Via Pontefici.

Consulters.—Troni, 33, Via Mario de' Fiori, also surgeon, and very clever as corn operator; Paleschi, 65, Via Babuino; Faccini, 44, Via della Sapienza.

§ 16. *Chemists and Apothecaries.*—Simimberghi, 64, 65, 66, Via Condotti, chemist, by appointment, to King of Italy and H.R.H. the Prince of Wales, the proprietor is a member of the Pharmaceutical Society of London, and was educated at the Apothecaries' Hall; he keeps English assistants, so that care is secured in making up prescriptions of English medical men. The house in which this pharmacy is situated is a good specimen of modern street architecture of Rome, the outside being painted by clever artists in fresco, representing subjects connected with the owner's calling—chemistry, botany, medicine, &c. Borroni, 98, 99, Via Babuino, is also supplied with English drugs and medicines. The English dispensary of G. Berretti, 148, 149, Via Frattina, is recommendable for the quality of the medicines, and the large assortment of specialities and india-rubber articles. G. Baker, 41, 42, Piazza di Spagna, is supplied with all the new English and American preparations, and keeps Leath and Ross's homœopathic medicines. Alleori, 20, Via di Propaganda, homœopathic pharmacy.

For information on the climate of Rome, the prevalent maladies, funerals, indemnities to hotels and lodging-house keepers in cas. of death, see p. 38 and pp. 446, 447.

INSTRUCTION.

§ 17. *Teachers of Italian and French Languages.*—Angusto Fortuna, 58, Via Sistina, is an accomplished scholar, and an excellent teacher, understanding English thoroughly, also for translations. Adolfo Nalli, 63, Via della Purificazione, Interpreter to the Law Courts, and professor at the Philological Circle, speaking English and French, is a very good master; Luigi Rossi, Via de' Prefetti, 41; Monachesi, 8, Via Sebastianello; Abbate Simonetti, Via di Testa Spaccata,

18; Giulio Posi, Roman, at Monaldini's Library; A. Maccareni, 61, Via della Purificazione; Avvocato Poggioli, to be heard of at the Palazzo di Caserta; G. Devoti, 72, Via della Pedacchia; P. Trocchi, 12, Via S. Andrea delle Fratte, teaches Italian and French, is also well informed on archaeological subjects; A. Georgi, Italian and French, speaks English, 22, Via Babuino; Massi, to be heard of at Spithöver's Library, head keeper of the sculptures at the Vatican, a good guide over the museums and antiquities of Rome generally; Ardisson, a Parisian, 220, Circo di Ripetta, gives lessons in Italian and French; Tamberlick, 26, Via del Soldato; Sparano, 40, Via di S. Maria. Most of the above speak and read English. The price of lessons for an hour varies from 3 to 6 lire, and ought not to exceed the latter sum. Signor Dubois, 3A, Via Tor Sanguigna, besides Italian, gives lessons in chess, in which capacity he is quite an European celebrity. Centaro, 41, Via della Croce, gives Italian and French lessons.

For Ladies.—Signora C. Alvoisi Dies, 86, Via Condotti; Signora Elena Montecchi Torti, Palazzo Sabina, 70, Via delle Muratte, is much employed in English families; Sig. Sopranzi, 69, Via di Campo Marzo; Miss Ardisson, 220 B, Circo di Ripetta, French and Italian; Signora Moraguez, 52 Via della Vignaccia; Sig. Vincenza Soderini, teacher of Italian and German, Palazz Caetani, Via delle Botteghe Scure; Signora Giulia Venti, a good teacher of Italian and French for young people to be heard of at Piale's library. Mad Levigne, 51, Via Mercede, a good daily governess in French, music, and general education for young people; Signora Torti, 57, Via dei Pontefici; Enrichett Raimondi, Italian and French, 142 Via Tomacelli, opposite the Via Condotti; and Signora Morlacchi, 509 Corso, who gives also lessons in French, speaking English. Signori Scavola, 440, Corso, teaches Italian and speaks English; Signora Anna Tadolini, apply at Piale's library. Signora Salandri, same address.

§ 18. *Teachers of English.*—Mrs. d

Winton, English and French, Altieri palace, is much employed in Roman families. Mr. Bowyer, at the Spada-Flamini bank, V. Condotti, is a good English teacher; as likewise Miss Clayton, 93, Piazza Capranica; Mr. Grant, 37 c, Via Mario dei Fiori.

§ 19. *French Masters*.—Geneste, 60, Via Baccina; Vuillaume, 12, Via Cancellata; Abbé Redois, 11, Via delle Colonnelle; Gagnière, 13, Via del Tritone.

§ 20. *Schools and Daily Governesses*.—Miss Gmeiner, a very accomplished Catholic German lady, has a highly connected educational establishment for daily pupils, and a few boarders at 74, Via della Croce. For Protestant young ladies the institution of Miss Dalgas, 46, Pontefici, for daily pupils and boarders, with excellent instruction in all branches, is much recommended. Mesdames Nalli - Rutenberg and Witmer, assisted by professors (Polyglot Institution, 65, Via Leccosa), receive pupils for instruction in modern languages and give evening conversazioni twice a week. Lessons abroad if preferred. Mdlle. Hupler, 4, Via Due Macelli, understands English, French, German, and Italian perfectly, and has an excellent mode of teaching. Miss Black, 16, Via Leoneino.

§ 21. *German and Classical Masters*.—Bitsch, 35, Passeggiata di Ripetta; Schuhman, 373, Via Nazionale; Grant, 37 c, Via Mario dei Fiori, besides English, teaches German, French, Spanish, Latin and Greek. Giovannopoli, Pialet's library, Greek, Italian, and French.

§ 22. *Palæographers*.—P. Ricciani, 32, Via del Lavatore, is very profound in this branch of study, and has done much service to literature among the British Museum, Bodleian, and Vatican manuscripts. He also teaches several languages. C. Corvisieri, 4, Piazza Paگانica, Director of the Government archives.

§ 23. *Patented Translator*.—A. Nalli, 63, Via della Purificazione, for all legal [Rome.]

documents, from French and English into Italian, or vice versâ.

§ 24. *Teachers of Drawing and Painting*.—Mr. Arthur Strutt, 81, Via della Croce; an English artist long established at Rome, gives lessons in painting; Mr. Riviere, member of the Water-colour Society of London, 68, Via Sistina; Signora Ruffini Potempska, 255, Corso, in water-colours and miniature-painting; D. Ventura, Via Buonarrotti; Bartolini, Vicolo del Vantaggio; Luigi Garelli, 217, Via Ripetta, a good drawing-master for young people; G. Sereni, 55, Via di Ripetta—an excellent teacher of figure and portrait painting, in oil and water-colours; Muller, 56, Piazza Barberini, is an excellent master in water-colours, landscapes, &c., with reasonable charges; Lufrani (water-colours), 21, Passeggiata di Ripetta; C. Santarelli, 49, Vicolo del Pozzo, for pencil and acquarelle drawings; Maes, 33, Via Margutta, gives lessons in landscape in oil and water-colours. Capobianchi, 80, Via della Purificazione, very clever in figures and *genre*.

§ 25. *Painting on Porcelain, Modern Majolica*.—Aug. Bergeret, 196, Via della Lungara, gives lessons in this branch of art, which has become a fashionable occupation among Roman ladies. He has ovens at his house for baking the works of his pupils. Signor Torquato Castellani, nephew of the celebrated jeweller, is a very talented painter on porcelain and majolica: his specimens sent to the exhibition at Vienna were highly praised.

§ 26. *School of Art for Ladies*.—Via degli Artisti. The object of this school, established three years ago by Miss Mayr, is to afford a respectable home for young ladies coming to Rome to study art, and who might be deterred from doing so unless they had a prospect of society and protection.

The inmates pay for their board and lodging, and enjoy perfect liberty as to their mode of study, whether in copying from the galleries, painting from nature, or studying from models at

home. A professor is engaged to revise their works. Miss Mayr gives evening parties in her establishment, and conducts her inmates into society.

§ 27. *Music Teachers.*—Made. Treuenfels, 43, Bocco di Leone, an exquisite performer. Gabrielli, 84, Via Monte Savello, excellent for piano and singing. Ravnkilde (German school), 39, Via di Ripetta. Nililotti, 81, Corso—Rotoli, 78, Via Borgognona—Orsini, 45, Via dell' Anima—Terziani, 11, Piazza Fiammetta—De Sanctis, 56, Monte della Farina—Lippi, 91, P. di Spagna—Capocci, 115, Via Giulio Romano (piano); L. Moroni, 122, Via Tomacelli, one of the best singing and music masters; Sganubati, 2, Via della Croce, first-rate pianist; D. Mustafa, singing, soprano in the Sixtine Chapel, 56, Monte Brianzo; Müllle, Korn (piano), Palazzo Albani, Via delle Quattro Fontane, an excellent teacher; F. Viviani, 122, Via del Bufalo (singing); Adele Durani, 47, Piazza di Spagna, for young people; Sebastiani, 59, Via della Lungara (piano and singing); G. Ballo (piano), 43, Via Nazionale; Louisa Bongiovanni (piano and singing), Via Macao; Signora Dari (piano), 8 Via del Gallinaccio; Signora Anna Tadolini (harp), apply at Piale's library; Pinelli (violin), 3, Via Leccosa; Monachesi, 19, Piazza Pollarola; Furino (violoncello), 176, V. Ripetta. The charge of the best masters is from 6 to 12 francs a lesson.

§ 28. *Music Shops.*—Spithöver, formerly Landsberg, 29, Via Condotti, with a good assortment of English, French, and German pianos on hire, harmoniums, and a lending library of German, Italian, and classical music: subscription, 5 fr. a month, or 3½ fr. when a piano is hired by the same party.

For printed music, who also sell and let pianos: Ricordi, the Milanese music publisher, 393 in the Corso; Bartoli, 70, Via Condotti; Ducci, 56, Fontanella di Borghese; Benjamino, 134, Via Frattina.

§ 29. *Teachers of Dancing.*—Signora

Enrichetta Rosa, 393, Corso, a good mistress for young ladies. Pascarella, 149, Via Tordinona.

§ 30. *Fencing Master.*—Calori, 5, Via Alibert, also keeps a gymnastic establishment for young persons of both sexes.

§ 31. *Bibliog Schools.*—Fenini, 91, Piazza Poli.—Pieretti, 314, Piazza Santi Apostoli. These masters give lessons in their respective circuses, the first in the Poli and the second in the Odescalchi Palace courtyards, or attend their pupils abroad in the Campagna.

ART AND ORNAMENT.

§ 32. *Artists' Studios.*—Among the characteristics of modern Rome capable of affording high interest to the intellectual visitor, there are few that offer a greater charm than the artists' studios. Travellers in general are little aware of the interest which they are calculated to afford, and many leave Rome without making the acquaintance of a single artist. In the case of English travellers in particular, this neglect is more inexcusable, as some of our countrymen are amongst the most eminent artists of the Eternal City, and many of their finest works are to be found in the private galleries of Great Britain. Access to the studios of these gentlemen is afforded on all occasions in the most obliging manner.

The following list only embraces the most celebrated of the artists of Rome, and more particularly those of English and American origin.

Manuscript lists of the principal Roman and foreign artists will be found at Spithöver's, Monaldini's, and Piale's libraries.

Sculptors.—Achtermann (German), 93, Piazza dei Cappuccini; his Christ on the Cross, and a Deposition, very good. *Amici*, 6, Vicolo dell' Inferno; *Ball* (English), 5, Via San Nicolo di Tolentino; *Ansigliani*, L., No. 83, Via Margutta. *Battersby* (English), 154, Via Quattro Fontane, much engaged in copying at the Vatican. *Borisen* (Scandinavian), 131, Via Torino. *Brodshy*, a

Pole, 504, Corso. *Contaliguessa Popotte* (Italian), 1, Via di San Vitale, an artist of much merit. In his studio are casts of several fine monuments executed for the United States, and a colossal statue of Victor Emanuel for the sculptor's native city, Ascoli. *Cardwell* (English), very talented, 46, S. Nicola Tolentino; his *Diana* places him in a high rank amongst modern sculptors. Some of his subjects are reproduced in bronze with admirable effect, especially his 'Hunter and Stag.' *Costa*, 39, V. del Babuino, a young sculptor of talent, recently charged to execute the monument to King V. Emanuel in Turin. *Dors*, 154, Quattro Fontane, historical subjects and busts. *Epinay* (from the island of Mauritius), 57, Via Sistina, a talented artist: he has executed some good monumental statues in bronze for his native island; a group of Hannibal when young, attacked by an eagle, emblematical of the strife between Carthage and Rome, for the Duke of Buccleugh; numerous busts,—the most successful and beautiful being those of the Princess of Wales, especially the larger one of nearly life-size lately executed, perhaps the best likeness of H.R.H.; of H.M. the Empress of Austria; and, during the present winter, of the Hereditary Princess Margaret of Savoy. *Fabi-Altini*, 4, Via S. Nicola Tolentino, author of several important monumental works and poetic subjects. Some fine colossal figures by him may be seen in the cemetery at S. Lorenzo *extra-muros*. *Mrs. Freeman* (English), 53, Via Margutta, models charming groups of children, and executes them in marble or bronze. *Miss Florence Freeman* (American), Vicolo di S. Nicolo da Tolentino, 7D. *Miss Edmonia Lewis* (American), 8, same street. *Guiglielmi*, 155, Via dell Babuino. *Jacometti* (Roman), Vatican Palace; his groups of our Saviour and Judas, and of Pilate showing Christ to the people, are very good. *Galletti* (Roman), 31, Via Laurina, a very rising artist. *Handley* (American), 52, Via Margutta, executes equestrian portraits on reduced scales with much spirit and truth. *Hussetris* (Scandinavian), 18, S. Nicola Tolentino.

Hosmer, Miss (American), 136, Via Margutta, one of the very few pupils of our celebrated sculptor Gibson, quitted Rome in 1879, to the regret of all interested in the higher class of Art. Miss Hosmer's most remarkable works are her *Sleeping and Waking Fauns*, the groups of *Pack and Will of the Wisp*, the colossal statue of *Zenobia*, her *Beatrice Cenci*, the tomb of *Miss Falconet* in the ch. of S. Andrea delle Fratte, the fountain and gilt bronze gates executed for Earl Brownlow at Ashridge, and the fine statues of the *Fauns* belonging to Lady Ashburton, of the *Queen of Naples*, which the talented artist considers her *capo d'opera*, of *Mrs. Letchworth*, on her tomb in Massachusetts, and of *Edward Everett* at Boston. *Ives* (American), 53B, Via Margutta, his statue of *Pandora* is one of his best works. *Kitson* (English), 10, Via dei Greci, chiefly Biblical subjects. *Kopf* (German), 9, Vicolo degl Incurabili. *Lombardi*, a talented artist from Brescia, 150B, Via Babuino; several of his statues and groups are very graceful and much admired. *Alexander Macdonald* (Scotch), 7, Piazza Barberini, and 21D, Via S. Nicola da Tolentino, son of the late distinguished sculptor *Laurence Macdonald*, who exercised his profession for upwards of 40 years in Rome with great success, and was especially renowned for the truth and beauty of his busts, of which several hundred casts, chiefly of persons of rank or reputation, are to be seen in the studio. Among Mr. A. Macdonald's works are a fine classic group of 'Venus arming Cupid,' executed for the Prince of Wales; 'Thetis on a Dolphin with the arms of Achilles,' for Lord Powerscourt, 'Hebe,' and a 'Huntress,' for Lord Fitzwilliam, a heroic group of *Eneas, Anchises, and Ascanias*, with other classical subjects of great elegance, of which the most recent are, 'I eteis plunging the infant Achilles into the Styx; Psyche, the genius of poetry, &c. Mr. M. adheres conscientiously to the pure style of Greek art. His busts are not inferior to those of his father, either for resemblance or finish. *Majoli*, 11, Via degli Incurabili, a clever artist, especially

for his small portrait statues. *C. Matteini* (Roman), 6, Porta Pinciana. *Meyer* (German), 504, Corso. *Milmore* (American), 12, Via S. Nicola Tolentino. *Montoverde*, Via dei Mille (letter D), Piazza dell'Indipendenza, a very talented sculptor in the new realistic school, as opposed to the school of classic beauty, hitherto studied by the followers of Greek art. Montoverde's subjects are selected with a view to character and force of expression rather than the repose of loveliness. His Columbus, Franklin, and Jenner inoculating his child, are among his most striking works. His colossal statue of Mazzini is executed by commission of the Italians residing at Montevideo, to be erected on a column in one of the principal piazzas in that city. *Rogers* (American), 53b, Via Margutta, executes poetic figures from Indian tradition, colossal portraits of U. S. statesmen, and important national monuments. *Rossetti* (Milanese), 55, Via Margutta; his *Esmeralda*, praised by Victor Hugo, has been much admired. *Summons* (American), 73, Via S. Nicola da Tolentino. *Story*, W. (American), Via S. Martino, on the Esquiline, ranks amongst the most eminent foreign sculptors at Rome. His figures, usually colossal, are historical or biblical personifications, and occasionally monumental portraits, such as those of E. Everett, for his native city, Boston; and of Peabody, the American philanthropist, in bronze, for the Royal Exchange, London. *Summers* (English), 72, Via S. Nicola da Tolentino, has succeeded his father, who executed some very important works in Australia. *Tadolini*, father and son, 150A, Via del Babuino, very graceful works in the style of Canova, whose pupil the late Tadolini was, together with Gibson. *Tenerani*. The casts of this late eminent sculptor's principal works are to be seen every Wednesday from 1 to 4 P.M., at 359, Via Nazionale. *Troschell* (German), 11, Via dei Cappuccini. *Warrington Wood* (English), Villa Campana, near S. John Lateran, a very successful sculptor, whose most elegant work, a 'Reclining Eve,' has been repeatedly executed, and lastly for Mr. A.

Orr-Ewing, M.P. His Scriptural subjects have met with distinguished patronage, and he has completed a fine heroic group of 'St. Michael Conquering Satan,' for his fellow-townsmen of Warrington. His colossal statues of Michael Angelo and Raphael, for the School of Art in Liverpool, are very important works. His most successful busts are those of Mrs. Hamilton, Lord Winmarleigh, Mrs. Hornby of Dalton Hall, and Miss Orr-Ewing. *Wolf* (Prussian), 152, Via delle Quattro Fontane, of the school of Thorwaldsen. He was decidedly at the head of German sculpture in Rome, and his works illustrate equally well poetical and heroic subjects. He was much patronised by our Queen and Prince Albert, as well as his own Government. Mr. Wolf died in the autumn of 1879, but the studio, containing his casts and several finished works, is still open to visitors, having been taken by the German sculptor Voss.

§ 33. Painters.—*Blunden*, Miss (English), painter in water colours, 46, Via di San Basilio. *Bompiani* (Roman), 14, Passeggiata di Ripetta, one of the best portrait and figure painters here. *Brandt*, Otto (Prussian), 39, Via Ripetta, *genre*. *Brodsky* (Russian), 504, Corso. *Cupobianchi*, 80, Via della Purificazione, paints very highly finished interiors, and *genre* figures. His studio abounds with picturesque old furniture and stuffs, and he receives pupils to study from the costumed life model. *Curlandi*, 139, Via Sistina, landscape painter in water-colours. His studies from nature are full of truth. *Curta* (Roman), Professor at the Academy of S. Luke's of Historical Painting, and one of the best portrait painters in Rome, 7, Piazza Barberini. *Castelli*, landscape, 60, Via Margutta. *Chatelain* (Roman), portraits, and copyist of the old masters, 226, Via Ripetta. *Coleman Brothers* (English), 33, V. Margutta, oil and water colours; faithful and spirited delineations of Roman scenery, figures, and cattle. *Consoni* (Roman), historical, chiefly for sacred subjects, 246, V. Ripetta. *Cher. H. Cooke*, Via S. Mar-

tino, over Story's studio; large and effective landscapes carefully studied from nature. *S. Corrodi* (Swiss), water-colours, 25, Via Angelo Custode. His son, Hermann Corrodi, Via degli Incurabili, is a talented and highly-effective landscape painter. His views in Cyprus are particularly interesting and novel. *Costa* (Roman), historical and landscape, 33, Via Margutta. *Curion*, 88, Via Bocca di Leone, a very clever miniature painter for portraits, copies from the galleries, or reproduction of photographs. *Dunbar* (English), 113, Piazza di San Carlo Catenari, water-colours. *F. Faustini*, 3, Via S. Bastianello, portrait and *genre* painter. *Fremant* (American), 53A, Via Margutta, figure painter, fanciful and poetical compositions. *Gagliardi* (Roman), 29, Via Governo Vecchio, good historical painter, chiefly in fresco. *Giangiacomo*, 5, Via Margutta, chiefly subjects from Roman history. *Glennie* (English), 17, Piazza Margana, a water-colour painter of great taste. His folios contain charming views of Rome and various parts of Italy, besides an interesting series of sketches in Istria and Croatia. *Fattorini*, excellent copyist, &c., 89, Via Margutta. *Keeley Halswelle*, *R.S.A.* (English), 79, D. Via Sistina, a very powerful figure painter and fine colourist. His compositions and *genre* pictures are very attractive and original. *Madame Serichau* (Danish), 3, P. del Popolo. *Knebel* (Prussian), 33, Via Margutta, Roman scenery and figures. *Koëllman* (Dutch), 57, Via del Olmato, near Santa Maria Maggiore, one of the best copyists in miniature of the works of the old Masters. *Leonardi* (Roman), 52, Via Babuino, *genre* and copyist. *Lindemann* (German), 39, Via Babuino, landscapes in oils; author of a series of handsome chromo-lithograph views of Italian scenery. *Lowenthal*, 33, Via Margutta, portrait and *genre*. Favourably known in the Royal Academy. *Maës* (Dutch), 33, Via Margutta, landscapes and figures in oils and water-colours. *Maggiorani* (Roman), 40, Via dei Corsi, outside Porta del Popolo, paints highly finished *genre* pictures, and gives lessons in figure painting. *Mantovani* (Roman), decorative art, 22, Vicolo del Vantaggio, has restored very skilfully the Loggie at the Vatican. *Marohi*, painter of interiors in water-colours, 49, Via Margutta. *Marini*, 16, Passeggiata di Ripetta, good portrait painter. *Molinari* (Roman), portraits and *genre*, 13, Vicolo S. Nicola Tolentino, lessons from life. *R. Müller* (Swiss), 126, Via Felice, landscapes in oils and water-colours. *F. Nerly* (Venetian), 75, P. S. Silvestro, marine and landscape painter. *Pasqualoni* (Roman), historical subjects; 29, Dogana Vecchia. *Pittura*, 53B, Via Margutta, is a Piedmontese painter of landscapes and picturesque figures much patronised at Court. His most important work was a picture of the late King's Alpine hunting encampment in the Valsavaranche, with portraits of His Majesty, his hunting staff, beaters, horses, dogs, dead game, &c., a very animated scene painted expressly for the King. *Podesti* (Roman), Palazzo Pamfili, 15, Piazza Navona, in great repute as an historical and fresco painter. *Poindestre* (English), 36, Vicolo dei Greci, a most talented landscape-painter in oils and water-colours; his subjects of groups of animals, and his large paintings of scenery in the Apennines, are unrivalled; none more so than his views of Norba, of the mountain-region of Guadagnolo, and of the marble-district of Carrara. His delineations of the figures and cattle of the Roman Campagna are unrivalled. *Pollak* (German), Via di Porta Angelica, *tableaux de genre*. *Querci* (Sicilian), 5, Via Margutta, has painted several fine pictures from the history of Rienzi. *Riedel* (German), 55A, Via Margutta, celebrated for his fanciful figures and groups and the effects of lights and shades in his paintings. Most of the German sovereigns as well as the Queen of England possess some of his pictures. *Reyman*, 72, Via Sistina, water-colours. *Rivière* (English), 68, Via Sistina, member of the London Water-Colour Society, a very clever artist in water-colours, his views of Rome, and his costume figures, especially of children, are very beautiful. Mr. Rivière also gives lessons.

Wosler Fran., 133, Via del Bufalo, is a clever and truthful landscape painter in water-colours. *De Sanctis* (Roman), good portrait and historical painter, 33, Via Margutta; his sister a painter in aquarelle, gives lessons in the same studio. *Scifoni* (Italian), 33, Via Margutta, history and *genre*. *M. Scitz*, 70, Via S. Niccola da Tolentino. *L. Scitz*, 84, P. Cappuccini. *Siemeradski* (Pole), 5, Via Margutta, a very remarkable historical painter; his great work of Christian martyrs, burnt by order of Nero, created quite a sensation in Rome. *Strott, Arthur* (English), 81, Via della Croce, a very clever painter of landscapes, scenery about Rome, and groups of Roman peasantry and cattle; he has produced several large subjects of the Campagna, of its aqueducts, and of the scenery along the Via Appia, so deservedly admired. Mr. S. gives lessons, and can be highly recommended for landscape-drawing and painting; he is the author of an interesting book of travels in Calabria; most of his works are in England and America. *Tilton* (American), 20, Via di San Basilio, landscape painter. His views in Venice and the east are very effective. *Toro* (Italian), 33, Via Margutta, large historical subjects. *Veriani*, 53B, Via Margutta, is an effective landscape painter, and his studio is a perfect museum of objects of taste and antiquity. *Voigt, Mathone* (Roman), 106, Via due Macelli, is a very accomplished miniature painter. Her portraits are remarkable for resemblance, expression, and high finish. *Williams, Perry* (English), 12, Piazza Mignanelli, close to the Piazza di Spagna, the oldest established English painter in Rome, and known for many years by his charming representations of Roman scenery and groups of peasantry; his manner is peculiarly his own; his feeling for everything that is beautiful in nature is combined with the most delicate and truthful execution. *Countess Wrenham* (English), 43, Bocca di Leone, executes elective water-colour drawings, chiefly architectural. *Fouge, J. B.* (English), 53B, Via Margutta, painting scenes.

§ 34. *Copyists of old Masters*.—Mazzolini, Palazzo Capranica, 121, Piazza di Monte Citorio, 1° p°, has always a large number of copies of the most celebrated paintings on sale, and is one of the best and most extensive copyists in Rome: Agosto Chate-lain, 226, Via Ripetta, a very good copyist from the old masters and painter of portraits; Cesaroni, 68, Via Sistina; Agnese Potempska, *née* Ruffini, 255, Corso, copies in water-colours and in miniature, and gives lessons; Koë-lman, 57, Via dell' Olmato, near Sta. Maria Maggiore, is one of the most celebrated copyists in miniature of the old masters; Guglielmi, Custode of the Pinacoteca at the Vatican; Casabianca, Palazetto Borghese; Riccardi, 49, Piazza di Sta. Chiara, in water-colours and oils; C. Corazza, in oils, 47, Piazza di Spagna; Pagani, 42, Piazza Barberini. Petraghani is a careful copyist in miniature, with high finish, generally at work in the Borghese or Corsini Gallery. Most of the copyists have usually some finished works to show at the galleries.

Persons desirous of purchasing copies of any of the *chefs d'œuvre* in the different galleries, will do well to ensure their being painted from the originals, by selecting from those they may see in course of completion on the spot, where they will also get the addresses of the artists.

§ 35. *Picture Dealers*.—Before giving the addresses of the principal picture dealers, it will not be out of place here to mention the remarkable and interesting collection of nearly 300 pictures of the various Italian and some of the French and Dutch schools belonging to a prelate of taste and discernment, who is willing to dispose of the whole or a part of his gallery, which may be visited on application to Professor Gualandi, Palazzo Altemps, Piazza Fiammetta.

The fine portrait of Raphael, painted by himself for his friend Francesco Francia, in 1508, now exhibited in the Barberini Gallery, belongs to this collection.

Lucchetti, 25, Via del Babuino.

Fabri, 3, Capo le Case.

Riccardi, 16A, Via Sistina.

Scalambrini, 50, Via Babuino, has also a good collection of old marbles, bronzes, porcelain, &c.

D'Atri, 7, Via Condotti and 52, Via Capole Case, has a large collection of modern pictures and drawings on sale.

At the Monte di Pietà, there are always pictures to be disposed of as unredeemed pledges. Somasca, 67, Corso, and Simboli, 106, Ripetta, are good makers of picture-frames.

§ 36. *Picture cleaners and restorers.*—Principe, 27, Via Laurina, very skilful; Morelli, 103, Via del Babuino.

§ 37. *Engravings, Printsellers, &c.*—The largest collection of engravings is that of the Government, the Calcografia Nazionale, 6, Via della Stamperia, near the Fontana di Trevi. Catalogues are hung up, with the price of each print marked. All the engravings executed at the expense of the Papal and Italian Governments may be purchased there. Cuccioni, Piazza di Spagna, 42, has a good shop for engravings, photographs, maps, stationery, &c. Fabri, 3, Capo le Case, has an assortment of ancient and modern engravings. The engravings of the modern German school, after Overbeck, Fuhrich, &c., can be procured at Spithöver's. One of the best and most recent collections of *Views in Rome* is the series by Cottafavi, published by Cuccioni, 62 in all, price 25 frs.; and those of the ancient monuments by Canina, forming the atlas to his *Indicazione Topografica*, a thick volume in 8vo, represent them as they now stand, with their restoration on the opposite pages. Mr. Coleman, an English artist, now deceased, published at Rome a series of etchings of cattle and subjects peculiar to the Campagna and the Pontine Marshes, which surpass anything of the same class: they are to be procured at Spithöver's.

§ 38. *Photographic.*s.—The following are the most eminent artists in photography at Rome in what we consider the order of merit of their productions. Mr. Anderson's photographs are ex-

tremely good, and undergo less alteration from the light than any we have seen. They are of different sizes, and are only to be procured at Spithöver's. They consist of views of all the most remarkable ancient and modern monuments of Rome, and the environs—the panoramic view of the city from the Janiculum, on a very large scale, is one of his most recent and most successful productions. The *chefs-d'œuvre* of ancient and modern sculpture form a beautiful series. Some of the finest photographs of the paintings of the great masters have been made by Mr. Anderson, from exquisite drawings by the late Sig. Rocchi. Spithöver will forward photographs at a moderate charge to England (about one shilling a pound weight) and the United States, through his correspondents in London and New York, by which all trouble at the frontier custom-houses will be avoided. Cuccioni, 43 and 44, Piazza di Spagna, has also produced good copies of the same objects, and upon a large scale, and reproductions of the frescoes by the Caracci and Domenichino in the Palazzo Farnese. Messrs. G. Ninci and Co., 29, Piazza di Spagna, as well as Cuccioni, are remarkable for their views of Rome on a very large scale; Alinari and Cook, 90, Corso, have an extensive collection of general objects. The prices of photographs vary according to their size: those of Anderson from 4 to 45 fr. the dozen; Cuccioni's and Ninci's, of the Forum, St. Peter's, the Colosseum, &c., in 2 or 3 pieces, 30 fr. the subject. Photographs may be had at the principal print-shops, and those adapted for the stereoscope at Spithöver's library, either coloured or not; or at Suscipi's, 182 in the Corso.

Photographs for the Stereoscope on glass.—The best are those on glass by Grillet, consisting of views of Rome, Naples, Switzerland, &c. They are only to be procured at Spithöver's at the rate of 3½ frs. each. Those of the statues in the Roman Galleries are remarkable.

Photographic Portraits.—There are

several artists at Rome very successful in their photographic portraits; those who can be recommended are—Alessandri, 10, Via del Corso, has albums of all the bishops of the Oecumenical Council of 1869-70; Suscipi, 48, Via Condotti. The small card-likenesses by these artists are very beautiful, the price varying according to the number of copies ordered—5 fr. for a single proof; 15 for 10; 25 for 25; and for 50 or 100, 1 fr. each, the likeness in the latter case being taken in 3 or 4 different positions. Della Valle, 67, Via delle Croce; Le Lieure, 23, Piazza Mignanelli; and Schemboche, 20, Via Gregoriana, execute admirable portraits. Tuminello, 21, Via Condotti, has executed excellent portraits of the late and present Popes and members of the Sacred College, and illustrated the Italian Geographical Society's expedition to Tunis a few years ago most successfully.

§ 39. *Drawing Materials, Colours, and Brushes for Artists, &c.*—Dovizielli, Via Babuino, 135; Boni, 37, Via della Mercede. Several stationers keep German colours in tubes.

§ 40. *Engravers of Cameos*, principally on shell. Saulini, 96, Via Babuino, the most employed for portraits; he is also an engraver of cameos in *pietra dura*, for which he obtained a medal at our Great Exhibition in 1862, and has executed several cameo portraits of the Queen and Prince Consort for Her Majesty. Some very fine *pietra dura* cameos, by the late Signor Odelli, are shown for sale by his wife and daughters at 67, Via della Stamperia. Neri, 87, Via Babuino, is a first-rate artist for likenesses in cameo, and can be highly recommended, his prices being from 110 to 130 francs in shell, in *pietra dura* 1000 to 1150, in marble from 250 to 500; Tignani, 10, Piazza di Spagna, good engraver of cameos in *pietra dura*, seals, &c. Signora Marcuzzi, *née* Pistrucci, 42, Via della Mercede. The Misses Pistrucci, 16, Via delle Quattro Fontane, daughters of the late engraver to the Mint in London, for engraving of gems and cameos,

portraits, &c. Pio Siotto, No. 97, Piazza di Spagna, also a good artist for cameo portraits, and who will furnish any number of copies in smalt at 12 to 15 lire each. Civilotti, 95, Piazza di Spagna; Verge, 52, Piazza di Spagna; Diez, 86, Via Condotti. Raimondo di Estrada, whose studio is at 25 and 26, Via Sistina, is a good cameist for portraits in shell and *pietra dura*. A. Diez, 84, Via Condotti; Pio Siotto and Civilotti will also execute portraits in *pietra dura*—a very superior style of art to that on shell—the price ranging, according to the size, from 1000 to 1250 francs. F. Ciapponi, 9, S. Sebastiano.

§ 41. *Roman Mosaics*.—The mosaicists of Rome may be classed under three heads: *Mosaic Artists, Mosaic Manufacturers, and Sellers of Mosaics*. Luigi Barberi, 99, Piazza di Spagna, also jeweller and cameist; his shop is one of the best for the ordinary mosaic ornaments. Gallant, 7, Piazza di Spagna, is one of the largest manufacturers of mosaics of every size in Rome; and can be recommended as a manufacturer employing some of the cleverest workmen. Boschetti, Via Condotti, 74, has a large assortment of modern bronzes, marble models of ancient edifices, bronze statues, from the *chefs-d'œuvre* of the Vatican and Capitol, carefully modelled and finished on a handsome scale. His vases in various kinds of marble are very fine. His assortment of mosaics and Roman jewelry is ample, and his prices reasonable. Roccheggiani, 14, Via Condotti, has always a large stock of mosaic pictures, and *presse papiers*, besides jewelry, at fixed prices. His works gained medals at London and Paris in 1851 and 1855; Rinaldi, 7, Ponte S. Angelo, much employed by the late Government and public establishments in restoring ancient mosaics; Polini; 32, Vicolo dei Greci, a good workman in the Byzantine style—he gives lessons in his art. Verdejo, Via Condotti, 34, Salandri, 185, Via Rasella.—*Sellers of Mosaics*: Caprani, 56, Via della Consulta; Dies, 84, Via Condotti; Estrada, 52 in the same street; Civilotti, 95, Piazza di Spagna; G. Noci, 64, Via

della Fontanella Borghese. The same design, according to the nature of the work, will vary in price, and at the same shop, from one to fivefold. For *Mosaic Pavements, Scagliola works, &c.*, Scagnoli, 142, Via Babuino.

§ 42. *Bronzes*, in imitation of the antique and mediæval.—Guttkorn Hopfgarten, 62, Via due Maccelli. Founded in 1805, and for many years the first establishment of the kind in Rome, this house has a fine gallery of bronzes from the antique; Rohrich, 105, Via Sistina; Messina, 135, Via Felice, an excellent artist for small bronze copies of the most celebrated statues; Sbordonni, 64, Via di San Nicola di Tolentino; Selvaggi, 27, Via del Tritone; De Rossi, 22, Via Condotti; Freschi, 27, Via Condotti; Boschetti, 74, Via Condotti; Giannini, for bronzes and architectural plans of edifices in marble, 77, Via Condotti; Chiaparelli, 92, Via Babuino; Pantanari, 106, same street, near Piale's library.

§ 43. *Wood and Ivory Carvings, Tarsus Work.*—Gius. Gatti, Pal. Simonetti, Corso, is a first-rate workman in this department of art, in which he also gives lessons. Vespignani, 42A, Piazza di Spagna, engraver in wood and ivory. Luca Seri, 90, Via di Ripetta, is an excellent carver of frames and door panels, and imitates mediæval work for coffers, caskets, &c. Zuccarelli, 79, Borgo Pio, is very skilful in inlaid wood and ivory work.

§ 44. *Sulphur Casts* of medals and small bas-reliefs called *Intagli* and *Inpronti*.—Odelli, 67, Via delle Stamperia, published a catalogue of 700, edited by the Istituto Archæologico at the Capitol; Cades, 456, Corso; Liberotti, 36, Via Condotti; Paoletti, 86, Via della Croce; A. Lacchini, 70, Via Condotti, for casts of the most celebrated ancient Intagli.

§ 45. *Plaster casts from the Antique.*—These works are admirably executed in Rome, and afford useful mementos of the finest specimens of ancient and

modern sculpture. Good collections will be found at the shops of *Pudovelli*, 86, Via dei Due Macellà; *Marsili*, 18, Via Frattina; *Malpieri*, 54, Corso.

§ 46. *Classical Jewellers.*—Castellani, 86, Piazza de Trevi (the show-rooms are closed from 1 to 2 P.M. in winter, till 3 after Easter), is of European celebrity for his reproductions from the Greek, Etruscan, and ancient models generally, for the several beautiful designs of the Duke of Sermoneta, and for the imitation of early Christian ornaments. It is impossible to surpass in taste and beauty some of his works, unrivalled amongst the Roman jewellers. In his rooms a fine collection of Italo-Greek vases, Roman and Etruscan bronzes, bas-reliefs, &c. Castellani is celebrated amongst the Roman nobility for his taste in setting diamonds and precious stones. The court jewellers, Marchesini, 138, Corso, and Bellezza, 445, Corso, display magnificent assortments in the French style. E. Pierret, 20, Piazza di Spagna, on the ground floor: one of the first artists in Rome, especially for the tasteful setting of precious stones; his imitations and copies of ancient jewelry first-rate; prices moderate. Rey, 34 and 35, in the Via Condotti. Ansoerge, 72, Piazza di Spagna; Tanfani, 73 and 74, ditto; Freschi, 57, Via Condotti, has a very extensive assortment of imitations of Roman and Etruscan jewelry. Lorenzi, 133, Via Frattina. Civilotti, 91, Piazza di Spagna. Rosati, 6, Via Condotti. Tombini, 92, Piazza di Spagna, has a fine assortment of marbles and jewelry; and can be recommended for setting cameo portraits, mosaics, &c.; Innocenti, 13, Trinita dei Monti; Carli, 158, Via Babuino; Banzi, beaux arts, and bijouteries, jewelry, &c., No. 41, Via della Fontanella Borghese. For the *ordinary Roman gold ornaments* worn by the lower classes and the peasantry of the environs, the principal and best shops are in the Via del Pellegrino, near the Cancelleria; in the Piazza del Pasquino, near the Braschi Palace; and in the Via dei Pastini, near the Pantheon.

§ 47. *Watchmakers, Jewellers, and Opticians*.—Ricci, 210, Corso; Ansoerge, 72, Piazza di Spagna; Kolbauer, 108, Via Due Macelle; Suscipi, 181, Corso, well supplied with optical instruments and stereoscopic photographs; Ansigliani, 150, Corso; Hirsch, 402, Corso, has good German glasses.

§ 48. *Roman Pearls*.—Rey, 122, Via Babuino, the most extensive and celebrated manufacturer, where the fabrication can be seen in all its operations; Pozzi, 86, Piazza di Spagna: these are the two principal shops, and with the most varied assortments. The Roman pearls are different from the French, being solid instead of hollow, and formed of alabaster instead of glass, on the surface of which the pearly substance from the inside of a small fish (*Perla Argentina*) is applied. In purchasing coloured pearls, take care that the colour, which is applied by a wax varnish, does not come off on being heated upon the neck. Foccardi, Via Condotti, is one of the best furnished with chaplets, rosaries, crucifixes, reliquaries, &c. For rosaries and church ornaments generally, Rosa Mercuri, 40, Via Sta. Chiara, near the Hotel de la Minerve, is the most celebrated.

ANTIQUITIES.

§ 49. *Lectures on Antiquities*.—Mr. Shakspeare Wood, Palazzo Tommassini, Via Nazionale, is fully master of this subject, but he only lectures now on special occasions. Mr. Forbes, 93, Via del Babuino, gives promenade lectures amidst the ruins of Rome, and his excursions to the environs are instructive and enjoyable. Mr. F. publishes an interesting weekly *Archæological Bulletin*, to be had at Piale's library, and may be applied to by letter for any special information about Rome.

§ 50. *Sellers of Antiquities*.—Signor Alessandro Castellani, 88, V. Poli, has an extensive collection, and has supplied many valuable articles to the

British Museum. Baldassari, 72, Via del Tritone; Borghi, 69A, P. Barberini; Casa Bianca, 85, Via Sistina; Chierici, 55A, V. Babuino; Giacomini, 42, V. Bonella, near the Roman Forum; Martinetti, 73, V. Bonella, an expert connoisseur in coins and antiquities. D. Corvisieri and Co., for antiquities in general, pictures, bronzes, marbles, old lace, &c., 26, Via Propaganda; Marchesi, 38, Via Condotti; Innocenti, 117, V. Frattina; Depoletti, 14, V. del Leoncino, is well versed in Etruscan vases, coins, and ancient gems; Noci, 29 to 33, Fontanella di Borghese, a large selection; Pasinati, 10, Via Cesariani; Santelli, 141, Via Frattina, is a respectable dealer in antiquities. *Cork Models of Ancient Monuments*—L. Carotti, 32, Via della Vite.

Old Lace (Merletti).—Manni, 9, Via Frattina; Milani, in the Ghetto, or Jews' quarter; Mad. S. Cordoni, 29, Via S. Nicolo da Tolentino; Misano (*and old furniture*), 17, Piazza di Araceli. Most of the sellers of antiquities also deal in old lace.

§ 51. *Ciceroni, Laquais de place, &c.*—Most of the *domestiques de place* at the hotels have picked up enough experience to guide a visitor through the routine of sights. The general charge for a good intelligent laquais de place is 6 frs. a day, but more during the Easter festivals, or the Carnival.

LITERATURE.

§ 52. *Books on Rome*.—As no city has had more books written on its history, topography, arts, and institutions than Rome, it would be impossible to notice the thousandth part of them in a work like the present. It will suffice, therefore, to point out those chiefly of modern date which refer to the general history and topography of Rome. Those which refer only to special buildings, or special historical subjects, will be indicated through the work at their proper places.

In the preface of Canina's work, *Indicazione Topografica di Roma*

Antica,' p. 4, seq., the scholar will find a complete list of more than one hundred and twenty books, on the general topography of the city, from the 8th century down to the present time.

Of the more modern monuments of Rome, the late Professor Nibby's *Roma Moderna*, in 2 vols. 8vo. 1839,* will be found perhaps the most detailed and accurate description. It forms a suite to his more elaborate work, the *Roma Antica*.

On the Palaces of Rome, M. Letarouilly's *Edifices de Rome Moderne*, left unfinished by its author, is being completed by A. Simil, with splendid illustrations, in folio, and will form a magnificent and complete work.

Of the innumerable guide-books in Italian, French, and English, the greater number may be said to be more or less reproductions of that published by Vasi, in the last century. We must except those, however, of Fea and Melchiorri, which have greater claims to originality, their authors having been men of learning and original research. The *Roma e suoi Contorni* of the latter author is perhaps, for the information it contains, the best Italian guide that has hitherto appeared, but the general arrangement is defective.†

The modern writers on the topography, monuments, &c., of ancient Rome may be classed under two heads—the Italian and the German.

The German school forms the best authority as regards the theory, criticism, and analysis of ancient texts, inscriptions, &c.: the Italian school relies more on the examination of the monuments themselves, and on the discoveries which are being made almost every day.

Amongst the Italians the late Commandatore Canina, was the most eminent Roman topographer of modern times: he illustrated the an-

cient monuments of the city in an admirable manner, uniting as he did the talents and information of the antiquary and scholar with those of the architect, his original profession. Of Canina's works the most generally useful is his *Indicazione Topografica*;* accompanied by a large map. A very useful complement to the *Indicazione* is the *Esposizione Topografica di Roma, nelle tre prime Epoche*, in which the description of the city during the ante-Roman, Kingly, and Consular periods is given, forming, with the *Indicazione*, which may be considered its continuation over the Imperial period, a complete topography of the capital of the Roman world.† Persons who wish to obtain more detailed descriptions of these ancient edifices will do well to refer to the magnificent *Edifici di Roma Antica*,‡ 6 vols. fol., by the same author, which is accompanied by elaborate engraved plans and topographical details of each edifice and locality.

The several works of Professor Nibby on ancient Rome are a mine of diligent research. His *Mura di Roma* and *Foro Romano* will well repay a perusal, although recent excavations show that some of his conjectures with respect to the Forum were erroneous. All his laborious researches were embodied, a short time before his death, in his *Roma Antica*.§

G. B. de Rossi's *Piunte Inografiche ecc., di Roma* (1879), is an erudite work, illustrated by facsimiles of maps executed before the 16th centy.||

Of works in the English language may be cited those of Messrs. Forsyth, Burgess, Burton, and Sir G. Head,

* *Indicazione Topografica di Roma Antica*, del Commandatore Luigi Canina. 1 vol. 8vo. Rome, 1850.

† *Esposizione Topografica di Roma Antica, nelle tre prime Epoche, Anteromana, Reale, a Consolare*, del Commandatore Luigi Canina. 1 vol. 8vo. 1855. Published only in 1858.

‡ *Gli Edifici di Roma Antica e sua Campagna*, divisa in due Sezioni. Sezione I., La Città, 4 vols. folio. Sezione II., La Campagna, 2 vols. Pho. Roma, 1855-56.

§ Nibby, *Roma nell' Anno MDCCCXXVIII*. foarte I Antica. 2 vols 8vo. 1838-39.

|| This work was published on the occasion of the 50th anniversary of the foundation of the German Institute on the Capitol.

* Roma nell' Anno MDCCCXXVIII., descritta da Antonio Nibby, 4 vols. 8vo. Roma, 1839-41. Parte II. Moderna.

† Guida Metodica di Roma, e suoi Contorni dal March. G. Melchiorri. 1 vol. 12mo. Roma, 1856.

An able article on ancient Rome, by Prof. Dyer, has been published in the 2nd vol. of Dr. W. Smith's Dictionary of Ancient Geography. It is written with great erudition, fairness, and talent; and we can recommend it to our readers as a valuable archæological supplement to this Handbook. It has been published in a separate form.

Lord Broughton's 'Italy' affords some interesting notices on a few of the monuments of Rome, written originally as illustrations to the 4th canto of 'Childe Harold.'

For a perfect knowledge of the Roman Forum, the work by F. M. Nichols, Esq., based on an intimate acquaintance with classical authors and thorough local investigation up to the latest date, and enriched with accurate plans, will be the traveller's best guide. The same subject, including the Imperial Fora, is fully treated and beautifully illustrated by F. Dutert (Paris, 1876).

The reader will derive much instruction, conveyed in a very elegant style, from the perusal of the late M. Ampère's work, 'L'Histoire Romaine à Rome,' founded on its monuments,* which their talented author had made for many years, and on the spot, the object of his researches and studies.

Dr. Merrivale's *General History of Rome* will revive the historical reminiscences of visitors (1877).

The principal work of the German school is the *Beschreibung der Stadt Rom*,† commenced in 1828 and completed in 1842, by Bunsen, Plattner, Rostell, Gerhard, Uhlrichs, &c., with a few contributions of an earlier date by Niebuhr. It forms a very detailed guide to the monuments of the ancient and modern city, by persons of learning, industry, and research long resident on the spot. Persons unacquainted with German will find a clear and impartial account of the views of the archæologists of the *Beschreibung* in the

* L'Histoire Romaine à Rome, par J. J. Ampère, de l'Académie Française. 4 vols. 8vo., Paris, 1-52, the 2 first extending to the Invasion of the Gauls; the 2 subsequent ones to the Reign of Constantine.

† Beschreibung der Stadt Rom. 5 vols. 8vo. and Atlas. 1839 to 1842.

article Rome of Dr. Smith's Dictionary of Ancient Geography.

We may mention also the 'Codex Topographicus Urbis Romæ,' of Charles Ludwig Uhlrichs (Wurtzburg, 1871), and the 'Topographie der Stadt Rom' of Prof. Jordan (2 vols.), which gives evidence of a profound study of the subject. The *Forma Urbis Romæ* (Berlin, 1874), is a later work by the same author, with critical illustrations of the ancient marble plan of Rome now in the Capitoline Museum.

The public and private institutions of the ancient Romans are fully described by Becker, *Handbuch der Römischen Alterthümer*, re-edited by Mommsen (Leipzig, 1867).

A vast number of works have appeared on the museums and galleries of Rome. As regards statuary, the *Museo Pio Clementino* stands unrivalled (7 fol. vols.) as an illustrated work. Persons interested in the architecture of the more early Christian edifices of Rome will find excellent plans of all of them, with a copious explanatory text, in Canina's *Tempi Christiani*,* in Hubsch's 'Monumens de l'Architecture Chrétienne,'† of the Basilicas in particular in 'Die Basiliken Christlichen Roms,' by Guttonsohn and Knapp, 1 vol. fol., with an explanatory introduction by Bunsen; and of many of the churches, not only of Rome, but of Southern Italy, in Schultz's 'Bau-denkmaler,' 4 vols., with atlas, 1863. Fontana's work on the Churches of Rome contains a number of good outline illustrations and plans of the most remarkable Christian edifices in the modern city and its immediate vicinity, and of the principal works of art contained in them, accompanied by a concise explanatory text; it will prove a good illustration of the Ecclesiastical Monuments in the Capital of Christianity.‡ A very useful supplement to the latter will be found in Tosi's work on the

* Ricerche sull'Architettura pur propria dei Tempi Christiani. 1 vol. fol. Roma, 1846.

† Monumens de l'Architecture Chrétienne depuis Constantin jusqu'à Charlemagne, par Henri Hubsch. 1 vol. fol. Paris, 1866.

‡ Raccolta delle Migliori Chiese di Romæ Suburbane, da Giacomo Fontana. 5 vols. fol. Roma, 1853-56. 1879.

Sepulchral Monuments of the 15th and 16th cent., the best period of this department of art.* E. Braun's *Ruins and Museums of Rome* (Brunswick, 1854), is a good classical and artistical guide. Much valuable information on the churches of Rome may be derived from Mr. A. Nesbitt's 'Essay on the Churches of Rome earlier than 1150,' published in the Transactions of our Antiquarian Society of London.

On the environs of Rome the most generally useful works are Nibby's *Vaggi*, and especially his *Descrizioni di Roma*, † 3 vols. 8vo., and Sir William Gell's *Topography of Rome and its Vicinity*. ‡ In both works the localities are arranged alphabetically, with descriptions of their present state, their ancient remains, &c. Another interesting work on this subject, full of artistical feeling, is A. J. C. Hare's *Days near Rome*. London, 1875, 2 vols. 8vo., with numerous spirited illustrations.

Canina published *Uli Edificii Antichi dei Contorni di Roma*, § which forms a suite to his *Roma Antica*, and embraces in its descriptions all the important sites of ancient Latium; those of Etruria, bordering on the latter, being given in his *Ltuvia Maritima*: in the present publication the several classical localities are arranged according to the great highways issuing from the city, on or near which they are situated: they include the Via Appia, the sites on the Alban and Tusculan Hills, the Ports at the mouth of the Tiber, and the line of coast to Antium; Preeste, Gabii, Tivoli, and the valley of the Anio; the whole accompanied by a large Map, in 6 sheets, of the Campagna and its encircling mountains and valleys, and elaborate plans and restorations of all the ancient monuments still standing. ||

* *Descrizioni de' Monumenti Sepolcrali del xv. e xvi. Secoli, nelle Chiese di Roma*, 5 vols. folio. 1861.

† *Analisi Storico-Topografico-Antiquaria della Carta de' Dintorni di Roma*, di A. Nibby. 3 vols. 8vo. Roma, 1818-49.

‡ *The Topography of Rome and its Vicinity, with Notes by Bunbury*. 1 vol. 8vo.

§ *Gli Edificii Antichi dei Contorni di Roma*, dal Com. Luigi Canina. 2 vols. fol. Roma, 1836.

|| For works on the Catacombs and early Christian monuments, see pp. 176, 177.

Upon the fine arts generally the most useful works for the visitor will be Crowe and Cavalcaselle's 'History of Painting in Italy,'* Kugler's 'Italian Painting,' † Burckhardt's *Cicerone* will assist visitors to appreciate the galleries in Rome, ‡ and for sculpture, Perkins's 'Tuscan and Italian Sculptures,' § many of the works described in it being at Rome.

Barbier de Morntault's little volume, 'Les Musées et Galeries de Rome,' 1 vol. 12mo., published by Spithöver, contains the most recent description and catalogue of the different galleries; it will be very useful to the artistic visitor, although some of the galleries described are now closed.

The best information on the mosaics in the churches will be found in Ciampini's *Monumenta Vetera*, 3 vols. fol. 1757; and in the work by Spithöver, *Mosaici delle Chiese di Roma*, with very handsomely executed chromo-lithographic plates and descriptive notes by Com. de Rossi. This is a very important work, in imp. fol., in 20 parts, giving perfect facsimiles of the Christian mosaics and specimens of the pavements of the churches in Rome anterior to the 15th century. The text is in Italian and French.

On the mediæval history of Rome, very little attended to since the publication of the *Decline and Fall* by Gibbon, the reader will derive much useful information on the principal events of the period, and many interesting topographical details, from Dr. Gregorovius' work, in 8 vols. on the 'History of Rome in the Middle Ages.' An Italian version of this work may be had at Spithöver's library. ||

* Crowe and Cavalcaselle, *History of Painting in Italy*, from the 2nd to the 16th century. 5 vols. 8vo. London, 1869.

† Kugler, *Handbook of Painting; Italian Schools*. Edited by Sir Charles Eastlake. 2 vols. 8vo. London.

‡ Burckhardt (Jacob). *The Cicerone*, an art-guide to painting in Italy. New ed. revised by J. A. Crowe. (Murray, 1879).

§ C. M. Perkins, *Tuscan Sculpture*. 2 vols. royal 8vo. London, 1863.

|| *Geschichte der Stadt Rom im Mittelalter*, Stuttgart, 1859-1863. An interesting abstract of the earlier volumes of this work, by a writer well acquainted with the topography of Rome, has appeared in the 'Quarterly Review' (No. 229).

The work of Mr. J. H. Parker, on the 'Archæology of Rome,'* with its copious photographic illustrations, may be advantageously consulted by the artistic and archæological visitor to the Eternal City, as well as Burns' 'Old Rome.'

Two works, full of very useful information for the visitor to Rome, have been published in England since 1870: 'Rome and the Campagna,' by Robert Burns, M.A., Fellow of Trinity College, Cambridge, with numerous plates and maps, in 4to., a standard work based on original research, and 'Walks through Rome,' by Augustus Charles Hare, 2 vols. 8vo., 1876, written in a very agreeable style, and varied with numerous extracts and comments from good authors. In 1874 appeared another valuable work, 'Historic and Monumental Rome,' by Charles J. Hemans. Much useful matter will be found in Mr. Shakspeare Wood's 'Curiosum Urbis,' published in 1875.

Maps of Rome and its Environs.—As regards the topographical details and physical features of the country, the map, in 4 sheets, published in 1857 by the French Dépôt de la Guerre, is the best;† and next to it that of the Austrian Government, forming a part of the general map of Central Italy ‡ both now out of print. The Roman Topographical Department (*Ufficio di del. Censo*) has published a map of the province in which Rome is situated, in 9 sheets, on the same scale, (1:171,000), as the French map; but, except that it shows the different classes of roads more distinctly, and gives the names and boundaries of the larger landholdings, it is inferior, especially in the topographical details, to the French and Austrian surveys.§ The

* The Archæology of Rome. By John Henry Parker, C.B., F.S.A. London, 1874. Published by J. Murray

† Carte de la partie Sud-Ouest des Etats de l'Église, redigée au Dépôt de la Guerre, d'après la Triangulation et les Levés exécutés par les Officiers d'Etat-Major Paris, 1857.

‡ Carta Topografica dello Stato Pontificio e del Gran Ducato di Toscana. Vienna, 1854

§ Carta Topografica di Roma e Comarca disignati ed incisi nell' Ufficio del Censo Roma, 1863. The Italian Government is now engaged in preparing a new map of the Environs of Rome, on a scale of 1:100,000, forming a part of the general map of the Italian King-

dom. A very handsome map of ancient Rome and its environs will be found in Dr. Smith's Historical Atlas of Ancient Geography, published by Mr. Murray, 1875.

two survey maps by the Italian staff of the immediate and more extended environs of Rome, scale 1:250,000, are recent and very correct publications, with altitudes marked. To be had at Spithöver's. That of General Molkte, in 2 sheets, embraces a limited extent of the Campagna, but is very correct in details. As regards local and antiquarian details, Canina's Pianta Topografica, in 6 sheets, will be indispensable to the archæological excursionist. Piale has published a general map of the Environs of Rome, in one sheet, which will answer the purpose of many visitors. Of the modern city, the best is that published by Spithöver. Besides the topographical details, it contains a copious marginal index, and is rendered clear by the use of colours. It has a great advantage in the names of the streets being legibly engraved upon them. We have endeavoured to give to our readers in this Handbook as good a plan as possible, founded on the most accurate and recent surveys and on our own explorations, and to place on it every detail, both as regards the ancient and modern city, which visitors will require, so as to render it unnecessary to burthen themselves with any other. Most of the modern maps have the principal ancient edifices marked on them; but for those who wish to study in detail the topography of ancient Rome Canina's maps will be necessary—one, of the ancient portion of the city, in 15 sheets, upon which all the ruins, with the restoration of the edifices of which they formed a part, are marked; and another, in 4, of the entire city, with indications of the modern streets and of all the ruins. The latter will serve most purposes of the classical traveller.

The only general work on the Physical Geography and Geology of Rome and its immediate environs is Brocchi's 'Suolo di Roma,' 1 vol. in 8vo., accompanied by a topographical and geological map of the space within the walls. The

dom. A very handsome map of ancient Rome and its environs will be found in Dr. Smith's Historical Atlas of Ancient Geography, published by Mr. Murray, 1875.

geologist will find, in the Museum of the Sapienza (see p. 296), and in that of the Frères de la Doctrine Chrétienne at the Palazzo Poli, interesting collections of rocks and fossil organic remains; the first illustrative of Brocchi's descriptions, and made under the direction of that eminent naturalist. The second by a very active explorer, the Frère Indès, for many years the Under Director of that establishment. The Government is now engaged in having geological surveys made of its different provinces; those of the Comarca, Viterbo, and Civita Vecchia, have been nearly completed under the direction of Professor Ponzi; our late countrymen Professor James Forbes and Sir R. I. Murchison have published interesting papers on the geology of the Latian hills and of the surrounding Campagna; and some excellent indications on the same subject will be found in Leopold von Buch's 'Letters on Italy' (in German), and in a paper of the Marquis Lorenzo Pareto on the district N. of Rome. The so-called Geological Supplement to Com. de Rossi's work on the Catacombs is a misapplication of the term in its generally received sense. The most useful works on the Botany of the environs of Rome are the *Prodromus Floræ Romanæ*, by Professor Sanguinetti, in 4to.; and on their Zoology, Prince Charles Bonaparte's *Fauna Italica*, 3 vols. folio.

Dr. Deakin's *Flora of the Colosseum of Rome* gives an illustrated catalogue of 420 plants growing spontaneously on the ruined amphitheatre.

§ 53. *Booksellers, Circulating Libraries, News-Rooms.*

Bookseller, Publisher, & Stationer.—The most extensive establishment of this kind in Rome is that of Spithöver, at 85, Piazza di Spagna; his collection of foreign works is the largest, especially in English, German, and French literature; guide-books; maps, ancient and modern, including those of the Austrian Trigonometrical Survey of Italy; engravings, &c. S. is the publisher of Canina's and Cardinal Mai's works, and the exclusive

agent for the sale of Anderson's beautiful photographs, the best in Rome. The business is conducted by M. Haass, now the head partner, a German gentleman, who, speaking English and French fluently, is able, and always ready, to give every information to foreign visitors on matters that may interest them at Rome, and who will obtain orders for the principal sights for his customers. An address-book is kept here containing the names of strangers in Rome. Newspapers, English and German, and Galigiani's Messenger, let out on hire. M. Haas is agent to the Arundel Society, and sole agent for the celebrated unalterable carbon photographs of Braun & Co., in Dornach, whose reproductions of the frescoes in the Sixtine Chapel, Raphael's Stanza, the Farnesina Palace, are wonderful. The popular German editions of classical music are to be had in this establishment.

Piale, 1 and 2, Piazza di Spagna, very comfortably fitted up, with a supply of English, American, German, Italian, and French newspapers, magazines, reviews, &c.: terms of subscription, 46 frs. for the season of 7 months, 9½ for 2 months, 6 for one, 2 for a week. Times sent out at 14 fr. 1st day, 12 fr. 2nd day. American papers at 10 fr. and 8 fr.; French, ditto at 8 and 7 fr. Attached to the news-room are a bookselling establishment and the largest circulating library in Rome, comprising about 10,000 vols. of English, French, German, and Italian works. Subscription the same as for the reading-rooms; at Piale's will be found a dépôt of Mr. J. H. Parker's archæological and historical photographs of Rome and Italy, comprising 3000 subjects; also photographs from the principal galleries in Rome at moderate prices, or in albums, tastefully bound in Roman vellum. Books in the same style, and English and foreign stationery. An address-book for foreigners is kept at Piale's throughout the season, and church ceremonies and every occurrence of interest are announced on a card in the shop some days before.

Monaldini, bookseller and stationer,

also in the Piazza di Spagna, 79 and 80, founded in 1786. English and Continental papers and reviews in the reading-rooms and sent out, or for sale. Terms similar to preceding ones. Guide-books and works of modern literature, and the latest illustrated books on Rome in vellum binding. Books bound in the same style to order or illuminated by skilful hands.

Messrs. Alinari and Cook, 90, Corso, booksellers and photographers, have paid great attention to the latter department, and possess now one of the largest and most perfect collections of photographs in Rome. Their books comprise the newest English works and editions *de luxe*.

Bocca, bookseller, Piazza Colonna, is the best Italian and French bookseller, especially for works published by the Italian Government on legal and administrative subjects. In the establishment of Loescher, 347, Corso, strangers will find the *primeurs* of French and German literature.

The numerous works published by the Propaganda, on ecclesiastical literature, and in the Oriental languages, can be procured at the shop attached to the College Printing Office in the Via di Propaganda, or at Spithöver's.

§ 54. *Bookbinders*.—Rome is celebrated for its bindings in white vellum: the best are Olivieri, Piazza di Spagna, at the corner of the Via Frattina, especially for ornamental bindings; Moschetti, 47, Via Vittoria; Bencini, 172, Via Ripetta; and Andersen, 35, Vicolo dei due Macelli.

AMUSEMENTS.

§ 55. *Theatres*.—The *Teatro di Apollo*, in the Via di Tordinona, near the bridge of St. Angelo, for grand operas and the ballet during the Carnival—the two lower tiers of boxes are generally let for the season, the second being occupied by the Roman nobility and public authorities; the *T. Valle*, for operas and comedy; the *T. Argentina*, in the Via della Rotonda, for opera and ballet in the spring; the *T. Metastasio*, near the Ripetta, for comedy in the Neapolitan or Roman

dialect. Signor Vitale is one of the cleverest pulcinellas, hardly surpassed by those of San Carlino in Naples; the *T. Capranica* in the Piazza Capranica, near the Piazza Colonna, for popular comedy and primitive ballets. The *Amfiteatro Coreca*, for comedy in the summer season, being an open-air place in the Mausoleum of Augustus. The *Politeama*, in the Trastevere, a large elegant building, which is used as a circus during the autumn and as an opera-house in spring and summer.

Another theatre of this description is the *T. Nazionale*, Via Firenze, the largest theatre in Italy, built by Signor Costanzi, at the back of the Quirinal Hotel, near the American Church in the new quarter. In digging for the foundations in the spring of 1879, Sig. Costanzi had the good fortune to excavate a very beautiful statute in the Greek style, representing a Hermaprodite.

Opposite the end of the Ripetta bridge, on the rt. bank of the Tiber, a theatre for the same class of amusements as the *Politeama* has been constructed. It is called the *Alhambra*, and is also frequented for concerts and masked balls in Carnival.

The popular Marionette or Burattini (puppets), which had almost disappeared, owing to the demolition of the Teatro Fiano, have been resuscitated at a small theatre (Prandi), Piazza della Consolazione, and another in the Vicolo del Soldato. There are some minor theatres during the Carnival. The price of admission to the pit in the larger theatres is from 2 to 5 francs. Persons going to the boxes do not pay for admittance at the doors, as in some other towns of Italy. A box costs from 15 to 20 francs a night, or much more on occasions of especial attraction. During the season it is difficult to obtain one at the 3 principal theatres, the Apollo, Valle, and Argentina, especially at the first. The best plan will be to secure, if possible, a part of a box for the carnival, and even this cannot always be accomplished. The performances commence between 7½ and 8 o'clock.

Concerts.—There are numerous paying concerts during the winter, given either by musical associations or distinguished artists. Most take place in the *Sala di Dante*, a handsome hall in the Poli palace, behind the Fontana di Trevi, where a series of classical chamber-music quartettes are given by the most celebrated masters during the season. Tickets at the English libraries.

§ 56. *Public Festivals.*—The Carnival commences, properly speaking, after New Year's Day, and continues until the beginning of Lent; although the gaieties in the Corso and the masking take place only during the last 10 days, always excepting the Sundays and Friday. On the Saturday week preceding Ash Wednesday, the opening of the festivities is announced by the tolling of the great bell of the Capitol, after which, generally between 3 and 4 o'clock the Saturnalia begin—but this depends on the time of sunset, from which all hours are reckoned connected with festivals. About 3, the crowd assembles in the Corso, where the pelting with comfits, manufactured for the purpose with flour and plaster-of-Paris, is carried on until nightfall, all the windows and balconies being gaily decked out and filled with the Roman *bean monde*. The amusements of each afternoon end with a horse-race. The horses have no riders, but are urged on by balls and plates of metal, covered with sharp spikes, suspended from their backs. The prizes are pieces of rich velvet and sums of money varying from 300 to 500 fr., which were formerly furnished by the Jews, who were even themselves, in bygone days, compelled to race on foot for the amusement of the Christian population. The start from the Piazza del Popolo is the most exciting part of the race. The horses are stopped at the S. end of the Corso by a piece of canvas stretched across the street of the Ripresa de' Barberi, which derives its name from the Barbary horses that formerly contended for the prizes. The Thursday and the last 2 days of the Carnival are

[*Rome.*]

the most exciting; the whole city seems then to be congregated in the Corso. The diversions end on the evening of Shrove Tuesday, with the *Moccoli*, when every one in the windows and in the streets appears with lighted tapers, and endeavours to keep his own alight and extinguish his neighbour's. The Corso is illuminated in this way from one extremity to the other, and when the darkness has set in, the windows of the houses being filled with people holding lights in their hands, the scene is one of the most picturesque and extraordinary attending the ceremonies of the Carnival. This brilliant scene closes at 1 hour after the Ave Maria, or about 7½ o'clock, when theatres, masked balls, and suppers contribute to bury, as it is styled, the Carnival. The *October Festival.*—On Sundays and Thursdays in October the lower orders assemble about the Monte Testaccio, and at the taverns outside the city gates, where they amuse themselves with dancing and games. This is the great holiday of Rome, and nowhere are its people seen to so great advantage. It is to be regretted that these revelries too often conclude tragically, an appeal to the knife being the invariable consequence of the slightest disagreement. The *Artists' Festival*, originated half a century ago by the German artists in Rome, usually takes place at the beginning of May. Artists of all nations assemble at an early breakfast, and afterwards proceed in masquerade costumes to some picturesque site in the environs, such as Cerbaia, 4 m. beyond the Porta Maggiore and near the Anio, or to the environs of Fidenæ, 5 m. outside the Porta Salara. After an incantation to the Sibyl, singing, speechifying, and distribution of mock orders, &c., there is a cold dinner about 1 P.M., followed by horse-racing, spear-throwing, &c., and the fantastic procession returns to Rome in the evening with torches and Bengal lights. The *illumination of St. Peter's cupola*, one of the finest and most imposing sights of Rome, which took place on Easter Sunday and St.

Peter's Eve, has been discontinued since 1870.

Festical of the Statute (first Sunday in June).—On this occasion the King reviews the troops of the garrison in the Prætorian camp; scholastic prize-medals and civic honorary distinctions are awarded by the Sindaco at the Capitol; the streets and public edifices are illuminated, and the girandola or fireworks take place at Castel S. Angelo. Similar demonstrations of rejoicing are made throughout the whole kingdom. The illumination of the splendid ruins of the Forum and the Colosseum is executed at the expense of the Ministry of Public Instruction on the birthday of Rome, 21 April, and occasionally in honour of royal or very distinguished visitors during their stay in Rome.

SPORTING.

§ 57. *Shooting, Hunting, &c.*—Sportsmen's licences are obtained without difficulty from the authorities, at a charge of 25 fr. per annum. The principal sporting about Rome is deer and boar-shooting in the forests along the sea-coast, woodcock and snipe-shooting in the marshy valleys about the Campagna and in the vicinity of Ostia and Porto in the winter and early spring, and quail-shooting along the coast, and especially about Porto d'Anzio, Fiumicino, Palo, and Santa Severa, the two latter places being more accessible by railway, on the arrival of the birds in May. The shooting season in the Campagna commences in October, and continues during the winter; but the greater part of the large quantity of game exposed for sale in the Roman markets is taken in nets, such as quails, larks, and other small birds. No market in Europe, perhaps, offers a greater variety of birds than that of Rome, and certainly none where the ornithologist will be able to add more species to his collections. Everything that flies is eaten by the Romans.

A pack of hounds is kept under the management of a committee of Roman noblemen and gentlemen. By its statutes the society consists of at least 100 members, each paying 250 lire a year. Hunting limited to foxes, between Nov. 15th and March 31. Strangers are allowed to become annual members, but as such cannot take any part in the deliberations of the society. *Foreigners remaining at Rome only for the season can follow the hounds occasionally, or drive to the meets without difficulty, and without being expected to contribute to the Hunt fund, unless they are regular attendants.* The meets generally take place twice a week, on Mondays and Thursdays at 11 A.M., and are often attended by upwards of 100 riders and double that number of carriages. The rendezvous are announced a week before in the daily papers, or at Barfoot's, 150, Babuino, and the English libraries. The best hunting-grounds are those crossed by the Viæ Appia and Nomentana. The hunting season concludes with races, which take place in the Campagna, according to previous announcement, and are liberally patronised by the King and Royal family.

There is a club of Roman gentlemen for the *Cuccarella*, or shooting deer and wild-boar in the marshy forests adjoining the sea. Foreigners are allowed to join the club. Entrance 50 lire. Subscription for three months, or during the winter to March 31, 37½ lire.

§ 58. *Saddle-Horses.*—Jarrett, 3, Piazza del Popolo has usually the best saddle-horses, and his livery stables are very well appointed. Bonafede, Bocca di Leone, 59; Cairolì, Via Incurabili, 23; and Ranucci, Via dei Miracoli, 87. The usual charge is 250 to 350 frs. a month for a gentleman's horse, a little more when used for hunting, with a monthly gratuity, fixed by agreement, to the groom; for a ride 10 frs. For a day's hunting, 20 frs. The keep of a saddle-horse is 5 or 6 fr. per day.

CONVEYANCES.

§ 59. *Rail and Tramways.*—Railway communication between Rome and the different provinces of Italy is sufficiently indicated by the official timetables, to be bought at all the newspaper kiosks.

It is therefore superfluous to mention here any other lines than those connected with the immediate vicinity of Rome, such as the Naples line for Albano—the Frascati line for that town only—the Fiumicino line for the Tiber port and Ostia. All from the Central station, and the steam tramway to Tivoli from the station at Piazza di Termini. There is a horse tramway from the Porta del Popolo to the tavern beyond the Milvian bridge (Ponte Môle), and from Piazza di Venezia to the railway station.

Luggage by Railway.—Every passenger is allowed to carry under his own care a weight of 20 kilogrammes (about 42 lbs.), provided it be of a size to be stowed under the seats or in the net of the railway carriages, viz. 50 centimètres (20 inches) by 30 (12 in.).

§ 60. *Diligences.*—Almost all the public conveyances out of Rome have ceased running, owing to the extension of the rly. lines to the capital, and the few that may be used by travellers now start from stations on the different railways, thus:—those for Viterbo from Orte, for Rieti from Corchese, for Porto d'Anzio from La Cecchina near Albano. Places for Porto d'Anzio may be had in the diligences which leave the Albano Station twice a day, on the arrival of the trains from Rome, without previous booking.

Public conveyances, consisting generally of ill-appointed calèches, set out for Palestrina from the Osteria de' Tre Re, near the Piazza di San Marco, at the foot of the Capitol; for Bracciano from the Albergo del Sole, near S. Andrea della Valle, every morning, in 5 hours; and for Genazzano, Olevano, Paliano, &c., 3 times a week, from an Osteria in the Via degli Orfani, near the Piazza Capranica. A coach leaves the Piazza Monte Citorio twice a day for Tivoli

employing about 4 hours; fare 4 francs: that starting in the morning continues as far as Subiaco, arriving there before dark. The steam tramway to Tivoli, opened in July 1879, will be found more convenient and cheaper at 3 fr. Carriages continue to run twice a day from Rome to Frascati, Albano, Genzano (fares 3 francs), and even Velletri, in spite of railway competition, many people preferring the convenience of being taken up and set down at their own doors.

The modes of conveyance from Rome to the different towns are noticed in the Routes of the *Handbooks for Central and South Italy*, in which they are described.

§ 61. *Omnibuses.*—All the hotel-keepers send omnibuses with a Commissionnaire to await travellers on the arrival of the trains. He will clear the luggage if entrusted with the keys, which may be safely done. This arrangement will be convenient for families or parties of ladies, who can at once proceed to their hotel, and avoid delay, their luggage following in the omnibus; it will be convenient to write a day before, requesting the master of the hotel where they propose to lodge to send a carriage to the station.

Intramural omnibuses start every five minutes from the Piazza di Venezia for the Piazza del Popolo, the Vatican, the Lateran, S. Maria, and S. Francesco in Trastevere, S. M. Maggiore, Piazza Barberini, and the rly. station. Fares, 15 c. Extramural omnibuses run from Piazza Campitelli to S. Paul; from the Popolo to Ponte Môle; Piazza S. Bernardo to S. Agnese; Piazza S. Maria Maggiore to S. Lorenzo. Fares 30 c.

Tourist Offices in Rome.—Cook's is at 3, Piazza di Spagna. Gaze's at Monaldini's, 79, Piazza di Spagna.

§ 62. *Job Carriages.*—Jarrett's carriages, 3, Piazza del Popolo, open or closed, are to be highly recommended. His landaus are handsome, well horsed, and steadily driven. There are several persons, and some of the hotel-keepers, who let carriages for hire by the day, half-day, or hour. The hire of a

carriage for the day, not including the coachman's *buonamano*, is from 20 to 25 frs., and double for excursions to Tivoli, Frascati, or Albano, when an additional horse must be put on. The hire of a carriage by the month varies with the period of the year, the smartness of the vehicle, and horses, from 600 to 1000 frs., exclusive of the coachman's *buonamano* of 56 to 75 frs., the owner engaging to furnish a close or open carriage as may be required. The hire of carriages during the Carnival and Easter festivities will exceed the prices here stated, often reaching 50 and 60 lire a day. On engaging a carriage by the month it will be advisable to sign a written agreement with the owner, and to have stated in it that double fares will only be paid for excursions into the country exceeding 10 miles beyond the gates, such as to Veii, Tivoli, Palestrina, Albano, Ostia, Porto, &c., as attempts will often be made to exact 15 or 20 francs beyond the ordinary hire for a drive to places only 6 or 7 miles outside the walls. Mr. Jarratt's carriages have been already mentioned. Those

of Angelucci, successors to Bachilli, 86, Via Bocca di Leone, will be found satisfactory. Agostini, whose office is opposite the Hôtel de l'Europe, in the Piazza di Spagna, can be recommended for carriages and horses. The best single horse coupés or victorias are to be found at Fedeli's, 35, 53, 55, Via Mario de Fiori. Other recommendable carriage keepers are Carlo Tomba, 1, Piazza della Pilotta; Giuseppe Ruiz, 48, Via di S. Marcello; Fratelli Sebastiani, 43, Piazza Nicosia; Francesco Fedeli, 15, Via dell' Impresa.

§ 63. *Hackney Coaches*.—The principal stands are in the Piazza di Spagna, the Piazzas San Lorenzo in Lucina, and Monte Citorio, in the Piazza Venezia near the Capitol, under the Colonnades in the Piazza S. Pietro, and at the rly. stat., where a municipal service of cabs awaits the arrival of every train. The drivers wear uniforms, and although their vehicles and horses are very inferior, they are authorised to charge rather more than the ordinary tariff, which is as follows:—

CARRIAGE FARES.

	Open Carriage with 1 Horse.		Brougham with 1 Horse.		Two-Horse Carriage.	
	DAY.	NIGHT.	DAY.	NIGHT.	DAY.	NIGHT.
FOR A COURSE:—	lire.	lire.	lire.	lire.	lire.	lire.
Within the City	1-30	1-00	1-00	1-40	1-70	1-90
To or from the Railway Station	1-00	1-20	1-00	1-40	1-70	1-90
To one of the gates from any part of the City or <i>vice versa</i> , except to the following ones: Del Popolo, Pia, Angelica and Cavalleggeri, which reckon as usual courses	1-00	1-20	1-20	1-60	1-90	2-00
BY THE HOUR WITHIN THE CITY	1-70	2-20	2-00	2-50	2-50	3-00
The time over entire hours is calculated by quarters, at	0-45	0-55	0-50	0-65	0-65	0-75
(Luggage for a trunk, 50 cents.; for a portmanteau, 20 cents. Nothing for smaller pieces)						
OUTSIDE THE WALLS:—						
No tariff outside the walls except from these four gates: Del Popolo, Angelica, Pia, and Cavalleggeri, and from them only as far as two miles; per hour	2-20	2-70	2-50	3-00	3-00	3-40
For each quarter over full hours	0-55	0-70	0-65	0-75	0-75	0-75

Going by the course the fare increases: by 20 centesimi in the daytime and 40 centesimi during the night for each person over two in the open one-horse carriages, over three in the one-horse broughams, and over four in the two-horse carriages.

The DAY service counts from 6 a.m. until one hour after sunset, the NIGHT service counts from one hour after sunset until 6 a.m.

§ 64. *Steam Communication with Civita Vecchia.*—Since the development of the coast lines of Italy, very few travellers avail themselves of steam navigation to reach or leave the port of Civita Vecchia.

The steamers of the Fraissinet Co. leave Marseilles for Civita Vecchia every Sunday at 8 A.M., and *vice versa* on Sunday at 2 P.M. Those of the Valery Company leave Marseilles for Civita Vecchia every Sunday and Thursday at 8 A.M., and leave Civita Vecchia every Sunday and Thursday at 3 P.M., proceeding direct to Marseilles in about 30 hours. The Office of the Valery Co. is at 5, Via Condotti. A steamer of the Florio Co. from Genoa and Leghorn touches at Civita Vecchia every Thursday at 10 A.M., proceeding at noon to Palermo direct. On the return voyage it touches at Civita Vecchia on Saturday at 2 P.M., proceeding to Leghorn at 4.

§ 65. *Steamboats on the Tiber.*—A boat starts every morning at 5 or 6 o'clock, according to the season, from the Quay of Ripagrande, for Fiumicino, performing the voyage in 3 hours, and returning to Rome the same day at nightfall, giving the tourist plenty of time to see the environs of Ostia and Porto. The return voyage is tedious, the steamer having generally vessels in tow. During the spring and summer months these steamers run once or twice a week to Ostia and Fiumicino, exclusively for excursionists. (See *Environs of Rome.*) Since the opening of the railway to Fiumicino, the only advantage of these river excursions is the opportunity of observing the banks of the Tiber, and occasionally prolonging the trip by sea to Porto d'Anzo and the Tower of Astura.

Tug steamers tow barges up the river above Rome as far as Ponte Felice, employing 2 days to reach that point.

Steamers on the Tiber for passenger traffic between Ponte Molle upstream, and St. Paul's *extramuros* down stream, touching at various piers in the city.

PROTESTANT DIVINE WORSHIP.

§ 66. *Church of England Divine Worship.*—The Chapel of the Established Church of England, outside the Porta del Popolo, established in 1818, will accommodate from 760 to 800 persons. Divine service every Sunday throughout the year: Morning Service, with Holy Communion, at 11 A.M., and Evening Service at 3 P.M. These hours are varied in summer to avoid the great heat. The Holy Communion is administered on all the great festivals of the Church. There is service on every week-day at 10 A.M., and a double daily service on week-days after Advent at 10 A.M. and 3 P.M. The ch. is supported entirely by the voluntary contributions of visitors, there being scarcely any members of the Church of England permanently resident at Rome. A collection is made for the same purpose at the Offertory. The subscriptions are collected by a clerk at the residences of such persons as leave their names at the ch. The subscription is at the rate for the whole season of 35 francs for each sitting. Attached to the ch. is a lending library of religious books, which are distributed on Sunday to such subscribers to the ch. as may apply for them. As no subscription is received, persons using the books would do well to contribute towards keeping up this useful foundation, either in the shape of a gift of money, or by donations of books, &c.

By a recent convention (1879) with the Municipality, this building was ceded to the city of Rome in exchange for the area and ex-convent of *Gesu e Maria*, facing the Via Babuino, where a Protestant church is being erected, designed by Mr. Street.

§ 67. *Trinity Church*, Piazza di San Silvestro, near the Piazza di Spagna and Corso, conducted on Protestant Episcopal principles, was opened 1874. Services at 11 A.M. and 7 P.M. Holy Communion on the 1st and 3rd Sunday in the month.

This church, designed by the late

eminent architect, Commendatore Cipolla, is a handsome edifice, with façade of Serena stone, and is the first ch. erected in Rome expressly for Protestant worship. The expense of its construction is being defrayed by public subscription.

§ 68. *St. Paul's Church*.—American Episcopal service. Via Nazionale, corner of Via Napoli. This is a handsome edifice in the Lombard-Gothic style, designed by George Street, Esq., R.A., and the largest place of Protestant worship in Rome. Services on Sundays, Christmas-day, and Good Friday, at 8.30 and 11 A.M. and 4 P.M. On Holy-days and daily in Lent, at 9.30 A.M. The organ is the finest instrument of the kind in Rome. It was built expressly for the church. The peal of bells is very complete and harmonious. St. Paul's ch. was built by subscription and has no endowment. Donations received at the church door, or at the Treasurer's, J. S. Dumaresq, Esq., 81, Piazza di Spagna. Rector, Rev. Dr. Nevin, 39, Via della Mercede.

§ 69. *Presbyterian Church*, 26, Via Flaminia, outside the Porta del Popolo. First entrance on the left after the Episcopal Church. Open from October to July. Services at 11 A.M. and 3 P.M. every Sunday, conducted by ministers appointed by the Free and Established Churches of Scotland. Attached is a gratuitous circulating library for the use of ch. frequenters. This ch. is self-supporting.

§ 70. *German Protestant service* at the Embassy, Caffarelli Palace, Capitol. Rev. M. Reineke, minister.

§ 71. ITALIAN EVANGELICAL CHAPELS,
WITH SCHOOLS ANNEXED.

Waldensian, Via delle Vergini. Rev. J. Ribetti, minister.

Free Church, Piazza Ponte S. Angelo. Rev. A. Gavazzi and L. Conti, min.

Methodist, 72, Via della Scrofa. Rev. A. J. Piggott, min.

American Methodist, Via Poli. Dr. L. Vernon, min.

Baptist, 35, Piazza S. Lorenzo. Rev. J. Wall, min.

American Baptist, Piazza Montecitorio. Dr. G. Taylor, min.

Military, Via della Scrofa. L. Cappellini, min.

Apostolic, 153, Via Urbana. P. Grassi, min.

Apostolic, 94, Via della Renella. A. Petocchi, min.

Free, 15, Vicolo Soderinia. Prof. C. Zanini, min.

§ 72. *British Society's Mission to the Jews*, 28, Piazza Cenci. Dr. H. Philip.

§ 73. *Jewish Synagogues* (called *Scuole*), Piazza Cenci. Nuovo, Del tempio, Siciliana (Italian rite). Catalana, Spagnuola (Spanish rite).

§ 74. *Religious Educational Institution*,—Talmud Tora, in Via Rua.

PROTESTANT FUNERALS AND
CHARITY.

§ 75. *Funerals*.

Protestant Funerals.—Everything regarding the interment of Protestants is placed under the superintendence of the committee of the English and Prussian Churches, who have fixed a tariff of charges, which will be presented by the *Custode* or keeper of the ground, or the person who performs the duty of undertaker, to the family of the deceased. This tariff includes everything, such as hearse, coffin, mourning-carriages, charges to the Roman municipality for the ground, fees to the Officers, &c. The funerals are divided into 3 classes: 1st, 650 francs, or 26*l.*, including a vault for supporting a large monument; 2nd, 300 frs., without a vault, but in every other respect decent; 3rd, for persons unable to incur more expense, as certified by the British or United States Consuls, a fee of 65 frs. only for cemetery fees. These charges do not include a leaden coffin, which will cost 50 cents. per lb. weight; carriages for friends, crapes, gloves, &c. The clergyman attending the funeral generally receives a gratuity of from 2 to 3 napoleons. Sig. Giovanni Trucchi, who lives at 7, Piazza Montanara, is

the undertaker appointed by the British Church Burial Committee, and for whose charges they are responsible.

As there have been loud, and in very many cases well-founded, complaints on the subject of the exorbitant funeral charges to British and American Protestants, it will always be well to submit the bills of the custode of the cemetery, or of the undertaker who may be employed, to the approval of the British Church Committees, or the Prussian Chaplain, if found to differ from the tariff. Sig. Trucchi will also attend to the erection of monuments and railings and keeping them in order.

As it is a common practice amongst citizens of the United States to remove the remains of their relatives to their own country, it may be as well to state for their information, that in such cases embalmment of the bodies is necessary, an operation generally confided to Professor Mazzoni, the eminent Roman surgeon (Via Mario dei Fiori, 79), whose charge, everything included, is 1100 francs. The usual mode of transmission is by steamer from Civita Vecchia to Leghorn, and thence by sailing-vessels; in the case of English, direct by steamer to Marseilles, and thence by railway. Signor Trucchi, the Custode of the Cemetery, will be the best person to employ, having agents at Leghorn, Marseilles, and Liverpool; the charge of conveying bodies to Liverpool is about 25*l.* sterling from Leghorn, and from there to the United States 150 dollars.

Funerals of British and American Roman Catholics are under the direction of the curate of the parish in which the death takes place. The church charges, as well as those at the extramural cemetery of S. Lorenzo, are regulated also by a fixed tariff. Since the introduction of the government of the King of Italy all intramural burials in churches, &c., are forbidden. Sig. Trucchi also undertakes the direction of Roman Catholic funerals.

§ 76. ROMAN BRITISH RELIEF FUND.

(Established 1879.)

Purposes.

1. To assist in forwarding to England destitute British subjects. 2. To grant them temporary relief in cases of sickness or distress. 3. To assist British-born females residing in the city or its immediate neighbourhood, who may be in absolute want from sickness or other causes.

Relief is granted without reference to the creed of the recipient.

EXECUTIVE COMMITTEE.

President.

Rt. Hon. Sir Augustus Paget, K.C.B.

Members.

Le Marchand Gosselin, Esq., British Embassy; F. C. Lascelles, Esq., British Embassy; C. Beck, Esq., 63, Corso; Lt.-General H. H. Maxwell, C.B.R.A., Villa Gnastalla; Arthur J. Strutt, Esq., 81, Via della Croce; Lt.-Col. B. W. Ramsay, Odescalchi Palace; J. Gason, Esq., M.D., 8, Via S. Sebastiano; L. Aitkin, Esq., M.D., 52, Via Frattina; J. Grigor, Esq., M.D., 3, Piazza di Spagna; A. B. Franz, Esq., Vice-Consul, Palace del Bufalo.

Treasurer and Secretary.

A. Macbean, Esq., 378, Corso.

Subscriptions received by the Treasurer and Messrs. Maquay, Hooker, and Co., and Messrs. Plowden and Co., Bankers.

77. FOREIGN MINISTERS AND CONSULS ACCREDITED TO THE COURT OF ITALY.

America (U. S.).—Hon. G. P. Marsh, Minister Plenip., 35, Fontanella di Borghese.

Austria-Hungary.—Count von Wimpfen, Ambassador, 371, Corso.

Bavaria.—Baron de Bibra, Min. Plen., 3, Piazza delle Pilotta.

Belgium.—Chev. Van Loo, M., Palazzo del Gallo.

Brazil.—Baron di Javary, Minister Plen., 41, Via delle Quattro Fontane.

Denmark.—Chev. de Kjoer, Min. Plen., Palazzo Odescalchi.

France.—Marquis de Noailles, Ambassador, Palazzo Farnese.

Germany.—M. de Keadell, Ambassador, Palazzo Caffarelli.

Great Britain.—R. II. Sir A. Paget, Ambassador, Via Venti Settembre.

Greece.—M. Papparigopoulo, Chargé d'Affaires, 41, Quattro Fontane.

Holland.—Chev. de Westenberg, Min. Plen., Palazzo Bonaparte, Piazza di Venezia.

Japan.—M. Nakamura, Chargé d'Affaires, Villino Agheimo, Via dei Mille.

Mexico.—M. Velasco, Chargé d'Affaires, 8, Via S. Basilio.

Portugal.—Count Carvalho, Min. Court, Piazza S. Silvestro.

Russia.—Baron d'Uxhull, Ambassador, 518, Corso.

Spain.—Count Coello, Min. Plen., Palazzo di Spagna.

Sweden and Norway.—M. Lindstrand, Min. Plen., 319, Via Nazionale.

Switzerland.—M. Pioda, Min. Plen., 78, Via della Stamperia.

Turkey.—Turkhan Bey, Min. Plen., Villino Servadio, P dell' Indipendenza.

(And several South American Republics.)

British Consuls (for West Turkey and the district of Rome).—A. Macbean, Esq., 378, Corso. *Vice-Consul.*—A. R. Franz, Esq., 96, Piazza SanClaudi.

United States Consul.—Eugene Schuyler, Esq., Palazzo Altemps.

§ 78. FOREIGN REPRESENTATIVES ACCREDITED TO THE HOLY SEE.

Austria-Hungary.—Count Paar, Ambassador, 6, P. di Venezia.

Bavaria.—Count Paumgarten, Min. Plen., Palazzo del Gallo.

Belgium.—Baron d'Anethan, Min. Plen., 151, Via del Babuino.

Brazil.—Viscount de Araguaya, Min. Plen., 58, Via d' Araceli.

France.—M. Desprez, Ambassador, Palazzo Colonna.

Portugal.—Count de Thomar, Ambassador, 4, Piazza Cardelli.

Spain.—Don F. de Cardenas, Ambassador, Palazzo di Spagna.

(And several South American Republics.)

§ 79. Passports and police regulations

regarding foreigners.—The regulations concerning these formerly so troublesome documents are now the same in Rome as in other towns of the kingdom of Italy. Travellers arriving at Rome must register their names, if living in lodgings, at the General Police office or Questura, in the Convent of San Marcello; this is done by landlords or keepers of hotels for their inmates. No visas necessary for passports for foreigners leaving Rome. In compliance with the recent recommendation of our Government, it is advisable for British subjects visiting Italy to be bearers of passports proving their nationality in case of difficulties with the police, especially on excursions in the provinces.

ETIQUETTE.

§ 80. Presentations to the King & Queen.

—The royal family reside permanently at the Quirinal Palace from the middle of November to the beginning of June, or later, according to the closing of Parliament. Strangers wishing to be presented at Court and attend the receptions must apply to their diplomatic representatives in Rome. Nothing can exceed the exquisite courtesy of the Queen; and her perfect knowledge of French, English, and German enables her to converse fluently in their own languages with foreigners who have the honour of being presented to Her Majesty. The King is also extremely affable.

§ 81. Presentations to the Pope.—As many of our countrymen may desire to be presented to His Holiness during their stay at Rome, the following information may prove useful.

All foreigners desiring to be presented to the Pope must write an application to that effect addressed to *Monsignore Maestro di Camera*, or Grand Chamberlain, or be presented by the representative of their country to the Holy See. As regards the English, who have no such officially accredited minister, application must be made through some private channel, or by writing directly to the *Maestro di Camera*, *Monsignore Macchi*. British

Roman Catholics will experience no difficulty through the functionaries attached to the Papal Court amongst their ecclesiastical countrymen settled at Rome. Monsignor Stonor usually responds very courteously to similar applications. The British Consul has the means of procuring audiences for persons introduced to him. Americans will have to follow the same routine as other foreigners, but they will be much assisted by the Superior of the American College, Dr. Hostlot.

Persons soliciting to be presented are informed a few days before, by a notice from the Maestro di Camera, that they will be received at a certain hour, in general about midday; they can either present themselves in uniform or in evening dress without gloves; ladies in black dresses and veils; they are ushered individually into the Pope's cabinet by the Maestro di Camera; but if the party is numerous, and ladies are present, audience is granted in one of the long galleries, or to deputations and pilgrims in the Consistorial Hall. During private audiences the Pope is only accompanied by a few prelates and *Connerieri segreti*, who introduce the visitors by name; but on public receptions His Holiness is attended by the Cardinals and prelates of his court and by his noble guards. It is the etiquette that Protestants should show the same mark of respect to His Holiness as they do on being presented to their own sovereign, by kissing his hand, if offered. Roman Catholics kiss the Pope's foot, or make such an obeisance as to show they desire to do so. The mode of addressing His Holiness is, in Italian, *Santità* or *Santo Padre*; in French, which the present Pope speaks fluently, *Sainteté* or *Saint Père*. At the conclusion of the audience the Pope confers his blessing on all present, who are expected to kneel to receive it, and the blessing is declared by His Holiness to extend to the rosaries or other objects of devotion which his visitors may have brought with them for that purpose. Very rarely, as in the case of royal personages, the Pope invites distinguished guests to his table.

§ 82. ROMAN NOBILITY, TITLES, RANKS, & C.

The Roman nobility consists, according to the last published list, of about 180 persons, under the general designation of *Patriziato Romano*, out of which have been selected 60 of the most noble and heads of families under that of *Nobili Consacrati*. Piétro Ercole Visconti's work, '*Le Famiglie Romane*,' gives a very erudite account of the nobility.

Titles of Nobility.—The titles borne by the Roman nobles are those—1st, of Princes and Dukes, officially designated under the Papal Government as Roman Barons (*Baroni Romani*), but more generally known as Roman Princes (*Principi Romani*); 2nd, of Marquises and Counts (*Marchesi* and *Conti*); 3rd, of Chevaliers (*Cavalieri*), a designation given to all members of knightly orders. Most of the Roman Princes have derived their titles from the Popes of their respective families: such are the Buon compagni, Borghese, Aldobrandini, Rospigliosi, Altieri, Chigi, Corsini, and Braschi; others from imperial or royal creations, as the Colonna, Doria, Odescalchi, and Cesarini; a third class from investiture by the Pope, as by any other temporal sovereign, as the Caetani, Massimo, and Gabrielli: whilst a fourth category embraces those Princes who have acquired their honours by the weight of their purses in purchasing ancient fiefs which carried with them ducal or princely titles, but to assume which the sanction of the Pope was always a necessary preliminary. These latter titles are generally possessed by *novi homines*, who have accumulated wealth in trade, the Torlonias, Graziolis, &c.; and it is by the latter means that some foreigners have succeeded of late years in obtaining the titles of Roman Princes. Few of the ducal or princely titles are of very remote date; the oldest is probably that of the Duke of Sermoneta, the talented head of the great baronial house of Caetani. The princely titles of the Orsinis and

Columnas date from the 15th and 16th centuries.

As to the titles of Marquises and Counts, it is probable that several who bear them would find it difficult to exhibit their diplomas of creation: many of them derive them possibly from small feudal tenures. It is well known with what laxity titles of this kind were created: in some of the provinces, as we believe was the case in certain parts of France, every head of a family of noble blood assumed the title of Marquis; indeed, it is stated that, in the March of Ancona, when Sixtus V., who was a native of it, was importuned by his countrymen for honorific distinctions, he granted the right of bearing the title of Count to all of noble blood at the period. In addition to the nobility inscribed on the *Libro d'Oro* of the Capitol, there exists at Rome a large class of provincial nobles.

Ranks.—The heads of the Roman princely houses stand in the following order, according to their date of creation—to each name is annexed the feudal title of the individual, and the approximate date of its being conferred on their respective families: thus—Caetani, Duke of Sermoneta, dates from 1503; Buoncompagni, Duke of Sora, Prince of Piombino, 1580; Borghese, Prince of Sulmona, 1601; Ottobuoni, Duke of Fiano, 1601; Lante, Duke of Bomarzo, 1631; Doria Pamphily, Prince of Landi, 1644; Chigi, Prince of Campagnano, 1655; Altieri, Prince of Viano, 1670; Strozzi, Duke of Bagnolo, 1685; Pallavicini, Prince of Galliciano, 1688; Odescalchi, Duke of Bracciano and Sirmio, 1689; extinct, but re-established in favour of the Milanese family of Erba, who married the last heiress: Sforza, Duke Sforza-Cesarini, 1697; Ruspoli, Prince of Cervetri, 1709; Aldobrandini, by marriage with the heiress of the last Prince created in 1717, Prince of Rossano in 1769; Santa Croce, Duke of Oliveto, 1718; Rospigliosi, Prince of Zagarolo, 1722; Corsini, Duke of Casigliano, 1731; Barberini, Prince of Palestrina, 1738; Gabrielli, Prince of Prose, 1762;

Braschi, Duke of Nemi, 1781; Massimo, Prince of Arsoli, 1826; Massimo, Duke of Rignano, 1828; Torlonia, Duke of Poli, 1847; Torlonia, Alexander, Prince of Civitella Cesii, Duke of Ceri, 1840; Prince del Drago, 1851; Elzouin, Duke of Galliese, 1862; Bandini, Prince Giustiniani Bandini, 1863; Massimo, Prince Lancelotti, 1865. It will be observed that new titles have been in some instances recently conferred on members of very ancient families.

§ 83. *Clubs.*—There is an *English club* at 78, Via della Croce, limited to 120 members, divided into 2 classes:

1. Guarantors, who pay an annual subscription, when in Rome, of 100 lire, and are permanent members.
2. Gentlemen selected by ballot for the season at a subscription of 150 lire, 3 months 125 lire, 1 month 60 lire. Members wishing to continue for any period less than a month pay 15 lire a week.

The club is managed by a standing committee, composed at present of Sir A. Paget, K.C.B., Col. Hon. E. B. Wilbraham, Sir C. Stuart, Bart., H. Hadow, Esq., A. Macbean, Esq., C. Beck, Esq. The club is open from 1st November to 1st June, from 10 a.m. till 1 a.m. Whist allowed, but no game of hazard or dice for gambling. Treasurers and bankers, Messrs. A. Macbean and Co. *American club* and billiard-rooms, 21, Via Condotti, ground floor. There is a *club of German artists*, to which all foreigners can be admitted, provided they speak German, the subscription to which is 35 lire a-year, and 10 a month; it is now lodged in the Palazzo Poli, overlooking the Fontana di Trevi: attached to it is a library of works on Rome and the fine arts, amounting to 3000 volumes. The *International Artistical Association* has a life and costume school, library, and splendid reception rooms at 2, Vicolo Alibert, where musical and social assemblies frequently take place. Members (artists) pay 5 fr. a month, temporary subscribers 10 fr. Several Italian clubs have been organized since the occupation of Rome by the

Italian Government. The most fashionable is the *Circolo delle Cuccie* (the jockey club), Corso, Palazzo Buonaccorsi, the resort of the *fine fleur* of the Roman society. Foreigners of distinction and diplomatists are admitted as permanent or season members by ballot. The *Casino Bernini*, 151, Corso, Palazzo Bernini, is the rendezvous of young men belonging to the social class, called by the Romans *Generone*, which ranks next to the aristocracy.

The *Circolo Nazionale* is composed almost exclusively of Government officers. The dancing and musical parties given by the club during the season are highly spoken of.

The "*Società Geografica Italiana*," and the Roman section of the Italian Alpine Club, hold their meetings in 28, Via del Collegio Romano. The *Alpine Club* organises very interesting excursions every spring for the purpose of exploring in a scientific manner the mountains bordering the plain of Latium. These are varied by archaeological rambles under the guidance of the Senator Rosa. Strangers can join the excursions by giving in their names three days before, at the residence of the club.

The *Cuottieri del Tevere* form a rowing club, and occasionally give regattas on the Tiber.

STATISTICS.

§ 54. *The Population of Rome*, which two years ago was still inferior to that of Milan as well as Naples, is now only second to the population of the latter city, in Italy. It has undergone an annual increase since the cessation of the Pontifical Government in 1870, as shown by the following table, indicating the number of inhabitants at the end of each year:—

Year	Population	Marriages
1870	226,022	—
1871	244,484	712
1872	241,360	1200
1873	248,807	1498
1874	256,153	1495
1875	262,428	1586
1876	272,560	1599
1877	282,214	1639
1878	288,000	—
1879	301,000	—

The comparative numbers of deaths and births show that the recent constant increase in the population is entirely owing to immigration. The resident Jewish population is about 5000.

There are in Rome 347 churches, of which 44 are parish churches. There are 55 communal schools, attended by 7691 boys and 6751 girls, 94 private schools, 77 religious, 56 mixed, and 4 infant asylums. The 4 principal hospitals can receive about 4000 patients, and 2 communal hospitals about 1000 sick or insane, besides several other hospitals.

Four prisons and one penal establishment contain 1790 inmates.

The regular garrison is now about 8000 strong.

The civic force consists of 312 firemen, 340 municipal guards, 167 octroi guards.

The numbered carriages for hire are 1492 cabs, 160 two-horse carriages, 40 coupés, 89 travelling coaches, 74 intra-mural omnibuses, 33 extra-mural omnibuses, 4 extra-mural omnibuses to domiciles.

6042 carts and 801 waggons are employed in transporting merchandise or materials. The daily supply of food is furnished by 4586 butchers, bakers, and vendors of comestibles, and 3440 keepers of restaurants, taverns, cafés, wine shops, liquorists, &c.

There is a weekly return of statistics issued by the Ufficio di Statistica Municipale, giving the number of births, deaths, marriages, and the average movement of the population of Rome, in comparison with the returns of the most important cities of the world. These statements are generally inserted in the daily papers.

The streets of Rome in the old quarters are narrow, as is usual in southern cities, the inhabitants of which care more for shade than sunshine; but they are very wide and spacious in the new quarters. They are paved with small pyramidal masses of lava, quarried near l'Acquacetosa, beyond the basilica of S. Paolo, and at Capo di Bove, near the tomb of Cæcilia Metella. Some of the new

streets have been macadamized. The main thoroughfares, such as the Corso, Babuino, Ripetta, Via Sistina, Delle Quattro Fontane, Condotti, Frattina, and all the new streets, have foot pavements on the sides. The town is entirely and brilliantly lighted with gas, under the management of an English company, who have erected very extensive works on the site of the Circus Maximus and outside the Porta del Popolo. Several of the main lines of streets are long and handsome, broken by frequent open spaces, or *piazze*. The town is well drained by a network of sewers, chiefly on lines of the ancient *clauca*, but important additions in this department are in course of construction.

§ 85. *Improvements in Rome—New Building.*—Since the removing of the capital to Rome a great many plans have been proposed and discussed for the improvement and development of the town proportionately to its new destinies. The undertaking was not an easy one, owing to the numberless monuments of art or history spread all about the city. The plan of improvements officially adopted, and called the *Piano Regolatore di Roma*, is the work of the talented director of the Municipal Board of Works, Signor Alessandro Viviani, and must be divided in two parts, one relating to the enlargement, and one to the improvement of the town. The enlargement comprehends the construction of seven new quarters, which will afford room to about 200,000 inhabitants. These quarters are: 1. *The Pætorian Camp*, in the triangle, made by the walls, the Via di Porta S. Lorenzo and Maccacchio, and the Via 20 Settembre. The fine villas already built on that ground belong to wealthy merchants, bankers, and contractors. 2. *The Quartiere delle Terme*, on the Viminal, on each side of the Via Nazionale. The most remarkable buildings in it are the Palazzo Tenebrani, the Hotel du Quirinal, the American ch. of St. Paul, and the Costanzi Theatre. 3. *The Esquiline (prima zona)* between the Via Strozzi and S. Eusebio, the rly. station, and S.

M. Maggiore, on the site of the old Villa Negroni or Massino. This quarter, which is considered to be the finest and healthiest of all, is entirely composed of dwelling-houses. 4. *The Esquiline (seconda zona)*, extending from the ch. of S. Eusebio to the Nymphæum of Minerva Medica and the Villa Wolkonsky. The ground is the property of the Municipality of Rome. 5. *The Coelian*, on the west of the Via del Laterano, the property of the banker Guerrini. It is intended for the working classes. 6. *The Testaccio*, near the Porta S. Paolo and the Protestant burial ground. The rly. goods depôt, as well as the docks for the maritime trade, will be established within its precincts, but nothing has as yet been commenced. 7. *The Prati (il Castello)*, in the level space between the Vatican and the Porto di Ripetta, on the rt. bank of the river. The construction of this quarter has commenced since the completion of the Ripetta bridge in 1879.

The proposed improvements of the old town comprise the construction of two embankments along the river from the Piazza del Popolo to the Porto di Ripa Grande—that of two main sewers, to be carried down the valley of the Tiber to a distance of 6 kilometres, where they will empty into the river—that of six new bridges to improve the communication between the Trastevere and the Campo Marzio—that of two large central markets and several smaller ones. Large squares will be opened round the most important monuments, such as the Pantheon, the Portico of Octavia, the theatre of Marcellus, &c. New public walks and shady parks are planned in the neighbourhood of the baths of Titus and the ch. of S. Croce in Gerusalemme, whilst a large space extending from the Capitol to the Temple of Claudius, and from the Colosseum to the Aventine and the Baths of Caracalla, will be left entirely free of buildings, for the prosecution of archaeological researches. The expense of the *Piano Regolatore* is calculated at about 400,000,000 fr., and the time required for the execution of the works at 24

years. The rectification of the Tiber has been in progress for three years.

A lofty tower, 80 metres above the level of the sea, for hydraulic purposes, is in construction on the Pretorian camp.

§ 86. *Table of Moneys, Weights, and Measures, in use at Rome, showing their English Equivalents:*

The decimal system of money is in use throughout Italy, the unit being the *Lira*, equal in value to the French franc; the coins being—in *gold*, of 100, 50, 20, 10, and 5 lire; in *silver*, of 5, 2½, 2, 1, ½, and ¼ lire; and in *bronze*, of 10, 5, 2, and 1 centimes, or of 2, 1, ½, ¼ *soldi*.

The circulating medium in Rome consists almost exclusively at present of notes of the Banca Romana and the *Consorzio*, which latter form a forced currency. When compared to the metallic currencies, this paper money is at a considerable discount, which varies with the rate of the foreign exchanges of the day, at present much in favour of the drawer on England.

The average rate of exchange on England has been of late years from 26 to 28 lire for the pound sterling; but this is constantly varying, according to the value of the paper circulation, now the legal currency. All accounts at hotels and shops are paid in bank-notes. Gold and silver are always at a premium, now of nearly 10 per cent. As to the current rate of the exchanges, it will be found in the principal newspapers, as published by the Chamber of Commerce, which will enable the traveller to see that he is not imposed upon.

On leaving Rome, travellers will do well to get rid of all their notes of the *Banca Romana*, which will either be refused altogether at Florence and Naples or taken only at a discount. The best paper money is that of the *Consorzio*.

Measures of Length.

Roman foot =	Eng. in.	11 ⁷ / ₁₀
Metre		39 ⁴⁷ / ₁₀₀
Roman palm		8 ⁷ / ₁₀
Canna of 8 palms		66 ⁷ / ₁₀
Roman mile	Eng. yds.	1628

The French metre, with its fractions and multiples, has been legally established in Rome. In shops a *canna* is usually reckoned as 2 metres, and distances are reckoned officially in kilometres, although the peasantry still understand nothing but miles.

Measures of Capacity.

Barile of wine or oil .. Eng. galls.	12 ⁵ / ₁₀ = 60 litres.
Bocale .. Eng. quarts	1 ⁵ / ₁₀ = 2 litres.

The legal measures of capacity in Rome now, as well as in the rest of Italy, are on the French decimal system of litres and hectolitres. The Roman barrel has been consequently enlarged to the exact capacity of 60 litres.

Measure for Land.

The rubbio	{	Imperial acres	4 ⁶ / ₁₀
		Hectares ..	1 ⁸ / ₁₀₀

In the same manner, land in the province of Rome is now measured by hectares, instead of *rubbi*, although the latter term is retained in familiar parlance.

Weights.

Roman pound = Eng. avdp. (within a trifling fraction) oz.	12 (11 ⁸⁸ / ₁₀₀)
Roman pound used in weighing gold and silver, divided into 12 oz. or 288 denari =	Eng. Troy grs. 5187
Roman ounce	432 ¹ / ₄
Denaro	18

The French kilogramme and its fractions have superseded the old Roman weights. When a *pound* of anything is purchased now, as is still the custom from long habit among the people, the dealer weighs out ½ of a kilo, which is a fraction less than the old Roman pound.

§ 87. STRANGER'S DIARY IN ROME.

GALLERIES.

BARBERINI, every day, 12 to 4 o'clock; except Thursday, 1 to 5.

BORGHESE, pictures in the Palace, on Monday, Wednesday, and Friday, from 9 to 3 o'clock; the Casino in the Villa Borghese, containing the sculptures, on Saturday only, 12 to 4.

CAPITOL, every day, 10 to 3 o'clock, on Sunday from 10 to 2. Entrance, 50 cents.

COLONNA, every day, 11 to 3 o'clock, except Sundays and festivals.

CORSINI, on Mondays, Thursdays, and Saturdays, 9 to 3 o'clock, except Sundays, festivals, and the 1st and 15th of every month, and daily from Palm Sunday until that after Easter.

DORIA, Tuesdays and Fridays, 10 to 2 o'clock; if either of these days is a

festival, the gallery is open on the day following.

FARNESE PALACE, on Friday, 10 to 4.

THE FARNESINA PALACE, with Raphael's frescoes. Closed on account of the Tiber works.

LATERAN MUSEUM, every day, 10 to 3 o'clock, except Sundays and festivals.

MONTE DI PIETÀ, only open by special permission of the Director.

ROSPIGLIOSI PALACE CASINO, Wednesdays and Saturdays, 9 to 3 o'clock.

SCIARRA. This gallery is now closed to the public. Several of the best pictures have been transferred to the private apartments of the prince, who only admits visitors bearing a special introduction.

S. LUCA, every day, 10 to 3 o'clock, except Sundays and festivals.

SPADA PALACE. Of late the Spada Pompey alone shown; the galleries closed.

TORLONIA MUSEUM (sculpture), Via delle stalle di Corsini, near the Corsini Palace.

VATICAN SCULPTURE GALLERY, open from 9 to 3 every day except Thursday and Saturday, to the bearers of tickets, which visitors will usually find no difficulty in obtaining from their bankers, through diplomatic representatives accredited to the Vatican, or from the booksellers in Piazza di Spagna. They may apply for them personally at the Major Domo's office in the Vatican, which is open from 9 to 12. Applicants are required to put their names on the tickets, which are issued gratis, and have the days on which they are available, and the galleries to which they give admittance, marked on them.

The picture gallery is open from 9 to 3 every day except Saturday. The Egyptian and Etruscan Museums, and the Gallery of Tapestries, on Thursday, from 9 to 3.

Visitors are introduced by the custodi into the library, a certain number at a time, at the door on the left of the entry to the Chiaramonti Museum. The *Scala Regia*, called also Bernini's staircase, is ascended by visitors to the Sixtine Chapel, but the Sala Regia, the Ducal Hall, and the Pauline Chapel are

not now shown, except through personal acquaintances in the palace. The sacristy and treasury have not been visible since 1870.

To see the Mosaic manufactory, visitors enter by the court of S. Damasus, with tickets obtainable from Monsignor Teodoli, *Luomo* of St. Peter's, at the *Cronica*, or Chapter-house.

Permission to see the paintings of Pinturicchio in the *Camere di Borghia* (Alexander VI.), as also to inspect the principal codexes, manuscripts, &c., in the library, may be obtained from the Vatican librarians, or from the Prefect of the Sacred Palaces. The custode of Raphael's *stanzze* will show the chapels of Nicholas V., of St. Pius V., and of Urban VIII., with the Hall of the Immaculate Conception. Painters, sculptors, and photographers desirous of taking copies or making studies in the Vatican, must address their request for permission to the Pope's Major Domo.

The Vatican Archives may be consulted for purposes of study by permission of his Holiness the Pope, to obtain which application should be made to the Archivist, Cardinal Hergenrother, Palazzo Chigi, Corso. The Zecca (mint), adjoining, but not actually forming part of, the Vatican Palace, has become a Government establishment, but the Pontifical director, Cav. F. Guidi, and employés have been retained. It may be visited daily as before.

The armoury is not now shown, but the Vatican gardens may be visited at certain hours by arranging with the gardener, Signor Cesare Balsani; and the Pontifical stables, coach-houses, and equipages, may be seen on application to the head coachman, Signor Gaetano.

KIRCHERIAN, TIBERINE, INDUSTRIAL, AND AGRICULTURAL MUSEUMS. Admission 1 lira on week days, 10 to 3, gratuitous on Sundays.

VILLAS.

ALBANI, Tuesday, 12 to 4 o'clock; permission required from Prince Torlonia, the present owner, or at the Banking-house of Messrs. Spada,

Flamini and Co., Bankers, 11, Via Condotti.

BORGHESE, the grounds, on Sunday, Tuesday, Thursday, and Saturday, after 12 o'clock; the Museum of Sculpture at the Villa Borghese, only on Saturday, 12 to 4 o'clock.

LUDOVISI, Thursday, 12 to 4 o'clock when the family does not reside there (from May to July); permission to be obtained by addressing a written application to Prince Piombino, Piazza Colonna.

MEDICI GARDENS, entrance only to be obtained from the Director of the French Academy, or by seeing the porter.

PAMFILI, on Mondays and Fridays.

TORLONIA, outside the Porta Pia, Wednesdays, 1 to 3 o'clock; permission at Prince Torlonia's, Piazza di Venezia.

ORTI FARNESIANI, Excavations on the site of the Palace of the Cæsars, every day, from 12 to 4 in winter, and from 7 to 10 A.M. and 3 to 7 P.M. in summer. Entrance 1 fr.: also for the Baths of Caracalla and Titus. Free on Sundays.

WOLKONSKY VILLA, on the Cælian: permission to be obtained at the Russian Embassy and at the bankers'.

The *custodi* are in the habit of receiving a gratuity, at the Vatican and private galleries, but not at the Capitoline galleries, where admission is paid for.

Permissions for the Catacombs—except those of S. Sebastian, which are always open—are obtained at the Cardinal-Vicar's offices, 70, Via della Scrofa. Permission to visit the Crypt of St. Peter's may be obtained on application to the Pope through Cardinal Monaco di Lavaletta, or through Mgr. Accoramboni, Palazzo della Cancelleria.

The *Dome of St. Peter's* is open to the public on Thursdays; for *Civilians*, from 8 to 11 A.M., and for the *Military*, from 3 to 5 P.M., and daily, except on Feast days, at the same hours, with a special permission, to be obtained of *Monsignor Teodoli, Economo di San Pietro*.

§ 88. PLAN FOR VISITING THE SIGHTS OF ROME IN 8 DAYS, ACCORDING TO LOCAL ARRANGEMENT.

For travellers who can only dispose of a limited time in Rome, the following topographical index of the principal places to be visited will be found useful.

I. *Porta del Popolo to the Capitol.*

Porta del Popolo and Piazza.
Obelisk.
Ch. of S. Maria del Popolo.
Hospital of S. Giacomo.
Ch. of S. Carlo al Corso.
Pal. Ruspoli.
Ch. of S. Lorenzo in Lucina.
Pal. Chigi.
Piazza Colonna and the Antonine Column (Col. of Marcus Aurelius).
Parliament House.
Obelisk of Monte Citorio.
Temple of Neptune (Exchange).
Pal. Sciarra.
Ch. of S. Ignazio.
Ch. of S. Marcello.
Ch. of S. Maria in Via Lata.
Pal. Donna.
Pal. Bonaparte.
Piazza and Pal. di Venezia.
Kircherian Museum.
Pal. Torlonia.
Ch. of S. Marco.
Tomb of Bibulus.
Tomb of the Claudian Family.
Pal. Albani.
Ch. of the Gesu.

II. *The Capitol to the Lateran.*

Capitoline Hill.
Piazza.
Fountain.
Palace of Senator.
Tabularium.
View from the Tower.
Pal. of the Conservators.
New Museum.
Gallery of Pictures.
Museum of Sculpture.
Ch. of S. Maria di Ara Coeli.
Temple of Jupiter Capitolinus.
Tarpeian Rock.
Mamertine Prisons.
Roman Forum.
Milliarium Aureum.
Clivus Capitolinus.
Ancient Rostia.
Temple of Saturn.
Temple of Vespasian.
Temple of Concord.
Arch of Septimius Severus.
Column of Phocas.
Basilica Julia.
Academy of St. Luke.
Ch. of S. Martina.
Temple of Castor.
Temple of Julius Cæsar.
Temple of Vesta.
Via Sacra.

Temple of Antoninus and Faustina.
 Temple of Romulus (Ch. of S. Cosma e Damiano).
 Basilica of Constantine.
 Ch. of S. Francesca Romana.
 Arch of Titus.
 Palatine Hill.
 Palace of the C. sars.
 Temple of Venus and Rome.
 Colosseum.
 Meta Sudans.
 Arch of Constantine.
 Caelian Hill.
 Ch. of S. Gregorio.
 Ch. and Convent of S. Giovanni e Paolo.
 Arch of Dolabella.
 Ch. of S. Maria della Navicella.
 Villa Mattei, now Hoffman.
 Ch. of S. Stefano Rotondo.
 Ch. of i Santi Quattro.
 Ch. of S. Clemente.

III. *The Lateran to the Quirinal.*

Obelisk of the Lateran.
 Ch. of S. John Lateran.
 Baptistry.
 Lateran Palace and Museums.
 Scala Santa.
 Gate of S. Giovanni.
 Porta Asinaria.
 Basilica of Santa Croce in Gerusalemme.
 Temple of Venus and Cupid (Sessorian Palace).
 Amphitheatrum Castrense.
 Porta Maggiore.
 Aqueducts.
 Tomb of the Baker Euryaces.
 Temple of Minerva Medica (Nymphæum).
 Columbarium of Lucius Arrantius.
 Tropæus of Marius (Castellum aquæ).
 Ch. of S. Bibiana.
 Porta S. Lorenzo.
 Basilica of S. Lorenzo and Cemetery.
 Arch of Gallienus.
 Auditorium of Mæcenæus.
 Ch. of S. Antonio Abate.
 Ch. of S. Prassede.
 Basilica of S. Maria Maggiore.
 Obelisk.
 Ch. of S. Pudenciana.
 Ch. of S. Martino di Monti.
 Ch. of S. Pietro in Vincoli.
 Vicus Sceleratus.
 Baths of Titus.
 Sette Sale.
 Tor de' Conti.
 Forum Transitorium.
 Forum of Augustus.
 Temple of Mars Ultor.
 Forum of Trajan.
 Trajan's Column.
 Ch. of S. Maria di Loreto.
 Colonna Palace and Gardens.
 Temple of the Sun.
 Ch. of SS. Apostoli.
 Pal. Odescalchi.
 Pal. Muti-Papazzurri Savorelli.

IV. *The Quirinal to the Mausoleum of Augustus.*

Quirinal Palace and Gardens.
 Monte Cavallo and Obelisk.

Fountain.
 Pal. della Consulta.
 Pal. Rospigliesi.
 Baths of Constantine.
 Ch. of Silvestro.
 Ch. of SS. Domenico e Sisto.
 Ch. of S. Agata de' Goti.
 Torre delle Milizie.
 Ch. of S. Caterina da Siena.
 Servian walls.
 Via Nazionale.
 Ch. of S. Vitale.
 American Church.
 Ch. of S. Andrea al Quirinale.
 Fontana de' Termini.
 Ch. of San Bernardo.
 Baths of Diocletian.
 Ch. of S. Maria degli Angeli.
 Prætorian Camp.
 Palace of the Finances.
 Agger of Servius Tullius.
 Gardens of Sallust (Villa Spithöver).
 Ch. of S. Maria della Vittoria.
 Sta. Susanna.
 Porta Pia.
 Columbarium of the Vigna di Lozzano.
 Ch. of S. Agnese fuori le Mura.
 Ch. of S. Costanza.
 Porta Salara.
 Villa Albani.
 Villa Ludovisi.
 Fontana del Tritone.
 Ch. of Cappuccini.
 Pal. Barberini.
 Fontana di Trevi.
 Ch. of S. Andrea delle Fratte.
 Propaganda College and Monument.
 Piazza di Spagna and the Barcaccia Fountain.
 Ch. of la Trinità de' Monti.
 Obelisk.
 Houses of the Zuccheri and of Poussin.
 Villa Medici (Academy of France).
 Pincian Hill.
 Villa Borghese.

V. *Mausoleum of Augustus to the Velabrum.*

Mausoleum of Augustus (Via dei Pontefici).
 Pal. Borghese.
 Pal. di Firenze.
 Pantheon.
 Ch. of S. Maria sopra Minerva.
 Benedictine Library.
 Pal. Lante.
 University (La Sapienza).
 Pal. Madama (Senate House).
 Pal. Giustiniani.
 Ch. of S. Luigi de' Francesi.
 Ch. of S. Agostino.
 Angelica Library.
 Pal. Altemps.
 House of Raphael (Via de' Coronari).
 Pal. Cicciaporci.
 Pal. Nicolini.
 Ch. of S. Maria in Vallicella.
 Pal. Turci.
 S. Maria della Pace.
 Pal. Montecitorio.
 Ch. of S. Maria dell' Anima.
 Piazza Navona.

Fontains.
Obelisk.
Pal. Pamfili.
Ch. of S. Agnese.
Pal. Braschi.
Statue of Pasquin
Pal. Massimo.
Ch. of S. Andrea delle Valle.
Theatre of Pompey.
Pal. Vidoni.
Pal. Mattei.
Pal. di Caserta.
Fountain of the Tartarughe.
Pal. Costaguti.
Portico of Octavia.
Ch. of S. Angelo in Pescheria.
Theatre of Marcellus.
Pal. Orsini.
Ghetto (Jews' quarter).
Pal. Cenci.
Theatre of Balbus (Piazza Montanara).
Forum Oitorium.
Ch. of S. Niccolò in Carcere (Temple of Juno, Hope, and Piety).
Hospital of the Consolazione.

VI. *The Velabrum to the Fabrician Bridge.*

Forum Boarium.
Arch of Janus.
Arch of Septimius Severus (Goldsmiths').
Ch. of S. Giorgio in Velabro.
Cloaca Maxima and Acqua Argentina.
Ch. of Sta. Anastasia.
Circus Maximus.
Baths of Caracalla.
Ch. of SS. Nereo ed Achilleo.
Tomb of the Scipios.
Columbaria in the Vigna Codini, &c.
Arch of Drusus.
Porta S. Sebastiano.
Columbarium of the Freedmen of Augustus.
Columbarium of the Liberti of Livia.
Basilica of S. Sebastia *extra muros*.
Catacombs.
Circus of Romulus.
Temple of Romulus.
Tomb of Cucullia Metella.
Tomb of the Servilii.
Temple of Bacchus.
The so-called Fountain of Egeria.
Basilica of San Paolo.
Ch. of S. Paolo alle Tre Fontane.
Porta S. Paolo.
Pyramid of Caius Cestius.
Protestant Burial-ground.
Monte Testaccio.
Emporium and Marmorata.
Pons Sublicius.
Aventine.
Ch. of S. Prisca.
Remains of Servian Wall in the Vigna del Collegio Romano.
Ch. of S. Saba.
Ch. of S. Sabina.
Ch. of S. Alessio.
Ch. of S. Maria Aventinense.
Ch. of S. Maria in Cosmedin.
Temple of Ceres and Proserpine.
Bocca della Verità.
Temple of Vesta (so called).

[Rome.]

Temple of Fortuna Virilis.
House of Cola di Rienzo.
Ponte Rotto.

VII. *The Fabrician Bridge to the Ponte di S. Angelo.*

Ponte de' Quattro Capi (Pons Fabricius).
Hospital of Benfratelli.
Island of the Tiber, and Temp. of Æsculapius.
Ch. of S. Bartolommeo.
Ponte di S. Bartolommeo (Pons Gratianus).
Trastevere.
Ch. of S. Cecilia.
Ch. of S. Maria del Orto.
Ripa Grande, Hospital and Prison of S. Michele.
Porta Portese
Ch. of S. Francesco a Ripa.
Ch. of S. Maria in Trastevere.
Hospital of S. Gallicano.
Ch. of S. Crisogono.
S. Pietro in Montorio.
Fontana Paolina.
Porta S. Pancrazio.
Ch. of S. Pancrazio and Catacombs of Calepodius.
Villa Pamphili-Doria and Columbaria.
Pal. Corsini.
Pal. Farnesina.
Botanic Garden (Tibetine Museum).
Ch. of S. Onofrio.
Ponte Sisto.
Fontana di Ponte Sisto.
Ch. of La Trinità de' Pellegrini.
Hospital of the Pellegrini.
Ch. of S. Carlo a Cattinari.
Pal. della Cancelleria.
Ch. of SS. Lorenzo e Damaso.
Pal. Farnese.
Fountains.
Pal. Spada.
Pal. Falconieri.
Eng. College and Ch. of S. Tommaso degli Inglesi.
Pal. Sacchetti.
Ch. of S. Giovanni dei Fiorentini.
Ruins of the Pons Triumphalis.

VIII. *Bridge of S. Angelo to Monte Mario.*

Borgo or Città Leonina.
Ponte di S. Angelo.
Mausoleum of Hadrian.
Hospital of Santo Spirito.
Pal. Giraud.
Piazza of St. Peter's.
Obelisk.
Fountains.
Basilica.
Palace of the Vatican.
Sixtine Chapel.
Museum.
Gallery of Pictures.
Stanza of Raphael.
Library.
Manufactory of Mosaics.
Gardens.
Pontifical Armoury.
Porta Cavalleggeri.
Porta Angelica.
Monte Mario.
Villa Madama.
Villa Mellini.

§ 89. A LIST OF THE PRINCIPAL CHURCH FESTIVALS AND CEREMONIES AT ROME, IN CHRONOLOGICAL ORDER.

The principal *Church Ceremonies* and *Festivals*, as they existed before the political changes in the states of the Church, are described in our account of the following basilicas and churches, but many are for the present (1880) suspended by the Pope:—St. Peter's, S. Giovanni di Laterano, S. Maria Maggiore, S. Andrea delle Fratte, S. Antonio, SS. Apostoli, Ara Cœli, S. Carlo in Corso, S. Francesca Romana, Gesù, S. Marcello, S. Marco, S. Maria sopra Minerva, S. Maria in Vallicella, S. Pietro in Vincoli, S. Tomaso degli Inglesi, La Trinita de' Pellegrini. The traveller who takes an interest in the ceremonies of the Church will do well to provide himself with the *Diario Romano*, an Almanac published annually by the ecclesiastical authorities—it costs 1 franc, and the festivals for every day in the year in the different churches of Rome are accurately given in it; or with the *Année Liturgique à Rome, par le Chanoine Barbier de Montault*, also sold at Spithöver's, which contains a more detailed account of the ch. ceremonies as well as useful general information on relics and ecclesiastical functions: the same bookseller has also published little volumes on Church Ceremonies at Christmas, the Epiphany, Easter, the festival of SS. Peter and Paul, &c.: a very useful system has been adopted at some of the newsrooms, of sticking up, at the beginning of every week, a list of all the ceremonies that are to take place, the different sights worth seeing, the museums and private galleries open each day.

January.

1. Feast of the CIRCUMCISION.—High mass in the presence of the Pope

and Cardinals at 10 A.M. (p. 211); high mass at the churches of Il Gesu and S. Andrea della Valle, the latter followed by a sermon and Te Deum.

6. Feast of the EPIPHANY.—High mass at the Sistine Chapel. High mass according to the Greek rite at 11 in the church of St. Anastasius, in the Via di Babuino. Masses in the chapel of the Propaganda according to the Oriental rituals.

17. Feast of ST. ANTONY THE ABBOT, in the ch. near Santa Maria Maggiore: Benediction of Animals (p. 237).

18. Feast of THE CHAIR OF ST. PETER (*Cattedra di S. Pietro*).—High mass in the basilica of the Vatican, by the Card. Arch-Priest in the presence of the Pope. Feast of Sta. Prisca, on the Aventine, a ch. seldom open.

20. Feast of S. FABIANUS and S. SEBASTIAN, at the basilica of the latter on the Via Appia.

21. Feast of S. AGNES, at Sant' Agnese, in Piazza Navona, when the subterranean chapel is open (p. 231), and especially at Sant' Agnese fuori le Mura, with the blessing of the Lambs (p. 233).

25. Feast of the CONVERSION OF ST. PAUL, at S. Paolo fuori le Mura: display of St. Paul's chains.

February.

1. Feast of St. Ignatius of Antioch, in the church of San Clemente, during which the subterranean Basilica is lighted up.

The grandest of the Church Festivals, at Easter, &c., have been suspended, during the Pope's pleasure, since the annexation of Rome to Italy.

2. Feast of the PURIFICATION.—High mass at St. Peter's at 11; before which the Pope distributes the blessed candles (p. 211).

Many of the other festivals in this and the following month and in April being movable ones, their exact dates cannot be given, as they depend on that of Easter Sunday. The principal are Ash Wednesday (p. 211) and those during the Holy Week, which are fully noticed in describing the different

churches where they are celebrated, pp. 211 to 213, 220, 252, &c. On every Friday in Lent the Pope visits the basilica of the Vatican at 4 o'clock to pray before the tomb of St. Peter, when there is fine music. It is also during Lent that stations are appointed at different churches, which are much resorted to; several of these edifices may then be seen which are seldom open except at very early hours on other occasions. Of these stations the following are worth noting:—

1st Wednesday—at S. Sabina, S. Alessio, and S. Maria in Cosmedin.

1st Thurs. in Lent—San Giorgio in Velabro: seldom open on other occasions (p. 254).

2nd Tues. in L.—Sant' Anastasia (p. 224).

2nd Thurs. in L.—San Lorenzo in Pais-Perua. ch. seldom open (p. 259).

2nd Sun. in L.—S. Maria in Domnica (p. 249).

2nd Mond. in L.—S. Clemente (p. 243), and subterranean church lighted up.

2nd Tues. in L.—Sta. Balbina, ch. very seldom open (p. 239).

2nd Wed. in L.—Sta. Cecilia, statue uncovered (p. 241).

2nd Frid. in L.—S. Vitale (p. 294).

3rd Mond. in L.—Santa Francesca Romana, when the ch. and convent of the Tor' de' Specchi is open to the public (p. 253).

3rd Tues. in L.—Santa Pudenziana, near Sta. Maria Maggiore, interesting ch. (p. 285).

3rd Wed. in L.—San Sisto and SS. Nereo ed Achilleo, near the Porta S. Sebastiano (pp. 277 and 290).

3rd Frid. in L.—Santa Susanna, near the Piazza de' Termini (p. 214).

4th Sun. in L.—Santa Croce in Gerusalemme (p. 251).

4th Mond. in L.—I Santi Quattro Incoronati (p. 287).

4th Frid. in L.—Santa Bibiana, on the Esquiline, ch. very seldom open (p. 239).

4th Sat. in L.—S. Nicolo in Carcere. On this day, at vespers, all the images in churches are veiled over until Good Friday (pp. 150 and 277).

5th Sun. in L., or Passion Sunday.—St. Peter's.

5th Thurs. in L.—S. Apollinare, near the Piazza Navona: exhibition of relics (p. 237).

5th Frid. in L.—San Stefano Rotondo (p. 291).

5th Sat. in L.—San Giovanni a Porta Latina and San Cesareo; churches very seldom open (pp. 256, 242).

6th Sun. in L., or PALM SUNDAY (p. 211).

6th Mond. in L.—San Pressede, near Sta. Maria Maggiore; subterranean ch. open (p. 283).

6th Mond. in L.—Santa Prisca (p. 284).

Fests and Ceremonies on fixed Dates:—

February.

12. Feast of S. CATHERINE OF SIENA—at SS. Domenico e Sisto: exhibition of her hand and shoulder-blade here and at the neighbouring church of Sta. Caterina (pp. 252, 241).

March.

12. Feast of S. GREGORY THE GREAT—at S. Gregorio al Monte Celio (p. 256).

16. Feast of *San Filippo Neri*—at the chapel in Pal. Massimo, where he resuscitated one of the family (p. 425).

17. Feast of ST. PATRICK—at the ch. of the Irish Franciscan Convent of Sant' Isidoro (p. 257), with a sermon and eulogium of the protector of Ireland; also at the ch. of S. Agata de' Goti (p. 230). High mass in both.

19. Feast of Sr. JOSEPH, celebrated in all churches dedicated to the Saint, and one of the most popular festivities in Rome, being commemorated by the sale of fritters of various descriptions, cooked and sold in the open air in all the principal piazzas.

25. Feast of the ANNUNCIATION—high mass in the presence of the Pope at Santa Maria sopra Minerva, &c. (p. 266).

31. Feast of Santa Balbina (p. 239).

April.

21. ANNIVERSARY OF THE FOUNDATION OF ROME, 2633 years ago.

23. Feast of ST. GEORGE—at S. Giorgio in Velabro, where his skull, standard, &c., are exposed (p. 254).

25. Feast of ST. MARK THE EVANGELIST.—Grand procession of the clergy from the ch. behind the Piazza di Venezia to St. Peter's (p. 260).

29. Feast of ST. PETER MARTYR—at the ch. of the Minerva. Ladies are allowed to visit the room of St. Catherine of Siena in the Sacristy on this day.

May.

3. Festival of the INVENTION OF THE HOLY CROSS—at Santa Croce in Gerusalemme, when a portion of our Saviour's Cross is shown (p. 251).

6. MARTYRDOM OF ST. JOHN THE EVANGELIST—in ch. at the Porta Latina (p. 256).

The 2 great moveable feasts in this month are that of—

THE ASCENSION OF OUR LORD—grand high mass at the Lateran, with the Pope's benediction from the balcony of the basilica; and 14 days later (p. 217).

THE PENTECOST, *Whit Sunday*—when there is high mass at the Sistine Chapel.

May.

19. Festival of S. PUDENTIANA—open rarely, except at an early hour (p. 285).

26. Feast of SAN FILIPPO NERI—high mass in the presence of the Pope and Cardinals in the ch. of Santa Maria in Vallicella p. 274.

June.

4. Feast of the CORPUS DOMINI—high mass in the Sistine Chapel, after which the Pope carries in procession the Holy Sacrament to the Vatican Basilica.

24. NATIVITY OF ST. JOHN THE BAPTIST—high mass in presence of the Pope and Cardinals at the Lateran (p. 217).

29. Feast of ST. PETER AND ST.

PAUL—high mass by the Pope at St. Peter's (p. 213) at 10 A.M. Exposition of the heads of St. Peter and St. Paul at the Lateran (p. 217). Illumination of the cupola of St. Peter's, and fireworks on the Monte Gianicolo, in front of the ch. of S. Pietro in Montorio.

August.

1. Feast at S. PIETRO IN VINCOLI—when the chains of St. Peter are exhibited (p. 283).

15. Feast of the ASSUMPTION—high mass at Santa Maria Maggiore, in the presence of the Pope and Cardinals (p. 223).

25. Feast of St. LOUIS—mass in presence of the College of Cardinals at the ch. of San Luigi de' Francesi (p. 259).

September.

7. THE NATIVITY OF THE VIRGIN—high mass at Santa Maria del Popolo, in presence of the Pope and Cardinals.

29. Feast of ST. MICHAEL THE ARCHANGEL.

November.

1. ALL SAINTS—high mass at the Sistine Chapel: fine music in the oratory at Sta. Maria della Vallicella, and which is continued on the evening of the feast of Sta. Cecilia and on every Sunday in Advent and Lent until Palm Sunday (p. 269).

2. ALL SOULS—high mass at the Sistine Chapel.

4. Feast of St. Charles Borromeo—high mass in presence of the Pope at the ch. of San Carlo in Corso (p. 241).

22. Festival of SANTA CECILIA—in the ch. of Sta. Cecilia in Trastevere, when the rich ch. plate is exhibited: fine music at the ch. in the evening (p. 242). On the same day the Catacomb of St. Callixtus, where the body of St. Cecilia was found, is open and lighted up (p. 180).

23. Feast of ST. CLEMENT—at the ch. of S. Clemente, when the subterranean basilica is lighted up; the bes occasion to see its paintings, &c. (p. 245).

During the 4 Sundays of ADVENT:

there is a Pontifical mass on each in the Sistine Chapel, with a sermon. On the 1st the Pope carries the Holy Sacrament in procession to the Capella Paolina.

December.

8. Feast of the IMMACULATE CONCEPTION—Pontifical mass in the Sistine Chapel.

21. Feast of ST. THOMAS THE APOSTLE—the small ch. of S. Tommaso a Cenci is open on this day (p. 411).

24. CHRISTMAS EVE—nocturnal masses at the Sistine, the Vatican, and other basilicas (pp. 213, 223, &c.). The sacred manger-board is carried on this evening in grand procession to the high altar at Santa Maria Maggiore. Fine music at St. Luigi de' Francesi, at 11 P.M. (p. 239).

25. CHRISTMAS DAY—high mass in St. Peter's by the Pope. For other ceremonies on this day, see pp. 213, 223, &c.

26. Feast of ST. STEPHEN—high mass at the Sistine, with a sermon by one of the pupils of the English College (p. 213).

27. Feast of ST. JOHN THE EVANGELIST—mass at the Sistine Chapel and at the Lateran, when the heads of St. Peter and St. Paul are exhibited (pp. 213, 217).

29. Feast of ST. THOMAS OF CANTERBURY (Becket)—high mass in presence of a section of the College of Cardinals at the chapel of the English College, which can be best seen by strangers on this day (p. 292).

31. Feast of ST. SILVESTER—Te Deum at the ch. of Gesù in the afternoon, in presence of the Pope, Cardinals, and municipality, to render thanks for the blessings received during the year about to end. Fine music (p. 254); also at S. Silvestro in Capite (p. 290).

§ 90. PUBLIC EDIFICES IN ROME AT THE COMMENCEMENT OF 1880.

Royal Palace, the Quirinal, formerly

the summer residence of the Popes, where also the conclaves were held.

Ministry of the Interior, Palazzo Braschi, Via di S. Pantaleo.

Ministry of Foreign Affairs, Palazzo della Consulta, on the Quirinal.

Ministry of Agriculture and Commerce, Palazzo della Stamperia, Via della Stamperia.

Ministry of Grace, Justice, and Worship Palazzo di Firenze, Piazza di Firenze.

Ministry of Marine (Admiralty), Convent of S. Agostino, Via dei Portoghesi.

Ministry of War, Convent of SS. Apostoli, Piazza della Pilotta.

Ministry of Public Works, Convent of S. Silvestro in Capite.

Ministry of Finances, Palazzo delle Finanze, an immense building, 300 yards long, 100 wide, in the Via 20 Settembre (di Porta Pia).

Ministry of Public Instruction, Piazza della Minerva (ex-convent).

Senate House, Palazzo Madama.

Chamber of Deputies, Palazzo di Monte Citorio.

Corte de Conti, Convent of S. Domenico e Sisto (to be removed to the new Treasury).

Head Police-Office, Convent of S. Marcello.

Provincial Treasury, Convent delle Vergini.

Low Courts, Convent of the Chiesa Nuova.

Municipal Offices, Palazzo Senatorio, on the Capitol.

Statistic Office, for births, deaths, marriages, &c., Palazzo Conservatori, on the Capitol.

Prefecture of Rome and its province, Palazzo Valentini, 11, SS. Apostoli.

Council of State, Palazzo Balleani, Via Larga.

General Post Office, and *Central Telegraph Office*, Piazza di S. Silvestro.

National Bank, Palazzo Ruspoli, Corso.

Roman Bank, Palazzo Marescotti,
Via delle Stimmate.

Trevi-nape, Piazza di Pietra.

§ 91. HOUSES INHABITED BY ILLUSTRIOUS MEN.

The following are translations of the inscriptions on the commemorative slabs placed by the municipality on the façades of houses distinguished by the birth or residence of celebrated men in Rome.

Via delle Ceste, 28. *Stefano Porcari*, a Roman Patrician, was born and lived in this house. He was put to death on the 9th January 1453, by order of Nicholas V., because, lamenting the slavery of his country, in a period of oppression, he raised the cry of liberty.—S.P.Q.R., 1871.

Via dei Fornari, 211. This was the house consecrated by the residence and death of the *divine Michael Angelo*.—S.P.Q.R., 1872.

Vicolo di S. Giacomo. From this studio sculpture came forth, renewed by the work of *Antonio Canova*.—S.P.Q.R., 1872.

Via Sistina, 64. *Federico Zuccari* built this house, and adorned it with his paintings, for his and his family's residence, and for an academy of the arts of design.—S.P.Q.R., 1872.

Via Macel dei Corvi, 88. The prince of Raphael's pupils, *Giulio Pippi*, called *Giulio Romano*, was born in this little house of his father in the year 1492.—S.P.Q.R., 1872.

Via del Corso, 18. In this house *Wolfgang Goethe* conceived and wrote immortal things. The Commune of Rome placed this in memory of the great guest.

Via della Maschera d'Oro, 20. *Prince Libio Cesi*, a Roman, who, surrounded by malignant persecutions, maintained the ardour of science, was an illustrious investigator of nature, and founder of the academy of the *Linæi*, received learned assemblies and his friend Galileo in this palace of his family.—S.P.Q.R., 1872.

Piazza di Spagna, 9. *Vincenzo Monti* dwelt in this house. Here he wrote

the *Canticle of Basseville*. Here was born his *Constance*, who, married to *Giulio Perticoré*, by her literary works, was worthy of her husband and father.—S.P.Q.R., 1872.

Via S. Martino, 20. *Domenico Zampieri*, of Bologna, called the *Domenichino*, the glory of painting, took refuge in this house of his, against the implacable war of envy.—S.P.Q.R., 1872.

Piazza Ponte S. Angelo, Palazzo Altoviti. *Ennio Quirino Visconti*, a sure interpreter of Greek and Roman antiquities, an example to foreigners of Italian erudition, was born in this house on the 30th of October, 1751.—S.P.Q.R., 1872.

Vicolo Leutari, 35. *Giocchino Rossini*, residing in this house, produced the ever new harmonies of the 'Barber of Seville.'—S.P.Q.R., 1872.

Villa Strozzi. In this villa, formerly belonging to the Strozzi, *Vittorio Alfieri*, between October 1781 and May 1783, put into verse and corrected twelve tragedies and composed 'Merope' and 'Saul.'—S.P.Q.R., 1872.

Via S. Bartolomeo dei Vaccinari. *Col. di Rienzi*, the last of the tribunes, was born near here.—S.P.Q.R., 1872.

Via di Ripetta. Here lived *Angelo Brunetti*, called *Cicero-uacchio*, born of honest people in 1800. An active inspirer of liberty into the people, escaping from the slavery of his country, he was slain by foreign weapons, together with his sons Luigi and Lorenzo, on the 10th of August, 1849.—S.P.Q.R., 1872.

Via del Pellegrino, 75 to 77. *Pietro Trapassi*, known to the world as *Metastasio*, was born in this house on the 3rd January 1698.—S.P.Q.R., 1873.

Via del Babuino, 89. *Giuseppe Valadier*, a Roman architect and writer on art, lived in this house, and died in it in 1829.—S.P.Q.R., 1873.

Via delle Muratte, 78. *Gaetano Donizetti*, of Bergamo, resided in this house, and composed here the 'Furioso' and 'Torquato Tasso.'—S.P.Q.R., 1876.

Via dei Fornari, 109-112. The inscription placed on the façade of this house records that it was built on the

site occupied by the house in which *Michael Angelo* died, on the 17th Feb., 1564, aged 90. Pius V. intended to raise a monument over his body in St. Peter's, but Cosmo de' Medici had it secretly conveyed to Florence and interred in the church of Santa Croce.

A memorial stone was placed in 1879 upon the side of the house 26, Piazza di Spagna, which was *Keats's* residence. It was unveiled in the presence of a number of his admirers, and bears the following inscriptions by Count Mamiani and Sir Vincent Eyre; to the energy of the latter gentleman the tablet is chiefly due :

L'INGLESE POETA GIOVANNI KEATS
MENTE MERAVIGLIOSA QUANTO PRECOCE
MORI IN QUESTA CASA
LI 24 FEBBRAIO, 1821,
VENTESIMO SESTO DELL'ETÀ SUA.

Here is engraved a facsimile of the Grecian lyre of Lord Elgin :

THE YOUNG ENGLISH POET
JOHN KEATS
DIED IN THIS HOUSE
ON THE 24TH FEBRUARY, 1821.
AGED 26.

Via Cesarini, 77. The Roman poet *Giuseppe Gioacchino Belli* lived his last years in this house, wherein he died, on the 21st December, 1863.—S.P.Q.R., 1879.

§ 92. CHRONOLOGICAL TABLES.

A. KINGLY PERIOD.

B.C.
753 Foundation of Rome by Romulus.*
716 Numa Pompilius.
673 Tullus Hostilius.
640 Ancus Martius.

* The year of the foundation of Rome is differently stated by ancient writers; that given by Varro, 753 years before the received commencement of the Christian era, is generally adopted. Polybius gives 750; Cato, 751; and Fabius Pictor, 747. The first of these dates corresponds to the 4th year of the 6th Olympiad of the Greek chronology.

B.C.
616 Tarquinius Priscus.
578 Servius Tullius.
534 Tarquinius Superbus.

B. REPUBLICAN PERIOD.

509 Lucius Junius Brutus and Valerius Publicola, Consuls.
501 Institution of the Dictatorship.
494 Secession of the Plebeians to the Mons Sacer; institution of the Tribunes.
483 First war with Veii, which lasted until B. C. 474.
459 War with the Volscians.
452 Institution of the Decemvirs.
449 Second secession of the Plebeians to the Mons Sacer.
406 Second war with Veii.
396 Veii taken by Camillus.
390 Rome taken by the Gauls.
313 First war with the Samnites.
340 First war with the Latins.
326 Second war with the Samnites, which lasted until 304.
298 Third war with the Samnites, which lasted until 290.
286 Last secession of the Plebeians.
281 Invasion of Italy by Pyrrhus.
261 First Punic War, which lasted until 241.
225 War with the Gauls—ended in 222.
218 Second Punic War—lasted until 201.
215 War with the Macedonians and the Gauls.
191 War with Antiochus; his defeat in 190.
187 War with the Ligurians, until 175.
171 Third war with the Macedonians under Persens.
149 Third Punic War—lasted until 146.
146 Destruction of Carthage.
143 Numantine War.
113 War with the Cimbri.
111 War with Jugurtha—lasts until 106.
106 Birth of Pompey and of Cicero.
100 Birth of C. Julius Caesar.
90 Social or Marsic War, ends in 88—Sylla Consul.
88 First war with Mithridates—lasts until 84.
86 Death of Caius Marius.
82 Sylla appointed Dictator; dies in 87.
74 Second or Great War with Mithridates—lasts until 63, in the Consulate of Cicero.
65 Catiline's first conspiracy; second in 63; death in 62.
63 Birth of Augustus.
— First Triumvirate (Julius Caesar, Pompey and Crassus).
59 Julius Caesar Consul.
58 Caesar's Campaigns in Gaul—the last in 50
49 Civil War between Caesar and Pompey.
49 Julius Caesar Dictator.
48 Battle of Pharsalia.
44 Assassination of Julius Caesar, aged 56.
43 Second Triumvirate (Octavian, Antony, and Lepidus); death of Cicero.
42 Battle of Philippi.
31 Battle of Actium.
30 Death of Mark Antony.
27 Octavian proclaimed Emperor, as Augustus, being then Consul for the seventh time with M. Agrippa.

Years of commenc. of reign.	C. IMPERIAL PERIOD:
	27 Augustus, Pontifex Maximus in B.C. 12, a-t. 36.
A.D.	0 Birth of our Saviour, according to the common era, or more probably 3 years earlier, that of the death of Herod, A.U.C. 750, in the Consulate of Cornelius Lentulus and Valerius Messalinus.
14	Tiberius.
37	Caligula.
41	Claudius.
54	Nero.
69	Galba (Servilius Sulpicius).
69	Otho.
69	Vitellius.
70	Vespasianus (Flavius).
70	Titus (Flavius Vespasianus).
81	Domitianus (Titus).
96	Nerva.
98	Trajanus (Marcus Ulpius).
118	Hadrianus (Petrus).
139	Antoninus (Titus Julius).
161	Marcus Aurelius, Antoninus and Lucius Verus.
180	Commodus (L. Julius Aurelius).
193	Pertinax (P. Helvius).
193	Dudius Julianus.
193	Pescennius Niger.
193	Septimus Severus (Lucius).
211	Caracalla (M. Aurelius Antoninus).
217	Macrinus.
218	Elagabalus (Marcus Aurelius).
232	Alexander Severus (M. Aurelius).
235	Maximinus (Pius).
238	Gordianus I. and II.
238	Pupienus (Maximus), D. Caelius Albanus.
238	Gordianus III.
241	Phlippius.
249	Decius (C. Messius Quintus Trajanus). Gallus (C. Vibius Trebonianus).
252	Volusianus, Emilianus.
253	Valerianus (P. Laetianus). Gallienus (P. Licinius).
261	Gallienus, Macrianus, Valens, Calpurnius Piso, Aureolus, Odenathus.
268	Claudius (Gothicus).
270	Aurelianus (L. Domitius).
275	Tacitus (M. Claudius).
276	Florianus.
276	Probus (M. Aurelius).
282	Carus (M. Aurelius), Carinus, and Numeri- anus.
284	Maximianus (P. Valerius), Maximianus, Galerus.
306	Constantinus (Fl. Valerius) the Great, Maximianus II., Maxentius, Maximianus.
337	Constantinus II. Constantinus II. Constantius.
360	Julian the Apostate (Flavius Clarus).
363	Jovianus (Flavius).
364	Valentinianus I. (Valens).

DIVISION OF THE EMPIRE.
WESTERN.

364 Valentinianus and Gratianus.

Began to reign.	A.D.
375	Gratianus and Valentinianus II.
383	Valentinianus II.
395	Honorius.
425	Valentinianus III.
455	Petronius Maximus.
455	Avitus (Flavius Cœcilius).
457	Marjoranus (Julius).
461	Severus (Libius).
467	Anthemius (Procopius).
472	Olybius (Anicius).
473	Glycerius (Flavius).
474	Nepos (Julius).
475	Romulus Augustulus. Fall of the Western Empire.
EASTERN.	
364	Valens.
379	Theodosius the Great.
383	Arcadius.
395	Arcadius.
408	Theodosius II.
450	Pulcheria and Marcianus.
457	Leo I. (Flavius).
474	Leo II.
474	Zeno.
491	Anastasius I.
518	Justinus I.
527	Justinian (times of Belisarius and Naires).
565	Justinus II.
578	Tiberius II.
582	Mauritius.
602	Phocas.
610	Heraclius.
611	Heraclius, Constantinus, and Heraclionaz.
641	Constant II.
668	Constantinus II.
685	Justinianus II.
711	Philippus Bardanes.
713	Anastasius II.
716	Theodosius III.
718	Leo II. (Isauriensis).
741	Constantinus IV. (Copronymus).
775	Leo IV.
780	Constantinus V.
797	Irene.
802	Nicephorus.*

LIST OF SOME OF THE MOST CELEBRATED MEN IN ROMAN HISTORY.
—Historians (H); Poets (P); Generals (G); Orators (O); Statesmen (S).†

Agrippa, Marcus Vipsanianus (G)	B.C. 63-12
Ammianus Marcellinus (H)	fl. about A.D. 380
Belisarius (G)	A.D. 505-563
Camillus (G)	B.C. 367
Cassiodorus (H)	A.D. 468

* The list of Eastern Emperors is not carried beyond the beginning of the 9th cent., on account of the cessation of direct political connection between Constantinople and Rome, at this period.
† When the years of the birth and death of the personage are known with tolerable accuracy they have been inserted, otherwise the period when they flourished.

		Began to reign.	Country.
		A.D.	
Cato the Censor (s)	. . . . .	B.C. 234-189	
Cato of Utica (s)	. . . . .	B.C. 95-46	
Catullus (P)	. . . . .	B.C. 87-57	142 St. Pius, Aquileja.
Cicero (O, S)	. . . . .	B.C. 106-43	157 St. Anicetus, Syria.
Claudian (P)	. . . . .	fl. A.D. 380	163 St. Soter, Fondi.
Dionodorus Siculus (H)	. . . . .	fl. A.D. 8	177 St. Eleuthernus, Nicopolis.
Dion Cassius (H)	. . . . .	A.D. 155-220	193 St. Victor I., Africa.
Ennius (P)	. . . . .	fl. B.C. 220	202 St. Zephyrinus, Rome.
Eutropius (H)	. . . . .	fl. A.D. 61	219 St. Calixtus I., Rome.
Gellius Aulus (H)	. . . . .	A.D. 117-150	223 St. Urban I., Rome.
Gracchus Sempronius (S)	. . . . .	fl. about B.C. 163	230 St. Pontianus, Rome.
Gracchus Tiberius (s)	. . . . .	B.C. 154	235 St. Anterus, Greece.
Hannibal (G)	. . . . .	B.C. 247-163	236 St. Fabian, Rome.
Horace (P)	. . . . .	B.C. 65-9	251 St. Cornelius, Rome.
Hortensius (O)	. . . . .	B.C. 104-50	252 <i>Novatian (Antipope)</i> , Rome.
Jugurtha (G)	. . . . .	B.C. 104	252 St. Lucius, Lucca.
Julius Cæsar (G, H, S)	. . . . .	B.C. 100-44	253 St. Stephen I., Rome.
Juvenal (P)	. . . . .	about A.D. 80	257 St. Sixtus II., Athens.
Lepidus, M. Æmilius, Triumvir (S)	. . . . .	fl. B.C. 42	259 St. Dionysius, Greece.
Alacer (H)	. . . . .	B.C. 110-66	269 St. Felix I., Rome.
Mark-Antony (G)	. . . . .	B.C. 83-30	275 St. Eutichianus, Tuscany.
Marius, Caius (G)	. . . . .	B.C. 157-86	283 St. Caius, Salona.
Martial (P)	. . . . .	A.D. 43-104	296 St. Marcellinus, Rome.
Mithridates the Great (G)	. . . . .	B.C. 131-62	308 St. Marcellus, Rome.
Narses (G)	. . . . .	A.D. 478-567	310 St. Eusebius, Greece.
Ovid (P)	. . . . .	B.C. 43 to A.D. 18	311 St. Melchisedes, Africa.
Persius (P)	. . . . .	A.D. 34-62	314 St. Sylvester, Rome.
Plautus (P)	. . . . .	fl. about A.D. 184	336 St. Mark I., Rome.
Plutarch (H)	. . . . .	fl. about A.D. 85	337 St. Julius I., Rome.
Pliny the Elder (H, G)	. . . . .	A.D. 23-79	352 St. Libereus, Rome.
Pliny the Younger	. . . . .	fl. A.D. 88	355 <i>Felix II. (Antipope)</i> , Rome.
Pollio, Asinius (H)	. . . . .	B.C. 78 to A.D. 4	368 St. Iamastus I., Spain.
Pompey the Great (G, S)	. . . . .	B.C. 106-48	384 St. Siricius, Rome.
Polybius (H)	. . . . .	B.C. 204-132	397 St. Anastasius I., Rome.
Procopius (P)	. . . . .	A.D. 495-565	401 St. Innocent I., Albano.
Propertius (H)	. . . . .	B.C. 52-10	417 St. Zosimus, Greece.
Pyrrhus (G)	. . . . .	B.C. 318-272	418 St. Boniface I., Rome.
Quintilian (H)	. . . . .	A.D. 40-90	420 <i>Eulalius (Antipope)</i> , Rome.
Regulus, Attilus (G)	. . . . .	fl. about B.C. 255	422 St. Celestin I., Rome.
Sallust (H)	. . . . .	B.C. 86-34	432 St. Sixtus III., Rome.
Scipio Africanus (G)	. . . . .	B.C. 219-185	440 St. Leo I. (the Great), Tuscany.
Scipio Africanus Minor (G)	. . . . .	B.C. 185-129	461 St. Hilary, Sardinia.
Scipio Asiaticus (L)	. . . . .	B.C. 190	467 St. Simplicius, Tirolli.
Seneca (H)	. . . . .	B.C. 61 to A.D. 45	492 St. Felix II. (called III.), Rome.
Sidonius Apollinaris	. . . . .	A.D. 431-484	492 St. Gelasius, Africa.
Statius (P)	. . . . .	A.D. 61-96	496 St. Anastasius II., Rome.
Stilicho (G)	. . . . .	A.D. 395	498 St. Symmachus, Sardinia.
Suetonius (H)	. . . . .	A.D. 70	514 <i>Laurentius (Antipope)</i> , Rome.
Sulla (G, S)	. . . . .	B.C. 138-78	514 St. Hormisdas, Frosinone.
Tacitus (H)	. . . . .	A.D. 61-113	523 John I., Tuscany.
Terence (P)	. . . . .	B.C. 195	526 St. Felix IV., Benevento.
Tibullus (P)	. . . . .	B.C. 54-13	530 Boniface II., Rome.
Valerius Maximus (H)	. . . . .	A.D. 15	530 <i>Diocscuos (Antipope)</i> , Rome.
Varro, Terentius (H)	. . . . .	B.C. 116-28	532 John II., Rome.
Velleius Paterculus (H)	. . . . .	B.C. 19 to A.D. 13	535 St. Agapetus I., Rome.
Virgil (P)	. . . . .	B.C. 70-19	539 St. Silverius, Frosinone.
			538 Vigilius, Rome.
			555 Pelagius I., Rome.
			560 St. John III., Rome.
			571 St. Benedict I., Rome.
			578 St. Pelagius II., Rome.
			590 St. Gregory I. (the Great), Rome.
			604 Sabrinianus, Bieda or Volterra.
			607 Boniface III., Rome.
			608 Boniface IV., Valera in the Abruzzi.
			615 Deodatus I., Rome.
			619 Boniface V., Naples.
			625 Honorius I., Frosinone.
			640 Severinus, Rome.
			640 John IV., Zara in Dalmatia.
			642 Theodore I., Jerusalem.

BISHOPS AND POPES OF ROME.

Years of their Accession.	Country.
A.D.	
42	St. Peter.
66	St. Linus of Volterra.
67	St. Clement, Rome.
78	St. Anacleus, Athens.
100	St. Evaristus, Bethlehem.
109	St. Alexander I., Rome.
119	St. Sixtus I., Rome.
127	St. Telesphorus, Greece.
139	St. Higinus, Athens,

Began to reign. A.D.	Country.
619	St. Martin I., Fodi.
651	Eugenius I., Rome.
657	Vitalian, Secuti.
672	Adeodatus, Rome.
675	Domnus I., Rome.
678	Agatho, Reggio in Calabria, Sicily.
682	St. Leo II., Sicily.
684	Benedict II., Rome.
685	John V., Ant. eccl.
(Faint of Pope John.)	
686	Peter (Antipope), Rome.
686	Theodore (Antipope), Rome.
687	Conon, Tuscany.
686	Paschal (Antipope).
687	Sergius I., Antioch.
701	John VI., Greece.
705	John VII., Greece.
708	Sisinius, Syria.
708	Constantinus, Syria.
715	Gregory II., Rome.
731	Gregory III., Sicily.
751	Zacharias, Saragorino, Magna Græcia.
752	Stephen II., or III., Rome.
752	Stephen III., Rome.
757	Paul I., Rome.
765	Theoprophylact (Antipope).
763	Constantin II. (Antipope), Nepi.
769	Philip (Antipope), Rome.
765	Stephen IV., Reggio.
773	Adrian I. (Colonna), Rome.
795	St. Leo III., Rome.
816	Stephen V., Rome.
817	Paschal I., Rome.
824	Engenius II., Rome.
826	Zaccharius (Antipope), Rome.
827	Valentianus, Rome.
827	Gregory IV., Rome.
834	Sergius II., Rome.
845	Leo IV., Rome.
857	St. Benedict III., Rome.
854	Anastasius (Antipope), Rome.
858	Nicholas I., Rome.
867	Adrian II., Rome.
872	John VIII., Rome.
882	Martin II., Galliese.
884	Adrian III., Rome.
885	Stephen VI., Rome.
891	Formosus, Corsica.
891	Sergius III. (Antipope).
896	Boniface VI., Tuscany.
896	Stephen VII., Rome.
897	Romanus I., Galliese.
897	Theodore II., Rome.
898	John IX., Pivoli.
900	Benedict IV., Rome.
903	Leo V., Arabia.
903	Christopher, Rome.
904	Sergius III., Rome.
911	Anastasius III., Rome.
913	Landonus, Sabina.
913	John X., Ravenna.
928	Leo VI., Rome.
929	Stephen VII., Rome.
931	John XI., Rome.
936	Leo VII., Tusculum.
939	Stephen VIII., Germany.
943	Martin III., Rome.

Began to reign. A.D.	Country.
946	Agapetus II., Rome.
956	John XII. (Octavianus), Tusculum.
964	Leo (Antipope), Rome.
964	Benedict V., Rome.
965	John XIII., Naini.
972	Benedict VI., Rome.
974	Domnus II., Rome.
975	Benedict VII., Rome.
980	Boniface VII. (Framone), Antipope.
983	John XIV., Pavia.
985	John XV., Rome.
996	Gregory V. (Bruno), Saxony.
998	John XVII. (Antipope).
999	Sylvester II. (Gerbert), Auvergne.
1003	John XVI., Rome.
1003	John XVII., Rome.
1009	Sergius IV., Rome.
1021	Benedict VIII., Tusculum.
1024	John XVIII., Tusculum.
1033	Benedict IX., Tusculum.
1044	Sylvester III. (Antipope).
1046	Gregory VI., Rome.
1047	Clement II. (Suidger), Saxony.
1048	Damasus II., Boppa, Bavaria.
1049	St. Leo IX., Bruno, Alsace.
1055	Victor II., Gebhard, Bavarian Tyrol.
1057	Stephen X., Lorraine.
1058	Benedict X. (Antipope), Rome.
1058	Nicholas II. (Gherardus), Burgundy.
1061	Alexander II. (Rudacio), Milan.
1061	Honorius II. (Cadalos of Parma), Antipope.
1073	Gregory VII. (Hildebrand, or Aldrobrandeschi), Soana in Tuscany.
1080	Clement II. (Gibert of Ravenna), Antipope.
1086	Victor III. (Epifani), Beneventum.
1088	Urban II., Rheims.
1099	Paschal II., Bieda.
1100	Albert (Antipope), Atella.
1102	Theodoric (Antipope), Rome.
1102	Sylvester III. (Antipope), Rome.
1118	Gelasius II. (Giov. Caetani), Gaeta.
1118	Gregory VIII. (Antipope), Spain.
1119	Calixtus II., Burgundy.
1124	Honorius II., Bologna.
1124	Theobald ("Boeca di Pecore"), Antipope.
1130	Innocent II. (Pappareschi), Rome.
1130	Anacletus II. (Antipope).
1138	Victor IV. (Antipope).
1143	Celestin II., Città di Castello.
1144	Lucius II., Bologna.
1145	Eugenius III. (Paganelli), Pisa.
1150	Anastasius IV., Rome.
1154	Adrian IV. (Nicholas Breakspere), Langley, England.
1159	Alexander III. (Bandinelli), Siena.
1159	Victor IV. (Cardinal Octavian), Antipope, Rome.
1164	Paschal III. (Antipope), Cremona.
1169	Calixtus III. (Antipope), Hungary.
1178	Innocent III., Rome.
1181	Lucius III., Lucca.
1185	Urban III. (Crivelli), Milan.
1187	Gregory VIII. (di Morra), Beneventum.
1187	Clement III. (Scolari), Rome.
1191	Celestin III. (Orsini), Rome.
1198	Innocent III. (Conti), Anagni.
1216	Innocent III. (Savelli), Rome.

Born to reign. A.D.	Country.	Born to reign. A.D.	Country.
1227	Gregory IX. (Conti), Anagni.	1555	Paul IV. (Gio Pietro Caraffa), Naples.
1241	Celestin IV. (Castelloni), Milan.	1559	Pius IV. (Giovanni-Angelo de' Medici), Milan.
1243	Innocent IV. (Fieschi), Genoa.	1566	St. Pius V. (Michele Ghislieri), near Alexandria.
1254	Alexander IV. (Conti), Anagni.	1572	Gregory XIII. (Ugo Buoncompagni), Bologna.
1261	Urban IV., Troyes.	1585	Sixtus V. (Felice Peretti), of Montalto, born at Grottanare, in the March of Ancona.
1264	Clement IV. (Foucauld), Narbonne.	1590	Urban VII. (Gio-Battista Castagno), Rome.
1271	Gregory X. (Visconti), Piacenza.	1590	Gregory XIV. (Nicolo Sfondrati), Cremona.
1276	Innocent V. (Montiers), Savoy.	1591	Innocent IX. (Giovanni Facchinetti), Bologna.
1276	Adrian V. (Trusch), Genoa.	1592	Clement VIII. (Ippolito Aldobrandini), of a Florentine family, but born at Fano.
1276	John XIX. or XX. of XXI. (Toson),	1605	Leo XI. (Alessandro Ottaviano de' Medici) Florence.
1277	Nicholas III. (Orsin), Rome.	1605	Paul V. (Camillo Borghese), Rome.
1281	Martin IV., Champagne.	1621	Gregory XV. (Alessandro Ludovisi), Bologna.
1285	Honorius IV. (Savelli), Rome.	1623	Urban VIII. (Maffeo Barberini), Florence.
1287	Nicholas IV. (Masci), Ascoli.	1614	Innocent X. (Gio-Battista Pamphili), Rome.
1292	Celestin V. (Pietro da Morone), Molfese, Naples.	1655	Alexander VII. (Fabio Chigi), Siena.
1291	Dionysius VIII. (Benedetto Caetani), Anagni.	1667	Clement IX. (Giulio Rospigliosi), Pistoja.
1303	Benedict XI. (Bocacini), Treviso.	1670	Clement X. (Gio-Battista Altieri), Rome.
1305	Clement V. (de Conth), Bordeaux.	1676	Innocent XI. (Benedetto Odescalchi), Como.
1316	John XXII. (Jacques d'Esse), Cahors.	1689	Alexander VIII. (Pietro Ottoboni), Venice.
1331	Nicholas V. (An'ipope at Rome), Nieti.	1691	Innocent XII. (Antonio Pignatelli), Naples.
1334	Benedict XII. (Jacques Fournier), Poix.	1700	Clement XI. (Gio. Francesco Albani), Urbino.
1342	Clement VI. (Pierre Roger de Beaufort), Limoges.	1721	Innocent XIII. (Michelangelo Conti), Rome.
1352	Innocent VI. (Etienne Aubert), Limoges.	1724	Benedict XIII. (Pietro Francesco Orsini), Rome.
1362	Urban V. (Guillaume de Guimond), Mev. de.	1729	Clement XII. (Lorenzo Corsini), Florence.
1370	Gregory XI. (Roger de Beaufort), Lisors.	1740	Benedict XIV. (Prospero Lambertini), Bologna.
1378	Urban VI. (Barolommeo Pirandini), Naples.	1758	Clement XIII. (Carlo Rezzonico), Venice.
1387	Clement VII. (Robert of Geneva), Antipope at Avignon.	1769	Clement XIV. (Lorenzo Francesco Ganganelli), San' Arcangelo, near Rimini.
1389	Boniface IX. (Pietro Tomacelli), Naples.	1775	Pius VI. (Angelo Braschi), Cesena.
1394	Benedict XIII. (Pietro de Luna, a Spaniard), Antipope at Avignon.	1800	Pius VII. (Gregorio Barnabe Chiaramonti), Cesena.
1401	Innocent VII. (Cosimato de' Miliorati), Sulmona.	1823	Leo XII. (Annibale della Genga), Spoleto.
1406	Gregory XII. (Angelo Correr), Venice.	1829	Pius VIII. (Francesco Xaviere Castiglione), Cingoli.
1409	Alexander V. (Petrus Phylargius), Gauda.	1831	Gregory XVI. (Mauro Cappellari), Belluno.
1410	John XXIII. (Baldassare Cossa), Naples.	1846	Pius IX. (Giovanni Maria Mastai-Ferretti), born at Sinigaglia, May 13, 1792; created Cardinal December 23, 1839; elected Pope June 16, 1846.
1417	Martin V. (Oddone Colonna), Rome.	1870	LEO XIII. (Giochino Pecci), born at Carpignano, March 2, 1810; elected Pope, Feb. 2.
1424	Clement VIII. (a Spaniard), Antipope at Avignon.		
1431	Eugenius IV. (Gabriele Condolmieri), Venice.		
1439	EUSEB I. (Antipope). [End of the Western Schism.]		
1447	Nicholas V. (Tommaso Parentucelli, or Tomasso di Sarzana), Sarzana.		
1455	Callixtus III. (Alfonso Borcia), Valencia.		
1459	Pius II. (Aeneas Sylvius Piccolomini), Pienza.		
1464	Paul II. (Pietro Barbo), Venice.		
1471	SIXTUS IV. (Francesco della Rovere), Savona.		
1484	Innocent VIII. (Gio-Battista Cibo), Genoa.		
1492	Alexander VI. (Roderigo Lenzoli Borja), Spain.		
1503	Pius III. (Antonio Todeschini Piccolomini), Siena.		
1503	Julius II. (Giuliano della Rovere), Savona.		
1513	Leo X. (Giovanni de' Medici), Florence.		
1522	Adrian VI. (Adrian Florent), Utrecht.		
1523	Clement VII. (Giulio de' Medici), Florence.		
1534	Paul III. (Alessandro Farnese), Rome.		
1550	Julius III. (Gio. Maria Ciocchi del Monte), Monte Sano Savino in Tuscany.		
1555	Marcellus II. (Marcello Cervini), Montepulciano.		

KINGS OF UNITED ITALY.

1870 VICTOR EMANUEL II. proclaimed King of all Italy. The first Parliament of united Italy was opened in Rome in December 1871.

1878 HUMBERT I., born March 14, 1844; ascended the throne on the 9th January. Queen Margherita Maria Teresa Giovanni, born November 20, 1851. Prince Royal, Victor Emanuel Filiberto Maria Genaro, Prince of Naples, born 11th November, 1869.

SECTION II.

DESCRIPTION OF ROME.

GENERAL FEATURES.

§ 1. Topography—§ 2. The Tiber—§ 3. Panoramic View of Rome—§ 4. The Seven Hills—§ 5. General View of the Ruins.

§ 1. TOPOGRAPHY.

ROME is situated nearly in the centre of the Campagna, that undulating tract of the old Latin and Etruscan territory, which lies between the Sabine Apennines, the Ciminian range of volcanic hills, and the Tyrrhenian Sea. Its geographical position, at the Observatory of the Collegio Romano, is lat. $41^{\circ} 53' 52''$ N., long. $12^{\circ} 28' 40''$ E. of Greenwich; and its height above the sea on the mean level of the Tiber under the Ælian Bridge, 20 ft. It is 13 geog. m. distant in a straight line from the nearest point of the sea-coast. The modern city is built in the plain which lies on each bank of the Tiber, and on the slopes of the 7 hills which formed such well-known features in the topography of ancient Rome. The height of these hills, within the circuit of the present walls, varies from 120 to 180 ft. above the river. On the Cælian the pavement of St. John Lateran is 161 ft. of barometrical altitude. On the Esquiline that of S. Maria Maggiore, 188 ft. On the Quirinal, at the base of the colossal statues, 185 ft.

The Tiber divides the city into 2 unequal portions, traversing it from N. to S. in a winding course of about 3 miles. On the l. bank, the Flucian,

Quirinal, Viminal, and Capitoline hills form a kind of amphitheatre, encircling the irregular flat of the ancient Campus Martius. This area includes the principal portion of the modern city, the seat of trade, and contains the great bulk of the population. It is traversed by the Corso, the main street of Rome, about 1 m. in length, extending from the Porta del Popolo on the N., and terminating on the S. in the Piazza di Venezia, at the northern foot of the Capitoline hill. To the S. and E. of this district are the Palatine, the Aventine, the Esquiline, and the Cælian hills, which, though included within the walls, were until lately comparatively uninhabited. Their surface was, and is still partially covered with villas, gardens, and vineyards; but the new quarters of the town are rapidly spreading over this once deserted part, especially in the plateau from which the Quirinal, Viminal, and Esquiline hills advance like promontories on the plain.

On the rt. bank of the Tiber lies the narrow flat which contains the districts of the Borgo and Trastevere. It is bounded on the W. by a ridge of hills about $1\frac{1}{2}$ m. in length from N. to S. The principal eminences of this ridge within the walls are the Vatican and the Janiculum, which preserve nearly unaltered their ancient names. Beyond the

walls the picturesque Monte Mario, with its villas and cypress plantations, may be considered the continuation of this elevated ridge on the N., and the hill of Monte Verde and Monte delle Picche, beyond the Porta Portese on the S. The Trastevere and the Borgo are united by the street of the Lungara, built by Sixtus V. in the level space between the Tiber and the declivity of the Janiculum.

§ 2. THE TIBER.

This classical river forms such a principal feature in the history as well as topography of Rome, that a short description of it will not be out of place here. The Latin name of *Tiberis* or *Tibris*, now preserved in the Italian *Tevere*, succeeded, at a period not clearly determined, to its primitive denomination of *Albulis*, from the whitish colour of its waters. The present name records a tradition that a Tiberinus, King of the Albans, or, according to other versions, of the Etruscans, was drowned in its waters. The ancient Roman sculptors represented the Tiber as a majestic bearded old man, crowned with laurel, holding a cornucopia, and reclining, supported by the traditional wolf and twins.

Those who wish to study the geological vicissitudes of the valley through which the Tiber flows, will find ample information in the article "*Il Tevere ed il suo Delta*," by the Senator Ponzi, published in the '*Rivista Marittima*,' of July, 1876. The '*Tiber and its Tributaries in Ancient and Modern Times*,' by Strother A. Smith, M.A., is full of erudition and practical observations on the mode of preventing inundations. The same question has been amply developed in the recent works of Canevari, Betocchi, and Oberholtzer.

The Tiber rises nearly due E. of Florence, 12 m. N. of Pieve S. Stefano, on the opposite side of the ridge which gives birth to the Arno, on the Coronaro and Fumajolo hills, at the height of 1167 metres above the level of the sea. It reaches Rome after a course of 210 English m., and flows into the sea 22 miles lower down. The course of

the Tiber through Rome comprises three remarkable curves and is about 3 miles in length, during which its fall is 3½ feet. Its average breadth is 100 yards, reduced to about 60 between the Falconieri palace and the Farnesina gardens, and some other narrow parts. By the regulations of the plan for the rectification of the Tiber, the new quay walls (indicated on the map accompanying this Handbook) will enclose the river during its course through the city in a bed of the uniform breadth of 100 metres, excepting the approaches to the Tiberine islands, which will be nearly double.

The depth of the Tiber in Rome is from 6 to 8 metres, representing the average heights of its surface above the level of the Mediterranean, measured by the hydrometer at the Port of Ripetta. This is increased by floods usually once a year to 12 or 13 metres, at which elevation the water overflows the river-banks. Only once during the last 60 years has the Tiber risen to the height of 17½ metres. This was during the disastrous inundation of Dec. 1870. The greatest height on record attained by the river was in 1598, when the water rose to 19½ metres.

It is calculated that Rome has been flooded in a devastating degree about 40 times from the time of Romulus to the present day, notwithstanding all the efforts of the ancients from the earliest times to keep the river within bounds. Successive emperors endeavoured in vain to preserve the city from these periodical calamities down to the time of Aurelian, who in a letter to Arabianus, enumerating his works for facilitating the navigation of the river, mentions new embankments or quay walls, "*Tiberis ripas extruui*." Remains of these may be still observed. Popes failed also in similar attempts, and it now remains to be seen whether the Italian Government will be more successful.

The Jews' quarter (Via della Fiumara) and the Via dell' Orso are inundated when the hydrometer at the Ripetta marks 12 metres, the steps of the Pantheon at 13. Piazza Navona at

14, the central part of the Corso at 15, and the Porta del Popolo at 17.

There are differences of opinion as to whether the bottom of the Tiber has risen sensibly since the foundation of Rome, but at all events the difference cannot be great, as the rapidity of its flow prevents much accumulation.

As to the prolongation of the Tiberine delta, Ponzi calculates that from the foundation of Ostia by Ancus Martius to the construction of Trajan's port (743 years) the coast-line at the mouth of the Tiber advanced 950 metres.

From Trajan to Pius V., who erected his tower in 1569, the prolongation in 1459 years was 1750 metres. To the erection of Alexander VII.'s tower, 93 years, 550 metres. To the erection of the Clementina tower in 1773, 111 years, 450 metres. To the year 1874, 101 years, 400 metres. The advance of the coast-line having thus been 4100 metres in 2507 years, the annual average is 1 metre 635 centimetres.

In comparing the present with the ancient aspect of the Tiber in Rome, and between the city and the sea, the solitude and desolation of its banks now contrast strongly with the appearance it must have presented when the commerce of the world covered it with ships, and the splendours of Imperial courts adorned it with floating pageantries. Even during the middle ages, and the reigns of many Popes, the Tiber continued to be frequented by sovereigns as a safe and commodious way of reaching or leaving the Eternal City. Such was the case with Peter II. of Arragon in 1204; with Gregory XI. coming from Avignon in 1377; with the Emperor Frederick III. in 1452; Sixtus IV. in 1483; Alexander VI., coming from Spain in 1492 to assume the Pontificate; and Pius II., who in 1464 navigated the upper branch of the Tiber on his way to Ancona to command his fleet, after declaring a crusade against the Turks. Julius II. returning from Bologna in 1507 descended the Tiber from near Civita Castellana to Rome, and Julius III. and Leo X. frequently embarked on its yellow waters. It

was the custom during many years for the Roman Pontiffs to proceed on the river in splendid galleys to the Basilica of St. Paul *extra-muros*—as also occasionally the Tiber has aided their flight from the rebellious Romans, or received their mutilated remains, in times more troublous than the present. Even in our own times the port of Ripetta witnessed, in 1848, the embarkation of the Papal Grenadiers on the river steamers to Ponte Felice, for the campaign against the Austrians, and ten years afterwards the arrival, by the same boats, of the Irish brigade enrolled for the defence of the Holy See. There is no prospect just now of the renewal of any such exciting scenes, for the railways have taken the wind out of the Tiber's sails, and even the little hitherto existing fluvial traffic between Fiumicino and Rome is being rapidly transferred to the new rly. connecting that port with the capital. From above Rome a few barges only now drop down with the current from the Sabine provinces, with cargoes of wood and wine. The Marquis Baviera has organised a service of boats, like the penny steamers on the Thames, to ply through the city from Ponte Molle to St. Paul's and *cive versa*, which is an useful improvement. The realisation of the proposed Tiber embankments and quays, of which we have a specimen adjoining the Ponte Sisto, will afford an agreeable promenade to the Romans, and it is to be hoped that the Tiber rowing club will enliven with occasional regattas the river which has apparently lost all future chance of sovereign splendours or commercial activity.

For the first 400 years after the foundation of Rome, her citizens were content to drink no other waters than those of the Tiber, which an accurate chemical analysis (Professor Chimenti, 1831) has demonstrated to be more salubrious than those of the Thames or the Seine. Many now ruined aqueducts subsequently brought purer streams for centuries to the luxurious capital of the Roman world, but when these resources were cut off by barbaric invasions and intestine wars, the

Romans returned to the example of their ancestors, and for many years drank the waters of the Tiber—which were held in such repute, that when Pope Clement VII. went to Marseilles in 1553; to marry his niece, Catherine de Medici, to the Duke of Orleans, afterwards Henry II., he took with him, by the advice of his physician, Dr. Corti, a sufficient supply of Tiber water to last him until his return; and Gregory XIII., who lived till he was 80, never drank anything else, preferring it to the Acqua Vergine. The water of the Tiber, taken above the city, only requires a little time to deposit the earthy matter it holds in solution, to become perfectly palatable.

Fifty different kinds of fishes are enumerated as frequenting or living constantly in the Tiber. About a quarter of these come up periodically from the sea, among which the sturgeon deservedly holds the first rank, sometimes attaining extraordinary dimensions, and only occasionally taken in nets.

§ 3. PANORAMIC VIEW OF ROME.

Whoever would enter on the study of the ancient monuments of Rome will find it useful, before he commences the examination of particular ruins, to make himself acquainted with their relative position, and classify them in such a manner as will enable him to understand their history, and, above all, to make himself familiar, not only with the topography of Rome itself, but with the classical region in the midst of which it is situated. There are several spots within the walls adapted for this purpose, such as the Vatican Cupola, the terrace in front of the ch. of S. Pietro Montorio, the Campanile of S. M. Maggiore, the Torre delle Milizie, &c.; but the Tower of the Capitol,* from its height and central position, must be considered the best of all; and we advise therefore most strongly the traveller who desires to understand the antiquities, to study them with the least difficulty to himself,

* Access to this tower is obtained by applying to the *custode*.

and to avoid the vexation arising from a constant recurrence to authorities, to proceed, in the first instance, to the Capitol, with plan of the city and map of the environs of Rome before him. An hour devoted to this will give him a more complete idea of ancient Rome than days spent in the ordinary mode of investigation; and the information obtained in regard to the surrounding country will materially assist him in his future excursions beyond the walls. Independently of these advantages, there is no scene in the world more impressive or magnificent than that commanded from this elevated spot. It is not inferior in historical interest to the glorious panorama from the Acropolis of Athens, while it surpasses it in those higher associations which appeal so powerfully to the feelings of the Christian traveller.

In the first place, it will be useful to take a general survey of the country, as seen from the summit of the tower.

The Campagna, or the undulating country which extends on all sides around Rome, includes portions of ancient Sabina, Latium and Etruria. Its length from Cape Lınaro, S. of Civita Vecchia, to Terracina is about 90 English m.; its greatest breadth from the mountains to the sea is about 27. On the W.N.W. it is bounded by the range of the mountains of La Tolfa, on the N.W. and N. by the volcanic group that surrounds the Lake of Bracciano, of which the peaks of Rocca Romana and Monte Virginio are the highest points; beyond, and more to the rt., rises the Monte Cimino or Monte di Soriano, and nearer the spectator the hills round Baccano, of which the wooded peak of Monte Musino is the highest point. At the N.E. end of this range rises the classical Soracte (Monte S. Oreste), whose isolated mass forms so striking a feature in the Roman panorama. It stands near the eastern extremity of the Etruscan territory, and close to the Sabine frontier. Between Soracte and the Apennines the valley of the Tiber occupies the low region. The Sabine mountains surround like an amphitheatre the whole expanse of the north-eastern

Campagna, from the village of Nerola to Palestrina, the "*Trivium Praeneste*" of Horace. Along the range of these limestone mountains, the principal town to be seen is

Tivoli, the ancient Tibur, surrounded by olive-groves and woods. From that point the Anio flows into the plain towards its junction with the Tiber, in its course separating Latium from the country of the Sabines. Beyond and to the l. of Tivoli we recognise the lofty pointed peak of *Monte Cimino*, the Lucretius of Horace: at its foot the 3 picturesque hills of Monticelli, of Poggio Tesi, and of St. Angelo in Capoccia, the ancient *Montes Corniculati*: and farther on the l., more in the foreground, the wooded range that surrounds *Monte Mario*, the Alban colony of Nomentum, and the hill and town of *Monte Rotondo*, marked by its lofty tower. Nearer Rome, the bluff hill of *Castel Giubileo*, overlooking the Tiber, is the probable site of the citadel of Fidenæ.

On the S.E. of the plain of Latium rise the beautiful volcanic hills of Albano, whose exquisite outline has scarcely any comparison in Italian landscapes. They are studded with villages and towns, each representing some site of classical interest. Beginning from the left, on the lowest slopes of the range, stands the village of La Colonna, not far from the site of ancient Labicum; and farther to the rt. the towns of Monte Compatri, Rocca Priora, and Monte Porzio. Frascati is seen next, surrounded by magnificent villas, with the ruins of Tusculum scarcely visible on the top of the hill, which bounds the E. side of the Latin valley. Grottaferrata lies at the opening of this valley, and farther to the rt. is Marino, which, as well as Castel Gandolfo and the Convent of Palazzuolo, stands on the wooded ridge bordering the Lake of Albano. Above the crater of the lake the Mons Latialis, now called Monte Cavo, rises to a height of 3127 feet, crowned by a convent of Passionist monks on the site of the federal temple of Jupiter. Between this peak and the opposite one of Monte Pila, there is a wide plain, called the *Campi di Annibale*, on the

N.W. edge of which stands the picturesque village of Rocca di Papa; and about midway between it and the plain on the rt. is Albano, of which the gate alone can be seen from here; but the site is well marked by the ilex-grove of the Villa Doria. From this point the outline of the hills descends gradually and gently towards the sea, concealing Monte Giove (Corioli) and Civita Lavinia (Lanuvium) to the S. Along the plain from N. to S. the Tiber winds as a long yellow line, marking the ancient boundary between Latium and Etruria. In the foreground on one side are the ruins of all that made Rome the mistress of the world; on the other are the palaces and churches of the modern city; so that the Capitol may be said to separate the living from the dead—the city of the Popes and the capital of modern Italy from the ancient metropolis of the Cæsars.

§ 4. THE SEVEN HILLS.

The first objects which will excite the interest of the traveller are the *Seven Hills*. These may be recognised without much difficulty from our present position, which commands also many interesting ruins that must necessarily be included in the following general survey.

From the Capitol, as a central point, we may trace a semicircle from the Pincian Hill, on the northern side of the modern city, to the Aventine on the S., embracing in its circuit the line of the existing walls. This area includes nearly the whole of ancient Rome as it existed before the time of Augustus. The heart of the city was, of course, the *Forum*, the open irregular space which lies immediately below us; it will serve as a guiding point in enabling us to fix the limits of the hills. The topography and monuments of this classical spot are described in § 4.

The *Capitoline*, on which we stand, forms the first of the 7 hills. It is fully described in § 7. Above the south-western angle of the Forum rises the *Palatine*, the seat of the

earliest settlement of Rome, covered with the ruins of the Palace of the Cæsars. Farther to the rt. is the *Acentine*, its N.W. base washed by the Tiber, and its summit crowned by the churches of Santa Sabina, Sant' Alessio, and Il Priorato. In the valley, the Vallis Murcia of the kingly period, between these 2 hills, was the Circus Maximus, the nearest extremity of which will be easily recognised by the tall chimney of one of the Roman gas-works. Over the Colosseum the eye rests on the Lateran Basilica, marking the extreme N.E. boundary of the *Cælian*. N. of the Cælian, and Colosseum, which stands in the intervening valley, is the *Esquiline*, more extensive than any of the other hills, and marked at its southern extremity by the ruins of the Baths of Titus, at its northern angle by the ch. of Santa Maria Maggiore, while the ruined dome of the Nymphæum, formerly called Temple of Minerva Medica, and the walls of the city, indicate its extreme boundary on the E. On the N.W. of the *Esquiline*, between it and the Quirinal, is the *Viminal*, remarkable for its flat surface, which makes it difficult to distinguish as a separate eminence; a part of it is covered by the Baths of Diocletian. The ch. of S. Lorenzo in Panis-Perna occupies nearly its highest points and the hill may be traced in the gardens extending from it to the Piazza di Termini and the Baths of Diocletian. In walking from the Trinità de' Monti to S. Maria Maggiore, the separation between the Quirinal and Viminal is distinctly recognised. The *Quirinal*, a long narrow eminence, begins at the Forum of Trajan, visible from the eastern angle of the tower. We can easily see from this point that a portion of the hill had been removed to make room for Trajan's Forum, as we shall find stated hereafter on the inscription of his column. The massive square tower of the middle ages, called the Torre delle Milizie (vulgarly known as Tower of Nero), and the walls of the Forum of Augustus, assist us in marking the line which separates the base of the Quirinal from that of the Esqui-

[Rome.]

line. The Quirinal stretches from the Forum of Trajan to the N.E. behind the Colonna Palace. It is covered with buildings, among which the most conspicuous is the Quirinal Palace. These are the 7 hills which were included within the walls of Servius Tullius; but there are others beyond those limits, which it is necessary to particularise. N. of the Quirinal is *Monte Pincio*, the *Collis Hortulorum*, the favourite promenade of the modern Romans. On the other side of the Tiber is the *Janiculum*, at the foot of which lies the quarter of Trastevere; at its southern extremity, but without the walls, is the *Monte Verde*, overlooking the Tiber; beyond, to the N. of the Janiculum, is the *Mons Vaticanus*; and in the extreme distance, forming the boundary of our present prospect, is the *Monte Mario*, capped by the villa *Mellini*, with its magnificent solitary pine-tree, surrounded by cypress plantations. The area between the Janiculum and the Pincian includes nearly the whole of modern Rome. The last eminence that remains to be noticed is the artificial mound called *Monte Testaccio*, from the fragments of earthen vessels of which it is formed; it is situated at the southern angle of the Aurelian walls, at the foot of the Aventine, between the river and the pyramid of Caius Cestius, but cannot be distinguished from the point where we are now standing, the higher mass of the Aventine intervening. It is, however, described here, because it presents no monuments entitling it to classification in other sections, and because its origin and object have been until now quite unknown. The height of this mound is about 115 ft. above the plain from which it rises. The circumference at the base is about 2500 ft. The researches of Reifferscheid and Bruzza as to the origin and history of the Monte Testaccio, have recently been satisfactorily completed by E. Dressel (*Annali dell' Inst.*, vol. 50, pp. 118-194), from whose persevering examination of the different strata of broken amphoræ, and collection of the potters' stamps, and painted or scratched inscriptions found on the

fragments, it clearly results that the mound is entirely formed of broken vases, all of the large form used by the Romans for the conveyance of agricultural products from the provinces to the capital, and nearly all of Spanish origin, especially from the fertile province of Bœtica.

We know that Spain supplied not only Rome but also the northern provinces of the Empire with oil, wine, wax, pitch, minium, linseed, salt, honey, sauces, and olives prepared in a manner greatly praised by Pliny. Fragments of amphoræ, bearing Spanish potters' stamps identical with those of Monte Testaccio and the Orti Torlonia, have been often found in England, France, and Germany. Fragments of African vases form part of the Monte Testaccio, but are of less frequent occurrence.

It is inferred that the warehouses of the adjoining quay (Emporium), at which the vessels were unladen, were periodically cleared of empty or damaged vases, and the broken pottery was deposited, in compliance with an ædile law, on the site of the Monte Testaccio, the ground-plan of which being limited, the surface gradually arose by successive discharges of such fragments.

In order to ascertain the exact period at which this spot was first appropriated as a rubbish heap, it would be necessary to examine the lowest strata of fragments by sinking shafts, but it is approximately calculated that the dépôt was established about the beginning of the Empire.

The consular dates on the vase handles, as yet found, range between A.D. 140 and 255, and they prove that the northern end of the mound had already risen to more than three-fourths of its present height towards the conclusion of the first half of the 2nd century. The inscription of three Augusti (probably Constantine I., Constantius II., and Constans, 337 A.D.) stamped on some fragments found in the upper strata, lead to the inference that the mound was still in use during the first half of the 4th centy. The adjoining gardens belonging to Prince Torlonia,

between the mound and the Marmorata, have furnished vast quantities of similar broken pottery, and the dépôt evidently increased beyond its originally intended dimensions by large masses rolling down its sides, as is proved by the fact of the ancient sepulchral monument of the Rusticelli having been overwhelmed by one of these landslips, apparently towards the end of the 2nd century.

The existence of similar mounds of broken pottery at Taranto, Alexandria, Cairo, and other ancient commercial cities, confirms what has been stated above with respect to the origin of the Monte Testaccio.

Several hundreds of amphoræ, of the same form, stamps, and dates as those described above, were excavated in 1732, near the ch. of S. John Lateran, and in 1789 under the Pincian hill, near the Muro Torto.

In 1871, in the direction of Porta Pia, and in 1878, between the new streets Gaeta, Volturmo, and Montebello, extraordinary quantities were also found at about 5 ft. depth, extending much lower, in layers of from 3 to 6, one above another, and all reversed. These curious agglomerations of empty jars are evidently owing to the filling up of the ditch of the Servian agger, between the Collina and Viminal gates, when that space was built over, apparently not later than the middle of the 1st centy., judging from the dates on the amphoræ used to raise the soil.

§ 5. GENERAL VIEW OF THE RUINS OF ROME.

The ruins of ancient Rome may be conveniently considered under three periods: 1. The Kingly Period; 2. The Republican Period; 3. The Empire.

1. **The Kingly Period** (before B.C. 510).—The name of Rome appears to have been originally given to a settlement of Latin origin on the Palatine Hill. Whether *Roma Quadrata*, as this primitive city has been called, occupied the whole or only a part of the hill, has been recently a matter of discussion. Ancient walls, built of

squared blocks of soft tufa, which are generally supposed to be remains of its fortifications, have been found at the W. corner, and on the S.W. side, of the Palatine. In other parts of the same hill, especially near the western corner of its platform, there are ruins built of similar materials, to which antiquaries have not assigned probable names, but which may be attributed without doubt to the earliest period. The Latin city of Roma has been supposed to have been contemporaneous with Sabine settlements on the Capitol and Quirinal. Some walls, similar in construction and material to those of the Palatine, have been lately uncovered on the E. side of the Capitoline Hill between the church of Ara Cœli and the Forum. The Palatine city was united with the settlements on the Capitoline, Quirinal, and other hills, to form the Rome of the later kings. This city of the Seven Hills was fortified by walls, which were associated with the name of King Servius Tullius. Remains of these fortifications, which resemble in construction those of the Palatine, exist in various places, especially near the railway station. An important fragment, which is to be seen in the Torlonia vineyard on the south side of the Aventine, was probably rebuilt in the time of the Republic. The Tullianum or Lower Prison, still existing by the Forum, is thought to be older than the Tarquins, and the great Cloaca is generally believed to be the work of that dynasty. Some scanty remains of the substructions of the great Capitoline Temple, built by the Tarquins, have been recently identified, with considerable probability, near the Caffarelli Palace.

2. **The Republic** (B.C. 510-30).—The four first centuries of the Republic are barren of architectural remains, unless the wall on the Aventine already mentioned, and the Upper Prison by the Forum, be referred to some part of this period. The most important relics of the later Republic are the Temple of Fortuna Virilis, near the Ponte Rotto, the Tabularium, rebuilt by Catulus, B.C. 78, and the Fabrician

Bridge, between the Island and the Ghetto, built B.C. 62. The Via Appia, designed or extended by Appius Claudius, Censor B.C. 312, and a great part of which near the city has been displayed to view, belongs to the earlier age of the Republic. The first of the great aqueducts, the *Aqua Appia*, was the work of the same statesman, but no part of it was constructed above the ground. The earlier tombs, of which the best known are those of the Scipios, also constitute an important part of the monuments anterior to Augustus.

3. **The Empire** (B.C. 30—A.D. 608).—The paucity of remains of an earlier time is due partly to the comparative humility of the architecture of the Republic, and partly to the activity of the ages that followed, during which most of the public buildings of Rome were several times rebuilt. The age of Julius was fertile in great architectural works, but none of his buildings remain. To that of Augustus, to which we owe the Pantheon, B.C. 26, we may also attribute the magnificent ruins of the temples of Mars Ultor (B.C. 2) and of Castor and Pollux (A.D. 6), and the substructions of the Temple of Concord. The Portico of Octavia, the Theatre of Marcellus, the Arch of Dolabella, the Mausoleum of Augustus, the Pyramid of Cestius, and the Arch of the Aqueducts within the Porta S. Lorenzo, and the Basilica Julia, belong to the time of the same emperor.

The Temple of Ceres, Liber and Libera, was rebuilt by Tiberius (A.D. 17), and has been recognized in the fine ruin incorporated in the church of S. Maria in Cosmedin. This emperor and his successor, Caligula, built extensive palaces on the Palatine Hill, parts of which have been identified with more or less probability. Caligula and Claudius were the authors of the Claudian Aqueduct, the greatest architectural work of this kind, the ruins of which add so much grandeur to the scenery of the Campagna. Of Nero's architectural works, which were on the most extravagant scale, little of importance remains. The ruins of part

of his Golden Palace may be seen under those of the Baths of Titus, near the Colosseum, and the lofty brick arches seen at intervals on the Caelian Hill are remains of the Neronian branch of the *Aqua Claudia*.

The period of the Flavian emperors was especially active in the construction and repair of public buildings. The principal ruins of this epoch are the Colosseum, built by Vespasian and dedicated by Titus, A.D. 79, the baths of Titus on the Esquiline Hill, the Arch of Titus, erected after his death (A.D. 81), the great palace on the Palatine which has been identified as the work of Domitian, and the remains of the *Forum Transitorium*, the so-called 'Colonnacce' in the *Via della Croce Bianca*. The *Meta Sudans*, the principal ruined fountain of antiquity that remains, was built or rebuilt by Domitian, A.D. 95.

With the princes of this family began a new extension of the *Fora*. Vespasian erected the great Temple of Peace, with a Forum round it, both which works have entirely disappeared. Domitian constructed the *Forum Transitorium*, which was dedicated by, and took its name from, his successor, Nerva (A.D. 97). Trajan carried out a still more important work in uniting the ancient *Fora* with the *Campus Martius* by the removal of the intervening hill. The ruins of his Forum and of the *Basilica Ulpia*, and the Column of Trajan, remain to attest the grandeur and boldness of his designs. They were probably completed by his successor, Hadrian (A.D. 117). Of this emperor we have the ruins of the *Villa at Tivoli*, the *Mausoleum of Hadrian* and *Pons Ælius* (Castle and bridge of S. Angelo), and the remains of the double temple of *Venus and Rome*, originally erected from his own design, but restored at a later period. The temple of *Antoninus and Faustina* was probably erected by *Antoninus Pius* on the death of his wife (A.D. 141), and his own name afterwards added in the dedicatory inscription. The reign of *Marcus Aurelius* is represented by the memorial column in the *Piazza Colonna*, erected about

A.D. 180. The Arch of *Septimius Severus* in the Forum was erected to him and his sons *Caracalla* and *Geta* by the senate (A.D. 205); as the other which bears his name, in the *Forum Boarium*, was built in honour of the emperor, his wife and sons, by the goldsmiths and dealers of that locality. To this period may be ascribed the *Janus* of the same quarter. The Baths of *Caracalla* (A.D. 211) surpass in magnitude all previous works of the same kind: their ruins supplied the museums of our time with the *Farnese Hercules*, the *Toro Farnese*, and other celebrated statues. These *Thermae* were completed by *Elagabalus* (A.D. 218), and his successor, *Alex. Severus* (A.D. 222). *Aurelian*, about A.D. 272, commenced the construction of the circuit of walls by which the city is still surrounded, after Rome had remained without any effective fortifications for more than three hundred years. His successor, *Probus*, completed this important work. The next in date of the principal remaining ruins are the Baths of *Dioctletian* (A.D. 302), which were consecrated by the tradition that they were erected by Christian soldiers degraded to slavery by the emperor, and which possibly owed their partial preservation in some measure to this belief. The buildings of *Maxentius* included the *Circus* by the side of the *Appian Way*, the Temple erected in honour of his son *Romulus* (A.D. 311), now the vestibule of the church of *SS. Cosmas and Damian*, and the adjoining *Basilica*, which was named after *Constantine*, and is now one of the most conspicuous ruins in the neighbourhood of the Forum. To the reign of the latter emperor belong the triumphal arch near the Colosseum, built to commemorate his victory over *Maxentius* (A.D. 312), and the *Thermae* on the *Quirinal Hill*, of which a considerable ruin formerly existed, and some magnificent marble fragments still remain in the *Colonna Gardens*. The emperors *Gratian*, *Valens*, and *Valentinian* rebuilt (A.D. 370) the *Cestian bridge* which still connects the *Tiberine island* with the *Trastevere*. The walls of *Aurelian*, which had been al-

lowed to fall into decay, were restored by the emperor Honorius, A.D. 402. The Column of Phocas, erected A.D. 608, by the exarch Smaragdus, which terminates our register of ancient monuments, might well be mentioned in the record of their destruction, since the pillar was evidently plundered from some older structure.

After tracing the origin of the principal remaining buildings of antiquity, it will be of interest to take a rapid survey of the gradual ruin of the city. On the conversion of Constantine to Christianity some of the ancient temples were changed into places for Christian worship, but a still greater number were destroyed. Independently of the injuries sustained from the invading armies of Alaric (A.D. 410), Genseric (455), Riemer (472), Vitiges (537), and Totila (546), the inhabitants appear to have regarded the ancient buildings as so many public quarries. Belisarius employed the remains of ancient edifices in repairing the walls during his celebrated defence of the city. The aqueducts had been previously destroyed by Vitiges, who burnt everything outside the walls; the baths were thus rendered useless, and the Campagna was reduced to a state of desolation from which it has never recovered. Totila is supposed to have commenced the destruction of the Palace of the Cæsars. In the 7th and 8th centuries Rome suffered a constant succession of calamities; earthquakes, inundations of the Tiber, and the famine and pestilence of which they were the natural precursors, desolated the city more than the attacks of the barbarians or the subsequent sieges of the Lombards. From the end of the 7th to the close of the 8th century 5 inundations are recorded, in one of which the whole city was under water for several days. The disputed succession to the papacy, the contests of the popes with the German emperors, and the frequent absence of the court, had also considerable influence in leading to the neglect and ruin of the city. The Normans of Robert Guiscard surpassed all previous invaders in the extent of

their ravages; they burnt the city from the Antonine column to the Flaminian gate, and from the Lateran to the Capitol; they ruined the Capitol and the Colosseum, and laid waste the whole of the Esquiline. The great monuments were soon afterwards occupied as fortresses by the ruling Roman families. The Colosseum, the Septizonium of Severus, and the Arches of Titus and Janus were seized upon by the Frangipani; the tomb of Hadrian and the Theatre of Pompey by the Orsini; the Mausoleum of Augustus and the Baths of Constantine by the Colonnas; the Tomb of Cæcilia Metella was converted into a fortress by the Savelli and the Cactanis; the ruins of the Capitol were held by the Corsi; the Quirinal by the Conti; and the Pantheon so frequently received the garrisons of the Pope that in the time of Gregory VII. it bore the name of *S. Maria in turribus*. Even the Basilicas were not secure; that of St. Paul was fortified by the Corsi, and that of St. Peter by the people. But these were not the only calamities of Rome during the middle ages. In 1345 the city was again inundated by the Tiber, and nothing but the summits of the hills are said to have remained uncovered. In 1349 it was desolated by a fearful earthquake. In 1527 it was cruelly pillaged by the Connétable de Bourbon. The Constable, according to the account of the Marquis Bonaparte, who was an eye-witness, opened his first trench before the face of the Aurelian wall, on the side of the tomb of Cæcilia Metella. Thus, fatally pointed in the direction of that part of the Appian road, the artillery injured that tomb and the Circus of Romulus, demolished the sepulchres bordering the Appian Way, and mutilated the baths of Caracalla. In 1530 the city was visited by another inundation, scarcely less calamitous than the preceding. From a very early period the erection of new churches and the repairs of the city walls had continually operated to the destruction of the ancient monuments; the lime-kilns of the middle ages were supplied from the ruins, and the temples and other build-

ings were despoiled of their columns for the decorations of religious edifices. The popes are responsible for a large share of this system of wholesale destruction. As early as the 8th century we find Gregory III taking 9 columns from some temple for the basilica of St. Peter. Adrian I. destroyed the Temple of Ceres Liber and Libera to build S. Maria in Cosmedin. Paul II. built the Palace of St. Mark with materials taken from the Colosseum. By the middle of the 15th century so many monuments had been ruined for building purposes or burnt into lime, that, when Æneas Sylvius was elected pope under the name of Pius II., he issued a bull to prevent the further continuance of the practice: "De Antiquis Edificiis non diruendis" (1462). Notwithstanding this measure, Sixtus IV. in 1474 destroyed what remained of the stone pier of the Sublician bridge to make cannon-balls, and swept away numerous ruins in the general reform of the city. Alexander VI. destroyed a pyramid near the Vatican to construct a covered way leading from the Palace to the Castle of St. Angelo. Paul III. plundered the Temple of Antoninus and Faustina, the Arch of Titus, the Forum of Trajan, and the Theatre of Marcellus, and built the Farnese Palace with blocks of travertine brought from the Colosseum, al-

though he had issued a bull making it a capital offence to "grind down" statues. Sixtus V. removed the works of art of the Septizonium of Severus to ornament St. Peter's. Urban VIII. removed in part the basement of the Tomb of Cæcilia Metella to construct the Fountain of Trevi, built the Barberini Palace with materials taken from the Colosseum, and stripped the Pantheon of the sheets of bronze which had escaped the plunder of Constantine II. in the 7th century, to construct the baldacchino over the great altar at St. Peter's—an act immortalised by Pasquin in a saying which has now become almost a proverb:—

"Quod non fecerunt Barbari, fecerit Buberni!"

Paul V. removed the entablature and pronaos of the Temple of Minerva in the Forum Transitorium to build his fountain on the Janiculum, and the last of the marble columns of the Basilica of Constantine to support the statue of the Virgin before the ch. of Sta. Maria Maggiore. Alexander VII. destroyed an ancient arch of Marcus Aurelius to widen the Corso. Most of the statues of saints and prophets in the churches were worked out of ancient columns, and the marbles which so profusely decorate the altars may in many instances be recognised as fragments of classical buildings.

SECTION III.

ANCIENT ROME.

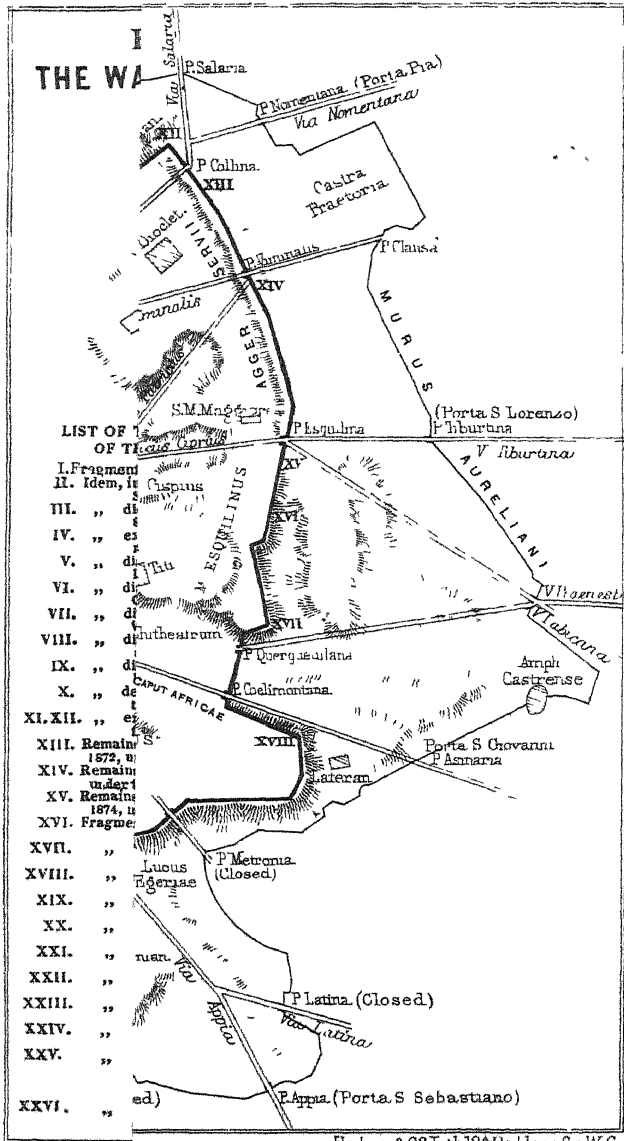
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§ 1. THE WALLS OF ROME.

Agger and Walls of Servius Tullius.

—There is reason to believe that the defences of each hill comprised in early

Rome remained distinct up to the time of Tarquinius Priscus, the enclosure of the whole city by a permanent fortification being due to Servius Tullius. The remains of his walls and Agger are



still visible in *thirty-three* different places, which enables us to trace their line around the city of the kings with the greatest exactitude. We shall make our survey starting from the l. bank of the Tiber, a little to the N. of the Ponte Rotto, and proceed from l. to rt. until we come to the river-bank again below Ponte Rotto and near the Salara. In the portion of the wall between the river and the Capitol were the two gates *Flumentana*, nearest to the river, and *Carmentalis*. The following are the best preserved fragments of this celebrated rampart, raised more than five centuries before Christ, for the purpose of protecting the city against its rivals, the Sabines, the Etruscans, and the Latins. 1. At the N.W. corner of the courtyard in front of the Palazzo Caffarelli, on the edge of the Tarpeian Rock (a spot well known from Hawthorne's 'Transformations'). 2. Under the stables in front of the same palace. 3. On the l. side of the new ascent to the Capitol from the Piazza dell' Araceli, where an inscription records the discovery of the walls in December 1872. 4. Between Nos. 81 c. and 81 z. in the Via di Marforio, but now entirely concealed by modern houses (See Bull. dell' Inst., 1870, p. 113); across this street, the ancient *Clivus Argentarius*, was probably the Ratumena gate. 5. In the Colonna Gardens, under the remains of the Temple of the Sun (See Ann. dell' Inst. 1852, p. 324). 6. Opposite Bernini's stables in the Piazza del Quirinale, pulled down, in 1866, during the construction of the new ascent to the Quirinal palace. This was the site of the *Porta Sanqualis*. 7. In the gardens of the Quirinal, above the Piazza del Lavatore, and parallel to the Via de' Giardini, discovered, in 1874, in laying the foundations of the royal stables. 8. About half-way up the Via delle Quattro Fontane. The site of the discovery is marked by a modern inscription, between Nos. 15 and 16, and the walls are visible in a pit under the side-walk. Here probably was the *Porta Salutaris*. 9. In the gardens of the Convent of S. Susanna, as described by Bartoli (ap. Fea. Misc., I. 250). 10.

In the Vigna Barberini, or Spithover, where the kingly walls are almost entirely concealed by the substuctions of the gardens of Sallust. At this most N. point was the *Porta Collina*, whence, returning to the S.E., began the celebrated Agger, a huge embankment about 120 ft. wide and 25 high, faced on its outer side by a massive wall, about 10½ ft. thick, and strengthened by buttresses. The lower courses of the substruction are of gigantic blocks of peperino, held together by strong clamps of iron. The upper courses consist of smaller blocks of pumician tufa, and probably belong to the additions made by Tarquinius Superbus. The Agger itself, or earthwork, is composed of a mass of volcanic tufa, and pozzolana, dug out on the spot in making the fosse, the width of which was 100 ft. at the foot of the wall. 11. Remains of the rampart were discovered in the grounds of the Certosan Convent (S. Maria degli Angeli), in laying the foundations of the new Treasury, and in 1879, near the angle of Via Volturmo and Via Gaeta. 12. In lowering the Via del Maccato, near its junction with the Via di Porta S. Lorenzo. 13. To the E. of the rly. stat., under the Monte della Giustizia, where were uncovered in 1877 the remains of the *Porta Vinularis*. Outside, and a few paces S. of this gate is a circular kind of tower, of massive travertine blocks, the original use of which has puzzled archæologists. It may possibly have been in connection with the underground course of an aqueduct. It evidently belongs to a very early period. 14-18. In the new roads of the Esquiline quarter called *Viale Principessa Margherita*, *Via Pr. Umberto*, *Via Pr. Amadeo*, *Via Napoleone Terzo*. 19. In lowering the Via di S. Eusebio, near the Arch of Gallienus, which marks the site of the Porta Esquilina, and, consequently, the southern end of the Agger. The remains of the walls, connecting the Agger with the l. bank of the river, appear (20) near the Convento dei Liguorini, beyond the Arch of Gallienus (21) in the new triangular piazza on the Via Merulana, where

the odeum of the gardens of Mæcenas has been brought to light (see 'Bull. della Comm. Arch. Mun.,' II., p. 3).

22. Under the house, near the ch. of SS. Pietro e Marcellino, called Osteria del Giardino. In the valley between the Esquiline and the Cælian were the Querquetulana and Cælimontana gates, the latter near the hospital of S. Giovanni. 23. Under the east wall of the ch. of SS. Quattro Incoronati on the Cælian, a place called in former times, 'Ad Caput Africae.' 24. Under the substructions of the Villa Mattei or Von Hoffman. 25. In the lower grounds of the Convent of S. Gregory, where Mr. Parker discovered the foundations of the Porta Capena, in 1868, which may still be seen, and under the modern Via di Porta S. Sebastiano. Here the *agger*, perhaps of earlier construction, closed the gorge between the Cælian and Aventine hills.

26. In front of the ch. of S. Balbina, one of the best preserved remains, about 30 ft. high. 27. In the Vigna Cardoni, near the ch. of S. Saba (See 'Bull. dell. Instit.,' 1859, pp. 17, 164). Between this and the preceding fragment was the site of the *Porta Luernis*. 28. At the junction of the Via di S. Saba and Via di Porta S. Paolo, where a large house is supported by the nucleus of the wall, the stone coating having been removed under Nicholas V. Here probably stood the *Porta Rudensula*. 29. On the Vigna Torlonia, or Del Collegio Romano, on the S. side of the Aventine, not far from the ch. of Sta. Prisca (opposite to which is the gate leading to them), composed of large quadrilateral blocks of tufa quarried near the spot; these blocks are laid alternately long and cross ways, as in Etruscan constructions; the portion laid open is 15 yards high, and supports a fine arch in the Etruscan character. We may assign this site to the *Porta Nævii*. 30. Above the so-called Arco di S. Lazzaro, a brick arch spanning the Via di Porta S. Paolo, where we may place the *Porta Navalis*. 31. This fragment was discovered, in 1856, on the declivity of the Aventine overlooking the Tiber, in the gardens below the ch. of S. Sabina.

32. In November, 1875, another portion of the Servian walls of Rome was discovered under the Antonelli Palace on the Quirinal, during the excavations for the Via Nazionale, at the intersection with the Via del Quirinale, opposite the Church of Santa Caterina da Siena. This fragment is most important, as it contains one of the Servian gates, probably the Porta Fontinalis, which, constructed of massive blocks of *tufa*, is in a nearly perfect state of preservation, having been enclosed by and partly buried under buildings apparently belonging to the end of the 1st century, since which epoch this ancient gate was evidently disused. Its situation corresponds exactly with the indications of the Porta Fontinalis (so named from the adjoining sacred fountains) as given by Varro and Livy. A portion of the adjoining wall is preserved in a circular enclosure on the piazza, opposite the ch. of S. Caterina da Siena, and bears a modern inscription attributing its construction to the Kings of Rome. 33. The excavations in 1876 for the removal of the Monte della Giustizia, and the levelling of the soil between the Railway Station and the Palace of Finances, have revealed in several places the existence of a second wall within and parallel to the Servian wall, from which it was separated by a space varying in width from 7 to 12 metres. This wall, formed of peperino blocks much smaller than the tufa masses of the external one, is conjectured to have supported the inner side of the Servian *agger*. Most of these interesting specimens are still visible, but they are rapidly disappearing to make room for new buildings. It has been decided, however, that the Porta Viminalis and the fine specimen of the Servian wall upwards of 100 yards long and 10 yards high, flanking the rly. stat. to the E., and hitherto covered by the Monte della Giustizia, shall be entirely preserved. A very instructive paper on the early fortifications of Rome was published in the *Annali dell' Istituto*, 1871, "Sulle mura e porte di Servio."

The present Walls, including those of the Trastevere and the Vatican, are

from 12 to 13 m. in circuit. The length of that portion which encompasses the city on the l. bank of the Tiber is about 8 m.; the length of the more recent walls which bound the district beyond the river is very nearly 4 m. The walls on the l. bank are, with slight deviations, the same as those commenced by Aurelian in A.D. 271, and completed in the reign of Probus. They were repaired by Honorius, Theodoric, Belisarius, and Narses, and by several popes; many of these restorations were obviously made in a hurried manner and for temporary purposes; hence so many varieties of masonry are visible that it is often difficult to decide to what period their construction severally belongs. The last great and general repairs were made in 1749 by Benedict XIV., who rebuilt the parts of the walls which had become dilapidated, and repaired all the gates. The walls throughout their entire circuit on the l. bank present an irregular polygonal outline; they are built generally of brick, with occasional patches of stonework; at some points there are spaces in *opis reticulatum* of the best imperial times, such as the Muro Torto, near the Porta del Popolo. They have no ditch visible, but are crested with nearly 300 towers. In many parts, both on the exterior and the interior, it is evident that they are built upon earlier constructions, and in general they are only 30 ft. from the ground on the inner face, although sometimes 50 ft. on the outer face. There are 20 gates belonging to the modern city, but 7 of them are now walled up. In taking a general survey of these gates, commencing from the Porta del Popolo, we shall notice such peculiarities of the walls as are worthy of observation. This will bring the whole subject into one view, and prevent repetition.

§ 2. GATES.

1. Porta del Popolo. Until 1877 it was supposed that Aurelian's gate crossed the Via Flaminia on the N.W. slope of the Pincian Hill, where Procopius mentions it as being in a "steep

place, difficult of access," and that Belisarius removed the gate to its present site in the 6th centy. But the works commenced in 1877 to enlarge this gate revealed the existence of two round towers, similar to those flanking the other gates restored by Honorius on the Aurelian circuit. These towers had been enclosed in two square ones, built by Sixtus IV. in 1475, with the marble blocks of an ancient Roman mausoleum, which then stood on the Piazza del Popolo. These square towers were demolished in 1878-9, when the gate was enlarged by two lateral arches, in the same style of architecture as the central arch, which was erected in 1561, under Pius IV. by Vignola, from Michael Angelo's design. An inscription on the S. face records the visit of Queen Christina of Sweden to Pope Alexander VII. The passage quoted from Procopius is now conjectured to have alluded to the Pincian gate, or to have been an error of some amanuensis.

The tomb of Nero stood on the side of the Via Flaminia, on the slope of the Pincian hill. In 1099 Pope Paschal II. ordered the demolition of the tumulus forming the summit of the tomb, and cut down with his own hands a walnut-tree growing on the mound, because it was supposed to be haunted by demons in the shape of black crows. That Pope consecrated an altar on the spot, and the ch. of S. M. del Popolo was erected on the same site in 1227.

Proceeding round the walls to the rt., we see the mass of *opus reticulatum* called the *Muro Torto*, a huge buttress supporting the N.E. corner of the Pincian hill. This very curious fragment is well known from the description of Procopius: he says that the wall had been rent for some time from top to bottom, that it was so inclined that, Belisarius wishing to pull it down and rebuild it, the people would not allow it to be removed, stating that it was under the protection of St. Peter. The Goths, he adds, never attacked it, which made the people regard the spot with so much veneration that no one has ever attempted to rebuild it. This descrip-

tion applies so perfectly at the present day that it leaves nothing for us to add, except that the wall, which is about 40 ft. in length, is considerably out of the perpendicular. It was considered by some writers to have formed part of the substruction of the gardens of the Domitian family, but an inscription discovered near the spot in 1868, shows that the gardens on the Pincian belonged to the Acilian family, bearing the name of Marius Acilius Glabrio, consul. The inscription is now preserved in the Capitoline Museum.

Beyond the Muro Torto are several arches which appear to have formed the substructions of a considerable edifice divided into two or more stories, as in the ruins on the Palatine, and also in *opis reticulatum*. Between this and the next gateway we begin to meet with some walls, after passing the 19th tower from the Porta del Popolo, which exhibit brick masonry of the period of Honorius. As we advance we shall meet with every variety of construction, from the compact brickwork which would have been worthy of the best times of Rome, to the rude repairs of Belisarius and the patchwork restorations of the middle ages and the popes.

2. *Porta Pinciana*, a fine arch in travertine, with a kind of cross on the key-stone, flanked by 2 round towers in brick, mentioned by Procopius, and supposed to have been built by Belisarius, who had his camp on the Pincian during the siege by Vitiges: it was of secondary importance, as no great road entered Rome by it. It is now walled up, but it is interesting as the spot where tradition places the scene of the degradation of Belisarius. If there be any truth in this story, now generally set down as a fable, the great general sat here and begged of the people, "Date obolum Belisario," as they passed the gate through which he had led his troops in triumph. The aqueduct of the Acqua Vergine, 12 m. in length, which supplies the fountain of Trevi, enters the city not far from this point, under the Villa Medici.

3. *Porta Salara*, at a short distance beyond the site of the Porta Salaria of the Servian wall, so called from the road

by which the Sabines exported their supplies of salt. It was memorable as the gate by which Alaric entered Rome. Having suffered from the cannonading in the attack of September 20, 1870, it was taken down and rebuilt in 1873, from the designs of Vespignani. During the works of demolition, embedded in the masonry were found three tombs: one circular, belonging to a lady of the Cornelian family; one rectangular, of the time of Julius Cæsar, and similar to the tomb of Bibulus: the third having the name of Quintus Sulpicius Maximus, a precocious Greek scholar, only 11 years old. An account of this interesting monument is given in the description of the Capitoline Museum, where the tombstone has been removed. The greater part of the walls beyond this is in brickwork, of which the interior portion in the Villa Bonaparte is well preserved. It was by a breach in this part of the wall that the Italians stormed Rome Sept. 20th, 1870. An inscription on a marble slab commemorates this important event in the history of modern Italy.

4. *Porta Pia*, deriving its name from Pius IV., who rebuilt it 1564, from the designs of Michel Angelo, and left it unfinished at his death; it has now been completed after the original design. The *Porta Nomentana*, which it has replaced, was a short distance farther on. Its site is marked by a round brick tower on one side, and a massive sepulchre on the other, included by Aurelian in his wall. The Via Nomentana passed through it. At a short distance on the rt. from the angle where the streets which enter the city by this gate and Porta Salara join, once stood the *Porta Collina* of the wall of Servius Tullius. Its remains were discovered in 1873 in laying the foundations of the new Treasury or Ministry of Finances, at the N.E. corner of the quadrangle, near the Via 20 Settembre. The well-known reconnoissance of Hannibal, when, according to Livy, he threw a spear over the walls, took place on this side, and, if he had entered Rome, it is probable it would have been by this gate. Beyond the *Porta Nomentana* of Honorius was si-

uated the Prætorian camp of Tiberius, built by his minister, Sejanus. Its quadrangular enclosure projects beyond the walls at the N.E. angle of the city. The camp was dismantled by Constantine, and 3 sides of the enclosure were included by Aurelian in his new wall. To this circumstance we are indebted for the preservation of the exact form of this celebrated camp, memorable as the scene of the principal revolutions which occurred during the first 3 centuries of the Christian era. Considerable remains of the corridors are still visible, retaining in some places their stucco and even their paintings. Several inscriptions have been found from time to time, confirming the history of the locality. There were four gates leading into the principal one towards the city, that on the N. side is the best preserved, although the space between the angular towers on each side of it was walled up by Aurelian. The circuit of the 3 sides, which now forms a quadrangular projection in the city walls, is 5400 ft. A part of the southern side has been roughly rebuilt with large and irregular stones, probably the work of Belisarius. There is a coin of Claudius, on which the camp is represented. The fourth side of the camp facing the Servian walls and the railway, has been lately discovered between the Via S. Martino and the Via Malghera, and consists, like the others, of a double row of cells of brickwork, coated with stucco. On examining the next part of the Aurelian wall, the rude stone work hastily put together by Belisarius may easily be recognised by the admixture of every kind of material, and especially of fragments of white marble. Several portions on the S.E. side are formed of massive blocks of volcanic tufa, derived from the wall of Servius, tombs, and other ancient constructions. One of its gates, which formerly opened on the N. side, but was closed by Honorius, may also be recognised.

5. At the S. angle of the Prætorian Camp is another gate, called the *Porta Chiusa*; it consists of a good arch of travertine surmounted by an attic of 6 smaller ones, an entablature and cornice, and in the same style as the other

gates erected by Honorius; it is now walled up.

6. *Porta S. Lorenzo* had until 1868 a double gateway; the outside arch, which still exists, is a massive travertine construction decorated with a bull's on the keystone. Its upper inscription records that it was built or restored by Augustus to carry the united streams of the Marcian, Tepulan, and Julian aqueducts over the *Via Tiburtina*; two other inscriptions mention repairs by Titus and Caracalla; the inner arch, as well as the two towers, was erected by Honorius, about 402. It was destroyed in 1868 by the Pope, to use the large blocks of travertine for the foundations of the column commemorative of the Œcumenical Council. The ancient gate having become inconvenient from the accumulation of soil under it, in 1880 an opening was made a little to the rt., through which pass the new road to the basilica and cemetery of S. Lorenzo, and the tramway to Tivoli. The walls between this and the *Porta Maggiore* are built on the line of the 3 before-mentioned aqueducts. About half-way to the *Porta Maggiore* 14 corbels project from the lower part of the wall. The construction seems to belong to a reservoir of one of the aqueducts built in the 2nd centy., long before the walls of Aurelian. On approaching the *Porta Maggiore*, the old walls were pulled down to a certain extent in 1864, to give passage to three different lines of rly. The place is called *I Tre Archi*.

About 50 yards before reaching the gate we see built into the city wall, the flank of an arch of *peperino*, in which may be recognised the 3 channels of the Marcian, Tepulan, and Julian aqueducts; the Marcian being the lowest and the Julian the highest. Close by was found the subterranean water-course of the *Anio Vetus*.

7. *Porta Maggiore*, a noble construction in travertine, the finest gate in the walls of Rome, formed by two arches, carrying the *Aqua Claudia* and *Anio Novus* over the *Via Labicana* and *Prænestina*. In the 5th centy. it was greatly disfigured and concealed by the fortifications of Honorius; the *Porta Præ-*

nestina was closed, and the Labicana was strengthened by 2 lofty towers. The removal of these later additions and alterations, in 1833, was amply repaid by the discovery of the tomb of the baker Eurysaces, which is described p. 159. The appearance of the fine façade of this gate, which now shows us its 2 arches and 3 piers, of the rustic order, is extremely imposing. There are 3 inscriptions on it: one recording that the emperor Claudius brought into the city the aqueduct which bore his name; the 2nd relating to the restorations by Vespasian; and the 3rd to those by Titus. In the attic are the channels for the water, the lower one being that of the Aqua Claudia, and the upper of the stream called the Anio Novus.

8. The remains of the Gate of Honorius, which were removed, have been preserved and placed on a wall outside the Porta Maggiore. The roads which pass out of the city here lead (on the rt.) to Colonna, Valmontone, &c. the high road to Naples by Frosinone and San Germano, and (on the l.) to Gabii and Præneste, with an embranchment to Lunghezza and the Alban colony of Collatia. The Aurelian wall beyond this gate follows the line of the Claudian aqueduct for some distance. Farther on it passes behind the Basilica of Santa Croce in Gerusalemme, and skirts the outer wall of the Amphitheatrum Castrense, which was included by Honorius in his line of fortifications.

9. *Porta di San Giovanni*, modern, built by Gregory XIII. in the 16th century. Adjoining this gate is the ancient *Porta Asinaria*, the best preserved of all the gates of the Aurelian wall, flanked by 2 round brick towers; it is memorable as the gate through which Belisarius first entered Rome. It was also by it that Totila gained admission, having obtained possession of it by the treachery of the Isaurians. The ancient gateway is now walled up, and is a very picturesque ruin from the outside. The gate of S. Giovanni is well known to travellers; the high road to Frascati, Albano, and Naples, by the Pontine Marshes, passes through it. A short way to the W. of this gate some frag-

ments of the substructions of the Lateran Palace have been included in the wall of Honorius; the stream called the Marrana Mariana, the ancient Aqua Crabra, is crossed further on, and enters the city under a gate, now walled up, called the

10. *Porta Metronia*; the Aurelian wall near here is well preserved. An inscription inside the *Porta Metronia* states that the wall here was repaired in 1157 by certain Roman senators. Between the *Porta Asinaria* and the *Porta Latina* several portions of the lower part of the Aurelian wall are formed of massive square blocks of volcanic tufa, derived probably from the Servian defences, which are situated at a short distance inside of it.

11. *Porta Latina*, also closed. It has 2 round brick towers, and a good travertine arch, with grooves for a portcullis, like most of the gates of Honorius. The Christian emblem (a cross or Labarum) on the keystone has led to the supposition that it was repaired by Belisarius. According to the Church tradition, St. John the Evangelist suffered martyrdom inside of this gate, by being thrown into a caldron of boiling oil, where the circular chapel of S. Giovanni in Oleo now stands. The Aurelian wall presents a series of fine square brick towers between here and its extreme eastern prolongation, a short way beyond which is

12. *Porta di San Sebastiano*, the *Porta Appia* of the Aurelian Wall, with 2 fine semicircular towers of brickwork resting on substructions of white marble blocks, probably taken from the Temple of Mars, which stood outside of it on the l. Under the arch is a curious Gothic inscription relating to the repulse of some invading force, which has given rise to much speculation among antiquaries. The site of the ancient *Porta Capena*, where the Appian Way commenced, is about 1380 metres within this gate, between the Orto di S. Gregorio and the Vigna Modetti; and has been exactly determined from the discovery made in 1584 of the first milestone of the Via Appia, in the Vigna Naro, at a distance of 114 m., 17 from the *Porta S. Sebas-*

tiano. The Arch of Drusus, the Hypogæum of the Scipios, and the Columbaria, stood between the kingly and the imperial line of walls. Between the Porta S. Sebastiano and the Porta S. Paolo are the bastions, about 200 yds. in length, constructed by Paul III. in the 16th cent., from the designs of Sangallo. They are finely built of brick with a deep cornice. Here opened formerly the Porta Ardeatina: the line of the road which passed through it is determined by several tombs still existing in the Vigna Volpi.

13. *Porta di San Paolo*, rebuilt by Belisarius on the site of the *Porta Ostiensis*; one of the most picturesque of all the modern entrances to Rome. The inner portion, which consists of 2 arches, is anterior to the time of Belisarius, belonging very likely to the original gate of Aurelian. It is remarkable as the scene of Totila's second entrance into Rome. The pyramid of Caius Cestius, like all the ancient tombs, stood outside the walls, formerly on the Via Ostiensis, and is here included in the wall of Honorius, which proceeds towards the Tiber, round the base of Monte Testaccio, ascending the l. bank of the river for a short distance. The distance from the pyramid of Caius Cestius to the Tiber is 800 paces; on the wall are several towers, partly rebuilt in the middle ages with materials taken from older buildings. From the point where the Aurelian Wall reaches the bank of the Tiber, near the rly. bridge, and following the river to the modern *Marmorata*, and the *Porta Trigemina* of the Servian Wall, numerous ruins exist, especially of the *Emporium*, and of the quays by which it was approached on the river-side—one fragment remarkable for its gigantic blocks of travertine, the others of reticulated masonry, of the time probably of Nero or Domitian, resting upon a substruction of Lapis Gabinus, which may be seen when the Tiber is low. Nearly 500 blocks of marble were found here in 1869-70, in the excavations carried on under the direction of Baron Visconti. One block is remarkable as having been sent to the Emperor Nero from a quarry in

Carinthia; another more colossal still, a column of *Marmor Africanum*, 27 ft. high by 5½ in diameter, nearly 34 tons weight, was carried to the Janiculum, to be erected there in commemoration of the Council of 1870, but now lies under a shed, the monument not having been continued since the change of Government. During the excavations, several landing-places leading to the *Emporium*, and mooring-rings in travertine for boats, were found. On one of the faces of this quay is a relief of an amphora, probably marking the landing-place of wines. It is supposed that these edifices of the Empire, on the river-side, were covered towards the close of the 9th centy. by the defences raised to repel the Saracens in their attacks on Rome under Pope John VIII. An extremely clever account of these excavations, by the Rev. Luigi Bruzza, is inserted in the *Annali dell' Istituto di Correspondenza Archeologica* for 1871.

On the rt. bank of the Tiber the walls present altogether a more modern aspect; the greater part were constructed by Innocent X. and Urban VIII. The best preserved portion of the ancient wall extends from the Septimian arch to the Tiber behind the gardens of the Farnesina Palace, presenting some ruins of square towers. Within their circuit, particularly behind S. Pietro in Montorio, descending to the Trastevere, may be still traced the wall of Aurelian and Honorius, with its ramparts converging to the *Porta Aurelia*. The following are the gates of the Trans-tiberine district:—

14. *Porta Portese*, built by Urban VIII., half-way between the Wall of Servius and the *P. Portuensis* of Aurelian, on the road to Fiumicino, the present port of the Tiber on the sea-coast.

15. *Porta di San Pancrazio*, on the Janiculum, the *Porta Aurelia*. The grounds of the Villa Pamfilii Doria lie to the westward. The Acqua Paola, the ancient Alsietina, enters the Trastevere at this point. It was upon the bastions to the rt. or S. of this gate that the French besieging army under General Oudinot, in 1849, directed their principal attack. It was here, also, that they succeeded in making a practicable

breach, after hundreds of men had perished on both sides. Every spot in the neighbourhood is intimately associated with the events of that memorable siege. Wherever we turn, from the walls of San Pancrazio to the Fontana Paolina and the Ch. of S. Peter in Montorio on the one hand, or to the frequent mounds which mark the successive approaches of the besiegers and the graves of the killed on both sides, we find traces of the devastation which followed the prolonged resistance of the Romans at this point. The existence of a considerable portion of the Aurelian wall within the circuit of the bastioned line of the popes gave the besieged great advantage in this struggle; for as that ancient wall is built chiefly of brick, is more than 4 yards in thickness and from 10 to 12 in height, it formed a real fortress within the outer wall upon which the French had first to direct their fire. It is due to the honour of the French military commanders to add that in selecting this gate and the advanced point of the Janiculum for their attack, they were guided by the consideration that from no other spot could their operations be carried on with so little injury to the monuments of the Eternal City.

16. *Porta Cavalleggeri*, near to St. Peter's, on the old high-road to Civita Vecchia, said to be from the designs of Sangallo. It derives its name from a cavalry barrack which once stood close by, and whose site is occupied now by the extensive iron works of Sig. Mazzocchi.

17. *Porta Fabbrica*, near the former, now walled up.

18. *Porta Pertusa*, also walled up, in the gardens of the Vatican. It was close to this gate that the French army suffered a severe repulse in their first approach to Rome in 1849.

19. *Porta Angelica*, erected by Pius IV. on the N. side of St. Peter's, leading to Monte Mario. This Pope had an angel sculptured on each side of the gate, with the still existing motto: "*Qui vult sulcum Regni, nos sequatur.*" The heads of decapitated criminals used to be exposed in an iron cage over the outer arch of this gate.

20. *Porta di Castello*, on the meadows behind the Castle of St. Angelo, closed.

§ 3. BRIDGES.

Of the ancient bridges of Rome five only are now in use. Remains of the others are still visible, although their classical names are a matter of controversy. Beginning with the most northern, and proceeding down the river, we have—

1. *Ponte S. Angelo*, the ancient Pons Ælius, so called from one of the names of the Emperor Hadrian, by whom it was built. This noble bridge crosses the Tiber immediately in front of the Castle of S. Angelo. The whole of it is ancient, with the exception of some restorations of stone-work casing and the parapets. Medals of Hadrian represent the bridge as we now see it, with three large arches of equal size in the centre, and two smaller ones on each side; a dedicatory inscription to the same emperor formerly existed on it, stating it to have been erected in his 3rd consulate to afford the means of reaching his mausoleum. In the middle ages it was covered with booths or shops, by which the passage was so much contracted, that the pressure of the crowd during the jubilee of 1450 caused the death of 200 people. In consequence of this accident, the booths were removed and the bridge restored to its original form. In 1530 Clement VII. erected at the extremity the statues of St. Peter and St. Paul. In 1668 Clement IX. added the present parapet, and the 10 angels which stand upon the piers. The one which bears the cross is by Bernini, the others are by his scholars.

2. *Pons Triumphalis, Aurelii, or Vaticanus*; it was the longest of all the bridges, and supposed to have been built by Nero. It led from the Campus Martius to the Via Triumphalis, which rose over Monte Mario. From a passage in Prudentius it would appear to have been entire in the early part of the 5th centy. Some portions of its piers are still visible, when the river is low, about 300 paces below the bridge of S. Angelo. At a short distance below the Pons Triumphalis a suspension-bridge was erected in 1863, forming a com-

munication with the Lungara and Trastevere from the Rione Ponte.

3. **Ponte Sisto.** This bridge, anciently known as the *Juncularis*, was rebuilt by Probus in the reign of Marcus Aurelius Antoninus Caracalla, and called, from his name, *Pons Aurelii*, or *Antonini*.

In the excavations for the rectification of the Tiber, in 1878, under the first arch on the left bank, architectural fragments and inscriptions were found in the bed of the river, proving that the bridge was repaired, and adorned with a triumphal arch at its N. end, by the Emperors Valentinian and Valens, in 366-67. A pedestal of white marble, belonging to this monument, bears the following inscription :

IMP · CAESARI · D · N
FL · VALENTI · MAX · P · F · VICTORI · AO
TRIVMFA TORI · SEMPER · AVG
S · P · Q · R

OB PROVIDENTIAM QVAE ILLI SEMPER
CVM INCLITO FRATRE COMMVNIS EST
INSTITVTI EX VTI LITATE VRBIS AETER-
NAL VALENTINIANI PONTIS ATQ. PER-
FECTI.

Dedicando operis honore delato iudicio princip.
maximor

L. Aur. Aviano symmacho, V. C.
Expraefectis Urbis.

Among many fragments then found was a block belonging to the attic of the arch over one of the columns, with two feet of a bronze gilt statue riveted on to it. Thirty pieces were recovered of the statue, which was evidently cast in an early and better style than that of Valentinian, whose head was probably placed on the shoulders of some predecessor's effigy. That of Valens most likely surmounted the attic above the other flanking column of the arch. These fragments and inscriptions may be seen in the Tiberine Museum at the Lungara, opposite the suspension-bridge of S. Giovanni dei Fiorentini, where the arch has been partly restored and re-erected.

The Valentinian bridge is stated by Anastasius, and other chroniclers, to have been ruined by a great flood in 792, after which it is mentioned as *ruptus, tremulus, fractus*, and *Juncularius*.

The present bridge has 4 arches, and was begun in 1473, by Bacio Pintelli, for Sixtus IV., who wished to afford easier access for pilgrims to the Vatican on the jubilee of 1475. It was made passable on that occasion, and completed two years later. An old writer (*Domenichii, Facetie, &c.*, Venice, 1588, p. 28) records that the expense of the work was sustained by the courtizans of the city.

In 1879 the bridge was widened 12 ft., by two footways supported on iron corbels, and the approach at both ends flanked by new quay walls.

4. **Ponte de' Quattro Capi**, connecting the city with the island of the Tiber, so called from the four-headed Januses which stand on the piers. It is the ancient *Pons Fabricius*, built by Fabricius the Curator Viarum, A.U.C. 708; and is mentioned by Horace as the spot from which Damasippus would have leaped into the Tiber, but for the precepts of Stertinius :—

“ Unde ego mira
Descripsi docilis præcepta hæc, tempore quo me
Solatus jussit sapientem pascere barbam
Atque a Fabricio non tristem ponte reverti.”
Hor. Sat. ii. 3.

It has 2 large arches, with a smaller one in the centre of the pier between them. It retains more of its ancient architecture than any other of the Roman bridges except that of St. Angelo. It formerly had the following inscription, but a part only is now legible :—
L. FABRICIUS C. F. CVR. VIAR. FACIY-
DVX, COERAVIT. EIDEMQ. PROBAVIT. Q.
LEPIDVS M. F. M. LOLLIVS M. F. COS. EX.
S. C. PROBAVERVNT (A.U.C. 733).

5. **Ponte S. Bartolommeo** connects the island of the Tiber with the Trastevere. It is the ancient *Pons Cestius* or *Gratianus*. The name of its founder is unknown, but is supposed to have been Lucius Cestius, during his government of Rome in the reign of Augustus, whilst the Emperor was absent in Spain, in A.U.C. 708. Two long inscriptions on the parapets show that it was restored A.D. 367 by the Emperors Valentinian, Valens, and Gratian. It consists of one large central arch and a smaller one on each side.

6. **Ponte Rotto**, on the site of the *Pons*

Æmilius, called in later times *P. Scævola* and *L. quætor*. The ancient bridge was begun by *L. Æmilius Lepidus* and *Marcus Fulvius Nobilior*, A.U.C. 573, and finished by *P. C. Scipio Africanus* and *L. Mummius Achaicus*, the censors, in A.U.C. 611. It is represented on medals of the Æmilian family. From it the body of the Emperor *Heliogabalus* was cast into the Tiber. We know nothing of its subsequent history until we find it mentioned in the middle ages under the name of *P. di Santa Maria*. In the 13th centy. it fell down, and was rebuilt by *Pope Honorius III.* It was restored by *Julius III.* in 1554, and again by *Gregory XIII.* in 1575. In 1598 all that portion on the l. bank of the river was carried away. Two arches were thus lost, and no attempt has since been made to restore them. The part remaining (of the time of *Julius III.*) consists of 3 arches on the side next the *Trastevere*, with 2 smaller ones in the piers that separate them, through which the water only runs when the river is much flooded. The ruined and broken state of this fragment sufficiently explains the modern name. A suspension-bridge unites the extremity of the ruined arches to the opposite side of the Tiber, near the Temple of *Fortuna Virilis*. The opening of the *Cloaca Maxima* into the Tiber and the substructions of the massive quay on its left bank are best seen from this bridge; the remains of the ancient road on the side of the *Trastevere* by which it was approached have been recently broken up to render the approach easier.

Opposite this spot, on the rt. bank of the river, some very ancient mooring corbels were discovered by *Mr. J. H. Parker*, in 1870. They are carved into the form of lions' heads of Etruscan character, and are immediately opposite to the mouth of the *Cloaca Maxima*.

7. *Pons Sublicius*, a name derived from the beams of which it was constructed, the oldest and most celebrated of all the Roman bridges. It was first erected by *Ancus Martius* (A.U.C. 114). It was upon this bridge that *Horatius Cocles*

withstood the army of *Porsena* till the Romans had succeeded in breaking it down behind him. This act of heroism made it so sacred, that it could never afterwards be repaired without the sanction of the pontiffs. It suffered frequently from inundations, and was restored by *Tiberius* and *Antoninus Pius*, still built of wood, but upon stone piers. A coin of the latter emperor represents this bridge as a broken arch. In the reign of *Adrian I.*, in 780, it was entirely destroyed by a flood. In the 15th century the stones of the piers were removed to make cannon-balls, and the only traces of the bridge now left are their foundations, which may be seen, when the waters are low, a short distance higher up the river than the hospital of *San Michele* and quay of the *Ripa Grande*. There is much controversy amongst archæologists about the identity of these remains with the *Pons Sublicius*. (The scholar will find a paragraph on the subject in *Prof. Becker's* pamphlet, *De Roma Væteris muris atque portis*, p. 78, note 56. Leipzig; Weidmann, 1842.)

The latest constructed bridge in Rome is the *Ponte di Ripetta*, built of iron on 8 tubular piers, and opened to the public in the summer of 1879. Its completion is expected to develop the proposed new quarter in the *Prati di Castello*, which it connects with the *Via di Ripetta*.

Ponte Molle (see Index).

§ 4. THE ROMAN FORUM.

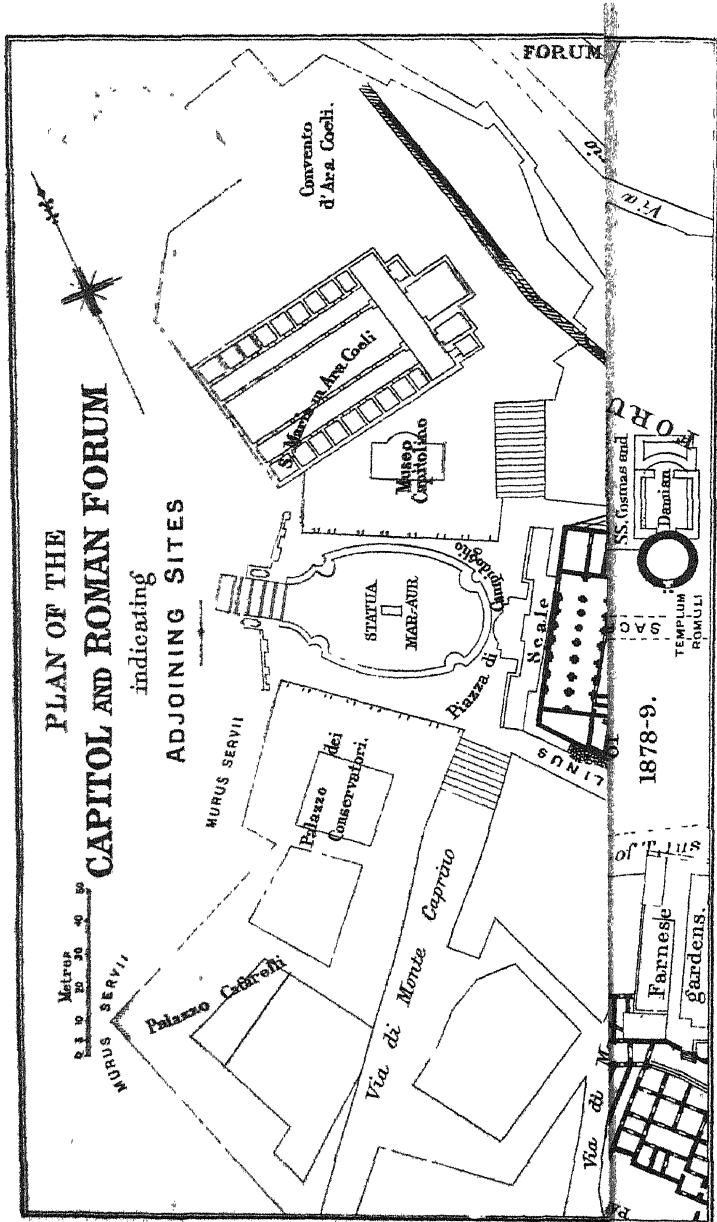
** (The excavated area is open daily, without payment, from 9 to sunset. Entrance at the south corner near the church of *S. Maria Liberatrice*.)

The excavations, carried on by the present Italian Government, in continuation of partial explorations undertaken at various times since the beginning of the century in the large area formerly known as the *Campo Vaccino*, have removed all doubts as to the position and extent of the *Forum Romanum*. It is now proved to have been an irregular oblong space, from N.W. to S.E., the longest measurement of which, from the *Tabularium*, on the

PLAN OF THE CAPITOL AND ROMAN FORUM

indicating
ADJOINING SITES

Meters
0 10 20 30 40 50



1878-9.

edge of the Capitoline hill, to the Regia at the foot of the Sacra Via opposite the temple of Antoninus and Faustina, was about 230 yards. The breadth of the open area varied from 80 yards at the wider part near the Capitol to about 40 at the narrower part near the Temple of Vesta; but the whole space was so limited by the monuments placed around and within it, that the impression produced upon the visitor is that of surprise at the smallness of the area in which so important and so varied affairs were transacted. Entering by the stairs near S. Maria Liberatrice, which descend upon the ruin of the Temple of Castor, it will be convenient to begin with the end of the Forum most remote from the Capitol. We will therefore conduct the reader at once to the basaltic road pavement uncovered in 1876 in front of the Temple of Faustina, in the extreme S.E. of the excavated space.

At this point we are upon the bottom of the *Sacra Via*, which descended by a steep slope from the ridge upon which stand the church of S. Francesca Romana and the Arch of Titus (see p. 95). On the right hand of the visitor, as he looks towards the Forum, is the *Temple of Antoninus and Faustina*, probably erected by the emperor Antoninus Pius himself, in honour of his deified wife, A.D. 141, and inscribed with his own name after his death, A.D. 161. The dedication in two lines, the upper line being an addition of the latter date,—

DIVO . ANTONINO . ET
DIVAE . FAUSTINAE . IX . S . C.

may still be read on the frieze and architrave of the front of the portico. In the cell of the temple, extending also into the portico, is the church of *S. Lorenzo in Miranda*, built in 1602. The portico, of Corinthian architecture, has six columns in front and two others at each side. Each shaft, about fifty feet high, is a single block of Caristian marble, called in Italian *cipollino*; the bases, capitals, and entablature are of white marble. The frieze at the sides is adorned with griffons, vases, and candelabra. The

[Rome.]

sides of the cell and the substructions of the portico are constructed with large blocks of peperino, once cased with marble. The ascent to the portico was by twenty-one steps. The platform for the altar in front of the temple is more distinctly seen than in any other of the Roman temples. An account of some excavations made round this temple in the 16th century for the purpose of obtaining materials for St. Peter's, when the marble steps were carried to the Vatican, has been found by the Cav. R. Lanciani in a manuscript in the Bodleian Library, and published in the 'Bull. dell' Inst. Archeol.,' 1872. The same excavations are mentioned by Palladio.

Opposite to this temple is the site of the *Regia* and *Atrium Vestae*, the traditional palace of Numa, which remained the residence of the Pontifex Maximus during the whole period of the Republic, and was given by Augustus to increase the accommodation of the Vestal Virgins. The ground appears to have been occupied by some later buildings after the abolition of the pagan worship. The Regia was at the edge of the Forum, which was here entered from the Sacred Way through the *Arch of Fabius*. Some fragments of the inscribed stones of this monument were discovered in the 16th century in the arch of the Cloaca Maxima. It is believed to have been originally erected by Q. Fabius Maximus Allobrogicus, consul B.C. 121. Cicero has preserved a saying of Crassus against Memmius, that he thought himself so great a man that he could not come down into the Forum without stooping his head at the Arch of Fabius. Some ruins of chambers with marble floors by the side of the paved road appear to belong to a house erected at a late period of the decadence.

Advancing to the left into the Forum and passing the site of the Regia, we have before us the beautiful remains of the *Temple of Vesta*, founded by Numa, and frequently destroyed and restored in the same form, which is known to have been round, and it was for this reason that the pretty ruin near the Bocca della Verità has been gene-

rally attributed to Vesta. The size of the temple now discovered, when complete, was about the same as that of the one which has so long borne its name. The entrance faced the S.E., and opposite was the entrance to the residence of the Vestals, of which the remains may be traced extending obliquely towards the *Sacra Via*. Horace speaks of an inundation of the Tiber having threatened these buildings.

"Vidimus flavum Tiberim, retortis
Littore Etrusco violente rivas,
Ire dejectum monumenta regum
Templaque Vestæ."—(O*l.* ii. 13.)

The floods of 1870 and 1878 reached to this part of the Forum. Behind these buildings, upon the slope of the Palatine hill was the *Grove of Vesta*. Some tombs of Vestal Virgins, found near S. Maria Liberatrice in the 16th century, were probably erected in this grove.

Horace's 'Monument of the Kings,' the *Reginæ*,—the site of which has been already pointed out,—was the official residence of Julius Cæsar as Pontifex Maximus. His body was burned by the people in the then open space before it, which is now occupied by the shapeless ruin of the temple built in his honour upon the hallowed spot. This residence was afterwards granted by Augustus to the Vestals. The marble pavement to the S.E. of the temple probably belonged to it. The *Temple of Divus Julius* consisted of a small cell with a portico of four Corinthian columns (as it is represented in medals), placed upon a singularly lofty sub-structure, and looking in the direction of the open Forum and of the Capitol.

"Ut semper Capitola nostra forum tue
Divus ab excelsa prospectet Julius arce."
(O*vid.*, *Metamorph.* xv. 841.)

The plinth of the stylobate still exists on the façade, and two steps on the left side.

In front of the temple, at a somewhat lower level, was a broad terrace with steps on each side, which was used for public orations, especially at the funerals of the imperial family. Its face was ornamented, after the battle of Actium, with the beaks of

the ships taken by Augustus, in imitation of the ancient *Rostra*, and it was sometimes called the *Rostra Julia*. The visitor may observe that a part of the terrace, in a semicircular form, appears to have been built separately from the rest. It probably supported an exhedra.

Between the temple of Vesta and that of Castor was the Pool or *Lake of Futurna*, where the twin gods Castor and Pollux appeared in the Forum after the assistance which they had given to the Romans at the battle of the Lake Regillus.

"When they drew nigh to Vesta,
They vaulted down amain,
And washed their horses at the well
That springs by Vesta's fane.
And straight again they mounted,
And rode to Vesta's door;
Then, like a blast, away they passed,
And no man saw them more."
(MACCULLY, *Lays of Ancient Rome*.)

The remains of a low round construction, apparently the rim of a stone basin, which are seen in the pavement a few paces to the N.W. of the Vesta ruin, may be referred to this monument, which appears to have existed, probably in the form of an artificial *lacus* or fountain, in imperial times.

Close adjoining, but separated from the preceding by an ancient street, probably the *Via Nova*, are the ruins of the *Temple of Castor and Pollux*, erected to the Dioscuri in memory of their aid. The temple is said to have been originally dedicated B.C. 484. It was rebuilt by Q. Metellus B.C. 119, and again in the time of Augustus, A.D. 6, by Tiberius, in his own name and that of his brother Drusus. The ruin consists of a lofty basement, principally formed of concrete, but with some large trabe blocks remaining on the E. side, and of three fine Corinthian columns, supporting a fragment of the architrave, which belongs to the restoration of Tiberius. These columns are 47½ ft. high and 4 ft. 9 in. in diameter. Some of the mosaic pavement of the cell remains in situ. The temple of Castor, as it was called, was the centre of agitation in the turbulent times of the Republic: the open space in front, before the building of the Temple of

Julius, being used for public assemblies; and the terrace and steps in front of the temple serving as a platform for haranguing the multitude. Violent contests between Cato and Metellus, and between Cesar and Bibulus took place upon these steps; and the temple was at one time occupied and converted into a sort of fortress by Clodius. The Emperor Caligula connected the temple with his palace on the Palatine, and occasionally presented himself for adoration between the two idols.

Out of a fragment of a column of this temple, discovered in 1546, Lorenzetto sculptured the well-known statue of Jonah in the Chigi chapel of S. Maria del Popolo; and another fragment found at the same time was used by Michel Angelo for the pedestal of the statue of Marcus Aurelius in the Piazza del Campidoglio.

The portions of the *fasti consulares*, now in the palace of the Conservators, were found between this temple and that of Julius; and during the excavations of 1874, an inscription recording the triumph of Romulus, apparently the first lines of the *Fasti Triumphales*, was found near the Temple of Julius. Two other fragments were found in the excavations of the Via Sacra in the autumn of 1878. All these fragments are now in a special room in the Capitoline Museum.

The ancient street which we have seen in front of the Temple of Faustina turned to the left after passing the N.E. side of the Temple of Julius, and crossed the Forum at a little distance in front of that temple. It then turned again to the right, and proceeded in the direction of the Capitol. The street so crossing the Forum was considered by the ancient Roman antiquaries as a continuation of the Sacred Way, though not generally called by that name (see p. 95). At the western end of the Forum it mounted the Capitoline slope (*Clivus Capitolinus*), and terminated at the great Temple of Jupiter on that hill. At the N.W. side of the Temple of Castor another street is seen, branching from the road last described, in the direction of the Circus Maximus and the Vela-

brum. This was the *Vicus Tusculus*, the route followed by the great procession which went from the Capitol to the Circus Maximus on the occasion of the Ludi Romani. On the other side of the Vicus Tusculus is the extensive platform of the *Basilica Julia*, identified with certainty by means of the Ancyran inscription, which describes it as between the Temple of Castor and that of Saturn. One of the piers of its façade, with a Doric half-column, has been built up from fragments, and several piers of its western corner remain standing. This building, begun by Julius and finished by Augustus, and afterwards more than once restored, stood on part of the site of an earlier basilica (the *Basilica Semproniana*), which was itself built (B.C. 169) partly on the site of the *House of Scipio Africanus*. The Basilica Julia was principally used as a Law Court, in which several tribunals were seated. At the corner of the Vicus Tusculus stood, in the time of Ovid and Propertius, the statue of *Vertumnus*. The remains of a pedestal of late construction mark the spot. It was at this corner that the house of Africanus stood. Under the Basilica, near the Temple of Castor, a branch of the *Cloaca Maxima* passes at no great depth below the level of the floor, and may be inspected from an opening towards the Vicus Tusculus.

In front of the Basilica Julia spread the principal open area, called by ancient authors the Middle Forum (*Forum Medium*). On the opposite side of this area was the Basilica Æmilia, originally built B.C. 179, and called, after its rebuilding by L. Æmilius Paullus about B.C. 50, *Basilica Paulli*; and next to it probably stood the famous *Janus Geminus*, a small temple with two doors opening in opposite directions, which were only closed in time of peace. In front of the Basilica Julia, on the other side of the road, are seven ruined brick piers, probably once pedestals for sculpture and cased with marble, which belong to a late arrangement, and occupy the site of the *Tabernæ Veteres*. These were a row of shops, with a portico towards the open space,

surmounted by galleries (*arcades*) for viewing the games and gladiatorial combats, which, as late as the time of Augustus, took place in the Forum. A similar row of shops in front of the Basilica Julia was called the *Tiberina Navis*. At the end of the middle Forum towards the Temple of Julius are some remains, apparently of a late time. The site was probably that of the *Tribunal Atrium* mentioned by Cicero.

Towards the centre of the area is a ruined pedestal suitable for an equestrian statue. This was probably the site of the colossal *equestrian statue of the Emperor Domitian*, upon which Statius wrote a poem, often referred to as an important authority upon the topography of the Forum. Domitian is there described as having before him the Temple of Julius, behind him his father Vespasian and Concord, on one side the Basilica Julia, on the other that of Paullus, while in his more distant view are the Emperor's new structures on the Palatine and the sacred buildings of Vesta. He is mentioned as being saluted on his arrival by Curtius, the genius of the spot. Of the *Lacus Curtius* here alluded to, no distinct trace can now be found. It was about the central point of the Forum, and in the time of Ovid was not a pool or basin, but a dry space of ground inclosing an altar. A bas-relief representing M. Curtius leaping into the chasm, which is preserved on the staircase of the Palazzo dei Conservatori, was long believed to have been found in the Forum, but is now thought to be a work of the 16th century.

Proceeding towards the Capitol we have before us the *Column of Phocas*, a white marble Corinthian column, on a marble pedestal raised on steps. It was erected in honour of that Emperor by the Exarch Smaragdus, A.D. 608, as we learn from the inscription cut on the pedestal. The column was probably borrowed at that time from some ruined or neglected temple. Standing alone in the Campo Vaccino, it was taken for the ruin of a larger building, until the pedestal was ex-

posed in 1816 by the Duchess of Devonshire. The stone steps do not appear to have been found in situ, but are said to have been taken from the foundations of a mediæval tower.

One of the most interesting relics of the Forum, though close by this monument, was not discovered till 1872. It consists of two *marble walls* sculptured on both sides in bas-relief, and surmounted with a richly-moulded cornice. These walls have been supposed by some antiquaries to have formed part of the *Septa* (listings) of the Comitium. But it has been observed, on the other hand, that the Comitium had probably no permanent *septa*; and the monument having mouldings all round was evidently complete in itself. A more probable suggestion is that they formed a sort of avenue leading to a statue of the Emperor in whose honour they were erected. The following seems the most probable explanation of the subjects of the sculptures. On the two interior surfaces, which are alike, appear the three sacrificial animals—the boar, the ram, and the bull—adorned with vittæ. The exterior surface towards the Temple of Julius represents the burning of some tablets before a personage who is seated on the Rostra, but the upper part of whose body has been lost. It is known that many of the emperors, on the occasion of a remission of sums due to the Treasury, caused the evidences of the debts to be publicly burned, and it is concluded that one of these occasions has furnished the subject of the bas-relief. The wall placed towards the Capitol displays two groups. To the left a personage surrounded by lictors addresses a crowd from the Rostra. To the right a figure is seated on a curule chair, with attendants behind him, and before him a female figure holding an infant on her arm. This group resembles some coins representing the Emperor Trajan, with Italia and her children, and commemorating his institution for the relief of the children of poor or deceased citizens (*pueri alimentarii*). Hence the whole monument has with great probability

been thought to refer to the benefits conferred upon the Roman people by that Emperor. Other personages have been suggested as its subject; among whom M. Aurelius, who is stated by Dio to have ordered the accounts relating to a remission of taxation to be burnt in the Forum, and who on the same occasion distributed a large donation to the people, which might be the event recorded by the other bas-relief. Whoever be the person commemorated, the bas-reliefs possess a special interest on account of their backgrounds, which display a panoramic view of the monuments of the Forum. Commencing to the right of the Burning of the Registers, we have, first, behind the Rostra, the Corinthian portico of Vespasian, still represented by the three ruined columns under the Capitol; then an arch of the Tabularium (?); then the Ionic portico of Saturna, still existing; then the long line of the Basilica Julia, whose Doric or Tuscan half-columns resemble the restored pier now before the spectator. The subject terminates with a statue and a fig-tree, which are in the left foreground. The statue and fig-tree, in the same relative position, and therefore seen from the same direction, are figured in the right foreground of the other bas-relief. This has been thought to show that the building whose arches appear behind the fig-tree is the same Basilica which was lost behind the same objects in the first bas-relief. At the end of the long basilica is a space in which the Temple of Castor is for some reason not shown. The temple that follows is probably that of Julius; and the arch, an arch built in honour of Augustus, which stood near that temple.

The Rostra, upon which the principal personage appears in either bas-relief, are the *Rostra Vetera* (so called in distinction from the *Rostra Julia*), which were removed from the edge of the Comitium in the time of Cæsar, and the site of which near the middle of the Forum is proved by the present sculptures. The statue, which represents a naked figure with a wine-

skin, is the famous *Marsyas*, mentioned by Horace and Martial, and whose proximity to the Rostra is otherwise known. The fig-tree is probably the self-sown fig-tree of the Lacus Curtius mentioned by the elder Pliny. The Lacus Curtius is thus placed opposite to the middle of the Basilica Julia, and the Rostra in the same part of the Forum, nearer to the opposite side.

Between the monument last described and the bank of earth to the north are the traces of a road, in continuation of that seen under the Arch of Severus.

The modern road, which is carried on a viaduct over the excavations, may be crossed either by following the ancient roadway under the arch at the bottom of the Clivus Capitolinus, or by passing through the passage behind the Column of Phocas. The modern arch last mentioned stands on the probable site of the triumphal *Arch of Tiberius*, erected A.D. 16, to commemorate the victories of Germanicus and the recovery from the Germans of the Roman standards lost by Varus. The part of the Forum now reached is on a naturally higher level, and was probably the site of the *Comitium*, or meeting-place of the Patricians. The best-preserved monument is the *Arch of Septimius Severus*. This monument was dedicated, as the inscription shows, in A.D. 203, to that emperor and his sons Caracalla and Geta, Cæsars, in memory of their Parthian victories. The words in the fourth line, OPTIMIS . FORTISSIMISQVE . PRINCIPIBVS, were substituted for the name of Geta, after the murder of that prince by his brother Caracalla, in A.D. 212. The original letters have been traced as follows: P . SEPTIMIO . GETAE . NOBILISS . CAESARI. The material of the arch is Pentelic, that of the columns Proconnesian marble. Standing on a higher level than the Forum, the central archway is approached by a sloping road, and the two side archways have steps cut in the base of travertine; but it is clear, upon careful inspection, that neither the roadway nor the steps belong to the original condition of the monument,

which probably stood on the higher level of the Comitium, and may have been approached from the Forum by an independent flight of steps. On the pedestals of the eight columns, four on each side, are bas-reliefs of barbarian captives led by Roman soldiers. Over the side arches are bas-reliefs executed in a style shewing the decline of art. The narrow compartment, running immediately over all the arches, represents Roma receiving the homage and spoils of the East. Of the four larger compartments the following explanation is given. On the side of the Forum, to the left, the raising of the siege of Nisibis (A.D. 195), and the taking of Carrhæ, in Mesopotamia; to the right, the siege of Atræ in Arabia (battering-ram in use), and the surrender of Abgarus, king of O-rhoene. On the side towards the Capitol, to the right, the entry of Severus into Babylon, and the second siege of Atræ (A.D. 199); to the left the passage of the Euphrates, and the capture of Ctesiphon; the flight of Artabanus, the Parthian king, and the surrender of the Arabians (A.D. 201, 202). Over the principal arch on each side are winged Victories, and beneath them the genii of the four seasons. It appears from coins of Severus, that the arch was surmounted by a chariot with six horses, and four equestrian statues at the four corners.

In the middle ages a church of SS. Sergio e Bacco was built partly upon this arch, but it was removed by Pope Paul III. on the occasion of the entry of the Emperor Charles V. in 1536. The arch remained half-buried in the accumulation of soil, and was not cleared of rubbish till 1803, when the workshop of a potter established in one of the side arches was pulled down.

On the side of this monument towards the Forum to the right is the nucleus of the pedestal of an equestrian statue. There is evidence of a statue of Constantine having stood in this part of the Forum.

To the left of the arch, and in the passage under the road, are the remains of a terrace, built with square

stones, which not improbably served as Rostra; the holes in the stones may have been made to attach to its face some metal ornaments such as the beaks of ships. Behind this is a curved terrace, still partly faced with marble, which has been generally known since the time of Canina as "the Rostra," but has been lately identified rather as the *Græcostadium*, a monument of the empire, which took its name from an older monument called *Græcostasis*, which probably occupied the site of the Arch of Severus. It was a terrace devoted originally to the use of ambassadors of friendly nations, and therefore named after the Greeks.

The curved terrace terminates towards the Arch of Severus in a large circular pedestal, identified by some antiquaries with the *Umbilicus Romæ* named in the Notitia; at the other end, now hidden under the modern road, was probably situated the *Miliareum aureum*, or golden milestone, the rendezvous at which Otho met the band of soldiers by whom the empire of Galba was overthrown. This monument abutted on the *Clivus Capitolinus*, which is seen ascending to the Capitol round the lofty basement of the *Temple of Saturn*, conspicuous by its Ionic portico; the construction of which indicates a late restoration carelessly carried out with old materials. The columns, six in front and one in addition on each side, are of granite, the capitals of white marble. The architrave bears the following inscription: SENATUS . POPVLVSQVE . ROMANVS INCENDIO . CONSVPTVM . RESTITVIT. The steps have so completely disappeared from the lofty platform in front of the temple, that it is not easy to imagine how they were constructed. Some hint is, however, supplied by a fragment of the marble plan of Rome, in the Capitoline museum, which, figuring a portion of this temple, shows some steps of no great width, carried up the middle of a square platform, with a triangular terrace in front of it. The temple of Saturn was of early origin, and was used as the treasury of the Roman people. It was

restored by Numatius Plancus under Augustus. The visitor should observe the chambers beneath the cella, which may have been connected with this use of the temple. It will be remembered, that Julius Cæsar broke into this temple in order to possess himself of the treasure of the state.

"*Urbsi spoliantur templa rapina*
Pamperique fuit tunc pignum Cæsare Roma."
 (LUCAN, *Phars.* iii. 167.)

Before the more accurate identification of sites resulting from the recent excavation of the Forum, this ruin was known as the Temple of Concord.

Opposite the N. W. side of this ruin, above the Clivus Capitolinus, is a terrace, beneath which are some chambers, supposed to have been offices of notaries, and sometimes called *Schola Xanthia*, from a name found in an inscription near this spot; and at the back of the terrace, partly against the wall of the *Tabularium*, and partly against the retaining wall of the Clivus Capitolinus, are a series of cells, with an Ionic portico, which has been repaired since its excavation, bearing an inscription, recording the restoration by Vettius Prætextatus (who was proconsul of Achaia under the Emperor Julian), of the images of the Dii Consentes, A.D. 367. These gods were twelve, and it is inferred that the cells, some of which are still concealed under the modern road, were originally of the same number.

Next to this terrace, with its back against the *Tabularium*, is the *Temple of Vespasian*. The ruin consists of the substruction, from which the facing of stone and marble and the steps have been removed, and of three Corinthian columns of white marble, which supported a corner of the portico. The fragment of the entablature bears the letters ESTITVER (the entire word was *restituer* for *restituerunt*), the end of an inscription which recorded a restoration of the Temple by Septimius Severus; and sculptured on the frieze are sacrificial devices, the knife, axe, hammer, patera, and flamen's mitre. These columns were formerly buried nearly to their capitals. Before laying them open, which

was done during the French occupation in 1807, it was found necessary to rebuild the basement. The columns were supported by scaffolding; and the entablature was taken down, and subsequently replaced. It may be observed that the steps of the temple were continued in the intercolumniations, on account of the want of space between the road and the *Tabularium*. This ruin, at the time of its excavation and for some generations before, was believed to be the temple built by Augustus and dedicated to Jupiter Tonans; which, however, was not in the Forum, but in the Capitol. Some recent antiquaries, including Bunsen and Becker, have maintained it to be the Temple of Saturn. The uncovering of the Basilica Julia having set at rest the question as to the position of the Temple of Saturn, has left this site, without any serious controversy, to Vespasian.

Behind the temple the fine masonry of the *Tabularium*, belonging to the concluding period of the Republic, may be observed. An ancient arched doorway in this part of the wall was closed by the erection of the temple, the brick wall of which is built against it (see § 9).

Between the Temple of Vespasian and that of Concord is a passage about eight feet wide, at the end of which was found, in 1829, a small brick Sacellum, with an inscription recording its erection in honour of the deified Empress Faustina, by the bailiff of her treasurer.

The next ruin, placed, like the Temple of Vespasian, against the *Tabularium*, is that of the *Temple of Concord*, originally built by Camillus to commemorate the reconciliation of the patricians and the plebeians upon the concession of one of the consulships to the latter, B.C. 367; and rebuilt by Opimius, B.C. 121, after the triumph of the oligarchic party over C. Gracchus. A *Basilica Opimia*, perhaps built by the same consul, adjoined this building. The temple of which we now see the ruins, probably assumed this form upon its restoration by Tiberius during the life of

Augustus (A.D. 6-12). What remains is the sub-structure of a large cell of greater width than depth, and of a portico of considerable width but narrower than the cell. Part of the coloured marble pavement of the cell, its marble threshold, and the remains of the pedestals of several statues may be seen. The explanation of its unusual form is doubtless to be sought in the want of room between the Comitium and the Tabularium for placing so large a building in the ordinary manner of arrangement. The cell was apparently made exceptionally wide on account of the meetings of the Senate, which were occasionally held in the greater temples, but especially in that of Concord. It was in the older temple, that of Opimius, that Cicero convoked the Senate to hear his exposure of the Catilinarian conspiracy, after the arrest of the conspirators left in Rome, the principal of whom, Lentulus, was led into the temple by the consul himself. Some fine fragments of the frieze of this temple, as well as of that of Vespasian, were restored by Canina, and are to be seen in the corridor of the Tabularium.

The churches of S. Martina and S. Adriano, with the ground in front of them, which is some twenty feet above the excavated space, probably cover the sites of the *Curia* or Senate-house, the *Chalcidicum* and *Atrium Minerva* (buildings attached to the Senate-house), and the more ancient *Basilica Porcia*.

To the west of these churches, at the bottom of the steep path leading from the Piazza del Campidoglio, which nearly occupies the same position as the ancient *Scala Gemina*, upon which the bodies of executed criminals were frequently thrown, is the church of S. Giuseppe di' Faldgnami (St. Joseph, the patron of the guild of carpenters), with the chapel of S. Pietro in Carcere below it. Under the latter is the traditional Prison of S. Peter, the ancient *Carcere*,* which was, as Livy

* The name of Carcer Mamertinus, or Mamertine Prison, which is often given to this building, is of mediæval origin and has no classical authority.

tells us, overhanging the forum,—*immansens foro*. In front of the lower church (under the steps of S. Giuseppe) is a part of the ancient façade, with an inscription recording its restoration by the consuls Vibius and Nerva, in the reign of Tiberius. The prison is entered from the sacristy of the lower church, by descending several steps. It consists of two chambers, one above the other, both built of hewn stone. The area of the upper chamber is an irregular quadrangle. That of the lower is a half circle, the walls on the straight side being partly formed of the solid tufa rock. The stones forming the curved side, which is placed towards the hill and probably built against the rock, are laid horizontally, but so shaped as to slope forward towards the top, and to form, if continued, a sort of conical roof. The wall now terminates at the height of about five feet and a half, and is covered by a flat vault of a totally different construction and material. It has been concluded that the upper part of the original vault has been removed, and the existing stone roof, or floor, substituted at a later date. The original building which exhibits a kind of construction earlier than the arch, resembling the *specus* at Tusculum and several Etruscan tombs, points to a date before the time of the Tarquins, when the arch is believed to have been introduced at Rome. The present vaulting has a hole in the middle, which is supposed to have once been the only way of descending into the lower chamber. In the rock floor is a spring, which rises nearly to the surface, and which, according to the ecclesiastical legend, came into being miraculously, in order to enable St. Peter to baptize his gaolers. There can be little doubt that in this chamber we have the *Tullianum* or "lower prison," mentioned by Livy, Varro, and Festus, and more particularly described by Sallust. In ancient language *tullius* signified a spring; and the well still existing in the rock is believed by many modern archaeologists to have given the name of Tullianum to the building, which is

thought to have been originally constructed as a well-house. The name was believed by the Roman antiquaries to commemorate its erection by Servius Tullius; while, singularly enough, the building formed over it was attributed to an earlier king, Ancus Marcius. Livy says, "*Anci regis opus est.*" The upper chamber, which is of squared tufa and roofed with an ordinary round arch in the same material, is doubtless of a later though early date, perhaps of an early period of the Republic. An opening in the wall lined with travertine is shown, and is said by the sacristan to have communicated with the *Scalæ Gemoniæ*. This appears to be an error, as these steps must have been on the other side of the prison. There is no evidence to show what other chambers may have been included in the *Carcer*, of which these remains are probably only a part. This prison was, according to Juvenal, for a long time the only place of confinement in Rome.

"*Felices proavorum atavos, felicia dicas
Scalæ, quæ quondam sub regibus atque
tribunus
Viderunt uno contentam carcere Romam.*"
Sat. iii. 13.

Its principal use, as far as we read of it in classical authors, appears to have been as a state prison and place of execution for political offenders and for captives of importance. It was here that Lentulus, Cethegus, and the other accomplices of Catiline were strangled by order of Cicero, who announced their death to the assembled people by the single word *vixerunt*. Here Sejanus, the minister of Tiberius, perished, and his corpse was afterwards exposed on the *Scalæ Gemoniæ*. Here Jugurtha was starved to death; and here, after the triumphs of the Roman generals, the captive chiefs who had graced the procession were frequently ordered to be slain.

Before leaving the subject of the prison, some notice should be taken of the curious excavated passages which are accessible from it. Other artificial caverns (somewhat resembling the catacombs) have been found in various parts of the Capitoline hill. (See p.

103). From the lower prison a rough passage of uncertain age, closed with an iron door, leads in a short distance to an ancient arched channel, large enough for a man to walk in, tending apparently to the *Cloaca* and crossing another similar channel in the direction of the Forum of Trajan. By following the latter channel for about 100 yards, the adventurous explorer might formerly reach some cellars of ancient construction beneath the houses in the *Vicolo Ghettaullo*, mentioned in the following section. The well-known English antiquary, Mr. J. H. Parker, who exerted himself a few years since in the exploration of these ruins, was of opinion that they formed part of the ancient "Prison of the kings;" but this theory has not met with general acceptance. The passage from the *Carcer* is now (1880) blocked with debris.

§ 5. THE IMPERIAL FORA.

1. *Forum of Cæsar*.—Looking to the limited size of the Roman Forum, we cannot be surprised that in the later days of the Republic its area was found insufficient for the multitudinous affairs which were transacted there. The first contrivance to meet this deficiency was the foundation of *Basilicas* in substitution for the private houses upon the sides of the Forum. The *Atria* of Mænius and Titius were converted into the *Porcian Basilica*; the house of Scipio was replaced by the *Sempronian*. By these means not only a considerable additional space was devoted to public uses; but places were provided in which the judges and the tribunes could pursue their business without interruption from the weather. The first design of increasing the public accommodation by an additional open area was due to Cæsar, who, when himself pursuing his conquests in Gaul and Britain, commissioned his friends in Rome to purchase the ground necessary for "widening the Forum and laying it open as far as the *Atrium of Liberty*" (*Cic. Epist. ad Att. iv. 16*). The example of the first

of the Cæsars was followed by his successors, until five additional Forums, surrounded by the most magnificent monuments of Rome, and filled with the choicest works of Greek and Roman art, filled the entire space between the old Forum and the Sacra Via on the one hand and the Campus Martius on the other. The Julian Forum, as ultimately arranged, formed a grand *hæmos*, or close, around a temple erected by Cæsar, in fulfilment of a vow made before the battle of Pharsalus, in honour of Venus Genetrix, the ancestress of his race. The Forum was begun about B.C. 54, and completed after the death of Julius, by Augustus; the temple was dedicated by Julius himself B.C. 45. The cost of the ground alone is said to have exceeded 100,000,000 sesterces. In the temple Cæsar placed a statue of Cleopatra by the side of the goddess; and it was in front of this temple that he received the senate without rising from his chair, an offence that was never forgiven. It is strange that we have no certain trace of the site of this temple, nor of the precise position of the Forum itself, which, however, certainly lay on the N.E. side of the Roman Forum. In the 16th century, in rebuilding some houses in this quarter of the city, the ruins of a temple were discovered, which, from Palladio's description, has been recognised as the Temple of Venus, but his indication of its locality "in the place called in Pantano which is behind Marforio,"* is not sufficiently minute to guide us to the spot. Beneath the houses of the *Vicolo del Ghetarcklo*, an alley leading out of the *Via delle Marmorelle*, are some chambers built with squared tufa stones, and in front of them a wall with a series of arches visible from the public passage, which are generally thought to have been some of the buildings on the edge of the Julian Forum. From these cham-

* The statue of Marforio, now in the Capitoline Museum, was formerly at the end of the *Salita di Marforio*, opposite the church of S. Giuseppe Falegnami; an inscription, placed on the wall by the antiquary Marliani, marks the spot. The Pantano, or marsh, was the low ground N.E. of the Forum; the name is preserved by the *Arco dei Pantani*,

bers some curious underground passages may be entered, which have been already mentioned.

2. **Forum of Augustus.**—The design of this forum is expressly attributed by Suetonius to the want of further space for judicial business. It formed the enclosure around the *Temple of Mars Ultor*, vowed by Augustus to the avenging god in his war against Brutus and Cassius, and dedicated B.C. 2.

Ultr ad ipse suos coelo descendit honores,
Templique in Augusto conspicienda toto.
Et deus est ingens et opus: debet in urbe
Non aliter nati Mars habitare sui.

(Ovid, *Fast.* v. 551.)

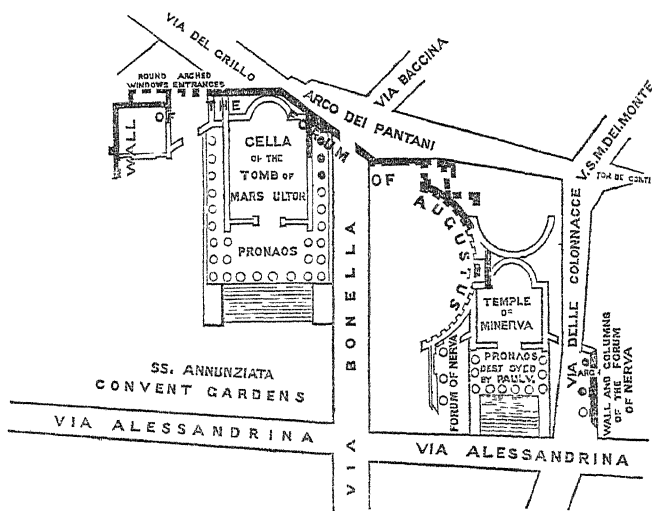
The remains of this temple are to be seen in the *Via Bonella*, and consist of a fragment of the wall of the cell, with three fine Corinthian columns, and a pilaster forming part of the peristyle. They are of white marble on a stylobate of travertine. Close to the ruin is a half-buried archway, called *Arco Dei Pantani*, which formed one of the entrances of the Forum. The lofty wall of enclosure against which the back of the temple was placed, has been preserved for a length of 500 feet. It is built of Alban stone (*peperino*), with cornices of travertine of remarkably regular construction, and its height (including the part now hidden underground) exceeded 100 feet. Its chief purpose was to protect the enclosure from the street fires which were so frequent in Rome. The great walls of the Egyptian temples, from which the design was probably borrowed, may have been partly built with a like object.

3. **Forum of Peace.**—After the completion of the Augustan Forum, no further work of the kind was projected until the time of Vespasian, who surrounded his magnificent *Temple of Peace*, dedicated A.D. 77, with an enclosure of a similar character. No certain relics of these monuments remain. The ruin formerly known by the name of the *Tempio della Pace* has been recognised as the *Basilica of Constantine* (see § 12). The wall behind the church of SS. Cosmas and Damian, beneath which the fragments of the marble plan of Rome were found, was probably part of the surrounding wall of this Forum, rebuilt

in the time of Septimius Severus (see § 12).

4. **Forum of Nerva.**—The improvement of Vespasian left between his new Forum and that of Augustus a narrow space, which was chiefly occupied by the great thoroughfare leading from the Roman Forum to the Subura, one of the most crowded parts of Rome. Domitian undertook to convert this space into another Forum, in which he placed two principal monuments, a *Temple of Minerva*, and a *Sacrum of Janus Quadrifrons*; the creation of the latter is celebrated by

towards the Roman Forum; and a broad street passed between one of its sides and the half-buried columns in the *Via della Croce Bianca* known as *Le Colonnacce*. The latter ruin, sometimes erroneously called the *Temple of Minerva*, formed part of the ornamental enclosure of the New Forum. The columns support an entablature with sculptured frieze and cornice, and an attic in which is a figure of *Minerva* in relief. The frieze represents the attributes of *Minerva* as patroness of household industry; young women may be seen weaving or spinning,



Plan of Fora of Augustus and Nerva (Transitorium).

a poem of Martial. The temple was completed by the Emperor Nerva, whose name was commonly given to the Forum; which was also called the *Forum Transitorium*, from the thoroughfare passing through it. A considerable part of the hexastyle portico of the temple of *Minerva* was still standing at the beginning of the 17th centy., and views of it are given in the rare works of Du Perac and Gamucci. It was pulled down by Paul V., and its Corinthian columns cut up to decorate his fountain on the *Janiculum*. This temple, like that of *Mars Ultor*, faced

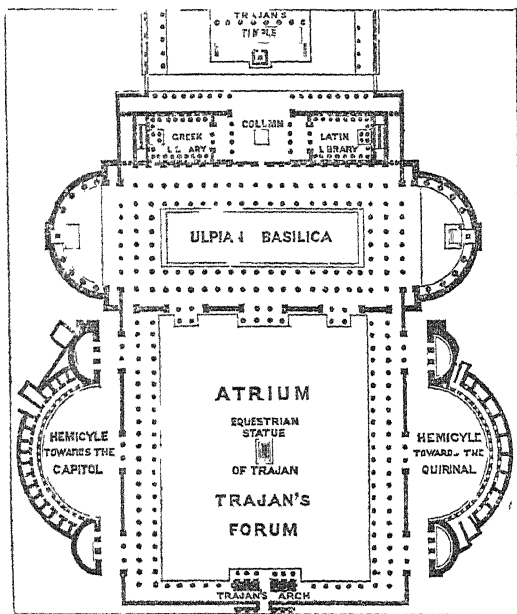
weighing wool (?) and drawing water (?). All these ornamental members, which are of marble, are attached to a wall built of large blocks of peperino, once probably cased with marble. The enclosing wall of this Forum formed an angle, and crossed the road near the *Colonnacce*, and was continued at the back of the temple of *Minerva*. In the above-mentioned views the road is represented as carried under an ancient arch in this wall, similar to the *Arco dei Pantani*, but wider; through this arch the ancient traffic passed to the *Subura*. Some more

remains of the enclosing wall of this Forum may be seen in the courtyard behind the Caffè di Palladio in this street.

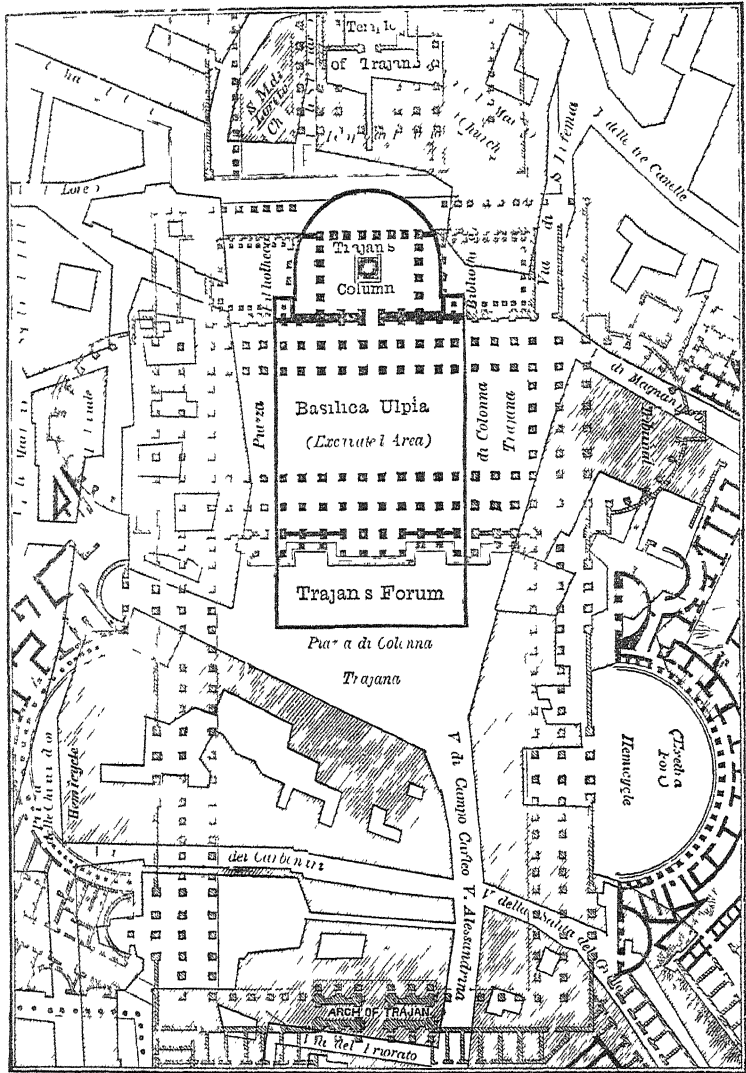
5 The Forum of Trajan (the excavated area may be visited by descending a staircase at the S.E. corner, where there is a *custode* in attendance, who will also show the eastern hemicycle mentioned below) was begun by this emperor after his return from the Dacian war, and completed A.D. 114. A triumphal arch gave entrance to the Forum. This was a large square with porticoes on three sides, and the Basilica, called *Ulpia*, from Trajan's family name, on the N. side. Beyond the Basilica, to the N., rose the monumental column, in the centre of a square area, having on two sides the celebrated Greek and Latin libraries. Beyond these buildings the temple erected to Trajan by Hadrian occupied the area on which now stands the Palazzo Valentini (the Prefettura di Roma). On the E. and W. of the Forum two semicircular wings, with a

double tier of shops and public offices, supported the slopes of the Quirinal and Capitoline hills, partially cut away to make room for this magnificent suite of buildings. The architect employed by Trajan for this work was a Greek, Apollodorus, of Damascus.

Of the arch, which gave entrance to the square, only some exquisite sculptures remain, representing scenes in the life of Trajan, these are described in the subsequent account of the Arch of Constantine, on which monument they are now to be seen. We here assume the truth of the opinion that they were taken from this arch, although we have no positive proof of the fact. About one third of the extent of the Forum was disclosed in 1812 when the French prefect of Rome, Comte de Tournon caused two convents and several houses to be pulled down to lay open the present area. The marble pavement has almost entirely disappeared, but many fragments of marble capitals, entablatures, bas-



RESTORED PLAN OF TRAJAN'S FORUM,



10 0 10 20 30 40 50 60 70 80 90 100 Met.

REMAINS OF TRAJAN'S FORUM,
With surrounding modern buildings.

reliefs, and votive or honorary inscriptions, are inserted in the modern enclosure wall. Among these inscriptions, one fragment placed in the semicircular wall at the N. end of the enclosure, deserves our attention, as it contains the record of the liberality of Hadrian when he caused the registers of taxes due to the State to be burnt in his Forum. Compare the account of the Trajan monument in the *Forum Romanum*, p. 84. The sum of the debts was not less than *SEXCENTIVM NOVIUS MILLIUM CENTENA MILLIA*, or about 8 millions sterling. There are also some pedestals with long inscriptions in praise of Flavius, Merobaudes, Nicomachus, Flavianus, and other eminent statesmen of the 4th and the 5th centuries, but no remains of the basement which supported the great bronze equestrian statue of the emperor, renowned throughout the Roman world.

Of the two semicircular wings, which supported the slopes of the Capitol and the Quirinal, the one to the W. is entirely concealed by modern houses in the *Piazza delle Chiavi d'Oro*; but that at the foot of the Quirinal is well preserved, and may be entered from the house No. 6, *Via di Campo Carlo*. It formerly bore the name of the Baths of *Æmilius Paulus*, and consists of corridors, in two, originally perhaps three, stories, partly intended to support the lofty bank of earth behind them. The niche-like spaces, according to Braun's opinion, afforded shelter to the crowd of people accustomed to assemble there, and the *cellæ* were used as shops or public offices. The pavement in front of the building was laid open in 1812 by the French authorities, and it is possible to descend to it, as the old staircase connecting the corridors with the Forum is still in a good state of preservation.

Of the two double rows of granite columns, on which stood the bronze roof of the *Basilica Ulpia*, only the lower portions remain. The pillars which decorated the main entrance, facing the Forum, as well as the steps leading to it, were of costly *giallo antico* marble; and some fragments of them,

as well as of the frieze and cornice, are now placed under an arch of the modern enclosure wall. They serve to convey an adequate idea of the astonishing perfection of the edifice in its smaller details.

The Column of Trajan, the base of which was excavated by Paul III. in the 16th century is the finest existing monument of this class. It was dedicated, as the inscription on the pedestal tells us, in honour of the emperor by the Senate and Roman people (A.D. 114). It is composed of 34 blocks of white marble, 9 of which form the basement, and 23 the shaft; the remaining 2 the torus and capital. The pedestal is covered with bas-reliefs of warlike instruments, shields, and helmets; and bears an inscription supported by 2 winged figures. A series of bas-reliefs form a spiral round the shaft, representing a continuous history of the military achievements of the emperor. These sculptures are in a high state of preservation and in a good realistic style of art. They constitute a perfect study of military antiquities, and, as a record of costumes, perhaps no ancient monument which has been preserved is so valuable. The bas-reliefs are 2 feet high in the lower part, increasing to nearly 4 as they approach the summit. They begin with a representation of the passage of the Danube on a bridge of boats, and are carried on through the successive events of the Dacian wars, representing the construction of fortresses, attacks on the enemy, the emperor addressing his troops, the reception of ambassadors of Decabalus who sue for peace, and other incidental circumstances of the campaign. All these details may be better studied from the casts in the French Academy (*Villa Medici*), or from those in the Lateran Museum. The sculptures contain no less than 2500 human figures, besides a great number of horses, ships, fortresses and other objects. In the interior is a spiral staircase of 184 steps, lighted by 42 openings, leading to the summit, on which stood a colossal statue of Trajan holding a gilded globe which was

PLAN OF

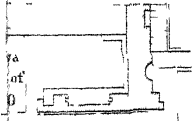
Temple of
Antoninus
& Faustina

Excavations of 1874

Modern

Road

Cloaca



C R A



erroneously supposed to have contained his ashes. This globe is now in the Hall of Bronzes at the Museum of the Capitol. A statue of St. Peter in gilt bronze, 11 feet high, was placed upon the column by Sixtus V. about the end of the 16th century, when the feet of Trajan's statue are said to have been still fixed on the block of marble that supported it. The height of the shaft is 100 Roman feet, 94½ English, and of the entire column from its base, exclusive of the statue and its pedestal, 127½ feet. The inscription still preserved on the pedestal asserts that the column shows the height of the hill that was cut away to make room for the Forum. It was dedicated while Trajan held the Tribunitian power for the 17th time, and in his 6th Consulate. SENATVS. POPVLSQVE. ROMANVS—IMP. CAESARI. DIVI NERVAE P. NERVAE—TRAJANO. AVG. GLRY. DACO PONTIF—MAXIMO. TRIB. POT. XVII. IMP. VI. COS. VI. P. P.—AD. DILLARANDVM QVANTAE. ALTITVDINIS—MON. ET. LOCVS. TANTVS. *opelibus.* M. I. I. C. E. T. V. S. This fixes the date about the commencement of the Parthian war (A.D. 114, from which the emperor did not live to return, so that he never saw this most remarkable monument of his reign. The ashes of Trajan, originally placed in a golden urn, are said to have been deposited by his successor Hadrian under the column in a vault walled up in 1585 by Sixtus V.

§ 6. THE SACRA VIA.

By way of supplement to the exploration of the Roman Forum (see p. 80) which has been carried as far as the present use of the surrounding ground permits, some excavations have been (1878, 1879) made by the Italian Government upon the remaining portion of the *Campo Vaccino*, a name familiar to former visitors of Rome, but fast sinking in oblivion, as the ground is lowered to its ancient level. The area now excavated occupies the site of the *Sacra Via* and the bottom of the north-eastern slope of the Palatine Hill.

The **Sacred Way** was a road (about an eighth of a mile in length) carried up a steep slope between the Palatine and Velian hills, from the Roman Forum to the ridge upon which stand the Church of S. Francesca Romana and the arch of Titus, by which ridge the higher part of the Palatine was most easily approached. Though the ancient Roman antiquaries tell us that the name Sacred was also applicable to the extensions of this road, in one direction through the Forum to the Capitol, and in the other beyond the ridge to the now unknown site of the *sacrum* of Strenia, we learn from the same authorities that the only road popularly so called was the slope already described: and all the allusions to the Sacred Way in the classical poets, orators, and historians, will be found to apply to this short street.

The Sacred Way or Sacred Hill (*Sacer Clivus*) as it is called by both Horace and Martial, was primarily the road from the Forum to the Palatine:

“Iude sacro veneranda petes Palatia clivo.”
(MART., *Ep.* 1 71, 5)

It was the road by which Horace sauntered into the Forum from the house of Mæcenas on the Esquiline.

“Ibam forte via Sacra, sicut meus est mos,
Nescio quid meditans nugarum et totus in
illis.”
(HOR., *Sat.* 1 6, 113.)

It was ennobled by its associations with the triumphs which passed over its pavement towards the Capitol, hence Horace imagines the unconquered Briton descending it in chains:

“Intactus aut Britannus ut descenderet
Sacra catenatus via”
(HOR., *Epod.* vii. 7.)

The Sacred Way began at the spot from which we commenced in the preceding section our description of the Forum. Its first monuments were the Regia on the right, and, in later times, the temple of Faustina on the left (see p. 81). Beyond this point the ancient pavement disappears under the high bank which carries the modern road, but is seen emerging at the same low level on the S. side. It has been recently argued, with some

appearance of reason, that the famous *Temple of Jupiter Stator*, which was believed to have been founded by Romulus in memory of the battle between the Romans and Sabines in the valley of the Forum, was the next building to the Regia, from which it was separated by the commencement of the *Nova Via*.* This supposition has not been confirmed by the excavations on the *Sacra Via* in 1878-9, and modern antiquaries have generally agreed in placing this temple near the Arch of Titus, or higher up within the Palatine. Plutarch's evidence of its position, "at the beginning of the Sacred Way, as you go up to the Palatine," has been variously interpreted. It was here that the Senate was assembled to hear Cicero's first denunciation of Catiline. Close to this temple was the *Mugonian Gate* of the primitive city on the Palatine hill, and from this gate the *Nova Via* led into the Velabrum.

A little above the *Faustina Temple*, on the left of the *Sacra Via*, is the church of SS. Cosmas and Damian, the vestibule of which is formed of an ancient round temple, 30 ft. in diameter. This has been identified as the temple built by the Emperor Maxentius in honour of his son Romulus. The adjoining church is described in the Pontifical History as built by Felix IV. in 527, "in the *Via Sacra*, by the *Temple of Romulus*;" and Sign. de Rossi has lately published, from a manuscript in the Vatican Library, a drawing of this ruin, made in the 16th centy. by Ligorio, in which the entablature bears the remains of a dedicatory inscription to the Emperor Constantine, to whose merits, according to Aurelius Victor, all the buildings of his rival, Maxentius, were consecrated by the Senate. The same MS. contains a plan showing the temple to have had a sort of vestibule on each wing. The two cipollino columns to the right of the church are the remains of one of these wings;† and the recent excava-

tions have disclosed part of the sub-structure of the other. The floor of the round temple was raised by Pope Urban VIII., who is said to have brought the ancient bronze doors from Perugia; and the doorway, with the porphyry columns, was at the same time not only raised but moved a little to the left, in order to place it opposite to the entrance of the interior church. The latter is itself also constructed within the walls of an antique building, which originally consisted of two large square chambers, possibly independent of each other. The wall on the side towards the *Basilica of Constantine* is built of squared tufa, with an arch and lofty doorway of travertine inserted; that at the back is of brick. It was at the foot of the latter wall, in a mason's yard at the end of the *Via Alexandrina*, that the fragments of the famous *Marble Plan of Rome*, now displayed upon the staircase of the *Capitoline Museum*, and often referred to as the *Capitoline Plan*, were found in the 16th centy., and some more fragments in the year 1867. The plan is of the age of *Septimius Severus*, and appears to have originally formed the marble casing of the wall under which the fragments were found.* It has been conjectured that these walls belonged to a building adjoining the *Forum of Peace*, which with the *Temple of Peace*, built by *Vespasian*, and regarded as the most splendid of Rome, was burnt down in the time of *Commodus*. Nothing is known concerning the restoration of these monuments, but they were in all probability rebuilt in the reign of *Severus*.

Adjoining the ch. of SS. Cosmas and Damian stood the oratory of the *Amanti di Gesù e Maria*, now in demolition on account of the excavation of the ancient street which branches off to the left from the *Via Sacra* at this point.

At the S. corner of this street, and protruding on the *Via Sacra*, is a mediæval portico of brickwork, en-

* Nichols, 'Forum,' p. 311.

† See the paper by Cav. G. B. di Rossi, 'Bullettino di Archeologia Cristiana,' 1867, p. 61.

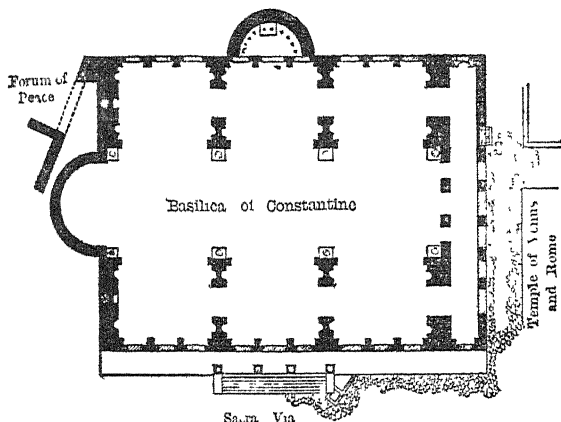
* The existence of this plan has been attributed to the presumed fact that the office of the Prefect of the City was in this locality.

closing on three sides a small court with a well in the centre. The fourth side is formed by the wall of the Basilica of Constantine. This building was excavated in May, 1878, when a modern house built over it was pulled down. (See Latest Information, at the beginning.)

The next monument on the same side of the road is the **Basilica of Constantine**. This vast ruin was long known as the *Temple of Peace*, and communicated this name to the adjoining street. Piranesi pointed out how unlike the ruin was to a temple, and Nibby identified it with the ba-

silica built by Maxentius, but named after his rival and successor. Its form was somewhat like that of a great church, with nave, aisles and apse. The three arches on each side, between the "nave" and "aisles," were each about 68 ft. in span, and the vault of the nave, of which some remains may be seen, covered about 80 ft. The width of the nave of St. Peter's is 93 ft. The piers were ornamented with 8 marble columns of the Corinthian order, of the height of 62 ft., the last of which was removed by Paul V. to the Piazza di S. Maria Maggiore, where it still supports an image of

BASILICA OF CONSTANTINE.



the Virgin. The principal entrance appears to have been in the side facing towards the Colosseum, where the foundations of a vestibule have been found; some steps led down to the Sacra Via, from the middle of the south side. This approach was adorned with porphyry columns, two of which are preserved in the Palace of the Conservators, and the remains of a third have been uncovered in the late excavations. It will be observed that the level of the floor being adapted to that of the top of the Sacred Way, is considerably above the street at the other end of the basilica. Some remains of earlier buildings have been found

[Rome.]

under the ruin. A winding brick stair leading to the roof is nearly entire. The ascent to the summit can be made through the garden behind it, and a fine view of this part of Rome may be thus obtained. The entrance is through a gateway near the E. corner of the platform of the Temple of Venus and Rome.

The excavations commenced near the supposed site of the Arch of Fabius, a little S. of the Temple of Antoninus, and continued between the Sacra Via and the Farnese Gardens, in 1878-9, revealed extensive brick edifices, apparently only intended for private residences, and consisting of a

number of shops facing the street and communicating with inner chambers, most of which retain fragments of marble or mosaic pavements, and show traces of staircases leading to upper stories. The stamps on the bricks used prove that these buildings were raised in the 2nd centy.; but the discovery of some mosaic pavements, bases of columns, and massive sub-structure walls, on a lower level, and running in a direction oblique to the plan of the upper buildings, show that the latter must have been hastily erected on the ruins of some more ancient edifices, the cause of whose destruction at that period is as yet unknown to us. We can, however, verify from their style of construction that they belonged to the republican period, and had been repaired during the early Imperial epoch. The primitive buildings were in *opus quadratum*, of which the tufa blocks still remain in several parts. The restorations are in *opus reticulatum* and brickwork. The rooms have all mosaic pavements, either plain, *chiaroscuro*, or coloured, but their level is not uniform; two rooms, the N.E. extremities of which are still covered by the bank of earth supporting the modern road, were adorned with columns, whose travertine bases remain, invested with stucco. As the oblique direction of these ancient buildings, running S.E., corresponds with that of the pavements on the N. side of the road, and with the axis of the temple of Vesta, it is probable that they formed the S. part of the *Regia*, subsequently the residence of the Vestals.

In the accompanying plan, which is taken from that of Comm. Fiorelli, Director-General of Excavations, the primitive constructions are indicated by a darker tint. The remains of pavements in the buildings of the later date shew that the level of the floors ascended regularly up the slope of the Palatine Hill from the *Sacra Via*, which was then situated at the bottom of a gorge, the level of which was raised by successive repairs of the pavement. Along the line of the *Via Sacra* the recent excavations revealed

two, and in some parts more, layers of polygonal pavement superposed, the upper being about 4 ft. higher than the lower courses, and corresponding to the level of the mediæval buildings. Beneath all was found the ancient drain, still serviceable. Its course is marked on the plan.

The discovery of the fragments of the *Fasti Consulares* mentioned (p. 83), took place in October, 1878, nearly opposite the Temple of Romulus. The first, alluding to Jugurtha, fits the Capitoline fragments Nos. 24 and 25, and the second, of the time of Sylla, completes No. 27 ('*Corpus Inscript. Lat.*' vol. v. p. 439). Other interesting fragments of monuments were also brought to light. Several carved and inscribed stones lie where they were found. Among them are portions of a frieze with the Greek letters ΤΑΡΧΕΩΝ, a memorial of the fellow-citizens of St. Paul; a pedestal inscribed to Constantius; and another erected by Fabius Titianus, præfect of the city A.D. 339, and 350, the inscription of which was copied in the 15th century in *quodam marmore iacente ante SS. Cosmam et Damianum*, the very place where it has been again unburied.

Continuing to the S. on the rt., opposite the mediæval portico mentioned above, is a hemicycle or curved seat of brickwork, probably of the 4th centy. with marble pavement on a level $4\frac{1}{2}$ ft. above the street. Farther up on the same side is the basement of a circular fountain of brick, faced with marble, found on Jan. 7, 1879.

The pavement near this spot was believed to be the scene of a miracle. Simon Magus, being in Rome at the same time with St. Peter and St. Paul, and having displayed his power by flying, the apostles knelt in the Sacred Way and prayed that the influence of the Evil one might be arrested, upon which Simon fell to the ground. A chapel erected on the spot by Pope Paul I. (760 A.D.) existed from the 8th to the 14th century; and the stones of the pavement, which bear the impress of the knees of St. Peter, are now exhibited in the church of S. Francesca Romana.

The Church of S. Francesca Romana (see p. 253), near the eastern end of the Basilica of Constantine, stands upon the top of the Sacred Way, *Summa Sacra Via*. In this locality, probably opposite the basilica, was situated the ancient *Temple of the Lares*, rebuilt by Augustus, and the *House of the Rex Sacrificulus*, the titular king of the Roman priesthood. Here, too, was the famous equestrian statue of *Clodia*, the hostage of Por-senna. The *Summa Sacra Via* appears to have spread into a broad paved area, used for the sale of fruit and flowers. Ovid alludes to the garlands sold at the Temple of the Lares:—

“Hic ubi fit docta multa corona manu.”
(*Fast.* vi. 791.)

From this area the road branched in three directions. One branch to the right led into the centre of the Palatine hill; another, to the left, passed along the east end of the Basilica of Constantine; a third continued in a line parallel with the original direction of the Sacred Way, but more to the right. This last road was that by which the triumphs reached the *Summa Sacra Via*; and it was spanned at its end by the *Arch of Titus*. This monument, erected to commemorate the conquest of Jerusalem, though built over in the middle ages, was always regarded with interest on account of its sculptures, and was called the Arch of the Seven Lamps. It was restored to its old form in the time of Pius VII. The additions required for this purpose are constructed in travertine and are easily distinguished from the stained Pentelic marble of the original. The inscription remains on the attic: SENATVS . POPVLVSQVE . NVS . DIVROAOM . TITO . DIVI . VESPASIANO . F . VESPASIANO . AVGVSTO. The title *divus* applied to Titus shows it to have been erected after the death of the emperor, A.D. 81. On either side over the arch are figures of Victory. On the keystone towards the Colosseum is a figure of Roma; on the other side, Fortune. The frieze represents a procession of warriors leading oxen to sacrifice. The vault has in the centre a bas-relief re-

presenting the apotheosis of Titus. The piers under the arch are ornamented with relief on a large scale of the triumphs of Titus. On the N. side the emperor is drawn in his triumphal car, conducted by Roma and crowned by Victory. On the S. side the triumphal procession is about to pass under an archway, possibly that of Fabius, at the bottom of the Sacred Way (see p. 81). The soldiers carry the spoils from the Temple of Jerusalem, among which may be recognised the golden table, the silver trumpets, and the seven-branched candelstick of gold. The sacred objects brought from Jerusalem were deposited by Vespasian in his magnificent Temple of Peace; and the representations of these symbols of a strange worship were doubtless copied, more or less closely, from the originals. The height of the candelabrum, which is nearly that of a man, corresponds with the description of Josephus. This arch was incorporated in the medieval stronghold of the Frangipani, protected by the Torre Cartularia, the foundations of which remain on the side towards the Palatine.

Upon an artificial platform extending from the *Summa Sacra Via* to the area of the Colosseum, in the midst of an inclosure surrounded by a vast colonnade, was the double Temple of Venus and Rome. The platform, with some broken columns and the ruin of part of the cells of the two temples (semicircular pases placed back to back) are all that remains of this magnificent monument. Part of the ruin is included in the garden of the adjoining convent, which is now used as a depôt for objects found in the adjoining excavations.

This double temple was designed by the Emperor Hadrian himself, and was placed on one of the most commanding sites in Rome. The ground had been previously occupied by part of the *Golden House of Nero*, which extended from the Esquiline to the Palatine. This palace was destroyed by Vespasian; but the *Colossus of Nero*, which had been commenced by order of that Emperor in his own

likeness, and finished after his death as an image of the Sun, still stood on this site when Hadrian began his work. It was then removed to another position, probably to the great pedestal still existing close to the Colosseum. Dio relates that Hadrian submitted his design of the double temple to Apollodorus, the architect of the Forum of Trajan, upon which the latter observed that the statues, which were sitting figures, were too large for the cells, for if they rose they would strike their heads against the roof; that the temple should have been raised on a higher level, so as more completely to command the Sacred Way; and that the required substructure, if made hollow, would have been a useful place for storing the machinery of the theatre. It is obvious how important is the evidence furnished by this story in fixing the site of this temple at the top of the Sacra Via, and in a position adjoining the Flavian "theatre" or amphitheatre. It is probable that the temple, lofty as it was, appeared from the Sacra Via somewhat sunk behind the colonnade which surrounded it; it has been calculated, from the diameter of the fragments of the columns, that the enclosure was 40 feet in height. The two temples faced towards the Forum and the amphitheatre, with a portico of 10 columns in each direction. That of Rome appears to have looked towards the Forum. The platform was approached from the Summa Sacra Via by marble steps, still partly preserved between the Church of S. Francesca and the Arch of Titus; and from the side of the Colosseum by two staircases, the remains of which may be traced. The building was begun A.D. 121, and was probably finished in the reign of Antonius Pius, A.D. 138, upon whose medals, as well as Hadrian's, it is represented. It was burnt in the time of Maximian, and the existing remains of the double cell are to be ascribed to its restoration by that emperor, about A.D. 311. The worship still offered to the two deities at this temple is mentioned by Prudentius, A.D. 384. In 625, Pope Honorius I.

obtained permission from the Emperor Heraclius to remove its bronze tiles to cover the Basilica of St. Peter, whence they were plundered by the Saracens in 846. The materials of the temple were probably used in the construction of the Church of S. Maria (now S. Francesca Romana) built on part of its area by Pope Leo III; and Paul II. is said to have quarried here for the Palazzo di Venezia.

§ 7. THE CAPITOLINE HILL.

With the exception of the Tabularium, a relic of antiquity which belongs equally to the Capitol and the Forum, the ancient remains of the Capitoline Hill are few and inconsiderable; but the site itself is of such importance, that it may well be placed first in treating of the antiquities of Rome. The hill is divided naturally into two heights, of unequal size, and an intermediate depressed space, now occupied by the Piazza del Campidoglio. The smaller height (160 feet above the sea), lies to the N. of the depression in the direction of the Campus Martius, and the modern Corso; the larger height (lower by about 10 feet) extends towards the S.W. in the direction of the Tiber. The whole hill was called by the learned Mons Saturnius, and was believed to have been once the site of a city of Saturnia, alluded to by Virgil, and generally accredited by the antiquaries and historians of the Augustan age. It was also called in poetical language Mons Tarpeius, in allusion to the ill-omened rock (*Tarpeia rupes*), from which criminals were thrown, and to the legend of Tarpeia, who betrayed the citadel to the Sabines, and in recompense for her treason was buried beneath their shield. The entire hill formed a natural fortress, which was strengthened by art, and became the citadel, or *ars*, of Rome, into which the garrison retired when the city was taken by the Gauls. The principal entrance into this citadel was by the Clivus Capitolinus (see p. 83), which was closed by a gate.

Although the topographical name of the whole hill, as one of the seven hills of Rome, was *Capitolium*, and although the whole hill constituted, as we have seen, the *arx* of Rome, these two names were commonly applied to the two distinct heights; the one height being called *Capitolium*, as the site of the great Capitoline Temple, with which that name was especially associated; and the other, *Arx*, probably as being a more strongly fortified position; though it is worth observing that there is no other proof of this, or of its ever having held out against attack, after the taking of the rest of the hill. It was long a disputed question among antiquaries which of these heights was the Capitolium and which the *Arx*; or, in other words, whether the temple of Capitoline Jupiter was on the northern or the southern height. The former opinion was maintained by many distinguished Italian antiquaries of the present century, and has been lately defended in England by Mr. Dyer; the latter, which is found in the earlier Italian writers, has been supported by the German authorities, and is now generally adopted by the most competent archaeologists. Those who are interested in the controversy may find in Mr. Dyer's article on *Roma*, in Smith's 'Geographical Dictionary,' and in Mr. Burn's 'Rome and the Campagna,' chap. vii. pt. 2, an able statement of the principal arguments on either side of the question.

The prevailing judgment in favour of the southern summit has been recently confirmed by the discovery of remains of substructions, which enable us to fix with considerable probability the position of the Capitoline Temple. This monument, which was commenced by the Tarquins, and dedicated in the early days of the Republic, B.C. 509, contained three distinct cells, side by side, consecrated to Jupiter, Juno, and Minerva. Its form was therefore unusually wide, nearly approaching a square, and its sides measured together about 800 feet. It was three times rebuilt, but

always on the old foundations; first in the time of Sulla, secondly by Vespasian, the former temple having been burnt in the assault on the Capitol by the soldiers of Vitellius, and thirdly, after another fire had destroyed the new temple, by Domitian. At the beginning of fifth century, Stilicho, the brave lieutenant of the Emperor Honorius, stripped the golden plates from its doors to provide means for the defence of the city against the Goths. And in A.D. 451 it was plundered and unroofed of its gilded bronze tiles by his Vandals under Genseric. The complete disappearance for many centuries of all trace of this monument, the solidity of whose substructions excited the admiration of the ancients, is one of the most singular facts of Roman topography. Some years since, an excavation in the garden of the Caffarelli palace disclosed some extensive foundations, but the shape of the building to which they had belonged was not apparent. These have now been again buried; but in 1876, in building the new stables of the German embassy in the Via Monte Caprino, and the new museum at the back of the Palace of the Conservators, further discoveries were made, by means of which the site of the temple has been laid out with great probability. It appears to have faced somewhat east of south; its S.E. corner being in the Via Monte Caprino, close to the west door of the coach-house of the embassy, its S.W. angle in the garden of the Caffarelli Palace, and its N.W. corner on the terrace in front of the same palace. It may therefore be said roughly to have occupied the site of the Caffarelli Palace and its dependences. Unfortunately most of the substructions have been covered again. Some square tufa stones at the edge of the Caffarelli terrace, at the top of the so-called *Rupe Tarpea*, best seen from a little courtyard which is entered from the Via di Tor de' Specchi, and some fragments in and behind the coach-house in the Via di Monte Caprino, are the only remains now accessible. An account of the ruins may be found in a paper by Professor Jordan (*Ann.*

ibid. Instit. Arch. 1876, p. 145), which is accompanied with a plan ('Monum. Ined.' vol. x. tab. 30 a.). The Capitoline Temple was surrounded by many other temples, some of considerable size; but no trace of any other ancient monument is now to be seen on this side of the hill.

The site of the famous **Tarpeian Rock**, from which the condemned criminals were hurled, has been as much a matter of doubt as that of the Capitoline Temple. Two localities at present claim the name. One is the cliff already mentioned in the *Vicolo della Rupe Tarpea*, near the *Via di Tor de' Specchi*; the other is best seen from the garden of the *Casa Tarpea* (*Monte Caprino*, No. 130), and is above the *Via di Monte Tarpeo*. The traitors' leap, if on the latter situation, would be inside the ancient city; if in the former, the bodies of the criminals would have fallen outside the walls, an arrangement more consistent, apparently, with antecedent probability. But the description of the historian Dionysius, in which he speaks of the Tarpeian rock as a cliff overhanging the Forum, and of the execution as taking place in the sight of all the people, has induced many antiquaries to give the preference to the eastern side of the hill.

The other height, now occupied by the church of *Ara Cœli* and the buildings connected with it, was surmounted by the **Temple of Juno Moneta**, and the mint of Rome (*Officina monetæ*). Whatever remains may exist of these monuments are hidden under mediæval buildings. The **Scala Gemoniæ** led from the Forum, between the Prison and the Temple of Concord, to the space between the two heights, and nearly corresponded with the present *Via del Arco di Severo*. The ascent was continued by further steps to the Temple of Juno Moneta, probably where the steps now mount to the south side of the *Ara Cœli Church*. Between these steps and the Forum is a piece of ground on the S.E. extremity of the *Arx*, in which excavations, recently made, have disclosed remains of walls, some of them

of an early character, like the primitive walls of the Palatine.

The depression, now the *Piazza del Campidoglio*, lying between the *Capitolium* and the *Arx*, has been commonly called **Intermontium**; but this is not a classical name. It is described by ancient writers as lying between two groves, and containing the traditional **Asylum** of Romulus, to which fugitives were invited to people his new city. The asylum retained its name to imperial times, and lay probably in the direction of the *Campus Martius*, since the side towards the Forum was occupied by the great public office called the **Tabularium**. This edifice, now the *Palazzo del Senatore*, remains one of the most important monuments of Republican Rome, for, though the upper part was rebuilt in the middle ages, and the façade towards the *Piazza* remodelled by Michael Angelo, the lower part consists entirely of ancient masonry.

The exterior of this venerable building is best seen from the Forum, but important parts of its external wall are also preserved on the two sides, especially on the S.W. side, facing the *Via del Campidoglio*. The exterior wall is an admirably regular construction in *lapis Gabinus*, or peperino; in the interior work an inferior stone (*tufa*) is used. At the height of about 36 feet above the Forum an open corridor was carried along the front of the building, faced with an arcade having Doric half columns on the piers. The arches were closed in the middle ages, but the architrave and remains of nine capitals may be seen on the façade, and one arch with its two half columns has been reopened. It is conjectured that there was also an upper gallery of the Ionic order, and the supposition is strengthened by the fact that indications of the stairs leading up from the Forum may be traced continuing above the Doric portico. It is remarkable that the architectural decorations are constructed in travertine, so that in this building the three kinds of stone successively brought into use at Rome were employed together.

The interior of the Tabularium may be visited by the entrance in the Via del Campidoglio (open on weekdays from 9 to 3, on payment of 50 c.; on Sundays gratuitously from 9 to 2). The corridor already mentioned having been used in the 15th and 16th centuries for a salt magazine, still bears marks of the damage thereby done to the stone; it has been lately converted into a sort of museum, in which are preserved carved and inscribed stones and architectural fragments. Among the latter are portions of the entablatures of the temples of Concord and Vespasian, put together and restored by Canina. An inscription which is mentioned by the older antiquaries as having existed upon this building, but which appears to have disappeared before the time of Donati, 1638, ascribes its erection to Q. Catulus, consul B.C. 78. It is said to have run as follows: Q. LUTATIVS . Q. F. Q. N. CATVLVS . COS. SVBSTRVCTIONEM . ET . TABVLARIVM . EX S. C. FACIENDVM . COERAVIT. Fragments of a similar inscription (perhaps the same) were found by Canina upon the architrave of a door (Canina, 'Foro Romano,' p. 98); and are preserved in a narrow open area by the side of the Via del Arco di Severo, not easily accessible. Below the corridor the visitor will find a series of cells used in the middle ages as a prison, and possibly originally as strong rooms for the preservation of public documents, which were inscribed on brass tablets (*tabule*), or of treasure. It will be observed that the work claimed by Catulus consisted of the 'substruction, or sustaining wall built against the hill, and of a Tabularium, or Record Office. Whether the latter name designated the entire building upon the hill, or only a part of it, is uncertain. There can be little doubt that this building is the Tabularium alluded to by Virgil.

Nec ferrea jura,
Insanumque forum, aut populi Tabularia
vidit.

Georgic. ii. 501.

Besides the corridor and the cells below it, there are some important

chambers upon a higher level, approached from the corridor by a broad stair, and from this level a narrower stone stair of sixty-seven steps, supported by horizontal arches between walls of massive masonry, leads down to a doorway, which formerly opened into the Forum, and was closed by the building of the Temple of Vespasian. (Sec p. 87.)

This great building, which was believed in the middle ages to have been the chief seat of the government of ancient Rome, became, A.D. 1183, the centre of municipal authority, and the meeting-place of a revived senate; an officer with the title of *Summus Senator* presided over the administration. Hence its present name, Palazzo del Senatore. The towers on the two corners towards the Forum were built, that on the N. by Boniface III., 1389, and that on the S. by Nicolas V. (1447-1455). The great steps leading to the front of the Ara Coeli church were constructed in 1348; and the great Cordona, or sloping way, which leads from the Piazza dell'Ara Coeli, to the Piazza del Campidoglio, in 1536 on the occasion of visit of the Emperor Charles V.; and a third access on the site of the present Via della Tre Pile, about 1700. It has generally assumed that before the construction of these paths there was no access to the hill on this side; but it is probable that in ancient times a way led up from the Campus Martius to the Asylum (Tac. Hist. iii. 71), and in the middle ages to the Senatorial Palace from the medieval city.

During the senatorship of Branca-leone (1255), who destroyed 140 private castles in Rome, the Capitol was besieged and taken by the partisans of the Pope and the nobility. In 1341 Petrarch was crowned with laurel in the Capitol; which was also the scene of the triumph and of the death of Cola Rienzi, Tribune. 1347; Senator, 1354.

An account of the Capitoline Hill would not be complete without some notice of the extensive artificial caverns apparently ancient quarries, by which it is undermined. One of these is accessible from the lane leading from

the Piazza della Consolazione to the S. end of Monte Caprino. It extends some hundred feet into the hill and opens into large chambers, several of which are now used as wine cellars. Some of these caverns may be identified with the sacred *favise* mentioned by Gellius, by which Catulus was impeded in his design of lowering the area surrounding the Capitoline temple.

§ 8. THE PALATINE.

Palace of the Cæsars.—(Open from 9 a.m. to sunset. Entrance 1 fr. Free on Sundays.) The Palatine Hill has the form of an irregular square, and rises to a height of 51·20 m. above the sea, and 35·40 m. above the surrounding quarters of the city. Its circumference is 1744 m. A narrow deep valley, running from the Arch of Titus to the middle of the Circus Maximus, formerly divided the hill in two summits; that facing the Capitol was called *Germalus*, the other facing the Cælian was called *Palatium*, and was connected with the slopes of the Esquiline by a ridge called the *Vcliv*, on which still stands the Arch of Titus.

According to Sig. Rosa's theory, the "Rome of Romulus" occupied only the *Germalus*, or northern section of the hill, but the discovery in 1870 of the walls of the primitive town under the Villa Mills, show that they included both the *Germalus* and the *Palatium*, and agrees perfectly with the statement of Tacitus, who describes the four corners of the town as corresponding respectively with the *Forum Romanum*, the *Forum Boarium*, the *Altar of Consus*, and the *Curia Veteris*. Of the 3 gates which gave access to the town, the *Porta Mugonia* and the *Porta Romanula*, have been already discovered, and will be described hereafter.

We shall make no mention of the history of the Palatine during the Kingly and Consular period, as scarcely any traces remain of the buildings of that age. The world-wide renown of this hill, as the residence of the Roman

Emperors, began under Augustus, who was born in a street called *ad Capite Bubulu* (near the *Meta Sudans*). The victory of Actium having made him master of the world, he bought a large plot of ground on the *Palatium* (Villa Mills), on the site of the houses of Hortensius and Catiline, and built the *DOMVS AVGVSTANA*, together with the Temple and Portico of Apollo, the Shrine of Vesta, and the public libraries. After his death, Tiberius enlarged the imperial residence on the south section of the *Germalus*, including in it the house of the family of Germanicus. This new palace, separated from the *Domus Augustana* by the valley already mentioned, and connected at the same time with it by an underground passage, is the *DOMVS TIBERIANA* of the catalogues. Caligula extended the building over the remaining part of the *Germalus*, as far as the Temple of Castor and Pollux, and converted this temple into a vestibule for the new portion he had added. Nero, after destroying by fire more than one-half of the city, began his *Golden House*, at the angle of the Palatium, overlooking the valley of the Colosseum, and extended it as far as the Gardens of Mæcenas on the Esquiline. Vespasian reduced this overgrown edifice within more reasonable limits, giving back to the people that part of Nero's grounds which was not included in the Palatine. The same emperor filled up with lofty cross-walls the valley which divided the *Palatium* from the *Germalus*, and on this artificial base built the magnificent palace, the ruins of which are the most conspicuous among those excavated in 1861. Domitian added the *Stadium*, on the south side of the *Domus Augustana*, and the Temple of Apollo; and Septimius Severus raised another splendid series of buildings at the S.W. corner of the hill, the only part which had been left unoccupied. The imperial residence was repeatedly rebuilt and altered by succeeding emperors, and the greater part of it is supposed to have fallen into decay in the time of Theodoric, in spite of his extensive works of repair. In the 7th century. the central portion, and par-

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ticularly the Palace of Vespasian, was sufficiently perfect to be inhabited by Heraclius; but since that period the imperial residence became gradually a mass of ruins, so shapeless and undefined, that any attempt to discover the plans of the several parts was long regarded as hopeless.

“ Cypress and ivy, weed and wallflower grown
Matted and mudd’d together, hillocks heap’d
On what were chambers, arch crush’d, columns strown
In fragments, choked-up vaults, and frescoes steep’d
In subterranean damps, where the owl peep’d,
Deeming it midnight.— Temples, baths, or halls,²
Pronounce who can; for all that Learning reap’d
From her research hath been, that these are walls.—
Behold the Imperial Mount! tis thus the mighty falls.”
Child Harold.

Before 1870 the hill was portioned out in gardens and vineyards. On the summit or table-land of the *Germanus*, and the little valley filled up by Vespasian, enclosed in the *Orti Fuscini*, were the palaces of Tiberius, Caligula, and Domitian. The *Vigna Nunsiner* occupied the N.W. slope of the *Germanus*, overlooking the Velabrum, the Forum Boarium, and the N. end of the Circus Maximus. On the southern portion of the hill (*Palatinum*) were the *Villa Mills*, with the *Domus Augustana* and the Temple of Apollo; the *Vigna del Collegio Inglese*, with the *Stadium Palatinum*; the *Orti Roncioni* or *Castelli*, with the Palace of Severus; the *Orti di S. Bonaventura* and *Barberini*, with the buildings of Nero. All these private properties were enclosed by lofty walls; and some of them, viz., the nunneries and convents, were utterly inaccessible. In 1848 the Emperor of Russia bought the *Vigna Nunsiner*, where he made extensive excavations, which led to the discovery of the walls of Romulus. A few years afterwards this valuable ground was given back to Pius IX., who bought also the *Vigna del Collegio Inglese*, the *Orti Roncioni*, and *Castelli*. The *Orti Farnesiani*, originally laid out as gardens by Paul III. (Farnese), and subsequently the property of the Neapolitan house of Bourbon, were pur-

chased in 1861 by the Emperor Napoleon III. for a sum of 10,000*l.* sterling, for the purpose of excavating on a large and regular scale what remained of the dwellings of the Cæsars. This splendid undertaking was carried on at the expense of 50,000*l.* under the able direction of Cav. Pietro Rosa. In 1870, the Farnese Gardens were transferred by Napoleon to the Italian Government for a sum of 690,000 frs., and Sig. Rosa was confirmed as director of the excavations. Under his care the entire extent of the hill (except the *Vigna Barberini*, and the Visitation convent, previously *Villa Mills*), has been opened to the public.

In our survey of the Palatine we shall follow the description and plan, published in 1873 by C. L. Visconti and R. A. Lanciani, adding the subsequent discoveries.

Orti Farnesiani.—The gate of the Orti Farnesiani, (1) facing the Basilica of Constantine, is a good work by Vignola. Ascending to the fountain (2) by the steps opposite the entrance, and turning to the right, we find the pavement of the *Clivus Victoria*, (3) which led from the *Porta Romanula* to the *Temple of Victory*, built by Evander on the highest summit of the hill. The street is bordered on the W. by the substuctions of the Palace of Caligula, on the E. by remains of private houses. It was probably on this place that the house of Clodius stood; if so, that of Cicero was in the level space below, bordering on the *Sacra Via*; their relative sites being well indicated by the exclamation of the great orator, addressing Clodius: “*Tollam altus tectum, non ut ego te despiciam, sed ne tu despicias urbem quam delere voluisti.*” About half-way between the fountain and the *Porta Romanula*, on the rt. of the road, there is a small museum (4), containing the best works of art discovered during Sig. Rosa’s excavations.

In the centre of the hall, opposite the entrance, is a colossal statue of *Juno* with the attributes of *Ceres*, found in the excavations of the *Stadium* in 1878. Although mutilated, this figure

is very fine, and the drapery is remarkable for the delicacy of its folds. Behind this is an *Infant Bacchus* (27), mutilated, on a twisted column.

Beginning on the left of the entrance, and proceeding round to the rt., we find ranged against the walls, in glass cases (A, B, C), a collection of objects in ivory, bronze, and terra-cotta. In front of these is a bust, with a Phrygian cap, on a small column of *peperino* stone. The latter is remarkable for its great antiquity, and the inscription recording the institution of the Fœcial law by "*Errasius, Rex Æquicobus.*"

In the next cases (D, E) is a collection of the various kinds of marbles found in the excavations, ranged in small polished slabs.

Case (F), a collection of lamps. Last on this wall is a fine bust of Augustus (42). On the wall opposite the entrance (197) is a frame containing a beautiful fragment of pavement in *giallo* and *rosso antico*, serpentine, and porphyry. Next to the right is a plaster cast of a winged Cupid, found in Domitian's nymphaeum, and another of Cupid disguised as Hercules. The original marbles are at the Louvre in Paris. Above, on brackets, are busts of Victor Emanuel II., Augustus, and Napoleon III. Another frame, with ancient pavement (198), corresponds to the preceding one described (197). On the third wall under the first window are specimens of mural paintings. The next case (I) contains small objects in ivory, glass, and terra-cotta. Under the middle window is a case with a small collection of coins, chiefly duplicates. The case (L) contains glass and marble objects and fragments. Under the third window is a good collection of brick stamps. Against the wall to the rt. of the door are fragments of terra-cotta bas-reliefs, and a terra-cotta lamp of fine style.

Resuming on the l., we see in front of the wall, on pedestals, the busts of Seneca (25), Septimius Severus (19), Claudius veiled (18), and Nero (17). The three Caryatides (*canephora*) in black marble were found near the fish-tank (33), together with the bust of Claudius. Behind the first of these is

a fine mass of amethyst *spath-fluor*, on an alabaster column. This was probably the highly-prized *murra* of the ancients. Next are busts of Antonia minor, wife of Drusus (15) and Esculapius (14), belonging to a colossal statue. The second *canephora* stands next, beyond which we find the beautiful but headless statue of Venus Victrix, discovered in the ruins above the ch. of S. Anastasia. After the third *canephora*, and the portrait bust (6), we see the elegant statue in green basalt of Ephebus, found in the same place as the Caryatides. The colossal leg and serpent, with a portion of base, belonged to the same statue as the head of Esculapius (14) opposite. Before this is placed a head representing a dying Persian soldier, found near the temple of Jupiter Stator. The Infant Bacchus (21) seated on the hand of a Faun or Satyr belonged to a large group, and is of elegant style. A bust of Livia and a torso complete the collection, and the visitor finds himself again at the entrance.

Descending the *Clivus Victoriae*, we cross the N.E. corner of Caligula's palace, observing on the l. a long flight of stairs leading to the upper platform of the palace. The small, dark rooms on the ground floor were probably occupied by soldiers, who kept guard at the adjacent *Porta Romanula*. The walls of the cellæ are covered with *graffiti*, expressive of the coarse language used by soldiers. The site of the gate is marked by a lofty arch in brickwork, of the time of Caligula, repaired by Sig. Rosa. The two altars dedicated to Minerva and Lucina, on which stand two Caryatides, and the heads of Julia and Domitia Longina (?), now in the museum, were discovered near this gate.

Vigna Nusiner. — Crossing the grounds of the Vigna Nusiner, we observe some remains in *opus reticulatum* and *peperino*, half-buried in the substruction wall of the Farnese gardens, which are supposed to belong to the portico built by Q. Lutatius Catulus after the Cimbrian war. On the oppo-

site side of the path stands the ch. of S. Teodoro. The remains of the early fortifications of *Roma Quadrata* (6), at the S.W. corner of the hill, overlooking the Janus and the ch. of S. Giorgio in Velabro, were excavated in 1853 by the Emperor of Russia. The walls are in *opus quadratum* of large blocks of tufa, 2 ft. high, and from 4 to 6 ft. long. The thickness of the walls is about 4 ft. 6 in., except at the angle, where it increases to 14 ft. Their height does not exceed 13 ft., but is supposed to have been about 40 ft. Behind these remains is a very ancient reservoir for rain-water, in the vault of which there are some openings or shafts for letting down buckets.

During the excavations made in 1820, a little beyond this spot, a very interesting altar in travertine was discovered, and may still be seen *in situ* (7). It is in the early Consular style, with scroll ornaments (*publivi*), like those on the urn of Scipio Barbatus, and has the following inscription, remarkable not only for its archaic spelling, but also for its subject:—

SLI . DEO . SEI . DEIVAC . SAC
C . NENTIVS . C . F . CALVINVS . PR
DE . SENATI . SENTENTIA . RESITITIT.

It is supposed by Mommsen ('Corp. Inscr. Lat.,' p. 632) to refer to the mysterious *genius loci* or *ajus loquens*, mentioned by Cicero and Varro, as having announced the attack of the Gauls; but which, being nameless, its sex could not be designated. The prætor C. Sextius Calvinus, who, according to a decree of the Senate, replaced the altar, is supposed to be the son of the C. Sextus Calvinus, consul A.U. 654.

Proceeding now in a southern direction, between the ch. of S. Anastasia, and a modern casino ornamented with the bust of the celebrated Monsignore Bianchini, we enter by a small door the beautiful and well-preserved ruins of the *Domus Galotianus* (9), included by Caligula in the Imperial palace (Suet. 'Calig.,' 8). The walls of the rooms are covered with *graffiti*, showing that the place was occupied, during the 2nd centy. by veterans

of the corps called *perquiritæ*, and frequented by boys belonging to the imperial *pædagogium*, or school for court pages. The records scratched on the plaster by the scholars are highly interesting in an archæological and historical point of view, as well as for the witticisms of some of them.

On a wall of the last room on the rt. of the central *herædræ* (10), under a representation of an ass turning a mill, is written, "*Labori. Iselle quomodo ego laboravi et proderit tibi*"—a joke on some individual named *Aseclus*. The most interesting *graffito* was discovered in 1857, in the room next to the hemicycle, and shortly after removed to the Kircherian Museum in the Collegio Romano.

The caricature represents the Christian Alexamenos ('*Ἀλεξάμενος σέβετε θεόν*, Alexamenos adores his god) in the act of worshipping the Saviour, who is represented as a man with the head of an ass, hanging from the cross. The date of the *graffito* being not later than the 2nd centy., it must be considered as the earliest representation of the Crucifixion.*

Our path winds up the western slope of the hill, crowned on this side by the tall cypresses of the Villa Mills, and brings us to the *Stadium* (11) built by Domitian, enlarged and restored by Hadrian and Septimus Severus. It occupies the long, narrow space between the *Domus Augustana* and the Severian Palace, and consists of two parallel walls, 625 ft. long, with a hemicycle at the western end, where the *Meta* or extremity of the *Spina* is visible. The Imperial tribune (12), which opens in the middle of the S. wall, was added by Hadrian, and is divided in 2 floors. The lower one contains 3 rooms, decorated with frescoes of the 3rd centy., of no value as works of art, but interesting for the representation of a *sphæra*, or terrestrial globe.

The tribune itself stood on the upper

* *Vide* 'Kraus, Das Spottcrucifix vom Palatin' Freiburg in Breisgau, 1872. Becker, 'Das Spottcrucifix d. rom. Kaiserpaläste,' Breslau, 1866. Garrucci, 'Civiltà Cattolica,' 1857. C. L. Visconti, 'Giornale Arcad.,' vol. lxii.

floor, and was ornamented with beautiful pillars of *per mazzetto* marble and red granite, fragments of which lie scattered in the arena below. The niches of the hemicycle contained most likely the statues of the Amazons discovered in this place at the end of the 16th centy., together with the Hercules of Lysippos, bought by Cosimus III. for the Palazzo Pitti. The portico of the Stadium is composed of half-columns of brickwork, inlaid with portasanta. The bases are of white marble, and one of them has an inscription showing that the block was quarried during the consulate of Scapula Tertullus and Tericias Clemens, A.D. 195. that is to say in the reign of Septimus Severus. The meta, excavated in 1868, is decorated with a fountain, restored by Theodorie with materials removed from earlier buildings, among which must be mentioned a tombstone of a vestal virgin, similar to those found in the 16th centy. near S. M. Liberatrice. Ascending behind the Tribune and crossing the ruins of baths above the Stadium (13), a path over a small bridge brings us to the remains of the Palace of Severus (14), on the S.W. corner of the hill above *La Motta*, more picturesque than any now existing on the Palatine. Numerous arches, corridors, and vaults, still retaining their ancient stucco mouldings, are interspersed with fallen masses of buildings, among which are found fragments of mosaic pavements, of frescoes, and marble ornaments. Any attempt to describe these ruins, or assign them to particular destinations, would be mere loss of time; but the crumbling walls, clothed in ivy and other creeping plants, diversified by laurel and ilex, will supply the artist with exquisite subjects for his pencil. The celebrated *septimium*, built by Severus, A.D. 198, in order, it is said, to attract the eyes of his African countrymen, on their arrival in the capital through the Porta Capena, stood near the junction of the Via de Cerchi and the Via di S. Gregorio. It derived its name from its seven tiers of arcades rising above each other, and was considered one of the

most magnificent ornaments of the Palace of the Cæsars. During the middle ages it was converted into a fortress by the Frangipani family, and very much injured during the continual struggles of that turbulent period. A portion of it was still standing in the 16th centy., when it was destroyed by Sixtus V. to furnish materials for the building of St. Peter's. Travellers should not fail to walk to the extremity of the terrace above the arcade overlooking the Moletta, and enjoy from that elevated spot the magnificent view over the ruins, Appian Way, Campagna, and distant mountains. As no communication exists at present between this side of the Palatine and the grounds of the Convents of S. Bonaventura and the Visitazione (Villa Mills), and the Vigna Barberina, we shall retrace our steps towards the Orti Farnesiani to examine the ruins of the Palaces of Tiberius, Germanicus, Vespasian, and Caligula, for the complete discovery of which we are indebted to the munificence of Napoleon III., although partial excavations had been made at several preceding periods. On the rt. hand of the path, between the Stadium and the Farnese Gardens, and under the remains of the House of Augustus (16), are the ruins of a gigantic hemicycle, in rubble work of black lava, called by o.d. antiquaries the Theatre of Statilius Taurus. It was used probably as a *pulvinar*, or balcony, for the accommodation of the emperor and his court when disposed to witness the games of the Circus Maximus, situated directly under the Palatine Hill. Before leaving the proximity of the House of Augustus, which is now inclosed in the grounds of the nunnery, it may be observed that arrangements are being made for transferring the sisterhood elsewhere, so as to render these interesting ruins once more visible.

On reaching again the *Germulus* or Farnese Gardens, we observe two fine halls, possibly the *Academia* (17) and the *Bibliotheca*. Between them and the Flavian Palace are the remains of a small square *atrium*, consisting of 6 Ci-

pollino columns of the Corinthian order. Through an opening in front of these columns we can see the enormous substructions of *opus quadratum*, built across the valley (erroneously called *intermontium*) to afford a level platform for the Palace of Vespasian. And here it must be observed that, whilst on the southern summit of the hill the imperial buildings cover every available square foot of ground, without any regard to the preservation of more ancient monuments, on the northern elevation the greatest care was taken by the Cæsars to preserve the buildings which time and religious traditions had made venerable. The *Arca Palatina*, and the open ground in front of the *Atrium*, 525 ft. long, 318 ft. wide, would have afforded a convenient space for the palace designed by Vespasian: but its sacred or historical recollections obliged him to respect that site, and to create an artificial platform instead, by filling up the valley, which contained no monuments of great interest.

The plan of the magnificent building raised by the Flavian family (Vespasian and his sons Titus and Domitian) may be compared, in a certain degree, to that of a private house. It will be best to begin the inspection of it at the lofty terrace facing the Arch of Titus. Three halls open on the front of the palace. The one in the centre (23), called *Tullianum* by Rosa and *Aula Regia* by Bianchini, is 160 ft. long, 120 wide, and was used for state receptions. When first discovered by the Farnese of Parma it had 16 Corinthian columns of *paonazzetto* and *giulio* marble, 24 ft. high; two of them, which stood on each side of the entrance, were sold for a sum of 2000 *ascoli*. The threshold, of Greek marble of enormous size, was removed to the Pantheon, for the restoration of the high altar. The niches contained colossal statues of green basalt, two of which, representing Hercules and Bacchus, were discovered in 1724. On the rt. of the *Aula Regia* opens the *Basilica*, or Hall of Justice (22), remarkable for the great width of its nave: the walls, the apse, the stairs leading to the tribune, and part of the pavement are

well preserved. The apse was enclosed by a marble network railing, portions of which, as well as 4 of the columns which separated the nave and aisles, still remain. Here justice was rendered in the imperial palace. On the opposite side of the *Aula Regia*, and in a corresponding position with the basilica, is a large hall, supposed to be the *Lararium* (24), or private chapel of the Cæsars. In front of the 3 noble halls already described runs a portico, decorated with a row of Corinthian pillars of Cippolino marble, of which 2 only have been found and replaced. The same portico runs along the N.W. side of the palace, but the columns are of stone, covered with plaster. The S.E. side is hidden by the convent wall.

The *Peristylum* (20), which separates the *Aula Regia* from the *Triclinium*, covers a surface of 27,000 square ft., and was ornamented with columns of *portosanta* marble, fragments of which are still lying round the walls. According to Suetonius ('*Domit.*' 21), these porticoes were the favourite promenade of Domitian, who, fearing to be murdered at every moment, caused the walls to be coated with phengite marble, which had the property of reflecting objects like a mirror.

The *Triclinium* (18) is a noble hall, corresponding in size to the *Aula Regia*. Part of its marble pavement is in a good state of preservation, especially in the apse, where it is of *opus Alexandrinum*. It is probably the apartment designated as *Stollia* and *Jovis Canatio* by Julius Capitolinus, where the Emperor Pertinax was when the Prætorians attacked the palace gate, and from which his flight did not save his life. In the centre of the hall a modern flight of steps leads down to the remains of a private house, commonly called the *Beths of Livia*, of which Vespasian made use in the foundations of his palace. Out of the *Triclinium* opens, on the rt., the *Nymphæum* (19), with remains of a large and richly decorated oval fountain, where the statue of the winged Eros, now in the Louvre, was discovered in

1862. On the W. wall of the Nymphæum stands the Casino, built by the Farneses, with a portico ornamented with frescoes of the school of Taddeo Zuccari. They represent scenes taken from the Virgilian traditions of the Palatine, Æneas visiting Evander, Cacus carrying off the cattle of Hercules, Evander sacrificing to Hercules, the Lupercal, and the foundation of Rome.

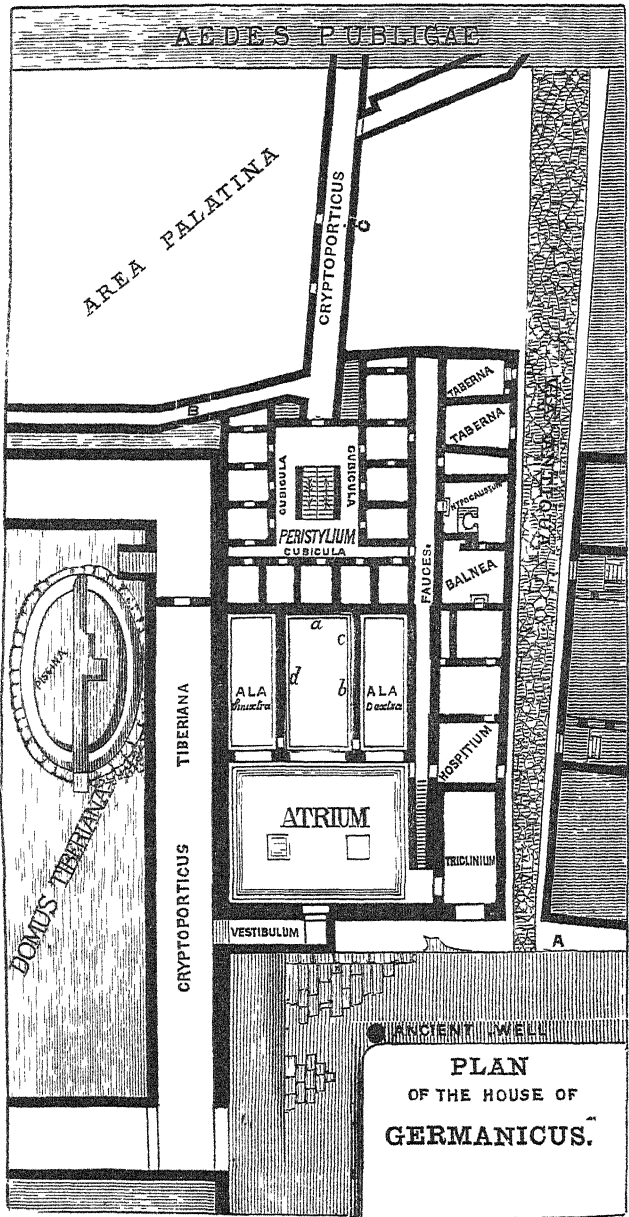
Returning to the front of the Palace of Vespasian, we descend from the Aula Regia, by the central approach to a spacious area, the *Atrium Pætrii* (25), mentioned by Martial, or we may descend from the *Læturum* (24) by the ancient street called the *Clivus Palatinus* (27), paved with enormous blocks of lava. Here stood the *Porta Juvonius* (28), or *Porta Jovis Palatina*, of the wall of Romulus, and here are considered to stand the remains of the Temple of *Jupiter Stator* (29), built by the same king, and restored by M. Attilius Regulus, A.D. 458. On the foundation blocks may still be traced some names of slaves or workmen, such as *PILOCRATES*, *DIOCLEUS*.

Beyond this temple stand the substructions of the *House of Caligula* (30), extending along the *Clivus Victoræ* as far as the Temple of Castor. They are surrounded and limited by a very long *Cryptoporticus*, or vaulted gallery (31), running N.E. and S.W., with windows opening on the *Læta Palatina*. The entrance to the Cryptoporticus is by the side of the fountain under the modern casino (2), or else by the N.W. corner of the Temple of Jupiter (37). A branch of the passage (32) runs underground to the Palace of Domitian.

On the 24th of January, A.D. 41, one of the most tragical events in the history of Rome, the murder of Caligula, took place in this subterranean gallery. The young emperor, after having witnessed the representation of the *Ludi Palatini* in the *atrium* of the palace, instead of going back to his apartments by the state entrance, where his guards were in attendance, entered the Cryptoporticus, called *αγρτα* by Suetonius, and *στενωπὸς ἡρεμικῶς* by Josephus,

where some noble youths, from Asia, were practising hymns and dancing. The emperor stopped to witness their exercises, when Cassius Chærea and Cornelius Sabinus rushed on him, dispatched him with their swords, and then, as the historian says, concealed themselves in the house of Germanicus, annexed to the palace. This statement is very important, as it gives evidence that the beautiful painted house, to which the Cryptoporticus leads, is not the paternal house of Tiberius, but the *house of Germanicus*, the father of the murdered emperor. (See annexed plan.) This extremely fine building ranks amongst the most important discoveries hitherto made on the Palatine. It is divided into two portions, viz. the state apartments and the private dwelling-rooms. The state apartments consist of a vestibule or *Prothyrum*, which opened on the public street, and subsequently on the cryptoporticus of the *Domus Tiberiana*. Next comes the *Atrium*, with an altar for domestic gods, having on the W. side the *Triclinium* or dining-room, painted with arabesques of fruit and animals, such as mandarine ducks, deer, &c.; and on the S. side the *Tablinum*. On its wall are some interesting paintings, amongst which a large group of Galatea and Polyphemus (a); another of Mercury, Io, and Argus (b); a view of a street in Rome 1800 years ago, with a female knocking at a door, and others looking down from the windows (c); a lady at her toilette, &c. The larger frescoes appear to have been executed by Greek artists, the names affixed to the figures (ΙΩ, ΑΡΓΟΣ) being in Greek characters. The two oblong rooms, on each side of the Tablinum, are richly decorated with arabesques, small landscapes with figures and animals, and wreaths of flowers and fruit, executed in the same style as those found in the villa of Livia at Prima Porta.

Behind this more decorated portion of the house, and reached by a narrow staircase and corridor (*passages*), is what may be called the domestic apartments, consisting of a *peristylum*, surrounded by bedrooms or *cubicula*, kitchen, and small bath-room with its furnace or



[Rome.]

A.—Road leading from Cryptoporticus Tiberianus to Scala Caeli, and the Aia Maxima of Heracles.
 B.—Cryptoporticus.
 C.—Cryptoporticus leading to Palace of Vespasian beneath the Temple of Jupiter Victor.
 a, b, c.—Fine frescoes.
 d.—Lead water-pipes, with inscriptions of Livia and Domitian.

improbatum. Some of the rooms on the rt. of the *fauces* were evidently shops, as was customary also in the grand dwellings of Pompeii. A subterranean passage starts from the portion of the house in the direction of the *Domus Augustana*; here were discovered the leaden pipes conducting water to the house of Germanicus, which are now exhibited in the *tablinum* at (d). The first bears the name of Julia Augusta, probably the daughter of Titus; the second of Eutychus, intendant of Domitian; the third of a Pescennius, perhaps a freedman of Pescennius Niger, a rival of Severus.

The subterranean passage seems to have been blocked up by the foundations of Vespasian's Palace; a modern opening through them leads to the substructions of the *Temple of Jupiter Victor*, and to the *latomia*, or stone-quarries of the Palatine, subsequently used as reservoirs for rain-water. These deep and dangerous excavations cannot be visited without a special permission from the director.

The Temple of Jupiter Victor (37), of which only the rubblework nucleus remains, overlooked the Circus Maximus and the Aventine. In front of it were a flight of steps and 2 broad terraces. On the upper terrace has been placed a round altar, discovered in the adjoining *Area Palatina*, and bearing this interesting inscription:—DOMITIVS. M. F. CALVINVS. PONTIFEX. COS. ITER. IMPER. DE. MANIDIEIS. This Cæus Domitius Calvinus is the famous general who commanded the centre of Cæsar's army at the battle of Pharsalia, and was twice consul in B.C. 53 and 40. The phrase *de manubis* refers to the treasures acquired by him during the Spanish war, which he employed in embellishing the Regia, or residence of the Pontifex Maximus, as related by Dion Cassius (xlviii. 42). The fluted cavity in the centre of the altar contained probably a bronze vessel.

Close to the N.W. extremity of the hill, facing the *Forum Boarium*, are some ruins of *opus quadratum* (38), belonging to a very early period. Here stood the *Suprium Faustuli*, the

Casa, and the *Temple of Romulus*, the fifth *Sacrarium of the Argei*, and also the *Sacrarium of Mars*, of which the *Salii Palatini* had the custody. But the ruins of the different buildings are so dilapidated that it would be useless to speculate about their primitive destination. An ancient paved road, bordered by massive walls, leads down to the Velabrum, and is terminated by several steps, which descend abruptly into the valley. There is little doubt that here were the *Scala Caci*, leading to the *Ara Maxima* of Hercules in the plain below, and mentioned in the 8th book of the 'Æneid,' as the path by which the aged king, Evander, led Æneas to his dwelling on the Palæteum:—

"Ibat rex obsitus ævo
Et comitem Æneam justâ natumque tenebat
Ingrediens, varioque viam se comite levabat."
Æn. viii. 306.

Excavations in 1875 revealed the ruins of private residences with vapour baths at the W. angle.

In front of the painted house of Germanicus, to the W., is a huge mass of rubble-work (39), formerly conjectured to be the *Auguratorium*, but since the discovery of a statue of Cybele, supposed to be the *Ædes Matris Deum*, or temple of that goddess, mentioned in the Catalogues soon after the hut of Romulus. The ruin, which commands a fine view of the Velabrum and the Capitoline Hill, is separated from the *Domus Tiberiana* (40) by a paved street, which turns at a rt. angle on reaching the house of Germanicus. At the corner of this street is an ancient well, (35), evidently one of the many of which traces are found in the Palatine in use anterior to the construction of aqueducts. The *puteol* of the well is a modern restoration. Little or nothing is known yet about the plan of the *Domus Tiberiana*, or Palace of Tiberius, which stands on the N.E. side of the street; a long row of cells, probably for soldiers, occupying the substructions. Its area is at present covered by gardens, which extend also over the central portion of Caligula's house.

From their flowery beds, and especially from the grove of ilexes at the

N.E. corner, where the celebrated Accademia degli Arcadi used to meet in the 17th cent., we have a splendid view over the Capitoline Hill, the Forum Romanum, and the southern portion of modern Rome. A still better place for enjoying the glorious panorama of the ancient and modern city is obtained from the small round tower called the *Torre del Palazzo*, near the residence of the Director. Between this belvedere and the grove of ilexes, a long flight of stairs leads down to the substructions of the Palace of Caligula, and the Clivus Victoriae, from which we began our excursion over the Palatine.

The Villa Mills, or Villa Palatina, a convent for nuns of the Visitation, is entered from the Via di S. Bonaventura, leaving the Sacra Via at the Arch of Titus. These beautiful grounds acquired considerable interest from the discovery of the *Domus Augustana* or Palace of Augustus, made in 1777 by the French Abbé Rameauil. The plan of the excavations, from the original drawings of Benedetto Mori, may be seen in Guattani's 'Monumenti Edificati,' and in Pirane's 'Antiquities of Rome.' The front of the Palace overlooked the Circus and the Aventine, and had 10 windows, besides the central door. The prothyrum led to a square atrium, surrounded by a portico of 8 columns and 4 pilasters, on which opened the state apartments. The inner *peristylum*, 105 ft. long, 95 wide, was ornamented with 56 pillars of the Ionic order. Of this superb building nothing now remains, except a few rooms, opening on the E. side of the peristylum, which appear to have been richly decorated. Two of them are octagonal, with domes admitting light from above.

The casino of the villa, designed by Raffaellino del Colle, a pupil of Raphael, has a portico exquisitely painted by Giulio Romano from the cartoons of his great master. The frescoes represent Cupid showing his darts to Venus, Venus at her toilette, Jupiter and Antiope, Hermaphrodite and Salmaces, &c. The paintings, well known by the illustrations of Marcantonio and

Agostino Veneziano, were restored by Ciannuccini in 1824 at the expense of Mr. Charles Mills. The convent of the Visitation having been suppressed by the Italian Government, its grounds will shortly be opened to the public.

Vigna di S. Bonaventura, &c., overlooking the Via San Gregorio, on the S.E. side of the hill, are the vineyards of S. Bonaventura and S. Sebastiano, in both of which are considerable masses of brickwork, which belonged to edifices, chiefly baths, erected in the time of Nero. In the latter are some remains of the conduits which supplied the palace with water from the Claudian aqueduct, and within the precincts of the convent are ruins which appear to have belonged to the reservoirs of a bath.

Vigna di S. Sebastiano, belonging to Prince Barberini, chiefly remarkable as containing some of the arches of the Aqueduct, erected by Nero to carry the Claudian water to the Imperial edifices and to his *thermae*, which covered a considerable portion of the declivity of the Palatine on this side. Between the high brick wall, which supports the cliff on the side facing the Via Sacra, and the Via Sacra itself, excavations made by the Italian Government have led to the discovery of some baths, probably those built in the 4th centy, by Maximian. The centre of the edifice is occupied by a large hall, in the form of a basilica, ornamented with columns of Cipollino. At the northern end, near the Arch of Titus, are the foundations of the *Torre Cortularia*, a mediæval stronghold, built by the Frangipani to protect the entrance to their fortress, which included also the Colosseum and the Septizonium. Its name seems to have been derived from the archives of the Popes, which were preserved in it. During the troubles of 1167, Pope Alexander III. took refuge in this tower, to escape the assault of the faction of Barbarossa. It was partially destroyed by the Senator Brancalione in 1257, and the remaining part was pulled down in 1829 during the restoration of the Arch of Titus.

The fine view of the Colosseum from this point invites us to descend at once and enter the splendid ruin.

§ 9. THE COLOSSEUM.

This amphitheatre was begun by Vespasian, in A.D. 72, on the site of the *Stagnum Neronis*,* and dedicated by Titus in his eighth consulate, A.D. 80, ten years after the destruction of Jerusalem; but only completed by Domitian. As high as the third division of the seats was finished by Vespasian, and the portion above this by Titus and his successor. Church tradition tells us that it was designed by Gaudentius, a Christian architect and martyr,† and that many thousand captive Jews were employed in its construction. It received successive additions from the later emperors, and was altered and repaired at various times until the beginning of the 6th century. The upper story, originally of wood, was set on fire by lightning and burned in the reign of the Emp. Macrinus, A.D. 217. It was replaced by the stone structure we now see, and was opened by Gordianus in A.D. 244. The gladiatorial spectacles of which it was the scene for nearly 400 years are matters of history. At the dedication of the building by Titus, 5000 wild beasts were slaughtered in the arena, and the games in honour of the event lasted for nearly 100 days. The gladiatorial combats were abolished by Honorius. A show of wild beasts, which took place in the reign of Theodoric, and a bull-fight at the expense of the Roman nobles in 1332, are the last exhibitions of which history has left us any record. During the persecution of the Christians the

* "Hic ubi conspicui Venerabilis Amphitheatri Ergitur moles, Stagna Neronis erant."

Martial, Epig. ii.

† This conjecture is founded upon the discovery of an inscription in an ancient Christian cemetery on the Via Nomentana, as follows:—

Sic premia servas Vespasiane dire
Premiatus es morte Gaudenti letare
Civitas ubi glorie tue auctori
Promittit iste dat Kristus omnia tibi
Qui alium paravit Theatrii, in celo.

This slab is now in the crypt of the Church of S. Martina, but it is evidently of a period much later than that of Vespasian.

[Rome.]

amphitheatre was the scene of fearful barbarities. In the reign of Trajan St. Ignatius was brought from Antioch purposely to be devoured by wild beasts in the Colosseum; and the traditions of the Church are filled with the names of martyrs who perished in its arena. The building was originally called the *Amphitheatrum Flavium*, or *Flavia Amphitheatro*, in honour of the family name of the emperors by whom it was commenced, continued, and completed; and the first mention of the name Colosseum, derived from its stupendously colossal dimensions, occurs in fragments attributed on very doubtful grounds to our Venerable Bede, recording the famous prophecy of the Anglo-Saxon pilgrims:—

"While stands the Colosseum, Rome shall stand;

When falls the Colosseum, Rome shall fall;
And when Rome falls, the world."

"From our own land

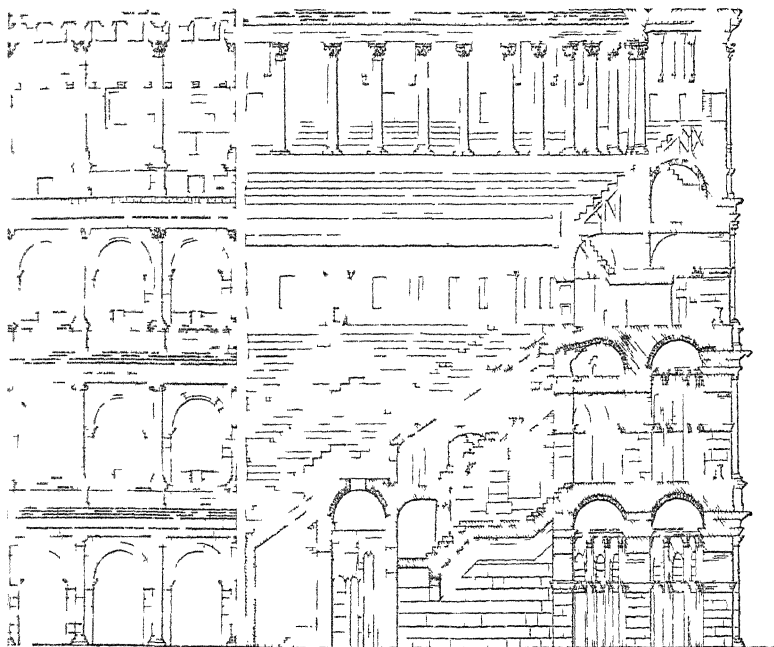
Thus speak the pilgrims o'er the mighty wall
In Saxon times, which we are wont to call
Ancient."—*Childe Harold.*

This prophecy is generally regarded as a proof that the amphitheatre was tolerably perfect in the 8th century. Two-thirds of the original building have disappeared. The western and southern sides are supposed to have been destroyed by Rob. Guiscard, who showed as little reverence for the monuments of Rome as he did for the temples of Pæstum. After the ruin had been converted into a fortress in the middle ages, it supplied the Roman princes for nearly 200 years with materials for their palaces, and the palace of St. Mark, the Farnese and the Barberini palaces, were in great part built from its ruins. After these spoliations the popes appear to have been anxious to turn the edifice to some profitable purpose. Sixtus V. endeavoured to transform it into a woollen manufactory, and employed Fontana to design a plan for converting the arcades into shops; but the scheme entirely failed, and was abandoned after it had cost the pope 15,000 scudi. Clement XI., a century later, enclosed the lower arcades, and established a manufactory of saltpetre with as little success. To prevent fur-

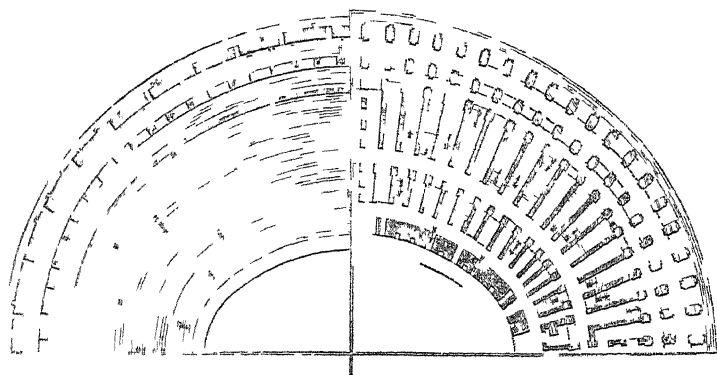
the encroachments. Benedict XIV in 1750, consecrated the building to the memory of the Christian martyrs who had perished in it. The French cleared the porticoes and removed from the arena the rubbish which had accumulated for centuries. Pius VII built the wall which now supports the south-western angle a fine specimen of modern masonry, his successors have liberally contributed towards the preservation of the fabric and very extensive works were carried on during the reign of Pius IX, directed by Cambray, to prevent any further degradation of this most colossal of Roman ruins. The cross which stood in the middle of the arena, and the 14 statues with representations of our Lord's Passion around it, were removed in 1874 in order to excavate more completely the subterranean corridors and vaults which were partially uncovered by the French between 1811 and 1814.

The amphitheatre is built of various materials. Travertine stone of the finest quality forms the *cellæ*, or two outer porticoes which surround the building, as well as the niches of the inner porticoes and the stairs. The intermediate parts are of *tufa* and *travertine* stone and brick. The vaults are of brick and pumice. The podium was faced with marble. The pavement of the corridor behind, and the seats were also of marble. The upper portion of the external wall is built with blocks of travertine taken from older buildings, cornices and half columns being still visible on the inner side of the wall where the brick facing has fallen away. It is probable that this slovenly style of construction is attributable to the restorations of Heliogabalus, Alexander Severus, and Gordian III, after the great fire which consumed the wooden galleries, seats, and upper parts of the amphitheatre in the reign of Maximian. The form of the amphitheatre is as usual, elliptical. The outer elevation consists of 4 stories the 3 lower are composed of arches supported by piers faced with half columns, and the fourth is a solid wall faced with pilasters, and pierced

in the alternate compartments with 40 square openings. In each of the lower tiers there were 80 arches. The lowest, of the Doric order is nearly 30 ft high, the second, Ionic about 8 ft high, the third Corinthian of the same height, and the fourth Composite, is 44 ft high above the first is an entablature, and many of the consoles which projected in order to support the poles of the *velarium*, or awning, still remain. The height of the outer wall according to Messrs. Tivoli and Cresy, is 157 English feet the major axis of the building, including the thickness of the walls, is 84, the minor axis 48. The length of the arena is 278, the width 177 ft. The superficial area, on the same authority is nearly 6 acres. The niches of the outer portico were 80 in number, of which 47 have been destroyed by the Popes and Roman nobles for the sake of their building materials. They were numbered progressively, as may be still seen on the N side. Between those numbered 3 and 39 is one facing the *Esquiline* which has neither number nor cornice it is about one sixth wider than the others and is supposed to have been the Imperial entrance. On the opposite side there was a corresponding entrance with a subterranean passage, still visible. This passage was constructed by Commodus, who narrowly escaped assassination in it. The state entrances for the solemn processions were at the extremities of the major axis. In the *cellæ* the centre is, of course, occupied by the arena. Around this were arranged, upon vaultings gradually sloping down towards the centre, the seats for the spectators. There were 4 tiers of seats corresponding with the 4 outer stories. The first story was composed of 3 circular porticoes. At the base surrounding the arena was the *Podium*, a kind of covered gallery, on which the emperor, the senators, and the vestal virgins had their places. Above this, and separated from it, were 3 orders of seats called the *carcer*, and an attic or roofed gallery, as may be seen on several coins on which the building is



ELEVATION AND SECTION OF THE COLOSSEUM.



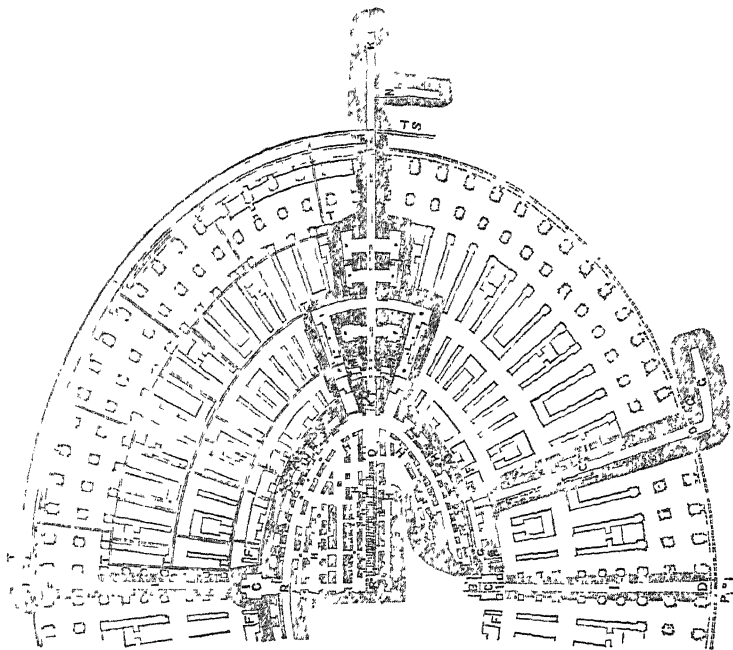
QUARTER PLAN OF THE SPAIS, AND QUARTER PLAN OF THE BASMENT.

represented. The *first* order is supposed to have contained 24 rows of seats; it terminated in a kind of landing-place, from which rose the *second* order, consisting of 16 rows. A lofty wall, part of which still exists, separated this from the *third* order, and is supposed to have been the line of demarcation between the patricians and the plebeians. Above the third order was the attic and the covered gallery or portico already mentioned, both of which have entirely disappeared. The *Regiones* state that the amphitheatre could contain 87,000 spectators. The floor of the arena (probably of wood) rested on walls, forming several parallel rows of corridors or galleries, from which wild beasts could be raised in cages, driven up inclined planes on to the arena, or scenery be hoisted when required. It is conjectured that after the disuse of gladiatorial combats and fights with animals in the amphitheatre the original level of the arena, or stage, was raised.

The excavations commenced in the spring of 1874 restored to light three elliptical *ambulacra*, a straight central corridor, and a number of chambers, probably reconstructed after the earthquake of the 6th centy., partly with the ancient materials of tufa and travertine, but patched up with brickwork of the bad style of that period. Under the Podium, in the thickness of the wall, are arched cells, extending all round the arena, evidently intended to be used as cages for wild beasts. Behind each cell is a kind of trap by which the keeper descended to feed the animals, and in front was a channel of running water for them to drink. From the wall sustaining the Podium, at a depth of nearly 10 ft. below the modern level of the arena, are seen projecting a series of massive travertine corbels, in pairs, with a channel in the brickwork between each two corbels, apparently to sustain strong masts or square poles, probably for the support of the gilt bronze network, which Calpurnius describes as having protected spectators seated in the Podium from any possible assaults of the wild beasts infuriated in the arena.

It was only at the depth of 18 ft., or double that reached by the French excavations in 1810-12, that the ancient pavement of *opus spicatum*, small bricks placed edgeways, was discovered. It is now visible at the eastern portion of the arena, whence the superincumbent rubbish accumulated during so many centuries has been entirely removed, and along the central *ambulacrum*, where it is partially covered by a semi-carbonised platform of beams and cross-beams. It is generally admitted, that this framework did not form part of the ancient wooden arena or stage, but served as a tramway for the machinery underneath, used for introducing upon the arena the cages of wild animals, and portions of shifting scenery, required for the *restitutions*, or hunting entertainments, in the amphitheatre. At the same extremity of the amphitheatre, opposite the central corridor of the arena, is a cryptoporticus 6½ ft. wide, and going in the direction of the Lateran. About 250 ft. of this passage have been cleared out, as well as two narrow staircases leading down to it from the plane of the Podium. Its sides and vaults are composed of enormous blocks of travertine, some evidently taken from pre-existing monuments, from the inner corridor to under the outer portico of the amphitheatre, after which tract it is continued in brickwork, opening on the rt. for a flight of steps or inclined plane ascending towards the *Cælian*. At the entry of the passage, near the arena, placed on small columns, are some marble slabs found in the excavations, and highly interesting as contemporary illustrations of the contests carried on in the arena. The subjects represented are rudely but spiritedly scratched on the marble. One appears to represent the railing which protected the Podium, with the arches and combatants underneath. Another gives the combat between a shield-bearer and a *Retiarius*, the latter armed with a sword and net. Several give a lively idea of the *bestiarum*, contending with bears and lions, these animals being usually represented with collars and ropes. Two figures of gladiators; that on the l.

PLAN OF THE EXCAVATIONS IN THE COLOSSEUM.



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| <p>A. Podium.</p> <p>B. Stairs from the lower level of the Arena to the Colian Cryptoporticus.</p> <p>C. Imperial boxes.</p> <p>D. Imperial entrance from the Colian.</p> <p>L. Do. from the Esquiline.</p> <p>F. Marble platforms for the seats of dignitaries.</p> <p>G. Cryptoporticus, called the Passage of Commodus.</p> <p>H. Ambulacra and cells for wild beasts.</p> <p>I. Cryptoporticus leading to the Esquiline and Colian.</p> | <p>K. Cryptoporticus leading towards the Lateran.</p> <p>L. Corridors containing each six stone blocks, with bronze sockets.</p> <p>M. Winding stairs.</p> <p>N. Inclined passage.</p> <p>O. Drain.</p> <p>P. Well.</p> <p>Q. Central ambulacrum, with wooden framework.</p> <p>R. Brick arches.</p> <p>S. Well.</p> <p>T. Drains.</p> |
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bearing the palm of victory, and that on the rt. the inscription, in Greek characters, *Meni-nika*, are extremely distinct. To the rt. and l. of the *cryptoporticus*, opening upon it by stairs, and sloping down to the arena, are two arched passages about 75 ft. long, in the pavement of each of which are, at regular distances, 6 square masses of travertine, with holes in the centre about 9 inches deep, containing bronze sockets.

These probably served for revolving doors, like turnstiles, through which wild beasts were driven in herds until they reached the sloping plane from which they could spring through trap-doors on to the arena. Dion Cassius speaks of having seen, on one occasion during the reign of Commodus, a hundred lions leaping at once through the sand of the arena. Similar sockets may be seen in the substructions, and especially in front of the wild beast cells, as if for capstans used for the lifts.

Under the *crypto-porticus*, going in the direction of the Lateran, is the main drain of the south-eastern part of the Colosseum at a depth of 25 ft., vaulted with travertine and lined with brick and cement. Its ancient iron grating is still visible at the mouth of the drain. It is 6 ft. high, and 1 ft. 8 in. wide. Its exit not having been opened, the springs and rain-water collecting in the substructions of the Colosseum rose several yards, and prevented a continuation of the excavations. The ancient arena became a green and fetid lake, in spite of steam-pumps being continually employed. This state of things lasted 3 years, until, in the beginning of 1879, when, the new main drain for the discharge of the waters of the Esquiline and valley of the Colosseum into the Tiber by the *Circus Maximus* being nearly completed, there was discovered at the S.E. angle of the arch of Constantine, an ancient *cuniculum* of excellent brick-work at the depth of met. 7.52 below the level of the soil, and m. 1.62 under the bottom of the stagnant waters in the substructions of the Colosseum. This *clauva* m. 2.48 high

and m. 0.90 wide, was found to follow the curve of the amphitheatre for about a quarter of its circumference, at a distance of m. 19 from the external *ambulacrum*, and terminate in the great gallery in the direction of the temple of Venus, and Rome on the major axis of the amphitheatre, already discovered and described in the time of Napoleon I.

The level of the ancient *cuniculum* being superior to that of the new drain, it was resolved to cleanse and make use of it in connection with the latter. The undertaking succeeded perfectly, 3162 cubic m. of water were discharged from the long inundated substructions, and the drainage of the Colosseum now passes through this portion of the ancient *clauva*. In cleansing it, a well preserved marble head of Gordian Junior, and another perhaps of Ariadne, were found, a large discus of vitreous paste, three copper jugs, thirty pagan lamps, some of which adorned with gladiatorial devices, several bone spoons, *styli*, pins, and needles, and an enormous accumulation of bones and skulls of animals killed in the amphitheatre.

The ancient system of drainage for the substructions of the Colosseum, the pavement of which being highest in the centre, allowed the water to flow into a conduit following the elliptical perimeter of the arena, is thus partly re-established. This conduit discharged the water into two emissaries, one at the extremity of the major axis towards the Cælian, and the other (now restored to use) at the opposite extremity.

An interesting museum, comprising all the monumental fragments discovered in the excavations of the amphitheatre, and referring to its history, is being arranged in a part of the corridors on the first story.

The *crypto-porticus*, or covered gallery, with mosaic floor and stuccoed vault, under the centre arcades of the southern side of the amphitheatre, partly revealed in preceding excavations, and hitherto supposed by some writers to have been the passage by which the wild beasts, kept in a *vivarium* on the

Cælian, were introduced into the arena, but by others incorrectly considered to be the passage of Commodus, has been cleared out for a length of about 120 ft. more, and found to turn to the l. following the direction of the outer circuit of the building, and gradually ascending towards the E., instead of proceeding straight under the Cælian, as had been expected.

In April 1875 another cryptoporticus was opened under the principal entrance from the Cælian, communicating by a staircase with the lowest level of the arena. A similar passage had been previously discovered under the opposite principal entrance from the Esquiline. (See plan.)

A staircase under the arcade facing the Temple of Venus and Rome, gives access to the upper stories. Visitors will traverse the *ambuloia* and galleries, and will thus be enabled to form a better idea of the whole fabric than they could do from pages of description. The scene from the summit is one of the most impressive, and there are few travellers who do not visit the spots by moonlight in order to realise the magnificent description in 'Manfred':

"I do remember me, that in my youth,
When I was wandering,—upon such a night
I stood within the Coliseum's wall,
Midst the chief relics of almighty Rome;
The trees which grew along the broken arches
Waved dark in the blue midnight, and the stars
Shone through the rents of ruin; from afar
The watchdog bay'd beyond the Tiber; and
More near from out the Casars' palace came
The owl's long cry, and, interruptedly,
Of distant sentinels the fitful song
Began and died upon the gentle wind.
Some cypresses beyond the time-worn breach
Appear'd to skirt the horizon, yet they stood
Within a bowshot. Where the Casars dwell,
And dwell the tuneless birds of night, amidst
A grove which springs through level'd battle-
ments,
And twines its roots with the imperial hearths;
Ivy usurps the laurel's place of growth;—
But the gladiator's bloody Circus stands,
A noble wreck in ruinous perfection!
White Casar's chambers, and the Augustan
halls,
Grove on earth in indistinct decay.—
And thou didst shine, thou rolling moon, upon
All this, and cast a wide and tender light,
Which soften'd down the hard austerity
Of rugged desolation, and fill'd up,
As 'twere anew, the gaps of centuries:
Leaving that beautiful which still was so,

And making that which was not, till the place
Became religion, and the heart ran o'er
With silent worship of the great of old:—
The dead but scepter'd sovereigns, who still
rule
Our spirits from their urns."

The holes which are seen in the walls of the building were made during the middle ages in search for the iron clamps which bound the travertine blocks together, when the value of this metal was greater than at present. The *Flora* of the Colosseum was once famous. Professor Sebastiani, in the volume entitled the 'Flora Colisea,' enumerated 260 species of plants found among the ruins of the amphitheatre. Dr. Deakin, an English physician, who resided for several years at Rome, in his 'Flora of the Colosseum,' increased the number of species growing on its walls to 420. These materials for a *herbarium siccum*, which would have supplied travellers fond of botany with a most valuable memorial of the Colosseum, were destroyed by Sig. Rosa in 1871, when the walls were scraped clean by his orders, to the great regret of naturalists and lovers of the picturesque, it being feared by him that the growth of plants would accelerate the gradual decomposition of the ancient structure.

The illumination of the Colosseum with white, green and red lights, a splendid sight, takes place generally once a year, on the *Natale di Roma* (21st April), or on the occasion of some royal persons visiting the Eternal City.

No permission from the authorities is required to visit the Colosseum by moonlight. Mr. J. H. Parker's work on the '*Flora Amphitheatre*' (J. Murray, 1876), with copious illustrations, contains an immense amount of valuable historical and technical information. Professor Gori's '*Memorie Storiche del Colosseo*,' published in 1875, and accompanied by a good plan, is also full of interesting historical details and critical notions on this subject.

Between the Colosseum and the Arch of Constantine is the ruin of the conical fountain called the *Meteo Sudans*, which formed an important appendage of the amphitheatre. It ap-

pears to have been a simple jet issuing from a cone placed in the centre of a brick basin, 75 feet in diameter. It was rebuilt by Domitian, and is supposed to have been intended for the use of the gladiators after their toils in the arena. It is represented on several medals of the amphitheatre. The fountain was of brickwork, in the best style; the central cavity and the channels for carrying off the water are still visible. It was repaired a few years since, but these modern restorations may easily be distinguished from the ancient work.

Opposite the Meta Sudans, at the S.E. corner of the substructions of the Temple of Venus and Rome, are the remains of a large quadrangular pedestal upon which the *Colossus of Nero* is supposed to have stood, after its removal from the adjoining height on the N.W. by Hadrian, to make room for his Temple of Venus and Rome; it is represented on medals of the Colossean of the Gordian emperors, Alex. Severus, &c. On the other side of the Meta Sudans, spanning the Via Triumphalis, is the Arch of Constantine, which is described in § 11, p. 124.

The visitor having thus been first conducted over the sites and objects of primary interest in the grand central group of ruins in Ancient Rome, will henceforth find the descriptions in this Handbook arranged in alphabetical order.

§ 10. AQUEDUCTS.

No monuments of ancient Rome are at once more picturesque and stupendous than the Aqueducts, and many travellers are more impressed with the grandeur of their long lines of arches, bestriding the plain of the Campagna, than with any ruins within Rome itself. The following are the principal ancient aqueducts, arranged in their chronological order. With the exception of the first two, some vestiges above ground of all still remain.

1. *Aqua Appia*, the oldest aqueduct of Rome, constructed by Appius Claudius Cæcus, B.C. 311, after the com-

pletion of his Appian Way. It had its source near Rustica, on the Via Collatina, about 5 m. from the city; in later times another aqueduct, the *A. Augusta*, was added to it, and their united streams entered Rome near the Porta Maggiore 27 feet below that of the Anio Vetus, from which they were carried along the Cælian and Aventine as far as the Porta Trigemina, near the modern Arco Salario. This aqueduct was entirely subterranean, except a portion 60 paces long near the Porta Capena. Its waters were distributed over the oldest quarters of the city, and in the Transtiberine region. Some portions of the watercourse may be seen in the quarries, in the Vigna Torlonia, and on l. of road leading to Sta. Sabba, as well on the eastern declivity of the Aventine, and below the ch. of Santa Sabina; it is high and pointed. The whole length of the Appian aqueduct was 11,190 paces; and its water, from its sources being in the volcanic district, must have been good, similar to the modern *Aqua Vergine*.

2. *Anio Vetus*, constructed by Manlius Curius Dentatus, B.C. 272. It had its source near Augusta, in the valley of the Anio, 20 m. beyond Tivoli, and pursued a course of 43 m. to the walls of Rome: only 221 paces were above ground. Besides the beautiful fragment engraved by Piranesi (*Antiq.*, i. 10, fig. 1), the specus of the Aqueduct remained visible until 1867, at the base of the walls of Rome, near the Porta Maggiore, and exactly under the specus of the Marcian. The opening has been since walled up. In Jan. 1861, 2 pits, or *luminia*, with inscribed cippi of tufa of the same watercourse, were discovered near the rly. station, and 5 more during the year 1874, between the station and S. M. Maggiore. A secondary branch, called the *Rivus Octacianus*, left the main stream about 2 miles outside the Porta Esquilina, and following the line of the Aurelian wall, reached the Aventine, not far from the *Piscina Publica*. This specus is still visible in 5 different places along the walls of Rome; 1, near the Amphi-

theatre Castrense; 2, under the Lateran Palace; 3, under the 2nd tower E. of the Porta Metronia; 4, between this gate and the Latina; 5, near the Porta Latina, where are also remains of a large reservoir.

3. *Aqua Marcia*, brought to Rome by Q. Marcius Rex, the prætor, B.C. 145. Its source was $1\frac{1}{2}$ m. beyond Roviano, near the 37th m. on the Via Sublacensis, at the modern *Livetta di Santo Lucia*. It was subterranean except for the last 6 m. Sixtus V. availed himself of its arches in constructing his aqueduct of the *Aqua Felice*, which has its source near the Osteria de' Pantani, on the road to Palestrina, and supplies the Fontana de' Termini, near the Baths of Diocletian, of the Tritone in the Piazza Barberini, the fountain of Monte Cavallo, and 24 others in different parts of the modern city. The arches now standing are built of peperino. Near the Porta Furba, on the road to Frascati, this aqueduct is crossed by the Claudian, which runs parallel to it for some distance. The specus may be seen in the ruined fragment forming part of the Aurelian wall outside the Porta Maggiore (see § Walls, p. 70: and its fine channel, 6 ft. in height, built of massive blocks of travertine, within and under the Aurelian wall, and a short way on the rt. of the Porta S. Lorenzo, with the *dicentioolum* by which a part of its waters were thrown into the Rivus Herculaneus, which, after being distributed over the Cælian Hill, ended near the Porta Capena. Pliny says that the Aqua Marcia was distinguished by its purity and salubrity. It is mentioned repeatedly in the verses of Propertius and Tibullus.

In connection with this aqueduct may be mentioned its *Reservoir*, or *Nymphæum*, commonly called the

Trophies of Marius.—This is a picturesque ruin, on the Esquiline, near the centre of the new Piazza Vittorio Emanuele, so called from the trophies now on the balustrade in front of the Capitol which were found here. The name of Marius has been erroneously

applied both to the trophies themselves and to this ruin. Winckelmann regards the style of the sculpture of these trophies as indicating the age of Domitian; but more recent writers have referred them and the building on which they stood to an age as late as Alexander Severus. Excavations made a few years back by the French Academy fully confirmed the opinion of Piranesi, that this ruin was a reservoir for the distribution of water, and a fountain; and precisely the Nymphæum Alexandri, mentioned in the catalogues, and represented on coins of that emperor. In Gamucci's *Antichità della Città di Roma* (1580) there is an engraving of the monument, with the trophies *in situ*, and a plan of the reservoir, which the author infers to have served for the water of the Marcian Aqueduct. It seems, according to the latest measurements, that the nymphæum was supplied by the aqua Julia, conveyed from the Porta S. Lorenzo by an aqueduct, of which 6 arches are still standing in the Piazza *Giuliano Peje*. 3 more in the *Via Piccolli*, and the base of many of the piers in the Piazza Vittorio Emanuele. Fabretti considered that it must have served likewise as one of the reservoirs of the Claudian aqueduct, whose waters were brought to it from the Porta Maggiore. Nibby refers the building to the times of Septimius Severus, who restored the aqueducts, but agrees with the other authorities in considering it a reservoir. From the works of art which have been found in the vicinity, the monument appears to have been richly decorated.

4. *Aqua Tepula*, constructed by Cneius Servilius Cæpio, and L. Cassius Longinus, B.C. 126. It had its source near the 10th m. on the Via Latina, and was carried into Rome over the Marcian arches. The specus may be seen at the Porta S. Lorenzo and P. Maggiore, between those of the Marcian and the Julian.

5. *Aqua Julia*, commenced by Augustus, B.C. 34, and so called in honour of

Julius Cæsar. Its source was 2 m. beyond that of the Tepulan, and the water was conveyed in a channel constructed above that aqueduct, and consequently upon the Marcian arches. The specus may also be seen in the city wall, outside and on the l. of the Porta Maggiore, from where it passed to the Porta S. Lorenzo, on which is the inscription of the time of Augustus. The best place to appreciate the magnificence of the ancient Roman aqueducts is at the Torre del Fiscale, a lofty tower on the left of the road to Albano, 4 miles beyond the Porta S. Giovanni, built on the arches of the Claudian, at one of the angles which occurred about every half-mile, to strengthen the line of the aqueduct. Here the high arcade of the Claudian and Anio Novus waters is carried over that of the Marcia, Tepula, and Julia. The Anio Vetus conduit runs underground at the foot of the tower, and the Felice aqueduct is built against it. A narrow isthmus or tongue of land, marking the watershed between the valley of the Anio and that of the Tiber, unites, like a bridge, the high grounds at the foot of the Tusculan territory with the elevated side of Rome. Eight streams have been carried at different times over the isthmus of the Torre Fiscale, the Anio Vetus, the Marcia, Tepula and Julia, the Claudia and Anio Novus, the Crabra and Felice. The arches which formerly conveyed them at a prodigious height, the flowery bed of the Marrana, the mediæval tower from which the place is named, and the purple background of the Sabine, Latin, and Volseian mountains, form a landscape of unsurpassed beauty in the Campagna. Another great point of intersection was near the Porta Maggiore, the highest elevation on this side of Rome (190 ft. above the sea). This place was called *Ani Spem Veterem*, from an old temple of Hope, and was crossed by 8 streams.

6. *Aqua Virgo*, constructed by Agrippa, B.C. 18. It derives its name from the tradition that its source was pointed out by a young girl to some soldiers. The sources may be seen at the Torre

Salona, between the 7th and 8th m. on the Via Collatina. Its course is subterranean, with the exception of about 1240 paces, of which 700 are on arches. It was restored by Nicholas V., under the name of the *Acqua Vergine*, and is still in use. Its water is the best in Rome, and supplies 13 large fountains, including the Fontana di Trevi, of the Piazza Navona, and of the Bareaocia in the Piazza di Spagna, furnishing daily a mass of 66,000 cubic metres of water; it enters Rome on the Pincian Hill, near the Porta Pinciana. A portion of the aqueduct which conveyed the Aqua Virgo from the Pincian to the Campus Martins may be seen in the courtyard of No. 12, Via del Nazzareno, near the Piazza del Bufalo. The visitor will have to pass through the printing office of the *Usservatore Romano* journal. The arches and piers are completely buried in the ground, but on the face of the aqueduct is an interesting inscription stating that it was repaired by Claudius in A.D. 52, after having been ruined (*DISTURBATUS*) by Caligula in the construction of his wooden amphitheatre. It is probable that the line of the aqueduct at this point crossed a public thoroughfare.

7. *Aqua Alsietina*, constructed by Augustus, on the Etruscan, or rt. bank of the Tiber, for the use of his Naumachia, which stood near the ch. of S. Francesco a Ripa. It was derived from the small lake Alsietinus, now called Di Martignano, west of the Crater of Baccano. The level of the stream (30 miles long) was the lowest in Rome, and the potable qualities of the water far inferior to the others.

8. *Aqua Claudia*, commenced by Caligula, A.D. 36, and finished by the emperor Claudius, A.D. 50. Its source was at the 38th m. on the Via Sublacensis, near the village of Agosta. It pursued a course of more than 46 m. in length. For about 36 m. it was subterranean, and for the remaining 10 m. it was carried over arches. Of this magnificent work, a line of arches no less than 6 m. in length still bestrides the Campagna, forming the

grandest ruin outside the walls of Rome. It was repaired by Septimius Severus and by Caracalla.

9. **Anio Novus**, brought to Rome also by Claudius, on the same arches as the Claudian water, but in a brick conduit placed over the stone specus of the latter. Its source was of all the waters the most distant, being near the 42nd m. on the Via Sublacensis. It was the longest of all the aqueducts, extending 62 m., of which 48 were underground; it entered the city at a higher level than all the others, on the l. bank of the Tiber. The specus may still be seen above that of the Aqua Claudia over the arches of the Porta Maggiore.

10. **Aqua Traiana**, constructed by Trajan, and derived from various sources along the hills on the W. side of the Lake of Bracciano. Its length exceeded 32 m., and its remains are well preserved in several places at La Storta, at S. Maria di Galera, and especially along the enclosure wall of the Villa Pamphili-Doria. It was restored by the popes, and especially by Paul V. and now enters the Trastevere, under the name of the *Acqua Paolita*. It supplies the fountains in the piazza of St. Peter's, the Fontana Paolina, and turns numerous flour-mills on the declivity of the Janiculum, one of its principal uses both in ancient and modern times. This water is the least pure in Rome; its sources having diminished in quantity, that of the Lake of Bracciano were admitted to supply their place.

11. **Aqua Alexandrina**, constructed by Alexander Severus for the use of his thermæ in the Campus Martius. It had its sources in the farm called Pantano, under Monte Porzio, the same which now supply the *Acquidotto Felice*. The beautiful and well preserved arches in the valley *Dell'Acqua Vollicante*, near the tomb of S. Helena, and in the farms of *Casa Rossa*, *Casa Calda*, *Torre d'Angeli*, &c., between the Via Labicana and Praenestina, belong to it. Its specus was discovered in the 16th centy. within the walls near the ch. of S. Nicola in Arcione, the name of the ch. being evidently derived from the

arches carrying the water from the Quirinal to the Thermæ Alexandrinae.

From what precedes it will be seen that few modern cities were better supplied with water than ancient Rome; out of the 8 aqueducts on the l. bank of the Tiber, of which we have spoken, only three are still in use, the Virgo (di Trevi), the Alexandrina (Felice), the Marcia (Pia). The sources from which the two former derive their supply, being situated in the volcanic strata, furnish excellent and salubrious water without leaving any deposit or incrustation in the aqueducts which convey it. The *Acqua Pia*, inaugurated in Rome on the 10th Sept. 1870, in the presence of Pius IX., comes from the Laghetto di S. Lucia, and the Sorgente Serena, near Roviano, in the upper valley of the Aniene, 318 m. or 1020 ft. above the sea. The total length of the aqueduct is 33 English miles, of which about one-half is of iron tubes, 80 centimètres in diameter. The quantity actually brought amounts to 1500 *once*, or 30,000 cubic metres, which can be doubled or tripled when required. It is the coolest water in Rome (47° Fahr.), but it contains (like all the sources of the valley of the Anio) a small quantity of calcareous matter in solution.

According to Cavalieri, the quantity of water which enters Rome in 24 hrs. by the 3 old aqueducts is—

	Cub. Mètres.
The <i>Acqua Vergine</i>	155,271
„ <i>Felice</i>	21,638
„ <i>Paola</i>	86,871
	77,000
	<hr/> 334,780

thus giving nearly a cubic mètre and a quarter for each inhabitant of Rome.

The following table shows the relative heights above the level of the sea of the bottom of the channels of the several ancient aqueducts, where they entered Rome, at the Porta Maggiore:—

	Eng. Feet.
Aqua Appia	121
Anio Vetus	149
Aqua Marcia	173
Aqua Tepula	182
Aqua Julia	191
Aqua Claudia	203
Anio Novus	212

Height of the modern conduit of the Marcian, now called

Aqua Pia, at Porta Pia 257
 Eng. Feet.

§ 11. ARCHES.

Arch of Augustus. (See Porta S. Lorenzo, p. 75.)

Arch of Constantine, built over the Via Triumphalis, now Via di S. Gregorio leading from the Colosseum to the Via Appia, in the valley between the Cælian and Palatine, to commemorate the emperor's victory over Maxentius, as stated on the inscription:—IMP CAES FL CONSTANTINO MAXIMO—P.F. AVGVS TO . S.P.Q.R.—QVOD INSTINCTV DIVINITATIS MENTIS—MAGNITVDINE CVM IEXERCITV SVO—TAM DE TYRANNO QVAM DE OMNI EIVS—FACTIOE VNO TEMPORE IVSITIS—REMPVBLICAM VLTVS EST ARMIS—ARCVM TRIVMPHIS INSIGNEM DICAVIT. It is one of the most imposing monuments of Rome, although it exhibits the decline of art, and is composed of fragments taken from one of the arches of Trajan, probably from that which stood on the Appian, near the Temple of Mars (see p. 99). It has 3 archways, with 4 fluted columns of the Corinthian order on each front; 7 of these are of giallo antico; the 8th was originally of the same material, but it was removed by Clement VIII. to decorate a chapel in the Lateran. On the attic are 4 bas-reliefs, and over each of the smaller arches circular medallions, all relating to the history of Trajan. The large reliefs on the flanks of the attic and the 8 statues of the Dacian captives

on the architrave over each column, also belonged to the time of Trajan, and are easily distinguished from the inferior sculptures of Constantine 200 years later. The upper reliefs on the front facing the Colosseum represent—1. The triumphal entry of Trajan into Rome—the temple represented on the background is supposed to be that of Mars, which stood outside of the Porta Capena, on the Via Appia; 2. The emperor raising a recumbent figure, an allegorical allusion to the repairs of the Appian Way, or of the Via Trajana; 3. His distributing food to the people; 4. The emperor on a chair of state, while a person, supposed to be Parthamasiris, king of Armenia, is brought before him. Some of these reliefs are interesting as showing monuments existing at Rome at the period, such as the Rostra, the Basilica Julia, &c. On the southern side are—1. Trajan crowning Parthamaspatas, king of Parthia; 2. The discovery of the conspiracy of Decabalus, king of the Dacians; 3. The emperor haranguing his soldiers; 4. The sacrifice of the Suovetaurilia. On the flanks of the attic are the 2 reliefs supposed to have formed originally a single subject, the victory of Trajan over Decabalus, amongst the finest works of the whole. The circular medallions over the small arches represent the sports of the chase and their attendant sacrifices. The four on the side facing the Aventine represent the starting for the chase—the sacrifice to Sylvanus, the patron of sylvan sports—the emperor on horseback at a bear-hunt—the thank-offering to the goddess of hunting. The four on the side facing the Colosseum represent a boar-hunt, a sacrifice to Apollo, a group contemplating a dead lion, and the consultation of the oracle. The works of Constantine do not harmonize with these beautiful sculptures. The frieze which encircles the middle of the arch represents, in a series of indifferent bas-reliefs, military processions and various events in the life of the first Christian emperor. The long horizontal tablet, below the sculptures from the Arch of Trajan, represents

* There are doubts whether the words *quod instinctu divinitatis mentis* formed part of the original inscription. Vanti and Nibby, from the state of the marble, supposed they had been added after the Emperor had embraced Christianity, to replace *Deis Lupulinis*, or *Nata Jovis Op. Mazz.* This idea has, however, been combated by Cav. de' Rossi, although it certainly appears that the inscription, particularly on the S. side, from the depression in the marble, has replaced another, effaced, as we see, on the arches of Septimius Severus, in the suppression of the name of Geta.

the *For. in Romanum* in the time of Constantine, and is interesting when compared with the bas-reliefs of the same subject at a preceding period, found in the Forum in 1873. On the flanks are 2 circular medallions representing the chariots of the sun and moon, typifying the emperor's dominion over the East and West. The figures of Fame over the arch; the bas-reliefs inside the larger opening, representing the conquest of Verona and the fall of Maxentius; the victories on the pedestals of the columns also belong to the age of Constantine, and show how much sculpture had degenerated even at that period. Over the reliefs on the interior of the great arch are the words *INSPATORI QVINTI. LIBRATORI VENTIS*: the former, no doubt, alludes to the cessation of the Christian persecutions. The inscriptions *VOTIS X. VOTIS XX.* on the face towards the Colosseum over the smaller arches, and *SIC X. SIC XX.* in the same position on the opposite side, refer to the practice introduced by Augustus of offering up vows for 10 and 20 years for the preservation of the empire. In the last century the arch was partially buried. Pius VII. excavated down to the ancient pavement; and as it now stands, it is, with all the faults of its details, one of the most interesting and best preserved monuments in Rome, which it owes probably to its having been dedicated to the first Christian sovereign.

Arch of Dolabella and Silanus, on the Cælian, beyond the ch. of SS. Giovanni e Paolo. It is supposed to have formed one of the entrances to the Campus Martialis, where the public games in honour of Mars were celebrated when the Campus Martius was inundated by the Tiber. It is a single arch of travertine, with an inscription, from which we gather that it was erected by the consuls P. Cornelius Dolabella and Caius Julius Silanus (A.D. 10). Nero included it in the line of his aqueduct to the Palatine.

So-called Arch of Drusus, on the Apian Way, close to the gate of S. Sebas-

tiano. It consists of a single arch, built chiefly of travertine, with cornices of white marble, and two composite columns of African marble on each side. Above the entablature the remains of a pediment may be distinguished among the ivy and weeds which now clothe the ruin. There is no inscription. As we learn from Suetonius that an arch was erected on the Via Appia by the Senate to Drusus, the father of Claudius, this monument has, until lately, been considered by antiquaries to be the one mentioned by the biographer. But it is certain that the style of its construction belongs to a period two centuries later than the Augustan era; and the arch was evidently built by Caracalla to carry over the highway the aqueduct supplying water to his Thermæ.

Arch of Fabius. (See Roman Forum.)

Arch of Gallienus, called the Arco di San Vito, from the adjoining ch. dedicated to that saint. It is supposed to stand upon the site of the Porta Esquilina of the Servian Wall, and was dedicated to Gallienus and his wife Salonina, by Marcus Aurelius Victor, a prefect of Rome about A.D. 260. It is a simple arch of travertine, with 4 Corinthian pilasters and 2 buttresses. The inscription on the frieze is more than usually characterized by the flattery which was applied to this most profligate of emperors.

Arch of Gordianus. — Erected to Gordian III. on the street connecting the Porta Viminalis of the Servian Agger, with the gate now called *Porta Chiusa* of the Aurelian walls. It was pulled down in the 16th centy. by Bramante Lazzari, who used its marbles to decorate the Cancelleria Palace. Some colossal fragments of the cornice and entablature were discovered in 1873, in the *Via Gaeta* between the Baths of Diocletian and the Prætorian camp.

Janus in the Forum Boarium, one of the numerous arches of the same kind which were constructed at the

junction of different streets, either as places of shelter or as covered exchanges. It is a high square mass, pierced in each front with a large arch, forming a vault in the centre. It is constructed with the utmost solidity, and the base is composed of huge blocks of white marble, which, from the existence of bas-reliefs on their inverted surfaces, evidently belonged to earlier edifices. The fronts are hollowed into niches intended to receive statues, and separated by small stumpy pilasters. Each front is 54 feet in length. All the proportions and details are in a degenerate style of art. It has been generally attributed to the age of Septimius Severus, although by some it has been referred to as late a period as that of Constantine. On the summit are some remains of massive brickwork, the ruins of a fortress erected upon the arch by the Frangipanis in the middle ages. This Janus marks one of the entrances to the Forum Boarium, or cattle-market.

Arch of Septimius Severus. (See Roman Forum, p. 80.)

Adjoining the Janus described above is the smaller

Arch of Septimius Severus, also called *Arco degli Argentieri*, at the W. corner of the portico of the ch. of S. Giorgio in Velabro. The inscription on it shows that it was erected by the silversmiths and cattle-merchants of the Forum Boarium to Septimius Severus, his wife Julia Pia, and their sons Caracalla and Geta, but the name of the latter was removed also here after his murder by Caracalla. As in the other arch of this emperor in the Forum, the line occupied by the name of Geta and his titles has been replaced by the words *FORTISSIMO FELICISSIMOQUE PRINCIPI*. This arch consists of a mere square aperture, formed by a straight lintel or entablature supported on broad pilasters of the Composite order. The front is of marble; the basement and cornice at the back are of travertine. The pilasters are loaded with ornaments and

military trophies; the other reliefs represent sacrifices offered by the emperor and his sons, the figure representing Geta having been effaced; a ploughman with a yoke of oxen; and between the pilasters, the figures of Hercules and Bacchus. Some of the decorations are elaborate, but the style and execution of the whole indicate the decline of art. The inscription is of importance, as confirming the site of the Forum Boarium, since it states that the persons who erected it lived on the spot (*ARGENTARI ET NEGOTIANTES BOARII HUIUS LOCI QUI INVEHENT DEVOTI NUMINI EORVM*). The arch probably stood across a street leading from the Forum Boarium to the *Vicus Jugarius* and the foot of the Capitoline hill. (See Lanciani: *Bull. dell' Inst.*, 1871, p. 233.)

A few paces up a lane, opposite this arch, will bring the visitor to an opening, from which he may conveniently examine the

Cloaca Maxima.—This main drain of Ancient Rome forms a lasting memorial of early Roman architecture. It is still as firm as when its foundations were laid, and is one of the very few monuments of Rome whose antiquity has never been assailed by the scepticism of antiquaries. It was built by Tarquinius Priscus, 150 years after the foundation of the city, for the purpose of draining the marshy ground between the Palatine and the Capitoline hills. Livy records the fact in the following passage:—*“Infima urbis loca circa Forum, aliasque interjectas collibus convalles, quia ex pluvialis locis hauri facile erehebant aquas, cloacis e fastigiis in Tiberim ductis siccut.”*—Lib. i., c. 38. Strabo says that a waggon laden with hay might have passed through the cloaca in some places; and Dionysius describes it as one of the most striking evidences of the greatness of the Romans in his time. Pliny speaks of it with admiration, and expresses surprise that it had endured for 700 years, unaffected by earthquakes, by the inundations of the Tiber, by the masses which had rolled into its channel, and by the weight of

ruins which had fallen over it. Nearly 25 centuries have now passed over since its foundation, and this noble structure of the Roman kings still serves as its original purpose, and will probably do so for an equal lapse of centuries. The archway where it opens on the Tiber is composed of 3 concentric courses of large blocks of that variety of peperino called *lapis Gabinus*, from Gabii, near which it was quarried, put together without cement. The borings executed by Linotte give this archway a height of at least 12 ft. where it enters the Tiber; but the surface of the river rarely sinks more than 4 feet below the keystone. The interior of the sewer is constructed of red volcanic tufa, similar to that of the Tarpeian rock. Many of the blocks are more than 5 feet in length, and nearly 3 feet in thickness. The length of the cloaca, from opposite the ch. of St. Giorgio in Velabro to the Tiber, is 800 feet: it forms two bends, passes beneath the façade of the ch. of St. Maria in Cosmedin, and nearly under (a little to the N. of) the round Temple called that of Vesta. The engineer who executed the work had provided for the cleansing of the channel, 1st, by a considerable fall; 2ndly, by the oblique angle of 60° at which it enters the Tiber; and 3rdly, by the gradual contraction of the diameter from 13 to $10\frac{1}{2}$ feet. In consequence of the rise in the level of the bed of the Tiber, this channel has been choked up to at least 2-5ths of its original height. From the point opposite the ch. of S. Giorgio in Velabro the channel is entire throughout its course to the river, into which it opens at a short distance below the Ponte Rotto. The course of the Cloaca Maxima through the Forum was discovered in 1872 under the floor of the Basilica Julia, at which point the channel seems to have been arched over at a period long posterior to its first construction. "If we consider," says Braun, "that this structure not only extended to the centre of the Forum, but that its various branches undermined the whole of ancient Rome, our admiration rises to absolute wonder." Close

to its extremity, in the Velabrum, there springs a copious stream of beautifully clear water, called the *Aequa Argentina*, still held in repute by the lower orders as a remedy in certain maladies. Higher up is another, issuing from beneath an arch of brickwork: it is used as a washing-place by the poor inhabitants of the quarter. Lower down the river, and between it and the site of the Pons Sublicius, are openings of two other cloaca, but less remarkable for their size and masonry. In connection with this great work may be mentioned the

Quay called the *Fulchrum Littus*.—Between the Ponte Rotto and the mouth of the Cloaca Maxima we can trace the foundations of a line of wall, built of large blocks of peperino, which evidently formed a quay or embankment on the l. bank of the Tiber. There is also a fine portion of it where the Marrana empties itself into the Tiber. Its construction would seem to refer it to the period of the kings, and it may possibly be identified with the *καλη ακτη*, or the "pulchrum littus," mentioned by Plutarch in his description of the house of Romulus. On the opposite bank are the remains of a similar wall, but covered with brushwood, with 3 remarkable out-jutting corbels, in the form of lions' heads, in a very ancient style, pierced with holes for moorings. They were discovered a few years ago by Mr. J. H. Parker.

Arch of Titus. (See *Sacra Via*, p. 95.)

Arch of Valentinian and Valens.—This arch stood on the left bank of the Tiber at the entry of the *Pons Juniculensis*. (See *Ponte Sisto*, p. 79.)

§ 12. BASILICAS.

Basilica *Æmilia*. (Roman Forum, p. 80.)

Basilica of Constantine. (*Sacra Via*, p. 95.)

Basilica Julia. (Roman Forum, p. 80.)

Basilica Ulpia. (Trajan's Forum, p. 92.)

§ 11. BATHS—THERMÆ.

Baths of Agrippa, erected B.C. 24, in the Campus Martius, behind the Pantheon, and bequeathed by Agrippa to the Roman people. They are supposed to have extended as far as the Via delle Stimate, and to have been bounded on the sides by the Via di Torre Argentina and the Via del Gesù, occupying a space of about 900 feet from N. to S., and 950 from E. to W. They contained the famous bronze statue by Lysippus, representing a youth undressing, called the Apoxyomenos, which Tiberius removed to his palace, but was obliged subsequently to restore in order to appease the clamours of the people. Considerable remains of these baths have been found behind the Pantheon and particularly in the sacristy. The Pantheon, dedicated to Jupiter Ultor and several other divinities, has been supposed by some antiquaries to have originally served as the hall of entrance to the baths. The largest portion of these baths now existing, after the Pantheon itself, may be seen in the Via dell' Arco della Ciambella; it is a portion of a circular hall, probably the *Lobanum* or *Odolium*. Attached to the Thermæ were extensive gardens and an artificial lake, the *Stipium Agrippæ*, which occupied the site extending to near the ch. of S. Andrea della Valle.

Important ruins of these beautiful Thermæ are also to be seen in the courtyard of the *Palazzo dell' Arciduca*, in the Piazza della Minerva, and behind the *Tetto Rossini*. In 1874 large portions of the palaces Giustiniani and Aldobrandini, which concealed the S. side of the Pantheon, were pulled down, and other houses, which hid it towards the Via della Palombella, in 1875.

Baths of Caracalla, or Thermæ Antoninæ, situated in the level space between the Via Appia and the N.E. declivity of the Aventine. They are the most perfect Thermæ in Rome, and occupy an area of 140,000 square

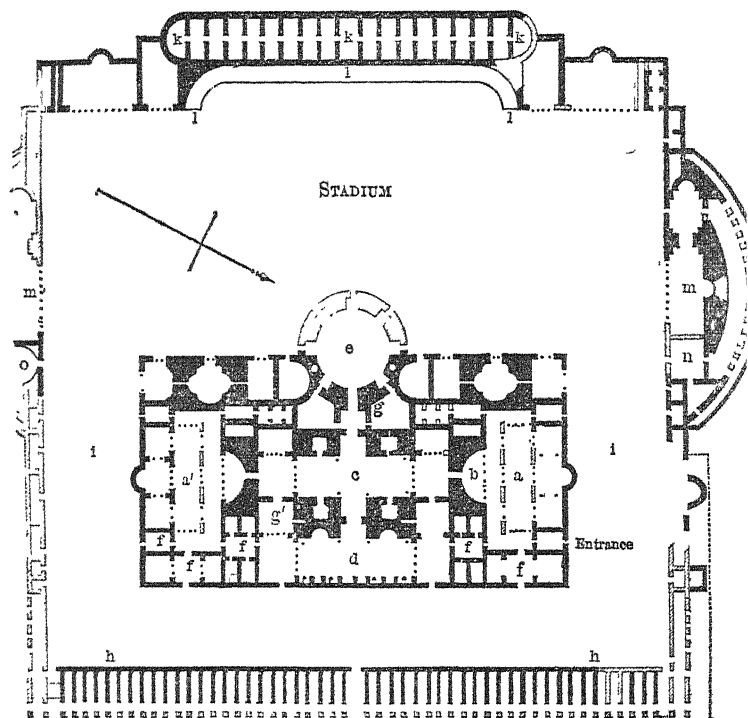
yards. They were commenced by Caracalla about A.D. 212, enlarged by Elagabalus, and completed by his successor Alexander Severus. According to Olimpidorus, they could accommodate 1600 bathers at a time. The accompanying ground-plan will enable the visitor to understand the details of these extensive ruins better than a mere description. The baths properly speaking occupied an oblong rectangular space 720 ft. long by 375 ft. wide, in the centre of a large square enclosure, surrounded by porticoes, gardens, a stadium, and a large reservoir, into which the Antonine Aqueduct, carried from the Claudian over the Arch of Drusus, emptied itself; in front of this enclosure ran the Via Nova, one of the most magnificent in Rome during the time of the Antonines; the principal entrance to the Baths was from it, or on the side towards the Via Appia, the modern Via di San Sebastiano. As examples of Roman magnificence, if we except the Colosseum, there are no ruins that leave on the mind a stronger impression than the Baths of Caracalla. The visitor enters by the lane called the Via Antoniniana, which strikes off on rt. from the Via di P. S. Sebastiano, nearly opposite the ch. of S. Sisto Vecchio. A square ante-room opens into an oblong hall of great magnitude (a), having on the N. an apse, and on the S. side a semi-circular tribune (b), which retains a part of its ancient stucco. A portico with columns, fragments of which may still be seen, surrounded this hall, and supported a massive vault. This lies in ruins below the remaining portions, showing the mosaic pavement of the upper floor, consisting chiefly of marine monsters. This hall, similar to one (a') at the opposite extremity of the baths, was used as a palestra for gymnastic sports: the mosaic pavement under the portico is polychrome, chiefly of a fish-scale form, and has a beautiful border of festoons: that of the tribune was divided into squares inserted between parallelograms, each one containing a full-sized figure, or bust of the most admired and renowned athletes

who had appeared in the arena connected with the Baths. These fine specimens of Roman mosaics, discovered by Count Velo in 1824, are now preserved in the Lateran Museum. From the tribune we enter the large central hall, the *tepidarium* of the *Thermæ* (c), having on the W. side

the *frigidarium* (d), and on the E. the *calidarium* (e).

The *frigidarium* was arranged for cold swimming-baths, its floor being sunk some 3 ft. below the level of the adjacent halls. The existing pavement was put down in 1870. On the side towards the Via Appia it is en-

PLAN OF THE BATHS OF CARACALLA.



a. a'. Palestra halls.

b. Semi-Circular Tribune.

c. Tepidarium.

d. Frigidarium or cold Swimming Bath.

e. Calidarium.

f. Dressing-rooms.

g. Staircases within the Piers.

h. Rows of small bath-rooms.

i. Exercising-ground, and Foot-race Course.

k. Reservoir.

l. Seats.

m. Sphæristerium or Tennis-court.

n. Temple of Venus.

o. Temple of Jove.

closed by a high wall, strengthened by pilasters, and ornamented with window niches for statues and groups. This room (which was not formerly of the same extent as it appears at present, but had at each end of the swimming-

basin, a dressing-room, separated from the basin by a colonnade), has been identified by some authorities as the *Cella Solearis* described by Spartian. The passage in which he speaks of the *Cella* as a masterpiece of archi-

ecture, states that the roof was flat, supported by bars of brass, interwoven like the straps of a Roman sandal. The Cella Solcaris must have been one of the most magnificent halls in the Thermæ: it was surrounded by a gallery supported by columns of grey granite, as we now see in the ch. of Sta. Maria degli Angeli, in the Baths of Diocletian, the last of which was removed in the 16th centy. by Cosimo de' Medici, to support the statue of Justice in the Piazza di Sta. Trinita at Florence.

The *tepidarium* (*c*) is a noble hall of immense proportions, resembling that in the Baths of Diocletian. Had not the columns supporting the vault been removed, or broken into pieces for lime, the tepidarium would be almost as perfect as the ch. of S. M. degli Angeli. On each of the long sides are three recesses: the two central ones open on to the frigidarium and the caldarium; the four others were used as baths, and were divided from the tepidarium by two pillars of red porphyry, fragments of which, as well as some of the richly sculptured capitals, lie scattered around.

The third of this series of main apartments, the *Calidarium*, is a vast circular hall, a kind of gigantic vapour-bath, projecting halfway into the gardens in front of the piscina. Twelve granite columns, the bases of some of which still remain, supported an inner gallery. Of the 8 pilasters formerly supporting the cupola, only 2 are now in a good state of preservation, but they are still sufficient to show that the point where the dome began was higher than in the Pantheon.

In Nov. 1878 the basements of two of the other pilasters were excavated. One of these (*g*) is pierced for a flight of 22 steps, descending to the subterranean corridors. At the foot of one of these stairs was found one of Theodoric's noted brick-stamps—

+ REGDN THEODI

+ RICO BONO ROMÆ

affording the first notice of restoration, having been made in the baths of Caracalla by that provident King.

The *palestra* (*d*), corresponding in

size and position to the one by which we entered the baths, was completely excavated in 1872. The mosaic pavements are well preserved, and we may easily recognise the position of the columns of the porticoes. The colossal torso of Hercules, placed on the fragment of a column of Giallo antico, was discovered in 1871 under the Palazzo di Monte Citorio, and the block of Giallo comes from the marble-wharf in the Emporium. The two beautiful torsos, placed on each side of it, were dug up in the frigidarium and the tepidarium of the baths: the cippi, with inscriptions, on which they stand, belong to the Necropolis of the Appian Way. A remnant of the marble frieze, still seen on the N. wall, gives an idea of the rich decoration of this hall. On the wall at the W. side are remains of mouldings in giallo antico marble.

The destination of the four great halls on each side of the projecting rotunda (*e*), on the W. face of the central building, has not yet been defined, but from their overlooking the stadium it is supposed that spectators witnessed the games below from their lofty galleries.

Several other halls with mosaic pavements (*fff*) have lately been cleared out. In one at the N.W. angle of the *palestra* (*a'*) was discovered in 1878 a semicircular basin 24 ft. in diameter, to which descend two steps encrusted with marble, for bathers; but not a single work of art has been found among the ruins. This fact may be explained by the records we possess of the discoveries made by Paul III. in the 16th century, and by Count Velo of Vicenza in 1824. Many first-rate works of ancient sculpture, which now enrich the Italian museums, came to light in this majestic edifice. Among these are the Farnese Hercules, the colossal Flora, and the Toro Farnese, discovered in the 16th century, and now in the museum at Naples; the Atrous and Thyestes, the two gladiators, the Venus Callipyge, also at Naples, the urns in green basalt in the Museum of the Vatican, the granite basins in the Piazza Farnese, with numerous bas-reliefs, cameos, bronzes, medals, and

other treasures, most of which have been lost to Rome with the other property of the Farnese family. The baths are described by contemporary historians as the most magnificent edifice of Rome. They are supposed to have been tolerably entire in the 6th centy., until the destruction of the aqueducts by Vitiges, during the siege in 537, rendered these and the other *Thermæ* completely useless. From that time they fell rapidly into ruin. It is related that, when the granite columns of the Great Hall were removed, the roofs fell in with so fearful a concussion that the inhabitants of Rome thought it was the shock of an earthquake. These extensive ruins were the favourite haunt of the poet Shelley. In the preface to the 'Prometheus Unbound' he says, "This poem was chiefly written upon the mountainous ruins of the baths of Caracalla, among the flowery glades and thickets of odoriferous blossoming trees which are extended in ever-winding labyrinths upon its immense platform- and dizzy arches suspended in the air. The bright blue sky of Rome, and the effect of the vigorous awakening spring in that divinest climate, and the new life with which it drenches the spirits even to intoxication, were the inspiration of the drama." This poetical description is not so true to nature, since the system now adopted in Rome of scraping all the ruins to divest them of vegetation.

A convenient staircase (*g*), built within one of the piers between the swimming bath and the tepidarium, leads to the upper story of the building; but the recent excavations have left it inaccessible for the present. The view from the top of those gigantic arcades was one of the most celebrated in Rome, affording not only an insight into the organic structure of these prodigious masses of masonry, but commanding the Palatine, Aventine, and Capitol, and extending over the Campagna to the graceful outlines of the Alban hills. As long as the staircase remains closed, strangers may find a point of view of equal, if not surpassing beauty, from the terrace and tower of

Sta. Balbina, at the N.W. corner of the quadrangle.

On the line of the enclosure wall of the *Thermæ* (*h h*), facing the Via Appia, are rows of small bath-rooms, behind which runs a large channel of an aqueduct for the supply and distribution of water. These ruins may be conveniently examined from Sig. Brocard's vineyard (13, Via di Porta S. Sebastiano), where excavations were made by Mr. Parker, in 1872. Adjoining Mr. Brocard's vineyard on the S. is the Vigna Guidi (19, Via di P. Sebastiano), where the researches made in 1860-70, by the late owner, exposed the ruins of a private house, partially destroyed and buried by Caracalla to make room for his *Thermæ*. The apartments are disposed on three sides of a square peristylum: the walls are painted in fresco, and the pavements are decorated with white and black mosaics of considerable beauty, representing hippocampi with rams' heads, tritons, nymphs, &c. The best preserved room at the S.E. corner of the peristylum, is the Lararium, or private chapel for domestic gods. These interesting ruins have been identified by Sig. Pellegrini with the *horti* of Asinius Pollio, mentioned by Frontinus.

The central quadrangle of the Baths of Caracalla stands on a system of subterranean arches and vaults. "We are filled with astonishment," says Braun, "on entering the labyrinth of gloomy vaulted chambers, extending beneath the whole space of the *Thermæ*. The object of so expensive an undertaking was, in the first place, to obtain a level space of great extent: secondly, to drain the building, through which so many million gallons of water had to be daily conveyed; and finally, to afford means of communication for the attendants, so that the numerous slaves in service could appear from underground, without interfering in any way with the freedom of the persons in the upper halls."

All the W. side of the central edifice looking towards the Aventine is now accessible and excavated to the ancient level. In opening a path along this side in April, 1879, several *spiracoli*

were discovered, serving to give light to the vast subterranean corridors, which are about 800 metres in length. Staircases lead down to them through the great pilasters of the *calidarium*, and from a small room between the *calidarium* and the *tepidarium*.

Between the main building and the Aventine is a large level space (*i*) for gymnastic and athletic sports; and higher up, on the slope of the hill, the reservoir for water, or *piscina* (*h*), in connection with the aqueduct crossing the Appian Way, over the so-called Arch of Drusus. At the foot of the front wall of the *piscina*, facing the larger area reserved for gymnastic sports, were rows of seats (*l*), of which only the slope remains. On the N. and S. of the area are huge remains (*m*) of semi-elliptical form, which have been conjectured to have served as tennis courts. The adjoining square enclosures (*n, o*) are thought to have been temples of Venus and Jupiter, but the present state of the ruins excludes all certainty. The best work to be consulted in regard to these *Thermæ* is Blouet's *Les Thermes de Caracalla*.

The excavations going on in the S.E. and N.E. chambers (*f, j*) show that the mosaic pavements have nearly all sunk in the centre, the substruction arches having given way. In one of these rooms is a small museum of sculptured and architectural fragments.

Baths of Constantine, on the summit of the Quirinal, extending over the ground now covered by the Consulta, the Palazzo Rospigliosi, and the Villa Aldobrandini. They were erected about A.D. 326, and, according to an inscription in the Rospigliosi Palace, were restored by Petronius Perpenna, a præfect of the city, in the 4th centy., after they had been long neglected. Considerable remains of them existed until the 16th centy., when they were removed by Paul V. to build the Rospigliosi Palace. The most interesting parts now remaining are some bas-reliefs, busts, inscriptions, and statues, collected together in the Casino of the Rospigliosi Palace. In the time of Clement XII. the re-

mains of a portico, painted with historical subjects, and an ornamented ceiling, were discovered. The colossal horses before the Quirinal palace, and the statues of the Nile and the Tiber at the foot of the stairs leading to the Palace of the Senator at the Capitol, were discovered among their ruins. In 1877-78 a lofty stratum of these ruins, with constructions of an earlier date underneath, was cut through, to level the soil for the V. Nazionale, near its junction with the V. del Quirinale.

Baths of Diocletian, situated at the junction of the Quirinal and Viminal Hills. These magnificent *Thermæ* were begun by Diocletian and Maximian about A.D. 302, and finished by Constantius and Maximinus. Cardinal Baronius states, on the authority of the martyrologists, that 40,000 Christians were employed upon the works, and it is added that some bricks have been found bearing the mark of the cross. It is very probable that this tradition led to the consecration of the ruins, and that we are indebted to it for the preservation of the *finest hall* which has been left to us from ancient times. The *Thermæ* were of immense size, covering a space of 150,000 square yds.; and capable of furnishing 3200 baths, being double the number which those of Caracalla, then the largest in Rome, could supply; the ruins, with the buildings surrounding them, cover an area nearly a mile in circuit, including all the space at present occupied by the Piazza di Termini, the Carthusian convent and its gardens, the convent and gardens of San Bernardo, the public granaries, and prisons. The buildings occupied a rectangular space, having in front a semicircular *Theatridium*, with two circular halls at the angles, which opened into the area, but the use of which it is difficult to determine. Both of these latter still exist: one forms the modern ch. of San Bernardo; the other, situated at the corner of the *Via Viminale*, is much dilapidated and has been converted into the vestibule of the prisons. Between them is the *Theatrum*, in some parts of which may still be traced the seats for

spectators who wished to enjoy the exercises of the *palussum*, held in the level arena, now the Piazza di Termini. Between the Theatrum and the two circular halls, just described, is the supposed site of the Libraries, to which the literary collections of the Ulpian Basilica had been removed. The main portion of the Thermae, properly speaking, formed an oblong square in the centre of the area. The principal entrances were on the N. and S., opening from the streets leading to the Porta Viminalis and Porta Collina. The great central hall was converted by Michel Angelo into the noble ch. of *S. Maria degli Angeli*. See description, p. 260.) Between the cloister and the church are some other ruins, of gigantic size, built of red brickwork, with rows of corbels in stone. Some of the halls still retain part of their vaulted ceilings of immense span; but being included within the buildings of the neighbouring barracks, and partly occupied by hay magazines, it is almost impossible to obtain a complete survey of the ruins.

Baths of Nero and Alexander Severus.

—There is some contradiction between the Regionaries and other ancient authorities on the subject of these baths; some distinctly affirming that they are identical, and others stating that the Baths of Severus were near those of Nero. Probably the baths of Severus were an addition to those of Nero. They stood between the church of S. Eustachio, the Piazza Navona, the Piazza Madama, and the Pantheon. The ch. of S. Luigi de' Francesi, and the Palazzo Madama, now the Senate House, are built on a part of them. The Baths of Nero, according to Eusebius, were erected A.D. 65; those of Alexander Severus, on the same authority, about A.D. 229. Considerable remains have been discovered at various times under the Piazza Navona, the Palazzo Giustiniani, and the Palazzo Madama. The church of *S. Sordano in Thermis*, near the latter, also identifies the site. The only remnant now visible is the hemicycle, which exists in the stable of an inn

in the Piazza Randanini. The 2 columns added to the portico of the Pantheon by Alexander VII. are supposed to have been taken from these baths.

Baths of Titus, on the Esquiline, overlooking the northern side of the Coliseum. The entrance is at the N.W. angle of the Via della Polveriera. To see the ruins of the Neronian palace underneath, the visitor must take the Via Labicana, at the E. extremity of the Colosseum. The first gate on the l. leads to the ruins, where 1 fr. is charged for admission. Considerable portions of the existing buildings, and especially those now the most interesting from their arabesque paintings, are undoubtedly anterior to the age of Titus. It is well known that the house and gardens of Mæcenas spread over the part of the Esquiline which faces the Colosseum, and that the site was subsequently occupied by a part of the Palace of Nero. In the construction of this new edifice Nero included the villa of Mæcenas; and hence it is possible that even some of the lower parts of the chambers now visible belonged to the dwellings of that celebrated personage. When Titus (A.D. 80) constructed his Thermae upon this site, he availed himself of the buildings of his predecessors, and erected vaults and walls in the apartments in order to form a substruction for his baths, which consequently lie directly over the more ancient constructions. Domitian, Trajan, and other emperors, enlarged or altered the design towards the N.E. The Baths of Titus, which were constructed, as we know from contemporary historians, in great haste, occupied a space beyond the Via Polveriera to the N.W. of the Colosseum, and covered an area of about 1150 ft. by 850. Those of Trajan, begun by Domitian, extended in the direction of S. Pietro in Vincoli, and are supposed to have occupied an area of 600 by 500 ft. The crypt under the ch. of San Martino formed part of these baths. One of the hemicycles was converted by the French into a powder magazine (Polveriera).

which gives name to the adjoining street. The other forms with the adjacent vaults a kind of terrace, from which the best view of the ruins is obtained. On the side nearest the Colosseum are the ruins of a semi-circular theatre, with some remains of seats. The chambers of the Palace of Nero lie under the baths in an oblique direction, and are divided by walls and vaults, one set opening to the S. and the other to the N. Among the more ancient remains may be traced a large oblong square, originally forming an open court; it was surrounded on 3 sides by columns, the places of some of which can still be made out. The ruins of the fountain which occupied the centre are also visible. Further on are a bath-room and another hall, with a niche and pedestal for a statue, where it is said the Meleager of the Vatican stood. Opening upon this, and extending along one of the longest sides, are the principal apartments. The largest is opposite the fountain; one of those at the side is pointed out as the place where the Laocoon was discovered in the pontificate of Leo X., although it is proved on the clearest evidence that it was found in the Vigna de' Fredis, between the Sette Sale and S. M. Maggiore. The walls still retain their ancient stucco, and are beautifully painted. On the northern side of these chambers runs a long corridor, a kind of cryptoporticus, discovered in 1813. It is celebrated for its beautifully painted ceiling, the colours of which are still vivid, though the walls are damp, the whole corridor a few years back having been partly filled with earth. The vault is pierced with several square openings, through which Raphael is said to have gained access, and admitted the light necessary for copying the paintings. These interesting works are the most perfect specimens of ancient paintings which have been preserved in Rome; they represent arabesques of flowers, birds, and animals, all of which exhibit the most graceful outline and remarkable facility of design. One of the curiosities in this corridor is a painting,

now almost effaced, representing 2 snakes with a basin between them; the inscription explains the meaning of this mystic emblem, including the observance of cleanliness. A room bears the name of Rhea Sylvia, from the painting on the vault representing the Birth of Romulus. In excavating, a small chapel, dedicated to S. Felicitas, was discovered near the modern entrance to the Camere Esquiline, the name by which those now subterranean halls are designated. It is supposed to have been used for Christian worship as early as the 6th centy.; on the wall was found a Christian calendar, which has been engraved by De Romanis. Many of the other apartments retain traces of very rich decorations, but the ruins are so confused that no very intelligible plan has been yet made out of them. In the time of Leo X. some excavations were made which brought to light the frescoes of the corridors. Vasari mentions this fact in his Life of Giovanni da Udine, and states that Giovanni and Raphael were so much pleased with the paintings, that they studied and copied them for the Loggie of the Vatican. The unworthy story which attributes to the jealousy of Raphael the filling up of the chambers after he had copied the paintings, is contradicted by the fact that the great painter, who was too enthusiastic an antiquary to have even suggested their concealment, proposed a plan to Leo X. for a complete survey and restoration of ancient Rome. The chambers and the paintings are described by several writers of the 17th century, but they were filled up afterwards to prevent their becoming a shelter for banditti; in 1776 they were again partially opened by Mirri, for the purpose of publishing the paintings; and in 1813 the whole site was cleared as we now see it, when Romanis' work, entitled '*Le Camere Esquiline*,' was published. There is no doubt that many interesting fragments still remain buried under the accumulations of soil.

To the E. and at a short distance from the baths is the ruin called the *Sette*

Nile, a massive building of 2 stories, one of which is still buried; it was a reservoir connected with the *Thermæ*. The interior is divided into 9 parallel compartments by 8 walls. These compartments communicate by 4 arched apertures, placed so as to alternate with each other, and thus prevent the pressure of the water on the outer walls. This arrangement allows the spectator, standing in the first chamber, to look through all of them at once in an oblique direction. The length of the central compartment is 40 feet, the height 9 feet, and the breadth 13 feet. The walls still retain the incrustation formed by the water. Near the *Sette Sale* is a high brick ruin, with 2 rows of niches for statues, forming a pendent to the corresponding hall of *La Polveriera*. The confused masses of brickwork, extending towards *S. Martino di Monti*, and *S. Pietro in Vincoli*, require reference to a good plan of the *Baths*.

Baths of *S. Elena*.—In the vineyard between the *Via S. Croce* in *Gerusalemme*, the piazza in front of that basilica, and the *Via Labicana*, are some ruins of baths, with an oblong reservoir for water, in a tolerable state of preservation, which have been attributed to the *Thermæ*, built by the Empress *Helena*, from the discovery of the inscription, of which only these letters remain—*D. N. HELENA . VEN AVO . MAT . AVIA . BEATIS THERMA SI ISTRY . . .* The inscription is now preserved in the Hall of the Greek Cross, in the Vatican; but *Piranesi* describes it as inserted in the front wall of the above-mentioned *piscina*, or reservoir.

Baths of *Novatus*, or *Pudens*.—Beneath the ch. of *S. Pudentiana*, and between it and the *Vicolo della Caprarcia*, are the remains of the *Thermæ* of *Novatus*, mentioned in the Acts of *St. Prassede*, and in the *Liber Pontificalis*, as the place where *Pius I.* consecrated a ch. to that noble martyr. The remains consist of several square chambers in brickwork, with mosaic pavements, and a large staircase leading to the upper floor from the *Vicus Patricius*. The

staircase, as well as some of the rooms, have been destroyed in laying the foundations of new houses. (See ch. of *S. Pudentiana* for a plan.)

Baths of *Næratius Cerialis*.—These *Balnææ* were mentioned by several inscriptions in the *Villa Massimo* or *Negrone*, and in the *Palazzo Rospigliosi*; but nothing was known of the place where they stood. In April 1873 their remains were discovered at the junction of the *Via Farini* and the *Via Cavour*, near the tribune of *S. M. Maggiore*. Some pedestals, with honorary inscriptions, and many beautiful statues and fragments of statues were dug up among the ruins. One of the inscriptions, giving the following record, *NÆRATIVS . CERREALIS . V . C . ORD . CONDITOR . BALNEARVM . CENSUIT*, has been affixed at the N.E. corner of the new house between *S. Maria Maggiore* and *Via Farini* to commemorate the site of these *Thermæ*.

§ 14. CIRCUSES.

Circus *Maximus*, in the Murcian valley, between the Palatine and the *Aventine*, celebrated as the scene of the *Sabine rape*. This famous circus was founded by *Tarquinius Priscus*, restored with considerable additions during the republic, and rebuilt with unusual splendour by *Julius Cæsar*. *Augustus* embellished it, and erected on the *Spina* the obelisk which we now see in the *Piazza del Popolo*. The circus was destroyed in the fire of *Nero*, and restored by *Vespasian* and *Trajan*. *Constantine* enlarged and decorated it, and his son *Constantius* erected a 2nd obelisk on the *Spina*, that which is now in front of the *Lateran ch. and palace*. *Theodoric* made the last attempt to restore it to its former splendour, but after his time it fell rapidly into ruin. *Dionysius* describes the circus as he saw it after its reconstruction by *Julius Cæsar*; he gives the length as 2187 feet, and the breadth as 960. The circuit of the seats was 5000 feet. The porticoes alone, exclusive of the attics,

could accommodate 150,000 persons; and the whole number of seats was probably not less than 250,000. The end nearest the Tiber was occupied by the *carceres*, from which the chariots started for the race. The other extremity, towards the S.E., was curved. It was surrounded by porticoes and seats for the spectators. At this extremity are the only remains now visible. They consist of masses of brickwork, which still show the direction of the curve. Mr. Parker's excavations in 1870 revealed a staircase to the gallery in the S.E. curve, considered to be of Trajan's period. A fragment of the Capitoline plan of Rome shows this circus with the Septizonium behind. The first meta is supposed to have stood nearly opposite the Jewish burial-ground, and the foundations of the Carceres are near the modern gas-works, which form an incongruous element in the view of this classic spot. The *Aqua Crabra*, a little stream now called *Maranna Mariani*, which crosses the Murcian valley, probably supplied water to the Euripus, or channel separating the arena from the seats destined for the public.

Circus of Romulus or Maxentius, situated beyond the Basilica of San Sebastiano, on the l. of the Via Appia, before reaching the tomb of Cecilia Metella. — The name of Circus of Caracalla, formerly given to these ruins, was shown to be erroneous by the discovery of 3 inscriptions in 1825, recording that it was erected in honour of Romulus, the son of Maxentius, A.D. 311. This is the most perfect circus which has been preserved to us, and is therefore the most convenient for studying the general arrangement of this class of monuments. It forms an oblong of 1580 feet in length and 260 in breadth. The outer wall is nearly entire, and is constructed of brick and small stones, enclosing large earthen vases, introduced to lighten the building; on the inner side a terrace has been formed by the fall of the seats. At the W. end of the circus are the

Carceres for the chariots, 6 on each side of the principal entrance, flanked by 2 towers, supposed to have been the seats of the umpires. At the other, which is semicircular, is a wide gateway with a flight of steps leading from it. Two other entrances may be traced near the Carceres, and a fourth in the S.W. angle. On the N.E. side is a balcony, or *pulvinario*, supposed to have been the station of the emperor; and nearly opposite are some remains of a corresponding building, where the prizes were probably distributed. The *Spina* may be traced throughout its whole length; it is not exactly in the axis of the arena, but runs obliquely, being at its commencement about 36 feet nearer the eastern than the western side. It is 892 feet long, 20 broad, and from 2 to 5 feet high. It was decorated with various works of art; among which was the obelisk now standing in the Piazza Navona. At each extremity of the Spina, an eminence, on which the *Meta* stood, may be recognised. In 1825 the greater part of this circus was excavated at the expense of Prince Torlonia, to whom the estate upon which it is situated belonged, and under the direction of the late Prof. Nibby. During these works, the Spina, the Carceres, the great Entrance, &c., were laid open, together with many fragments of statues and bas-reliefs. The most valuable of these were the 3 inscriptions already mentioned; all of them bearing the name of Maxentius. The following, as restored, has been placed at the great entrance; it states that the circus was consecrated to Romulus, son of Maxentius: — DIVO . ROMVLO . N. M. V. COS . ORD. II. FILIO . D. N. MAXENTII . INVICT. VIRI . ET . PERP. AVG. NIPOTI . T. DIVI . MAXIMIANI . SENIORIS . AC . BIS . AVGVSTI. The circular building adjoining is described as the "Tomb of Romulus."

Circus Agonalis.—This magnificent building of Domitian is clearly identified with the modern Piazza Navona, which still preserves the

outline of the circus, and even the elliptical end. It is about 750 feet in length, and occupies the area of a Roman Rubbio, about $4\frac{1}{2}$ Eng. acres. According to the catalogues it could accommodate 33,000 persons. Some ruins of the arches of the Circus may be seen under the ch. of S. Agnese, and some remains of the *Carceres* were discovered in 1868, near the Palazzo Braschi, in building a subterranean gallery for the *Acqua VerGINE*, as well as portions of the curve and seats at the N.E. extremity of the piazza. *Column of Donatian* (see § Palatine, I. 104¹).

The *Flaminian Circus* has entirely disappeared, though considerable remains existed in the 16th century when the foundations of the Palazzo Mattei were laid. A part of the circus was long used as a rope-walk and the church of S. Caterina à Funari, whose name is a memorial of the fact, is supposed to stand nearly on the centre of it. Some sculptured decorations of its *Carceres* are preserved in the court of the Pal. Mattei. The *Flaminian Circus* in its longest diameter extended from the Pal. Mattei and the Piazza Paganica to the Pal. Massimo in the Piazza di Ara Cœli.

The *Circus of Nero*, partly occupied by the Piazza with the Basilica of St. Peter's and the Palace of the Vatican, was destroyed by Constantine when he erected the church, in the 4th centy. It is said by the Church tradition to have been the scene of many Christian martyrdoms. The obelisk now in the Piazza of St. Peter stood upon its Spina. In the meadows behind the Castle of St. Angelo some remains of another circus, supposed to have been that of *Nadirin*, were discovered in the last century; but the excavations were subsequently filled up.

Circus of Sallust (see Gardens of Sallust, p. 192).

Circus Varianus (see *Amphitheatrum Castrense*, p. 158).

§ 15. COLUMNS.

Column of Antoninus Pius, discovered in 1709 under a house in the Via *Degli uffici del Vicario*. It was erected to that Emperor by his sons Marcus Aurelius and L. Verus. The shaft was a single piece of red granite 48 ft. high. Fontana was employed by Clement XI. to raise it, but the scaffolding on which the column lay having been accidentally burned, and the column itself seriously injured in consequence, the fragments were used to repair the obelisk in the Piazza di Monte Citorio. The pedestal was taken to the Vatican, where it may be seen in the centre of the Giardino della Pigna: it is ornamented with high reliefs, representing funeral games, and the apotheosis of Antoninus and Faustina. The following is the inscription on it:—*DIVO ANTONINO AVGVSTO PIO—ANTONINVS AVGVSTVS ET—VERVS AVGVSTVS FILII*. Upon the bottom of the granite shaft existed an inscription in Greek, a cast of which may be seen in the long gallery of the Museo Chiaramonti at the Vatican, stating that it was sent from Egypt by Dioseurus an agent of Trajan, in the ninth year of his reign.

Column of Marcus Aurelius Antoninus, commonly called the *Antonine Column*, in the Piazza Colonna, to which it gives its name. This column was long confounded with the pillar represented on the coins of Antoninus Pius; and the error was perpetuated by the inscription placed upon its base when Sixtus V. restored it in the 16th century. The discovery of the latter on the Monte Citorio, and of an inscription, now in the Vatican Museum, containing the grant of a piece of ground, close by, to a certain Adrastus, freedman of Sept. Severus, charged to guard this column, as *procurator* or *custode*, has removed all doubt on the subject; and the present column is now known to be that erected to Marcus Aurelius by the Senate and Roman people, A.D. 174. It is a repetition of the historical pillar of Trajan, and

exhibits the same mixture of styles; the bas-reliefs surround the shaft in a spiral of similar design, but they are inferior in taste and execution. They represent the conquests over the Marcomans; and are in higher relief than those of Trajan, exhibiting nearly the same amount of battles and military manœuvres. One of these reliefs has attracted attention from its presumed connection with the legion composed of Christians from Mytilene. It represents Jupiter raining, with the water falling from his outstretched arms, and is regarded as a confirmation of the story related by Eusebius, that the army was reduced to great distress for want of water, and that the devotional practices of the Christian legion induced the emperor to request them to pray for rain. Their prayers were successful, and the Christians had thus the merit of saving the army by their piety. A letter is given by Justin Martyr, in which the emperor acknowledges the fact; but the authenticity of this document is open to suspicion, although the Church has always upheld the tradition, and this sculpture has been regarded with peculiar interest by ecclesiastical historians. The pedestal of the column was added by Fontana: it is not well proportioned to the shaft. The height of the entire column is 122 feet 8 inches, including the base: the shaft being 97 feet, the pedestal 25 feet 8 inches. The shaft, including its base and capital (excluding the pedestal of the statue), is exactly of the same height as that of Trajan, 100 Roman feet (29·635 metres = 97½ English): hence the name of *Columna Centenaria*, given to it in the inscription of Adrastus above referred to. The diameter of the shaft is 11½ feet. The pillar is composed of 28 blocks of white marble. On the summit is a statue of St. Paul, 10 feet high, placed there by Sixtus V. The interior is ascended by 190 steps, and is lighted by 42 openings; it has frequently suffered from lightning, attracted by the bronze statue on its summit, and from having been used to support fireworks on public festivities. It is supposed

that it stood in the forum of Antoninus, the site of which is now occupied by a part of the modern Piazza Colonna and the Chigi Palace.

Column of Phocas (see Roman Forum, p. 80).

Column of Trajan (see Trajan's Forum, p. 92).

Ancient Column of Cipollino marble, erected in 1857 in the Piazza di Spagna, opposite the Propaganda College. This beautiful pillar, which from its unfinished state seemed to have never been raised, was discovered in 1778 behind the palace of Monte Citorio. It is 42 ft. long, by 4½ ft. in diameter, and consequently one of the largest known monolith masses of Carystian marble. It is colossal, surmounted by a bronze statue of the Virgin, by *Obici*, in commemoration of the publication by Pius IX., in 1854, of the Bull establishing the dogma of the Immaculate Conception. Round the base are statues of David by Tadolini, Moses by Revelli, and Ezekiel by Chelli, with indifferent bas-reliefs: that looking towards the College, of the ceremony in St. Peter's on the occasion, contains several cotemporary portraits of Cardinals. The bronze ornamentation, extending nearly half-way up the column, was placed to strengthen the shaft, which had sustained some injury in ancient times, and probably for that reason had been abandoned.

Column raised by Paul V. in honour of the Virgin, in front of the Basilica of S. M. Maggiore, one of the 8 pillars which supported the vault of the great hall in the Basilica of Constantine. It is of the Corinthian order, and 62 ft. high. The capital and base are modern. The elegant bronze statue at the summit is by Bertolot. The column was transported and erected by Maderno, who also designed the fountain in front of the base.

Column of Henry IV.—A granite column, surmounted by a bronze crucifix, opposite the Church of S. Antonio

Abbate. It was erected in 1595 in memory of the absolution granted by Clement VIII. to this king of France. It was temporarily removed during the recent levelling of this part of the Esquiline, but is to be re-erected on the same spot.

§ 16. FORUMS.

Of the numerous Fora mentioned by ancient historians and topographers it is only requisite to mention here those of which well authenticated remains still exist, or the sites of which can be accurately determined.

Forum of Antoninus.—Its site is established with probability by that of the Column of Marcus Aurelius, which is supposed to have stood near it, as well as the temple of Antoninus Pius, occupying the modern Piazza Colonna and the site of the Chigi Palace.

Forum of Augustus. (See § 5, p. 90).

Forum Boarium.—The inscription on the arch raised to Septimius Severus by the silversmiths and dealers of this Forum sufficiently fixes its locality at that spot.

Forum of Julius Cæsar,
Forum of Nerva, also } (See § 5,
called *Transitorium*) pp. 89, 91.)

Forum Olitorium.—The unanimous statements of ancient writers that the three sanctuaries of Juno, Hope, and Piety stood on the W. side of the *Forum Olitorium*, establish the site of this Forum on the Piazza Montanara, opposite to the ch. of S. Nicolo in Carcere. The *Forum Olitorium*, or great vegetable market, was established at a very early period, when the Forum Romanum, which was also originally a market-place, became too narrow for the increasing requirements of traffic. For this reason, and the gradual increase of population, about twenty such new markets sprang up, taking their names from the wares offered for sale in each. To this important

class of buildings belong the *Forums Boarium* (cattle market), *Pistorianum* (flour market), *Piscarium* (fish market), *Suarium* (pig market), *Vinarium* (wine market), and several others mentioned by writers and recorded in inscriptions. The *Forum Olitorium* was one of the most important places of this kind; it was surrounded by a portico of the Doric order, two stories high, remains of which are still to be seen in front of and beneath the houses, 27 and 34, Piazza Montanara, and especially in the ground floor of the house, 35, in the lane called Vicolo della Bufala. These remains were more fully revealed in Dec. 1879, when the houses between the lane and the Piazza were demolished, to enlarge the area of the latter. In 1875 the travertine pavement of the forum, covered with fragments of marble and sculpture, was brought to light for a length of 365 ft. On the S. side was found a paved street, 24 ft. wide, which was traced for nearly 500 ft.

Forum Romanum. (See § 4, p. 80.)

Forum of Trajan. (See § 5, p. 92.)

§ 17. OBELISKS.

There are no monuments of Rome of such undoubted antiquity as the stupendous obelisks which the emperors brought from Egypt as memorials of their triumphs, and which the popes so judiciously applied to the decoration of the modern city. The honour of having first employed them for this purpose belongs to Sixtus V. The obelisk of the Vatican was the first raised, and Fontana was considered by the engineers of the 16th century to have accomplished a task not far short of a miracle when he successfully placed it on its pedestal. The following is a list of the obelisks in the order of their erection on their present sites.

Obelisk of the Vatican, erected by Sixtus V. in 1586. This obelisk is one solid mass of red granite without hieroglyphics. It originally stood in

the circus of Nero, and is therefore now not far from its original situation, which is marked by an inscription near the sacristy of St. Peter's, inserted in the pavement of the road. It was brought from Heliopolis to Rome in the reign of Caligula. The account of its voyage is given by Pliny, who says that the ship which carried it was nearly as long as the left side of the port of Ostia. Suetonius confirms the immense magnitude of this ship, by telling us that it was sunk by Claudius to form the foundation of the break-water he constructed at the entrance of his new harbour, near the mouth of the Tiber and the modern Porto. This is the only obelisk in Rome which was found in the place it was originally intended for, which may account for its being still entire. The celebrated architect Domenico Fontana has left a highly interesting account of the operation of raising it on its present pedestal. No less than 500 plans had been submitted to the pope by different engineers and architects, but the result fully justified his choice. 600 men, 140 horses, and 46 cranes were employed in the removal. Fontana calculated the weight of the mass at 963,537 Roman pounds; the expense of the operation was 37,975 scudi; the value of the machinery and materials, amounting to half this sum, was presented to Fontana by the pope as a reward for his successful services. The operation is described at length by the writers of the time, and a fresco representation of it is painted on one of the walls in the Vatican library. Many curious facts connected with the process are mentioned:—the ceremony was preceded by the celebration of high mass in St. Peter's: the pope pronounced a solemn benediction on Fontana and the workmen; and it was ordered that no one should speak during the operation, on pain of death. It is stated, however, that the process would have failed from the tension of the ropes, if a man named Brescia had not infringed the order by calling upon the workmen to wet the ropes. The common story of tra-

vellers attributes this suggestion to an English sailor, but there is not the slightest ground for the statement. The Brescia family, indeed, still possess the privilege of supplying St. Peter's with palm-leaves (which are brought from the vicinity of Bordighera, in Liguria, whence the Brescias originally came) on Palm Sunday, which Sixtus V. granted them as an acknowledgment of the service of their ancestor on this occasion. The height of the shaft, exclusive of all the ornaments, is 82 ft. 6 in.; the height of the whole from the ground to the top of the bronze cross is 132 ft. 2 in.; its weight 360 tons; the breadth of the base is 8 ft. 10 in. The cross at the top was renewed in 1740, when some relics of our Saviour were deposited in a perforation made to receive them. The following is the dedication by Caligula to Augustus and Tiberius, which is still visible on 2 sides of the lower part of the shaft:—*DIVO. CAES. DIVI. IULII. F. AVGVSTO — TI. CAESARI DIVI. AVG. F. — AVGVSTO SACRVM.*

Obelisk of S. Maria Maggiore, erected also in 1587 by Fontana, and during the pontificate of Sixtus V. It is of red granite, broken into three or four pieces, and is without hieroglyphics. It was one of a pair which originally flanked the entrance to the mausoleum of Augustus. They are supposed to have been brought from Egypt by Claudius, A.D. 57. The present one was disinterred by Sixtus V.; the other was placed on the Monte Cavallo by Pius VI. The height of this obelisk, without the ornaments and base, is 48 ft. 5 in.

Obelisk of the Lateran, the largest obelisk now known, erected also by Fontana, in the pontificate of Sixtus V., in 1588. It is of red granite and covered with hieroglyphics. It was brought from Heliopolis to Alexandria by Constantine the Great, and was removed to Rome by his son Constantius, who placed it on the spina of the Circus Maximus. It was conveyed from Alexandria to the mouth of the Tiber in a vessel of 300 oars, and was landed

3 m. below Rome, A.D. 357. According to Champollion's interpretation of the hieroglyphics upon it, it commemorates Thothmes IV. of the 18th dynasty, the Meæris of the Greeks. It is remarkable that this inscription was altered at an early date—it is supposed about the time of Moses. The name of the god Amun was then substituted for that of another deity whose worship had gone out of fashion, and in certain lights this alteration may still be easily seen. When it was discovered it was lying in the Circus Maximus, broken into 3 pieces. In order to adapt these fragments, it was necessary to cut off a portion of the lower part; notwithstanding this, it is still the loftiest obelisk in Rome. The height of the shaft, without the ornaments and base, is 105 ft. 7 in.; the whole height from the ground to the cross is 141 ft. The sides are of unequal breadth at the base: two measure 9 ft. 8½ in., the other two only 9 ft.; one of these sides is slightly convex. The weight of the shaft has been estimated at 455 tons.

Obelisk of the Piazza del Popolo, erected by Fontana in 1589, during the pontificate of Sixtus V. It is of red granite, broken into 3 pieces, and is covered with hieroglyphics. This is one of the most interesting obelisks which have been preserved. It stood before the Temple of the Sun at Heliopolis, where, according to Champollion, it was erected by one of the two brothers Maudouci and Susirei, who reigned before Rhamses II.: whilst Lepsius attributes it to Meneptha, only 1500 years before our era, and Ungarelli to Rhamses III. (Sesostris). It was removed to Rome by Augustus after the conquest of Egypt, and placed in the Circus Maximus (B.C. 23). It had fallen from its pedestal in the time of Valentinian, and remained buried until 1587, when Sixtus V. removed it to its present site. The height of the shaft, without base or ornaments, is 78½ feet; the entire height from the ground to the top of the cross is about 112 feet. On the sides facing

the Porta del Popolo and the Corso is the following inscription, showing that Augustus renewed the dedication to the Sun:—IMP. CAES. DIVI . F. — AVGVSTVS — PONTIFEX . MAXIMVS — IMP. XII. COS . XI. TRIB . POT . XIV. — AEGVPTO . IN. POTESTATEM . — POPVLI . ROMANI . REDACTA. — SOLI . DONVM . DEDIT.

Obelisk of the Piazza Navona, erected in 1651 by Bernini, in the centre of his great fountain, during the pontificate of Innocent X. It was formerly called the Pamphilian Obelisk, in honour of the pope's family name. It is of red granite, covered with hieroglyphics, and is broken into 5 pieces. It was found in the Circus of Romulus, near the Via Appia, and from the style of the hieroglyphics is now supposed to be a Roman work of the time of Domitian. It formed the subject of a long and elaborate dissertation by Father Kircher, who endeavoured to show that it was one of the obelisks of Heliopolis, but this conjecture has been exploded by modern researches. In its present position it stands on an artificial rock-work about 40 ft. high. The height of the shaft itself is 51 ft.

Obelisk of the Piazza della Minerva, erected in 1667 by Bernini, in the pontificate of Alexander VII. It is a small obelisk of Egyptian granite with hieroglyphics indicating that it dates from the reign of Hophres, a king of the 26th dynasty; it is supposed to have been one of a pair which stood in front of the temple of Isis and Serapis in the Campus Martius, whose site is now occupied by the gardens of the Dominican convent of the Minerva. Both these obelisks were found here in 1665; one was erected in front of the Pantheon; the other, the one now before us, was placed by Bernini in the worst taste on the back of a marble elephant, the work of Ercole Ferrata. Its height without the base is about 17 ft.

Obelisk of the Pantheon, erected in 1711, is a small obelisk of Egyptian granite, similar to the preceding one, with hieroglyphics of the time of

Psammeticus I. It stands in the midst of the fountain of the Piazza, to which it was removed by Clement XI. from the Piazza di S. Maento (now S. Ignazio), where it was previously erected by Paul V. Its height without the base is about 17 feet.

Obelisk of the Monte Cavallo, erected in 1786, according to the inscription, in the 12th year of Pius VI.'s pontificate, by Antinori. It is of red granite, without hieroglyphics, and is broken into 2 or 3 pieces. It formerly stood in front of the mausoleum of Augustus, being the fellow of that in front of S. Maria Maggiore, and was consequently brought from Egypt by Claudius, A.D. 57. The height of the shaft, without the base, is 45 feet. At the sides of this obelisk stand the *Colossus et Equestrium Figures* which have been called Castor and Pollux by recent antiquaries. They are undoubtedly of Grecian workmanship, and, if we could believe the Latin inscription on the pedestals, they are the work of Phidias and Praxiteles. But as they were found in the Baths of Constantine, there is good reason to doubt the truth of the inscriptions; the statues are evidently centuries older than the age of Constantine, and no inscriptions of his time can be worth much as authority. Canova entertained no doubt of their Greek origin, and admired their fine anatomy and action.

Obelisk of the Trinità dei Monti, erected also by Antinori in 1789, during the pontificate of Pius VI., an obelisk of red granite, with hieroglyphics. It formerly stood in the gardens of Salust. The height of the shaft, without the base and ornaments, is about 48 feet.

Obelisk of Monte Citorio, also erected in 1792 by Antinori, an obelisk of red granite, covered with hieroglyphics, and broken into 5 pieces. This is one of the most celebrated of these monuments: it has been illustrated with great learning, and has been admired for the remarkable beauty of the hieroglyphics which remain.

According to Lepsius' interpretation of these hieroglyphics, it was erected in honour of Psammeticus II., of the 26th dynasty, 6½ centuries before Christ. It was brought to Rome by Augustus, from Heliopolis, and placed in the Campus Martius, where, as we learn from the well-known description of Pliny, it was used in the construction of a celebrated gnomon or sun-dial. It was first discovered, underground in the Piazza dell' Impresa, in the time of Julius II., but was not removed until that of Pius VI.; the pedestal, with the inscription, is situated beneath one of the chapels on the W. side of the ch. of S. Lorenzo in Lucina. The fragments of the Antonine column, which was found near where this obelisk now stands, were employed to repair it, and to form the pedestal. The height of the shaft without the base and ornaments is 72 feet; the height of the whole, from the ground to the top of the bronze globe, is 134½ feet.

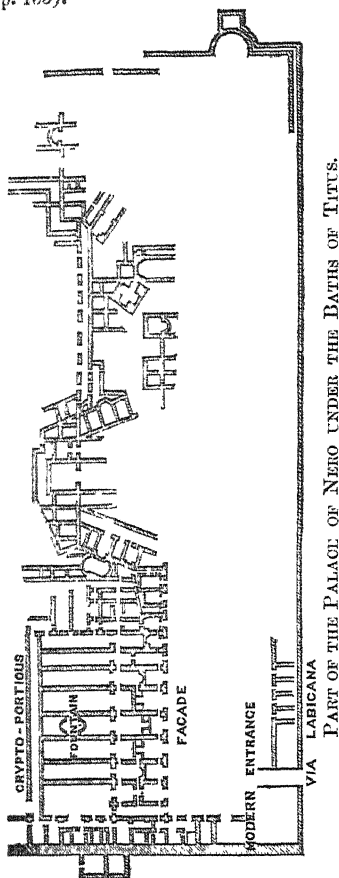
Obelisk of Monte Pincio, in the centre of the public gardens on the Pincian Hill, erected there, in 1822, by Pius VII., a small granite obelisk, with hieroglyphics, found near the ch. of Santa Croce in Gerusalemme, on the site of the Circus Varianus. According to Champollion's interpretation of the hieroglyphics, it was erected in honour of Antinous, in the name of Hadrian and Sabina. The height of the shaft without the base is 30 feet.

There is a small obelisk in the grounds of the Villa Mattei, on the Cælian, found near the Capitol. It is partly ancient, and was found, with that in the Piazza della Minerva, on the site of the temple of Isis. It bears an hieroglyphical inscription of the time of Psammeticus II. It was lengthened with another block of granite; and between the two stones were crushed the hands of the mason who superintended the work, and who had them caught by the sudden sliding down of the upper piece.

§ 18. PALACES (ANCIENT).

Palaces of the Cæsars (see Palatine, p. 104).

Palace of Nero (see Baths of Titus, p. 133).



The Sessorian Palace.—This palace, built or restored by Constantine, stood at the S.E. extremity of the city, near the ch. of S. Croce in Gerusalemme, between the Aurelian Walls and the

Claudian Aqueduct. Its ruins possess little interest, and consist of two brick walls, with a large niche in the centre. They are commonly called the Temple of Venus and Cupid, from the discovery of a statue, now in the Vatican, representing Sallustia Barbia Orbiana, wife of Alexander Severus, under the attributes of Venus, with Cupid at her feet.

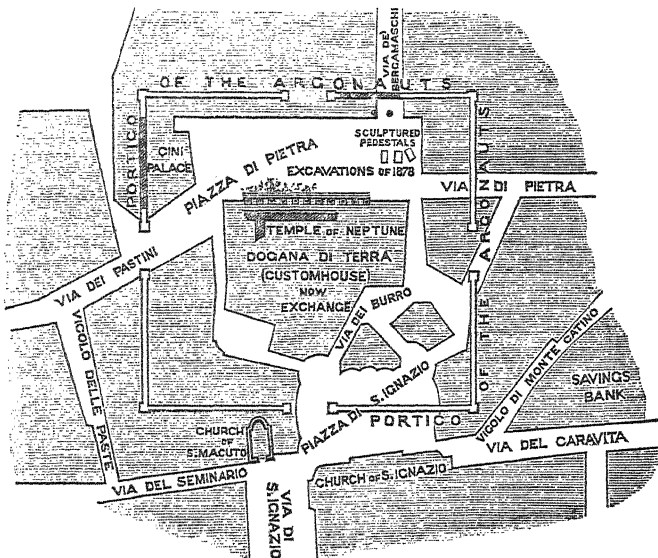
§ 19. PORTICOES.

Æmilian Portico.—This portico was constructed in connection with the Emporium outside the Trigemina gate by the two Æmilii, who were created ediles in the year of Rome 559. It was rebuilt in 578, when the Emporium was paved and enlarged with steps towards the Tiber (Pliny, book xii., chap. xxvii.). In the situation thus indicated, between the Mount Testaccio and the river, may still be seen considerable remains of a great portico, but the style of its construction belongs to a later period, indicating a subsequent re-edification.

Portico of the Argonauts.—One of the most celebrated buildings in the Campus Martius was the *Temple of Neptune*, with its surrounding portico, raised by Augustus in the year of Rome 729, after his naval victories. The portico took its name from a painting representing the Argonauts, with which that Emperor adorned it. These edifices, much injured by fire during the reign of Titus, were restored by Hadrian. In the middle ages their accumulated ruins encumbered what had been the sacred area to such an extent that the name of Piazza di Pietra, which still remains, was given to the site. In the 16th and 17th centuries many ancient marbles were removed from this place, among which were several pedestals, each with a figure representing a province sculptured on it in *baso-rilievo*. One of these may be seen in the court of the Palace of the Conservatori; another in the Capitoline Museum; two more on the staircase of the

Odescalehi Palace; and three others in the National Museum at Naples. A Corinthian capital in marble, excavated here in 1847, is now in the Lateran Museum. Other important remains of the portico of the Argonauts were disinterred in 1878, during the construction of a drain from the Piazza Colonna to the Pantheon. These consisted in three more pedestals, similar to those mentioned above, about 2 metres square, and each bearing the allegorical figure of a province.

The masses were found in the foundations of the ancient little ch. of St. Stefano del Trullo, which stood at the beginning of the Via dei Bergamaschi, but has long since disappeared. Three great marble slabs were also found which alternated with the pedestals, and were sculptured with military emblems and trophies, and portions of two fluted columns of giallo-antico marble, besides fragments of frieze and cornice; and of two inscriptions in honour of Claudius Drusus and the



PORTICO OF THE ARGONAUTS.

Emperor Claudius, possibly from his arch on the adjoining Flaminian Way at the point now called Piazza di Sciarra. These interesting remnants are now visible in the Palazzo dei Conservatori on the Capitol. Canina supposed that a pedestal similar to those discovered stood before each of the 84 columns of the portico; but Lanciani proves by measurements, and by Palladio's attribution of 36 columns to the two sides and back of the Temple of Neptune, that the sculp-

tured pedestals and intermediate slabs must have been applied to the basement of the temple, the provinces standing under the columns and the trophies in the intercolumniations. Moreover, Sante Bartoli mentions having seen some of the pedestals in this position. Admitting that the temple was built in the first century of the Empire, the number of 36 pedestals would correspond to that of the provinces of the Empire, towards the middle of the first century.

The portico around the sacred area of the temple consisted of a wall of *opus quadratum*, 3 ft. thick, in peperino stone, of which a part may be seen in the cellars of the Cini Palace; another crosses the Via dei Bergamaschi, and runs under the Grazioli house, where, in the cellars of the pastry-cook, it attains a height of 8 metres. The peristyle was magnificent; but the columns of *giallo antico*, of which fragments have been found, did not probably form the entire colonnade, but only flanked the four entrances (see plan), the other columns being of white marble of the Corinthian order. In the beginning of 1880, on the occasion of the arrangement of the *villa* of the Temple of Neptune as a Chamber of Commerce, it was proposed by the Municipal Commission of Archaeology to collect the various pedestals and intercolumnial slabs, mentioned above as existing in different galleries, and restore them to their original positions at the base of the ancient peristyle. Unfortunately the Government Commissioners appointed to examine the project rejected it, considering it doubtful whether the pedestals and slabs really belonged to the Temple of Neptune. They were therefore removed to the staircase of the Palazzo dei Conservatori on the Capitol, where they are now to be seen.

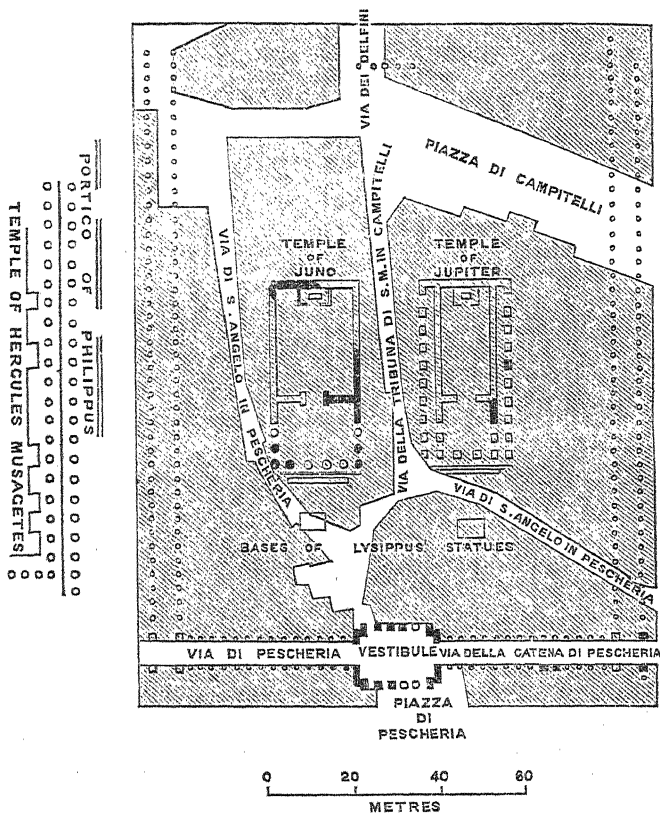
Porticoes of Minucius. — In Dec. 1879, during the demolition of a block of houses, between the lane called *Vicolo della Bufola* and the S. extremity of the *Piazza Montanara*, a travertine pilaster of the second portico of Minucius, consul in the year of Rome 644, was discovered in its place, and with its Doric capital. It is similar to the other pilasters of the greater portico of Minucius, existing in the houses and extending from the *Piazza Montanara* to the site of the *Forum Olistorium*. A few years before 1870, two of these pilasters, with their capitals, were to be seen in these houses, in the *Vicolo della Bufola*, but they disappeared during some repairs. They are marked in Canina's plan ('*Edifici*
[*Rome.*]

di Roma antica, vol. ii., plate vii., No. IX.). It was in the Minucian porticoes that gratuitous distributions of corn took place, for which *tesserae* were issued. The regionaries, in their catalogues of the 9th region, mention *Minuciam veterem et frumentariam*.

Portico of Octavia, erected by Augustus on the site of that raised by Quintus Metellus in the year of Rome 606 near the theatre of Marcellus. This consul brought from Macedonia, the scene of his conquests, the bronze equestrian groups executed by Lysippus for Alexander the Great in commemoration of the battle of the Granicus, and placed them before the Temples of Jupiter and Juno. The bronze horse, excavated in 1849 in the *Vicolo delle Palme* in Trastevere, and now in the Capitoline Museum, is supposed to have belonged to one of these groups. Of all the edifices of ancient Rome, the architectural disposition of none is better established, a considerable portion of the plan of it and of the temples within its area being preserved on the general one of the ancient city (the *Pianta Capitolina*) now in the Capitoline Museum. It formed a parallelogram, surrounded by a double arcade, supported by 270 columns, enclosing an open space, in the centre of which stood the Temples of Jupiter and Juno, built by *Emilius Lepidus* and *Quintus Metellus*, and re-erected by the Greek architects *Batracus* and *Saurus* for Augustus. The ruins which now remain are situated in the *Piazza della Pescheria*, until lately the fish-market. They formed the entrance to the portico. This vestibule had 2 fronts, each adorned with 4 fluted columns 3½ ft. in diameter, and 2 pilasters of white marble of the Corinthian order, supporting an entablature and pediment. The roof of the portico was destroyed by fire in the reign of *Titus*, and was restored by *Septimius Severus* and *Caracalla*, A.D. 203. The 2 columns and pilasters in the front, the 2 pillars and 1 pilaster in the inner row, with those in the vestibule of the ch. of *St. Angelo*, towards the portico, are

sufficient to show the magnificence of the original building: the style of the existing ruin is grand and simple, and the proportions and details are in every respect worthy of the Augustan age. On the architrave is an inscription recording the restorations by Septimius

Severus and Caracalla. A brick arch at the S. angle, substituted for 2 fallen columns, is probably a work of repair after the great earthquake in A.D. 442. The portico is celebrated by ancient writers for its Greek and Latin libraries, which stood behind the temples,



PORTICO OF OCTAVIA.

and the *Schola Octavia*, with its valuable collections of statuary and painting, among which were the Cupid of Praxiteles, presented by that sculptor to Phryne, a Venus by Phidias, an Æsculapius and a Diana by Praxiteles, &c. Most of these doubtless perished in the fire; but the group of Mars and

Cupid, in the Villa Ludovisi, is said to have been discovered within the precincts of the portico. Sante Bartoli tells us that the Venus de' Medici was also found here, in opposition to those writers who state that it was discovered among the ruins of Hadrian's villa near Tivoli. In 1878, opposite

the side door of the church of St. Angelo in Pescheria, was found a block of marble, 6 ft. by 4, much injured by fire, bearing the inscription:—

OPUS TISICRATIS
CORNELIA · AFRICANI · F
GRACCHORUM.

This is supposed to have been the base of the celebrated sitting statue of Cornelia mentioned by Pliny as placed in the portico of Metellus, afterwards of Octavia. It is now in the Palazzo dei Conservatori on the Capitol.

Modern excavations, and the removal of the fish-market walls and slabs, have brought the remains of the Portico of Octavia more clearly in evidence. The entire circuit, and the sites of the four-fronted arches at the angles of the portico have been recognised, the most distinct being at No. 4, Via della Catena di Pescheria. The three fluted columns of white marble of the composite order in the house 11, Via di S. Angelo in Pescheria, of the Septimian era, are shown to have belonged to the western angle of the pronaos of the Temple of Juno. It was before thought that nothing remained of the Temple of Jupiter, but one of the side walls of the *cella* has been discovered under the ch. of S. Maria in portico, so that the street named Via della Tribuna di Campitelli shows pretty exactly the ancient space between the two temples. In the houses 25 to 34, Via di Pescheria, several columns and fragments of African marble belonging to the N. side of the portico have been found, all lying in a parallel direction towards the S.E., showing the effects of the disastrous earthquake of 442. Other columns of African marble and pavement slabs of *giulio* remain to show the richness of this portico's architectural decorations.

The following curious inscription on a tablet inserted in the pilaster at the S. angle of the vestibule records the right of the municipal authorities to the heads and shoulders of all fishes beyond a certain dimension, brought to this market:—

“CAPITA PISCIUM
HOC MARMOREO SCHEMATE
MAJORUM USQUE AD PRIMAS PINNAS
INCLUSIVE CONSERVATORIBUS
DANTO.”

Portico of Philippus.—This portico stood on the N.W. of that of Octavia, as represented on the Capitoline plan, and surrounded the Temple of Hercules of the Muses. Remains of it may be seen in the cellars of the Lovatelli Palace at the corner of Piazza dei Campitelli, and 2 columns on each side of a brick arch are walled into the house adjoining the S. side of the ch. of S. Maria in Cacaberis.

§ 20. TEMPLES.

Temple of Æsculapius, on the island of the Tiber, sacred to the god of medicine. This celebrated temple was founded B.C. 293, on the return of the ambassadors who had been sent to Epidaurus in obedience to the instructions of the Sibylline oracles, for the purpose of bringing Æsculapius to Rome, then suffering from the plague. The story of their voyage is well known to the readers of Livy; it will be sufficient here to state that, on their return with the statue of the god, it was found that a serpent had concealed itself in the ship, and that Æsculapius himself was supposed to have assumed that form in order to deliver the city. On their arrival in the Tiber the serpent, deserting the vessel, hid himself among the reeds of the island. A temple was thereupon erected to him, and the whole island was faced with travertine, its form being reduced to that of a ship. Some remains of this curious work are still visible. The masses of stone which formed the forepart of the vessel are well preserved at the southern end, and may be seen from the suspension-bridge. There were 3 temples on the island, dedicated to Jupiter, Æsculapius, and Faunus. The ch. of San Bartolommeo is supposed to stand on the site of the first. By descending from the gardens of the convent upon the massive ruins

which form the S.E. point of the island, we may still see the staff and serpent of Esculapius sculptured on the huge blocks of travertine forming the ship's bow. The marble in the convent garden, and the 24 granite columns in the bottom of the cell, most probably belonged to the Temple of Jupiter, or to that of Esculapius. In the centre of the island was an Egyptian obelisk placed so as to represent the ship's mast: from the remains of a basement discovered by Bellori in 1676 it is supposed to have been of great size, and the fragment of the obelisk found here in the last century was probably but a small portion of it. This fragment was once preserved in the Villa Albani, but was removed to Urbino, where it has been erected. The Temple of Esculapius stood in the centre of the island, on the site of the modern hospital of San Giovanni Calabita, where an inscription has been discovered connected with a *stola* filled with *stipulae* or ex-voto offerings by those who had obtained cures at the shrine of the divinity; the third temple, dedicated to Furrus, was at the N.W. extremity of the island, but all trace of it has disappeared under the houses which now cover where it once stood.

Temple of Antoninus and Faustina
(see Roman Forum, p. 80.)

Temple of Apollo.—This edifice is mentioned by Livy, Pliny, and Plutarch, as standing between the S. side of the portico of Octavia, and the Theatre of Marcellus. It contained the beautiful statues of Apollo, the Nine Muses, Latona, and Diana, by Phidias. In 1878 Signor Lanciani and Father Corrado discovered, in the cellars of the tavern *della Colonna*, the basement of a temple, in excellent *opus quadratum*, the position of which tallies so exactly with that ascribed to the Temple of Apollo that there can be no doubt of its identity.

Temple of Castor and Pollux (see Roman Forum, p. 80.)

Temple of Ceres, Liber and Libera,

now forming part of the church of S. Maria in Cosmedin, better known as the Bocca della Verità, and near the so-called Temple of Vesta. The temple was rebuilt by Tiberius. Three columns of the peristyle, in white marble, and finely finished, are partly washed up in the modern portico, and 3 others in the sacristy and passage leading to it. By ascending to the gallery above, the capitals may be examined: they are of the composite order. The great width of the intercolumniations is amongst the peculiarities of this fragment. In the L-hand nave of the ch. are 3 other columns, which formed a part of the pronaos or front which was turned towards the Arch of Janus, or at right angles with the modern façade: and behind the ch. are some remains of the cella, constructed of large blocks of travertine, which Adrian I. is known to have pulled down for the purpose of enlarging the old basilica. Under the modern portico is the marble mask which has given the name of "Bocca della Verità" to this ch. and the adjoining piazza. It represents a large round face, with an open mouth, and probably served as an *impluvium* or entrance of a drain in the centre of a court. The vulgar notion from which it derived its name was, that a suspected person was required, on making an affirmation, to place his hand in the mouth of this mask, in the belief that it would close upon him if he swore falsely. The church, built on the ruins of this temple, by St. Dionysius, in the 3rd cent., is interesting as an example of the early basilicas. (See p. 265.)

Temple of Claudius.—Of the edifice raised by Agrippina, pulled down by Nero, and rebuilt by Vespasian, nothing now remains but the substructions of the peristyle which surrounded the temple. They stand on the slope of the Cælian near the Colosseum, and are marked by a beautiful line of cypresses forming a characteristic feature in the scenery round the amphitheatre. The best preserved portion of the substruction is to be seen under the campanile of the ch. of SS.

Giovanni e Paolo. It consists of 8 large arches of travertine of the rustic order, which bear a striking resemblance to the monument of the Aqua Claudia (*Porta Maggiore*), built at the same period, and probably by the same architect. The substruction is two stories high, but half of the lower one is buried in the ground. A flight of steps behind the arcade leads down to very extensive stone quarries of the Republican period. Shafts to facilitate the descent to these underground vaults originated the supposition that the wild beasts required for combats in the Colosseum were kept here, and hence the name of *Vivarium*, commonly attributed to these ruins. But the arches were only destined to support the area in which the Temple of Claudius was built. The site has been long enclosed in the Gardens of the Passionist Convent of SS. Giovanni e Paolo.

Temple of Concord (see *Roman Forum*, p. 80.)

The so-called **Temple of the Divus Rediculus** (see § 22, *Tombs*, p. 158). This temple, consecrated to commemorate the departure of Hannibal from under the walls of Rome, is mentioned by Pliny the elder as standing two miles from Rome, on the right of the Appian Way, on leaving Rome. The building, which commonly goes by the name of *Rediculus*, stands on the left of the road, overlooking the *Almo* stream, and cannot therefore be the one mentioned by Pliny. It is well built of yellow bricks, with red in the base and pilasters. It had a portico of four columns, now ruined.

Temple of the Flavian Family.—This temple, the beauty of which is praised by Martial in his 2nd, 4th, and 35th epigrams of the 9th book, was erected by Domitian on the site of his family house, near the *Porta Collina*. In laying the foundations of the new Treasury, on the *Via 20 Settembre*, some shapeless remains of the temple were discovered, together with a colossal marble head of Titus, which is

preserved in the portico of the new Palace of the Finances.

Temple of Fortuna Primigenia.—In making a new gallery for the *Acqua Felice*, on the triangular *Piazza del Maccio*, near the N.E. corner of the railway station, some architectural fragments belonging to this temple were revealed in August 1873. Among these fragments were found several inscriptions mentioning the name of the goddess, and a life-size statue of a Roman lady of the Claudian family, represented under her attributes. These monuments are at present preserved in the *Tabularium*.

Temple of Fortuna Virilis, near the *Ponte Rotto*, now the ch. of *Santa Maria Egiziaca*, belonging to the Armenian Catholics. It was originally erected by *Ancus Martius* or *Servius Tullius*; after having been destroyed by fire, it was rebuilt in the time of the republic, and has undergone many restorations. It is an oblong building, constructed of travertine and tufa, standing on a basement of travertine, which has been laid open to the level of the ancient road. The front had a portico of 4 columns, the intercolumniations of which have been walled up; the only flank now visible has 7 columns, 5 of which are sunk in the walls of the cella. These columns are Ionic, and support an entablature and frieze, ornamented with heads of oxen, festoons supported by candelabras, and figures of children. The columns and entablature were covered with a hard marble-like stucco, some portions of which remain. The basement is much admired, and the details of its Ionic decorations are generally regarded as the purest specimen of that order in Rome.

Temple of Hercules Magnus Custos, described by Ovid (*Fast.* vi. 209), as standing at the N. end of the *Circus Flaminius*. The circular ruin existing in the courtyard of the convent of *S. Nicola a Cesarini*, between the chs. of the *Gesi* and *S. Andrea della Valle*, is commonly attributed to the Temple

of Hercules. These beautiful remains are almost unknown to strangers, and they ought to be opened to view by pulling down the shabby wing of the convent which now conceals them.

Temple of Julius Caesar see Roman Forum, p. 80.

Temples of Juno and Jupiter (see Fortico of Octavia, p. 145).

Temples of Juno Sospita, Hope, and Piety.—The Ch. of S. Nicolo' in Caracalla, a small recess out of the Piazza Montanara, covers the site of 3 temples, which may still be identified by some of their columns in their original positions and the massive substrations on which they stand. The ch. occupies the site of the middle temple, and portions of the two others are seen in the side walls. The one on the l. hand, the smallest of the three, seems to be that vowed to *Juno Sospita* by Ch. Cornelius Cethegus in the year of the city 587, B.C. 167. Its remains consist of 6 Doric columns of travertine, 2 in the ch. and 4 in a passage leading out of the sacristy. The central, the largest, and the best preserved temple, that of Piety, has a pediment of massive blocks of travertine, with its cornice, and the bases of 6 of the Ionic columns, which formed part of the peristyle that surrounded the cella. It was built by the son of Manius Aclius Glabius, in fulfilment of a vow made by his father at the battle of Thermopylae, in the year of the city 562, B.C. 191. The pedestal of the equestrian statue, which he raised to his father in front of this sanctuary, was dug up in 1816. At the base of the pediment, on which rest the columns of the modern ch., a series of cells is shown to strangers, in one of which is supposed to have taken place the affecting scene of the "Caritas Romana," although the temple is stated by some ancient writers to have been erected over the dwelling of the Roman matron. Whatever may be the amount of the traveller's belief in the locality, he will not forget that it was this spot that inspired those

beautiful lines in the fourth canto of 'Childe Harold' in which the poet pictures the scene which has given an imperishable celebrity to the devotion of the Roman daughter:—

He rears a burthen, an uns-dim' clear light
What do I gaze on? Nothing! Look again!
Two forms are slowly shadow'd on my sight—
Two insolated phantoms of the brain:
It is not so; I see them full and plain—
An old man, and a female young and fair,
Fresh as a nursing mother, in whose vein
The blood is nectar:—but what doth she there,
With her unmantled neck, and bosom white and bare?

But here youth offers to old age the food,
The milk of its own life:—it is her sire,
To whom she renders back the debt of blood
Brought forth for earth. No: he shall not expire
While in those warm and lovely veins the

Of a faith and holy feeding can provide
Great Nature's Nile, whose deep stream rises

From Egypt's river:—from that gentle side
Drink, drink and live, old man! Heaven's realm
Holds no such tide.

The stary fable of the milky-way
Has not thy story's purity; it is
A constellation of a sweeter ray,
And sacred Nature triumphs more in this
Reverse of her decree, than in the abyss
Where sparkle distant worlds:—Oh, holiest

mate!
No drop of that clear stream its way shall miss

To thy old heart, replenishing its source
With his, as our freed souls rejoice the universe."

The temple nearest the theatre of Marcellus is believed to be that of Hope, consecrated by Anus Atilius Calatinus in the year of the city 500, B.C. 254. Its remains show that it was built in the Ionic style, and that the cella was surrounded by a peristyle on three sides without the *posticum*.

The ruins of the 3 temples above mentioned, brought to light during the recent restoration of S. Nicolo' in Caracera, can be conveniently visited from the sacristy of the ch.

Temple of Jupiter Capitolinus (see Capitoline Hill, p. 100).

Temple of Jupiter Victor (see Palatine, p. 104).

Temple of Jupiter Stator (see Palatine, p. 104, and Sacra Via, p. 95).

Temple of Mars Ultor (see Forum of Augustus, p. 90).

Temple of Minerva Campensis, erected by Pompey the Great in memory of his victories in the East. The cella of the temple, decorated with marbles and other monuments, was still existing in the 16th centy., and is described by Fulvio ('*Antiq.*' v. 89) as one of the richest ruins in Rome. The celebrated Giustiniani Minerva, commonly called Minerva Medica, now in the Braccio Nuovo in the Vatican, was discovered, according to Bartoli, among the ruins of the temple. In pulling down an old house at the corner of the Via di Pie di Marmo, and the Piazzetta della Minerva, in the spring of 1874, some gigantic walls were exposed, about 6 ft. thick, bearing the date of the year 123 on the brick stamps. They are supposed to belong to the temple, or to the buildings which enclosed the sacred area.

The so-called Temple of Minerva Medica is a picturesque ruin on the Esquiline, near the arcades, by which the rlys. enter Rome. It consists of an immense polygonal hall, of 10 sides, 80 ft. in diameter, covered by a lofty cupola 90 ft. high. On 9 sides of the decagon there are niches for statues approaching in dimension that of the Pantheon, or perhaps for baths, as there is little doubt now that this fine hall formed the central portion of extensive thermæ built in the Licinian Gardens by Gallienus. Above the niches are 10 windows. The curious name of *Galluzze*, given to this ruin in the middle ages, seems to be but a corruption of the name of that emperor. During the excavations made in this neighbourhood in Feb. 1871 by the Società Fondiaria Italiana, several columbaria were discovered in good preservation. The monuments and works of art, brought to light in the course of these explorations, were placed in the casino adjoining the nymphæum, with the inscription MUSEO. The collection numbers 204 inscriptions, 200 terracotta lamps, 2 marble cinerarii, 40 of terra-cotta, 195 coins, 2 gold earrings,

150 balsamaria of glass, and a large number of domestic utensils. These have been all purchased by the municipality to enrich the collection in the Palazzo dei Conservatori.

Temple of Neptune, in the Piazza di Pietra, the site of the Portico of the Argonauts, erected by Agrippa, in the centre of which the temple stood. The 11 columns now remaining have suffered severely from the action of fire; they belonged to one of the sides of the temple, which, according to the plan of Palladio, originally consisted of 15 columns. They are of white marble, in the Corinthian style, $4\frac{1}{2}$ ft. in diameter, and $42\frac{1}{4}$ ft. high. The bases and capitals have almost disappeared, and very little of the ancient architrave has been preserved. Innocent XII. built a wall between the columns to form the front of his custom-house, and completed the present entablature with plaster. In the interior are some remains of the vaulting, composed of enormous masses of stone, together with fragments of the cella, which form apparently the foundation of the modern wall. The blocks of marble, forming the inner parts of the architrave and entablature, as seen from the court, are stupendous in size. Some ruins in the adjoining Palazzo Cini, consisting of a massive wall of huge blocks of Peperino, belong to the portico of the Argonauts that surrounded the temple. (See *Portico of the Argonauts*, p. 143.) The interior of the building is now used as a *Borsa* or Exchange.

Pantheon, commonly called *La Rotonda*.—This celebrated edifice is one of those relics of ancient Rome with the general appearance of which most travellers are familiar long before they cross the Tiber. It is situated in a piazza between the Corso and the Piazza Navona. The proportions of its portico have been for ages the admiration of travellers, and its name has become identified with architectural beauty. The ancients described it with admiration 18 centuries ago, and it still re-

it are bronze pilasters, on which the doors are hung; the opening is about 39 feet high and 19 wide. Over it is the ancient bronze grating, which has been preserved unaltered. The bronze doors have been the subject of much controversy, but there appears to be no ground for doubting their antiquity, or referring them to other than classical times; and the best authorities agree in regarding them as the identical doors of the original edifice. On the left of the entrance is an inscription on a porphyry slab, recording the reparation of the pavements by Pius IX. in the 27th year of his pontificate. *The interior of the temple is a rotunda, covered by a dome. The circular hall is 142 ft. in diameter, exclusive of the walls, which are said to be 20 feet thick in some places. The height from the pavement to the summit is also 143 feet, and the dome occupies one-half of the height, or 71½ feet. In the upright wall are 7 large recesses, 4 of which have fluted columns of *quello antico* of the Corinthian order, and 2 have similar columns of *pavonazzetto* marble. The 7th, facing the entrance, is open, and has 2 columns of stained pavonazzetto standing on each side. Between the larger recesses are 8 "adickæ," which have been converted into modern altars. Above these altars runs a marble cornice, richly sculptured, perfectly preserved, and supporting an attic, with 14 niches, surmounted by a 2nd cornice. The caryatides of Diogenes of Athens, described by Pliny, probably decorated this attic, corresponding above the pillars which support the architrave. We may take as a specimen of these celebrated sculptures the caryatides in the Braccio Nuovo, brought from the Palazzo Paganica, in the neighbourhood of the Pantheon. Above the attic rises the majestic dome, divided into square panels, which are supposed to have been originally covered with bronze. In the centre a circular opening, 28 feet in diameter, supplies the only light which the temple receives. The pavement, restored by Pius IX., is composed of porphyry, granite, and different marbles, dis-*

*posed alternately in round and square compartments. Some feet below this pavement is a drain to carry off the water which enters by the opening in the dome. Michel Angelo attributed the portico and body of the rotunda to Agrippa, the 1st story of the interior to Hadrian, and the 2nd to Septimius Severus. There has been much controversy in regard to the original destination of the Pantheon, many contending that it was connected with the baths constructed by Agrippa in this neighbourhood, and that the Corinthian portico was added subsequently. Whatever value we may be disposed to attach to these conjectures, it is worthy of remark that a loftier pediment and entablature are distinctly visible behind the present portico, which seems to have been intended to conceal them, and that the portico was added to a pre-existing edifice. The form also of the Pantheon, separated from the portico, is simply that of the ancient *calidarium*, as may be seen on comparing it with the circular chamber at the baths of Caracalla. The body of the building is of brickwork, strengthened by numerous blind arches; it was formerly coated with marble on the outside, which has shared the fate of the bronzes and statues. The tasteless belfries which deform the portico were added by Bernini, at the command of Urban VIII. In the sacristy behind the building some remains of the baths of Agrippa may still be recognised. The Pantheon in more recent times has acquired an interest very different from these records of the empire and of Papal Vandalism. It is sacred in the history of art as the *burial-place of Raphael*, whose tomb is behind the 3rd chapel on the left, which was endowed by him, and is distinguished by a statue of the Virgin and Child, known as *La Madonna del Sasso*, executed at his request by his friend and pupil Lorenzo Lotto. The Roman archæologists, after having unsettled the faith of ages on every matter connected with the antiquities, began to raise doubts on Vasari's statement respecting the last resting-place of Raphael. It was at length deter-*

minged to settle the question by examining the spot. In October, on the 11th September, 1874, the place was excavated in presence of several ecclesiastics, and the remains of Raphael were discovered. The artist's tomb in Rome, the tomb of Vasari was examined, and the bones of the master painter were discovered precisely as he describes, behind the altar of the chapel. "Four views of the tomb and its contents were engraved from drawings by Canaccioli, and to preserve the appearance that presented itself. The shroud had been fastened with a number of metal rings and points; some of these were kept by the sculptor Fabris, of Rome, who was then in possession of casts from the skull and the right hand. Passavant remarks, judging from the cast, that the skull was of a singularly fine form. The bones of the hand were all perfect, but they crumbled to dust after the mould was taken. The skeleton measured about 5 feet 7 inches; the coffin was extremely narrow, indicating a very slender frame. The precious relics were ultimately restored to the same spot, after being placed in an antique marble sarcophagus from the Vatican Museum, presented by Pope Gregory XVI. The members of the Academy of St. Luke were interested in this investigation, as they had been long in possession of a skull supposed to be that of Raphael, and which had been the admiration of the followers of Gall and Spurzheim. The reputation of this relic naturally fell with its change of name, the more irretrievably as it proved to have belonged to an individual of no celebrity."—*Quart. Rev.* The inscription written by Card. Bembo, ending with the words VIXIT AN. xxxvii. INTERIUS INTERIUS, refers to Raphael's having died on the same day of the same month he was born—the 6th of April. A tablet above records that Raphael was affianced to Maria, the niece of Cardinal Bibbiena, their union being cut off by his untimely death.*

* In the small Museum of the Society of the Virtuosi del Pantheon, in the left-hand tower, are entered from under the great portico, and

On one side of the same chapel is the tomb of Annibale Caracci; and on the other the inscription to Taddeo Zuccheri; in other parts of the building are buried Baldassare Peruzzi, Pierino del Vaga, Giovanni de Udine, and other eminent artists. The monument containing the heart of Cardinal Consalvi, who was titular cardinal of this ch., erected by his friends, with a bas-relief likeness by Thorwaldsen, will not fail to command the respect of every traveller who can appreciate the merits of that excellent man and enlightened and patriotic statesman. The Pantheon, formerly surrounded by shops and houses, has been considerably laid open of late years, and it is expected will be soon entirely so, the government having purchased the greater number of those still built against it for the purpose of pulling them down: in consequence of the removal of these modern buildings, the foundations of a considerable portion of the portico, which flanked the principal edifice towards the E., were discovered in 1854. Excavations begun in Nov. 1874, in front of the pronaos, brought to light some of the steps which led from the paved area to the portico, and two ornamental bas-reliefs belonging to the vestibule. This area was a large open space, paved with travertine, which extended in front of the Pantheon. Recent excavations have shown that it went as far as the Via della Coppelle, and that the house No. 7, Via degli Orfani on the E., and the Palazzo Crescenzi on the W., mark its width. A triumphal arch stood in the middle.

The Pantheon has recently acquired an additional historical interest, from having become, in 1878, the mausoleum of the first King of United Italy. His remains are walled in a recess on the right of the high altar, where, under an eagle and crown in gilt bronze, is a plain tablet with the inscription—

VITTORIO I MANUELE II.
RE D'ITALIA.

preserved all the relics of Raphael, with the drawings made at the time by Canaccioli, and a fine original one of the Virgin by the great painter himself. The cast of the skull is of a most remarkably beautiful form.

Temple of Romulus, son of Maxentius (see Sacra Via, p. 95).

Temple of Vesta (see Roman Forum, p. 80).

Temple of Saturn (see Roman Forum, p. 80).

Temple of the Sun.—The upper terrace of the Colonna gardens, on the Quirinal, was formerly the site of the magnificent temple erected by Aurelian to the Sun-god. Its remains were in better preservation in the time of Sixtus V., and bore the name of *Frontespizio di Neroni*. Palladio, du Pérae, and other architects, have left interesting drawings of them; but the only traces which have come down to us are part of the architrave and frieze, and the angle of a pediment in the Corinthian style, highly ornamented. In point of size they are the most stupendous fragments of marble in Rome. Their style and exaggerated ornamentation are certainly in favour of the opinion which determine the date of their construction at a period when art was beginning to decline. In lowering the *Piazza del Quirinale* in 1864–65, part of the massive foundations of Aurelian's buildings were discovered in rubble-work, composed of broken lava and Puzzolano cement, remarkable for their extreme solidity, and covering a fine fragment of the Servian wall. In fact, the line of this early fortification seems to have been turned to advantage for the support of the high terrace on which the temple stood, as more than one-half of its substruction rests on the massive tufa wall of Servius. The best preserved portion is to be seen over the modern washing-troughs in the Colonna Gardens. In leveling the new Via del Quirinale, in 1879, a portion of the concrete *plateau* of this temple was revealed in front of the gate of the Colonna Gardens, but was destroyed in the prosecution of the works.

On the rt. of the temple, as we look towards the city, are the remains of the vast staircases, which afforded a direct communication between this part of the Quirinal and the field of Agrippa

in the Campus Martius, at the foot of the hill. The extensive vaults under the staircases, which, according to Vopiscus, were employed as cellars for the fiscal wine sold to the people, are now filled with hay for the adjoining cavalry barracks of la Pilotta.

The colossal horses which give the name to the Piazza di Monte Cavallo, stood formerly in front of the Temple of the Sun.

Temple of Trajan.—Of the magnificent edifice raised by the Emperor Hadrian to his great predecessor, and which was situated near the Forum of the latter, the only portions that remain are some substructions beneath the Pal. Valentini, entered from the Piazza dei SS. Apostoli. In excavating recently, some fragments of large fluted Corinthian columns in Pavonazetto marble, with portions of an elegant frieze and architrave, were discovered under this palace, which, without doubt, belonged to the edifice raised by Hadrian.

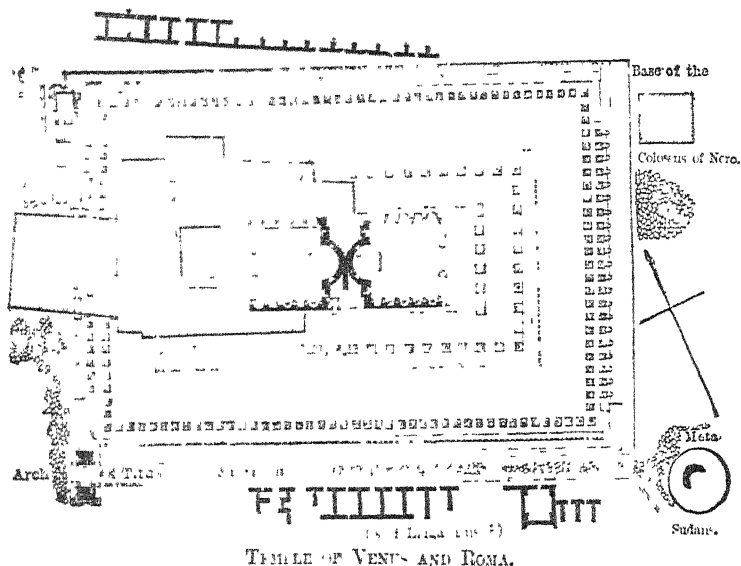
So-called Temple of Venus and Cupid (see Sessorian Palace, p. 143).

Temple of Venus and Rome (see Sacra Via, p. 95).

Temple of Vespasian (see Roman Forum, p. 80).

Unknown Temple, discovered in 1837 by Mr. V. Baltard, under the block of houses between the Via de Specchi and the street and square of S. Salvatore in Campo. It was carefully re-examined in April 1873 by the Archaeological commission, when two beautiful fluted columns of the Ionic order, 5 ft. in diameter, were discovered, lying across the Via de Specchi, at a depth of 15 ft. The actual remains visible under the house Nos. 9, 10, consist of a massive basement approached by four wide steps, on which stand six stumps of fluted columns of Greek marble.

Temple, commonly called of Vesta. This elegant little temple, in the Piazza della Bocca della Verità, near



TEMPLE OF VENUS AND ROMA.

the Ponte Rotto, and the Temple of Fortuna Virilis, has been for ages the admiration of travellers. Pictures, engravings, photographs, and models in bronze and marble have made it better known, perhaps, than any other ruin in Rome. It consists of a circular cella surrounded by a peristyle of 20 Corinthian columns, of which only one has been lost. The entablature and original roof have entirely disappeared, and are now replaced by a mere covering of tiles. The diameter of the cella (the ancient portion of which, as well as the columns, are of white marble, is 26 feet; the circumference of the peristyle, 156; the diameter of the columns about 3, and their height 32. The edifice is generally referred to the time of the Antonines, though there is some probability that it was constructed in the reign of Vespasian, one of whose coins represents a temple of the same form. Under the Christian rule it was first consecrated under the patronage of S. Stefano delle Carrozze; but was subsequently known as the church of S. M. del Sole.

Antiquaries have at different times suggested more than twenty different classical names for it. That of Vesta seems to have been proposed on account of the circular form of the building. Modern topographers regard it as the temple of the *Mater Matuta*, which stood on the forum Boarium, inside the Porta Urmentalis.

§ 21. THEATRES AND AMPHITHEATRES.

Theatre of Balbus, erected A.U.C. 741, by Cornelius Balbus, at the desire of Augustus. It was the smallest in Rome, although it is said to have contained 11,600 spectators. The Palazzo Ceuci stands upon the eminence formed by its ruins, but the only fragments now visible are a portion of one of the "cunei," which may be seen below that palace near the gate of the Ghetto, and 2 columns with a portion of an architrave on the sides of the door of a house, No. 23 in the adjoining street of Sta. Maria in Caccheris, supposed to have belonged to the *cryptoporticus* of the theatre. Near

thus the 2 colossal statues of Castor and Pollux, which now stand at the top of the stairs leading to the Piazza of the Capitol, were found during the pontificate of Pius IV.

Flavian Amphitheatre see Colosseum, p. 113.

Theatre of Marcellus, the second theatre opened in Rome, in the level space near the Forum Olitorium, or great vegetable market, between the S. declivity of the Capitoline Hill and the Tiber. It was begun by Julius Cæsar, finished by Augustus, and dedicated by that emperor to the young Marcellus, son of his sister Octavia, whose name he gave to the magnificent portico adjoining the theatre, which he restored as a place of shelter for the spectators in unfavourable weather. The ruins, though encumbered by the Orsini Palace, and disfigured by the dirty shops which occupy the lower tier of arches, are still highly interesting. The design of the building may be compared to that of the Colosseum. The lower story, now half-buried beneath the street, is Doric; the capitals of the columns and the entablature, though much mutilated, still supply us with many interesting details. The second story is Ionic. The third was probably Corinthian, but it has been superseded by the upper stories of the modern houses. Notwithstanding the objections of recent critics, it is known that the building excited the admiration of the ancients; Vitruvius praised the beauty of the whole structure, and the existing fragment supplied Palladio with the model for the Roman Doric and Ionic orders. The ruins have formed a hill of some size, on which the Palazzo Orsini was built by Baldassare Peruzzi. In the stables of the Osteria della Campana, some of the sloping walls, or "cunei," which sustained the seats, may be still seen; and there is no doubt that many valuable fragments are concealed by the mass of houses between the outer wall of the theatre and the Tiber. It is stated by the Regionaries that the building was capable of con-

taining 20,000 spectators. In the 11th century it was converted by Pierleone into a fortress, and was afterwards a stronghold of the Savellis. From them it passed to the Massimo and Orsini families. A fragment of the ground-plan of this theatre, with the name annexed, is preserved in the Pianta Capitolina.

Theatre of Pompey, the first theatre erected in stone at Rome. It was built by Pompey the Great, repaired by Tiberius and Caligula, injured by fire in the reign of Titus, and restored by several of the later emperors. It was also repaired by Theodoric, and may therefore be considered to have been entire in the middle of the 6th century. In the middle ages it was converted into a fortress, and was a stronghold of the Orsini during the troubled times of the 11th and 12th centuries. There are few monuments with which so many historical associations are connected as this theatre. It is recorded by ancient writers that the opening of this new place of amusement was regarded by the older citizens as a corruption of morals; and that Pompey, to evade their opposition, built over the theatre a temple dedicated to Victory or Venus Victrix, and pretended that the seats of the theatre were mere additions to the temple. The ancient plan of Rome, in the Museum of the Capitol, gives us a very accurate idea of the form and proportions of this theatre, but unfortunately the portion which contained the plan of the portico is imperfect. The site occupied by the theatre lies between the chs. of S. Andrea della Valle on the N., and San Carlo à Catinari, the Piazza di Campo di Fiori, on the W.; the Via dei Chiavari, the Via dei Giuaponari, and the Via di Torre Argentina on the E. The Palazzo Pio is built upon its ruins. It was on this site that was discovered, in 1864, the colossal bronze statue of Hercules, now in the Vatican Museum (see p. 294). The semi-circular form of the theatre, and even the inclination given to the ground by the vaultings upon which the seats rested, may be traced by following

the house of Augustus at the S. M. of the Via Sacra, however, that it is the theatre of Pompey. The theatre of Pompey is situated on the S. side of the Palazzo Pontificio, and fragments of its structure are still to be seen. The theatre of Pompey is situated on the S. side of the Palazzo Pontificio, and fragments of its structure are still to be seen. The theatre of Pompey is situated on the S. side of the Palazzo Pontificio, and fragments of its structure are still to be seen.

The celebrated statue of Pompey (described page 428) was found here. Among the historical facts connected with this theatre, Vitius Corbo's solution of the grammatical question which arose in regard to the inscription on the Temple of Victory, whether the third consulate of Pompey should be expressed by *cos. tertio* or *tertio*. The literary men consulted on the point were divided in opinion, and Cicero, without meeting the question, suggested that the difficulty should be avoided by writing *cos. tertio*. Subsequent grammarians seem to have inclined to *tertio*, as we see inscribed over the portico of the Pantheon.

Amphitheatre of Statilius Taurus.—In laying the foundations of the Palazzo di Monte Citorio (House of Parliament since 1872, under Innocent X., masses of masonry were discovered still retaining the form of "cunei." These ruins were attributed by the older antiquaries to the Amphitheatre of Statilius Taurus, which was dedicated in the 4th consulate of Augustus. It is more pro-

* Statilius Taurus was commander-in-chief of the land forces of Augustus at the time of the battle of Actium, and built this amphitheatre in the following year.

The amphitheatre of Trajan, perhaps on the S. side of the Palazzo Pontificio and the Palazzo

Amphitheatrum Castrense.—The Amphitheatrum Castrense, or Amphitheatre of Trajan, was situated on the S. side of the Palazzo Pontificio, and adjoining the Amphitheatre of Trajan. It is believed to have been erected in the reign of Trajan. It is believed to have been erected in the reign of Trajan. It is believed to have been erected in the reign of Trajan. It is believed to have been erected in the reign of Trajan. It is believed to have been erected in the reign of Trajan.

§ 22. TOMBS, COLUMBARIA, AND CATACOMBS.

Mausoleum of Augustus.—The Mausoleum of Augustus is situated on the S. side of the Via dei Pontefici and the Ripetta, erected by Augustus during his lifetime, and in his 6th consulate (B.C. 27), in the then open space midway between the Via Sacra and the Tiber. It was a circular structure, 120 Roman feet in diameter, and was raised to a considerable elevation on foundations of evergreens. The Mausoleum of Augustus survives in a fragmentary state. In the interior were chambers containing the remains of his family. It

around the middle was laid out in groves and public walks." The entrance, when was on the S. side, was flanked by 2 Egyptian obelisks, of which one now stands in front of the Palazzo of the *Quirinale*, the other in the Piazza of S. Maria Maggiore. The mausoleum contained the ashes of Augustus himself, of Marcellus, Octavia, M. Agrippa, Livia, Drusus, Germanicus and his wife Agrippina, Tiberius, and Caligula; of Drusus the son of Tiberius, Antonia, Claudius, Britannicus, and Nerva. No one was buried here after the latter emperor. The first member of the imperial family whose ashes were deposited here was the young Marcellus, who died A.D. 22; and so long as a fragment of this monument remains, the spot on which it stands will be hallowed in the estimation of the scholar, by those lines in which the greatest of Latin poets alludes to the newly-erected mausoleum:—

“*Quintus ille virum magnam Martis ad urbem
Campus ager genitus! vel que, Tiberine,
vidibus
Tura, cum tumulum præferi dote recen-
tem!
Nec puer illic qui-quam de gente Latinos
In tantum spe tollet avos; nec Romula quon-
dam
Ullo se tantum tilius jactabit alumno.
Hæc pietas, hæc prisca fides, invictaque bello
Dextera! non illi se quisquam impune tulisset
Obrutus armato, seu cum pedes iret in hostem,
Si u spumantis equi fodiret calcareibus arnos.
Hæc, miserande puer! si qua fata aspera
rurupas
Tu Marcellus eris.”* *Æneid*, vi. 873.

The mausoleum is supposed to have been first devastated by Robert Guiscard; it was converted into a fortress in the 12th century by the Colonna family, who were dislodged by Frederick Barbarossa, in 1167, when the tomb was reduced to ruin. It was converted into an amphitheatre for bull-fights until the time of Pius VIII., by whom all cruel representations of that kind were forbidden: it is now occasionally used as a diurnal theatre for drama and comedy. The ruin is so surrounded by houses that it is difficult to examine it, or to form any idea of its original magnificence. The most accessible part is in the court of the Palazzo Valdambrini, in the Via

Ripetta. The modern entrance to the arena is through the Palazzo Correa in the Via dei Pontefici. The walls are of immense thickness, offering some good examples of *opus testaceum*, and, though the interior is to a great extent filled up with rubbish, the part accessible is sufficiently capacious to hold many thousand persons. The only remains now visible, in addition to the outer circular wall, are some masses of reticulated work in tufa, beneath the modern seats for the spectators. Connected with the mausoleum, and corresponding to the Via degli Otto Canonici, adjoining the ch. of San Carlo in the Corso, was the *Bisum*, mentioned by Strabo, where the bodies of the imperial family were burned. The site of this was discovered in the last century, between the ch. of San Carlo and the end of the Via della Croce. Some blocks of travertine were found, bearing the names of members of the family of the Cæsars. Five of them may still be seen in the Hall of the Statues (see p. 323) in the Vatican, where they serve as pedestals. *Agrippa*, bearing the name of Agrippina, the wife of Germanicus, is preserved in the courtyard of the Palazzo de Conservatori. The Palazzo Correa, adjoining the Mausoleum of Augustus, was the first place in which the Church of England service was publicly performed before a Protestant congregation in Rome.

Tomb of the Baker Eurysaces, outside the Porta Maggiore, on the Via Labicana. This very curious monument was discovered in 1838 imbedded in the walls built by Honorius, close to the colossal monument of the Claudian aqueduct; it was consequently so effectually concealed that its existence was unknown to the older antiquaries, although in the Galleria degli Uffizi, at Florence, a drawing has been discovered by Herr Abeken, probably of Baldassarre Peruzzi, or G. de Sangallo, in which part of the monument, and some letters of the inscription, are designed. It is a quadrilateral building of unequal sides, and of 3 stories or divisions, covered with slabs

of travertine. The 1st story, or basement, is plain; the 2nd is composed of stone mortars, such as were used by bakers for kneading the dough. On the band above is the following inscription, which is repeated three times on the faces of the tomb:—*EST HOC MONIMENTUM MARCI VERGILII EURYSACIS PLEBIS REDEMPTORIS APPARENT*: showing that Eurysaces was not only a baker, but a public contractor or purveyor of the *panis*. Above this are 3 rows of stone mortars, placed on their sides, so that their mouths face the spectator. The angles are terminated by pilasters, supporting a frieze, which still retains several fragments of interesting bas-reliefs, representing the various operations of baking, the carrying of the corn to the mill, the kneading-trough, the oven, and the final weighing and distribution of the bread. On the wall upon the opposite side of the road has been placed a bas-relief representing the baker and his wife, and the following inscription:—*IVIT ATISTIA VNOR MIHI—FEMINA OPTVMA VEIXSIT—QVOVS CORPORIS RELIQVIAE—QVOD SVPERANT SVNT IN—HOC PANARIO*. Of the ancient *Panarium*, or bread-basket, mentioned in the concluding word of this inscription, and which formed the sarcophagus of Eurysaces and his wife, a fragment has been discovered. The workmanship and the spelling of the inscription indicate the end of the republic, or the first years of the empire. Altogether the monument is a valuable illustration of the domestic manners of the ancient Romans.

Tomb of Bibulus.—One of the few remaining monuments of republican Rome, situated at the extremity of the Corso, under the north-eastern angle of the Capitoline Hill. It forms part of the wall of a house in the Via di Marforio, on the l. hand side on entering from the Via della Ripresa de' Barberi, and stood close to the Porta Ratumena of the Servian walls on the rt. of the street leading from the Forum to the Campus Martius. It is a quadrangular monument of travertine, ornamented with pilasters of the Doric

style, the diameter of which diminishes towards the capitals; part of the entablature and ornamented frieze are still standing. In the centre is a niche or doorway, with a moulded architrave. On the pedestal is an inscription recording that the ground on which it stands was given by a decree of the Senate and by order of the people (*SENATUS CONSULTO POPVLIQUE IVSSV*) to erect on it the sepulchre of C. Poblilius Bibulus, the plebeian orator, and his posterity, "*HONORIS VIRTUTISQUE CAUSA*." This tomb cannot be much less than 2000 years old. A portion of a similar inscription exists on another face of the monument, partly built into the wall of the adjoining house.

Nearly opposite, in the same street, are the remains of another sepulchre, attributed to the Claudian Family, who were also presented by the S. P. Q. R. with a burial-place at the foot of the Capitol. It is now a huge shapeless ruin; but some subterranean vaults under the modern dwelling are still visible, which evidently belonged to a tomb. The Flaminian Way (a portion of which has been laid bare in leveling the street) passed between these two tombs in its course to the Forum.

Tomb of Cæcilia Metella, about 2 m. from the Porta di S. Sebastiano, on the Appian Way,* and 3 from the ancient Porta Capena, erected more than 19 centuries ago to the memory of Cæcilia Metella, the wife of Crassus, and daughter of Quintus Cæcilius Metellus, who obtained the name of Creticus for his conquest of Crete, B.C. 68. This noble mausoleum is one of the best preserved sepulchral monuments about Rome, and so great is the solidity of its construction that it would seem as if it were built for eternity. It stands on the extremity of a stream of lava from an eruption at the base of the Alban hills near Marino. A circular tower, nearly 70 feet in diameter, rests on a quadrangular basement. This basement is composed of rubble-work, consisting of small fragments of lava and of brick, united by a cement formed of lime

* See *Environs*, Via Appia.

and Pozzolana, strengthened by large square key-stones of travertine, which project at intervals from the mass to support the external marble coating. This coating was stripped at various times for making lime, and Clement XII. removed the larger blocks to construct the fountain of Trevi. The circular part of the tomb is coated with magnificent blocks of the finest travertine, fitted together with great precision. It has a beautiful frieze and cornice, over which a conical roof is supposed to have risen. The battlements which have usurped its place were built by Boniface VIII. in the 13th century, when the tomb was converted into one of the strongholds of his family, the Caetanis. The frieze is decorated with bas-reliefs in white marble, representing festoons alternating with bulls' heads, from which the tower probably obtained the modern name of "Capo di Bove." On a marble panel below the frieze, on the side towards the Via Appia, is the inscription:—*CAECILLAE—Q. CRETICI . F.—METELLAE CRASSI.*—Immediately over the inscription is a bas-relief representing a trophy; on one side is a figure of Victory writing upon a shield; underneath is a captive bound, in a sitting posture: the figures on the opposite side have been effaced. The interior contains a circular dome-shaped chamber, lined with brick; the diameter of this chamber is about 15 ft.: the sarcophagus of white marble, now standing in the court of the Farnese Palace, is stated on doubtful authority to have been found in it; the roof has entirely disappeared, but the inclination of the stonework shows that it was conical. Lord Byron's description of this tomb, in the fourth canto of 'Childe Harold,' is one of those eloquent bursts of feeling which appeal irresistibly to the heart. It is impossible to describe the interest with which the genius of our great poet has invested the monuments of Rome, even to the most indifferent of English travellers; and there are few who will not agree with Sir Walter Scott, that "the voice of Marius could not sound

[*Rome.*]

more deep and solemn among ruined arches of Carthage, than per strains of the pilgrim amid the broken shrines and fallen statues of her subduer."

"There is a stem round tower of other days,
Firm as a fortress, with its fence of stone,
Such as an army's bulwark strength delays,
Standing with half its battlements alone,
And with two thousand years of ivy grown,
The garland of eternity, where wave
The green leaves over all by time o'er-
thrown:—

What was this tower of strength? within its
cave
What treasure lay so hoard'd, so hid?—A woman's
grave.

But who was she, the lady of the dead,
Tomb'd in a palace? Was she chaste and fair?
Worthy a king's—or more—a Roman's bed?
What race of chiefs and heroes did she bear?
What daughter of her beauties was the heir?
How flood—how level—how did she? Was
she not
So honour'd—and conspicuously there,
Where madder relics must not dare to rot,

Placed to commemorate a more than mortal lot?
Perchance she died in youth: it may be, how'd
With woes far heavier than the ponderous tomb
That weigh'd upon her gentle dust, a cloud
Might gather o'er her beauty, and a gloom
In her dark eye, prophetic of the doom
Heaven gives its favourites—early death; yet
she

A sunset charm around her, and illum'd
With hectic light the Hesperus of the dead,
Of her consuming cheek the autumnal leaf-like
red.

Perchance she died in age—surviving all,
Charms, kindred, children—with the silver gray
On her long tresses, which might yet recall,
It may be, still a something of the day
When they were braided, and her proud array
And lovely form were envied, praised, and eyed
By Rome—but whither would Conjecture stray?
Thus much alone we know—Metella died,
The wealthiest Roman's wife: Behold his love
or pride!"

Adjoining the tomb are the extensive ruins of the Caetani fortress. As early as the beginning of the 13th century the Savelli family had converted the ruin into a stronghold; the Caetanis, before the close of the same century, obtained possession of it, and built those towers and battlemented walls which now form, from many points of view, a ruin scarcely less picturesque than the massive tomb itself. Their armorial bearings are still visible on the walls. The ruined chapel, with its pointed windows, bears a resemblance to many

of Turkish churches of the same period. It was founded in 1296 by the Caetanians, who seem to have converted the locality into a colony of their dependents. On a wall adjoining the monument of C. Metella are some fragments of 2 marble tombs, discovered in 1824, belonging to Q. Granicus Labeo, the Trib. Mil. of the 3rd Legion, and of a certain T. Crustidius. The pavement of the Appian Way, then remarkably perfect at this spot, was laid open at the same time, but the polygonal masses of lava have been since removed, and the road is now macadamised. There is a subterranean passage leading from the fortress to a catacomb, which is supposed to have been excavated by the Caetanians. A short way on the l. beyond this tomb are the quarries of lava which have furnished a large proportion of the paving-stones of ancient and modern Rome. The lava of Capo di Bove, the *silice* of Pliny, a very different substance from the *silice* of the moderns, is celebrated among mineralogists as containing many interesting minerals—Mellilite, Breislakite, Pseudo-Nepheline, Comptonite, Gismoudite, &c.: of which the scientific traveller may see some fine specimens at Rome in the Museum of the Sapienza.

Pyramid of Caius Cestius, now the only sepulchral pyramid in Rome, situated close to the Porta di San Paolo. The spot is well known to every English traveller as being near the Protestant burial-ground. The monument is partly within and partly without the wall of Aurelian, who included it in his line of fortifications. It is a massive pyramid of brick and tufa in the centre, covered with slabs of white marble from the base to the summit. It stands on 2 square basement of travertine 3 feet high. The height of the monument is 114 feet, the length of each side at the base 90. In the centre is a small chamber, 13 feet long, the stuccoed sides and ceiling of which are covered with arabesques, which were first brought to light by Ottavio

Falconieri, and described by him in a dissertation annexed to the work of Nardini. These arabesques excited great interest before the discovery of the paintings at Pompeii; they still retain their original brightness of colour, though somewhat injured by the damp and the smoke of torches, and represent 4 female figures with vases and candelabra. The entrance is on the side of the cemetery. [The key to this chamber is kept by the custode of the Protestant burial-ground, close by.] At 2 of the angles are fluted columns of white marble, of the Doric order, discovered during the excavations of 1663. At the other angles 2 pedestals with inscriptions were found, which are now preserved in the museum of the Capitol. On one of them was a bronze foot, also in the same museum, which probably belonged to a statue of Caius Cestius. The inscriptions relate to the completion of the Pyramid by the executors of C. Cestius, two of whom bore names well known in the time of Augustus—M. Valerius Messalla Corvinus and L. Junius Silanus. There are 2 ancient inscriptions on the monument; the first, in letters of large size, is repeated on the eastern side:—C. CESTIUS. L. F. POB. EPVLO. PR. TR. PL.—VII. VIR. EPVLONVM. The other is on the front facing the road to Ostia: it records the completion of the pyramid in 330 days: the letters are considerably smaller than those of the former inscription:—OPVS . ABSOLVTVM . EX . TESTAMENTO . DIEBVS . CCCXXX.—ARBITRATV.—PONTI . P. F. CLA . MELAE . HEREDIS . ET . POTHII . L. The monument is of the age of Augustus, and, as shown by the inscriptions, was completed in 330 days by his heir, Pontius Mela, and his freedman Pothus; C. Cestius was of the Publician tribe, a prætor, a tribune of the people, and one of the 7 *epulores*, appointed to prepare the banquets of the gods at public solemnities. He was probably the person mentioned by Cicero in his letter to Atticus from Ephesus, and in his oration for Flaccus. In the 17th century the base of the pyramid was buried under 16 feet of soil. It was

cleared and restored in 1663 by Alexander VII., as recorded by an inscription placed beneath those already mentioned, and was laid open towards the Via Ostiense by Gregory XVI.

Tomb of St. Constantia, beyond the Porta Pia, near the church of S. Agnese: erected by Constantine the Great to contain the magnificent sarcophagus of porphyry, now in the museum of the Vatican, in which the body of his daughter was deposited, or perhaps by the children of that Emperor after his death, about A.D. 351. The tomb is a circular building, decorated with mosaics, on the vaults of the circular aisle. This is the earliest known series of Christian mosaics. One represents Christ standing in the clouds, with two prophets. In another, Christ is seated on the globe, with a saint kneeling before him. It was supposed by the older antiquaries to have been originally intended as a baptistery for the church of S. Agnes. The wall of the central building is carried on arches with elegant twin-shafts, with Corinthian capitals, resting on a platform, within which a floor has been inserted over what was originally the baptistery, for baptism by immersion, as in the baptistery of the Lateran of about the same period. The construction and style of the edifice seem conclusively to indicate the decline of art under Constantine. It was converted into a church by Alexander IV. in the 14th century (for a description of which see p. 250).

Tomb of the Empress St. Helena, 1½ m. beyond the Porta Maggiore, on the Via Labicana, leading to Colonna. It is now called the Torre Pignattara, from the *pignatte*, or earthen pots, which are seen in the construction of the upper part of the walls. The tradition of the Church has pointed out this ruin as the mausoleum of the empress Helena, mother of Constantine, who died in Palestine at a very advanced age, whilst by some it has been described as the church raised by Constantine to SS. Peter and Marcellinus, whose

cemetery or catacomb lies beneath. There is indeed no doubt that one of the large porphyry sarcophagi in the Hall of the Greek Cross at the Vatican was removed from it by Anastatius IV., and deposited in the Lateran Basilica, from where it was transferred to the museum by Pius VI. The remains now visible are those of a large circular hall, with walls of great thickness. In the interior are 8 circular recesses. From inscriptions found here it appears that the surrounding district was occupied by the cemetery of the Equites Singulares, from the 2nd to the 4th century of our era. One of these inscriptions, on the l. of the entrance, with a curious bas-relief of a knight and his page, bears the names of Aug. Claudius Virunus, "Nat. Noric.," supposed by Cluverius to have been an ancestor of the existing German family of Volckmark. A farmhouse, and a ch. dedicated to SS. Peter and Marcellinus, have been built in the interior of the ruined edifice. A flight of steps leads from the sacristy to the catacombs of these saints beneath. A quarter of a mile farther on the road, in the *Vigna del Grande*, has been recently discovered an interesting Catacomb, to which the name of St. Helena has been given.

The **Mausoleum of Hadrian**, now the Castle of St. Angelo, and formerly the great Papal fortress of Rome. This massive edifice was erected by Hadrian about A.D. 130, on the rt. bank of the Tiber, within the gardens of Domitia, the aunt of Nero. The idea was probably suggested by the mausoleum of Augustus, which stood on the opposite bank of the river, the last imperial niche in which having been occupied by the ashes of Nerva, rendered another necessary.

Turn to the Mole which Hadrian rear'd on high
Imperial mimic of old Egypt's piles,
Colossal copyist of deformity,
Whose travell'd phantasy from the far Nile's
Enormous model, doom'd the artist's toils
To build for giants, and for his vain earth,
His shrunken ashes, raise this dome! How
smiles
The gazer's eye with philosophic mirth,
To view the huge design which sprung from
such a birth!"

of the tomb was probably completed by Antoninus Pius, who removed the ashes of Hadrian from Puteoli, where they had been deposited in a temporary sepulchre. Hadrian died at Baia, but we know on the authority of Dion Cassius that he was interred near the Ælian bridge, in a tomb which he had himself erected; his remains were therefore deposited here. After the time of Hadrian it became the sepulchre of Lucius Verus and the Antonines, and of many of their successors down to the time of Septimius Severus. The ashes of Antoninus Pius were deposited here A.D. 161; of Marcus Aurelius, 180; of Commodus, 192; and of Septimius Severus, 211. It is a massive circular tower, 987 ft. in circumference, cased on the outside with huge rectangular courses of peperino, and standing on a square basement, each side of which is 247 ft. in length. Procopius, who saw it in the 6th century, before it was despoiled, is the oldest writer by whom it is described. His description still affords a better idea of the original structure than any conjectural restoration. "It is built," he says, "of Parian marble; the square blocks fit closely to each other without any cement. It has 4 equal sides, each a stone's-throw in length. In height it rises above the walls of the city. On the summit are statues of men and horses, of admirable workmanship, in Parian marble." He goes on to state that it had been converted into a fortress considerably before his time, but without injury to the decorations; and he tells us that, when assailed by the Goths under Vitiges, in 537, the statues were torn from their pedestals by the besieged, and hurled down upon their assailants. Its first conversion into a fortress dates probably from the time of Honorius, about A.D. 423. In the wars of Justinian we know that it was successively held by the Goths and the Greeks, and that it at length passed into the possession of the Exarchs, and became their citadel in Rome. At the close of the 6th century, according to the Church tradition, while Gregory the Great was engaged in a procession to St. Peter's for the pur-

pose of offering up a solemn service to avert the pestilence which followed the inundation of 589, the Archangel Michael appeared to him standing on the summit of the fortress in the act of sheathing his sword, to signify that the plague was stayed. In commemoration of this event the pope erected a chapel on the summit, which was subsequently superseded by a statue of the archangel. The name of St. Angelo was derived from this circumstance, but it does not appear to have been applied for several centuries after the event. During the 8th and 9th centuries it was not used as a castle or prison, and was always called *Adrianum*. In the 10th century the mausoleum was the fortress of Marozia, and the scene of many of those events which have rendered her name and that of her mother Theodora, the widow of Count Alberico of Tusculum and mistress of Pope John X., so disreputably celebrated in the history of that troubled period. John XII., the grandson of the latter, about A.D. 960, was the first pope who occupied it as a place of military strength. In 985 it was seized by Crescentius Nomentanus, the consul, who increased the fortifications to defend himself against the emperor Otho III., who had marched an army into Rome in defence of the pope. From this personage it acquired the name of the Castellum Crescentii, under which it is described by several old writers. The history of the fortress from this time would be little less than an epitome of the history of Rome through the troubles of the middle ages. It will be sufficient to mention that in the 11th and 12th centuries it was held by the Orsini. It is supposed to have been reduced to its present form in 1378, when it was occupied by the French cardinals who opposed the election of Urban VI. Boniface IX. repaired the fortress, and Alexander VI. about the year 1500 raised the upper part, and strengthened the base by erecting the bulwark of travertine between it and the bridge; he completed the covered gallery which leads from the castle to the Vatican, begun by John

XXIII. on the foundations of the Leonine walls. Urban VIII., in 1644, constructed the outworks of the fortress from the designs of Bernini, and completed the fortifications by furnishing them with cannon made with the bronze stripped from the roof of the Pantheon. The ancient portion of the building, forming the circular mass below the brickwork, may easily be distinguished from the latter additions of the popes. All the upper part is modern. The ancient quadrangular basement was laid bare on one side in 1825, and found to consist of blocks of peperino mixed with brickwork. About the same time the original entrance facing the bridge was laid open, and excavations were commenced in the interior, which were attended with very interesting results. It was ascertained that the immense mass contained in the centre a large square sepulchral chamber, to which led a high and wide winding corridor from a species of atrium opposite the entrance, the greater portion of which the visitor is now enabled to examine. This spiral corridor—which we now descend with the aid of torches from a door leading out of the modern staircase—is 30 feet high and 11 feet wide, built of brick in the very best style, and still retains traces of its marble facing and some fragments of the white mosaic with which it was paved. It runs entirely round the building, or parallel to the whole extent of its outer walls. It was lighted by two perpendicular pyramidal apertures, which serve to show the enormous thickness of the walls. The entrance was a massive and very lofty arch of travertine, opening towards the Ælian bridge, but now blocked up. Opposite this doorway is a niche which contained the colossal bust of Hadrian, now in the Rotonda at the Vatican Museum (p. 320). The sepulchral chamber, in the form of a Greek cross, is in the centre of the mausoleum; the largest niche is supposed to have contained the urn which enclosed the ashes of Hadrian, whilst those of his successors were placed in the others. It is lighted by two windows perforated in the thickness of the walls;

the modern stairs leading to the upper part of the edifice pass over it. Excavations have laid open a portion of the ancient level, and the lateral niches are seen by descending into the cells beneath the steps. The workmanship is of the best kind: the immense blocks of peperino are fitted with the utmost nicety, and yet the holes in the walls, and the ornaments discovered during the excavations, prove that they were covered with marble. Among the other objects found at various times among the ruins of the *Moles Hadriani* are the large granite sarcophagus in the baptistery at St. Peter's; the Barberini Faun, now at Munich; the Dancing Faun, in the Florence Gallery; and the porphyry urn, removed by Innocent II. to the Lateran, for his own tomb. Some of the sepulchral inscriptions of the Antonines existed until the time of Gregory XIII., by whom they were removed, and the marble on which they were engraved cut up to decorate the chapel of St. Gregory in St. Peter's. In the modern part of the building, the saloon, painted in fresco by Pierino del Vaga, is worthy of notice. Its roof is decorated with elegant arabesques and ornaments in stucco; on the walls are represented battle-scenes, painted by *Sicciolante*; on that upon the right on entering is the portrait of P. del Vaga. Ascending higher is the square saloon, now converted into a barrack-room, ornamented with frescoes and stucco reliefs by *Giulio Romano*; the latter are very beautiful, as well as the paintings of sea-nymphs, although both have suffered greatly from neglect. Opening out of this hall is a circular apartment surrounded by presses, in which were once preserved the secret archives of the Vatican. In the centre stands a huge iron-bound chest, which contained the papal treasures when the pope was forced to take refuge in the castle of St. Angelo. Ascending still higher are several dark and dismal cells: one larger than the rest contains a great number of oil-jars, and is supposed to have served as a store for that commodity, whilst

others will have it that the oil preserved here was heated and used as a means of defence by being poured on the assailants. Near this are some small cells, evidently used to contain criminals, in one of which the custode will have it that Beatrice Cenci was confined—more probably her brothers. A winding stair now leads to the platform on the summit, from which the view over the city, and the N.E. part of the Campagna, is very fine. There is no point from which the gigantic mass of St. Peter's and the Vatican is seen to more advantage. The bronze statue of the archangel was cast by the Flemish sculptor Wenscheveld, for Benedict XIV., to replace one in marble by Raffaele da Montelupo, a poor work, now preserved in a niche at the top of the great stairs. The celebrated *girandola*, the grandest exhibition of fireworks in the world, which took place of late years on the Pincian Hill on Easter-Monday and the Festival of St. Peter, is once more displayed from the Castle of St. Angelo, either on the birth-day of Rome, or on the national fête, *dello Stato* (1st Sunday in June). The demolition of Bernini's outworks of the castle (entirely useless as a place of defence in modern warfare), has been determined in the *piano regolatore di Roma*, and the site will be shortly turned into public gardens. Some archæologists have stated that the fine pavonazetto columns in St. Paul's *cattedrale* *nuova*, destroyed in the great fire of 1823, were originally removed from Hadrian's tomb: but without calculating the difficulty of taking them down from so high a situation, their diameter is too small for such a gigantic mausoleum. It will be necessary to obtain permission to see the interior of the castle from the chief of the divisional staff of Rome.

Tomb on the Via Salaria.—This most interesting fragment of antiquity was discovered at the commencement of 1871, in destroying the massive towers of the Porta Salaria, which dated probably from the time of Aurelian. It consists of an oblong

edifice of very massive construction, built of Alban Piperino, and Doric piers of travertine, in the architectural style of that of Bibulus (p. 160), and is, therefore, one of the most ancient sepulchral monuments in or about Rome. The upper portion has been destroyed, and no inscription has been discovered to indicate its age or the name of its occupant. A singular circumstance connected with it is the insertion of black marble pedestals beneath the travertine piers. This material being found only at a considerable distance from Rome—the Island of Sardinia, or the mountains of Liguria—they were probably added during subsequent repairs. On the opposite side of the gate—the N.E.—is a still larger tomb of a circular form, in travertine, which is supposed to have belonged to a branch of the Cornelian family. The marble cippus of Sulpicius Maximus, now on the ground floor of the Capitoline Museum was discovered between the square tomb and the modern porta Salaria. Both these sepulchres will be preserved.

Tomb of Plantius, noticed in the excursion to Tivoli (see Environs).

Tomb of the Aterii.—On the rt. of the Porta Pia, and at a little distance from it, stands the Porta Nomentana of Honorius, closed in the 16th century by Pope Pius IV. One of the towers protecting the old gate rests upon a massive square tomb of rubble-work, with traces of its travertine lining. A deep trench having been opened in 1827 by Zamboni, in front of the tomb, a broken inscription was discovered 20 ft. below the ground, bearing the name of Q. Aterius, a personage well known by the mention of him in Tacitus, as the worst flatterer of Tiberius.

Tomb of the Nasos. Of this interesting sepulchral monument of the family of Ovid very little now remains; it was discovered in 1674, and described by Sante Bartoli and Bellori, who have luckily left careful drawings of its paintings, in their *Pittura Antiqua*. It is situated on the Via Flaminia, be-

yond the fifth mile, a short way before reaching the modern *Casale di Grotta Rossa*. Partly excavated in the sides of the tufa rock which forms the escarpment on the l. of the road, it had a Doric front, surmounted by a pediment in masonry, facing the road. The interior, elegantly decorated, contained inscriptions to Quintus Ambrosius Naso, to his wife and freedmen. The paintings represented a poet conducted by Mercury to the Elysian Fields, supposed to be Ovid, and several subjects from his *Metamorphoses*; hence it has been concluded that this was the last resting-place of one of his collateral descendants.

Tomb of the Scipios, in a vineyard near, and before reaching, the Porta di S. Sebastiano, on the left of the Appian,* perhaps the most ancient and certainly one of the most historically interesting of all the tombs yet discovered. In 1616 an inscription on a slab of Alban stone, now at the entrance of the Barberini library, was discovered on this spot, bearing the name of Lucius Scipio, son of Scipio Barbatus, consul in A.U.C. 495, as founder of the temple of the Tempests, after his conquest of Corsica. At that time it was supposed that the tomb was situated on another part of the Appian, and Maffei and other antiquaries did not hesitate to pronounce the inscription a forgery. In May 1780, the brothers Sassi, then owners of the ground, in enlarging the grotto underneath the gardener's house, chanced to find two peperino slabs, containing the name of P. Scipio, son of the Africanus, engraved in red letters; which discovery left no doubt that the sepulchre of the illustrious family was not far distant. Further excavations were commenced, and the tomb and its contents were brought to light, after having been undisturbed for upwards of one-and-twenty centuries. Several recesses or chambers were discovered, irregularly excavated in the tufa, with a sarcophagus and numerous inscriptions. The ancient entrance was towards a cross road leading from the Appian to the

* See *Environs*, Via Appia.

Via Latina: it has a solid arch of 11 blocks of peperino, resting on half-columns of the same material, and supporting a plain cornice moulding. Upon this rests the base of a Doric column, indicating either a second story, or that it was surmounted by an entablature. In one of the larger chambers was found the celebrated sarcophagus of peperino, bearing the name of L. Scipio Barbatus, now in the Vatican (see *Vatican*, p. 329). The chambers at present contain nothing beyond copies of the inscriptions attached to the different recesses in the place of the originals, which have been transferred to the Vatican, together with a laurelled bust, long supposed to be that of the poet Ennius.

“The Scipios' tomb contains no ashes now;
The very sepulchres lie tenantless
Of their heroic dwellers.” *Childe Harold*.

Unfortunately the modern copies of the inscriptions are very incorrect, and occupy a place generally different from that of the originals. The plan of the famous hypogæum has been altered, and falsified by new constructions, and nothing is left *in situ* to realise the details of its former appearance. Several inscriptions bearing the names of persons of the great consular families of Cornелии, Cossi, and Lentuli were also discovered in this monument, and are considered to have been interred here when the family of the Scipios became extinct. Scipio Africanus was buried at Liternum, where he died; but we know from Livy that his statue, with those of Lucius Scipio and Ennius, was placed in front of the family mausoleum at Rome.

Tomb in the Vigna Volpi.—Between the ch. of S. Saba, and the bastion of Sangallo on the Aventine, on the left side of the old Via Ardeatina, are the remains of a gigantic mausoleum, now enclosed within the walls of the Vigna Volpi, formerly Cavalieri. The plan of the mausoleum is circular; a vaulted corridor leads to the central hall, decorated with square niches, and surrounded by several rooms, or hypogæa, the entrance to which is now filled up with earth and rubbish. Although

this magnificent tomb exceeds in size that of Messala Corvinus and Cæcilia Metella, yet nothing is known about its history, or external architecture, as only its nucleus of rubble-work has escaped destruction.

Tomb of the family of the Sempronii.

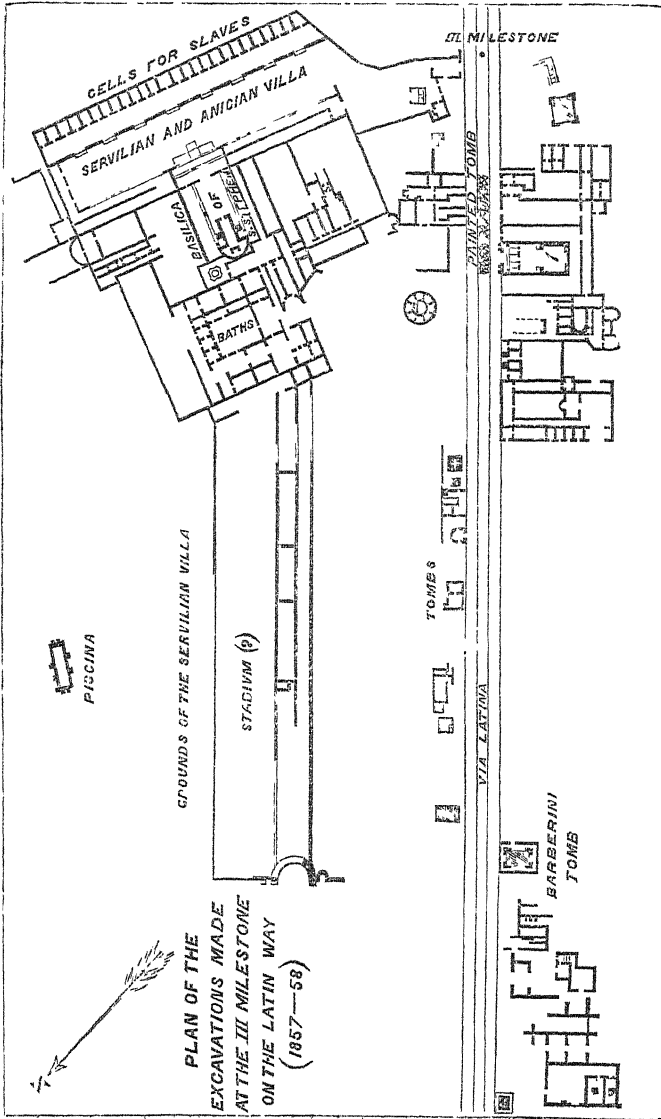
—This very interesting fragment was discovered in 1864, in lowering the western ascent to the Quirinal by the Via della Dataria. It is at a considerable depth below the surface, and covered by extensive constructions of the Empire of two distinct periods, the latest belonging probably to the Portico of Constantine, and by an ancient road, with its pavement in blocks of lava. The ruin consists of a massive façade or wall of rectangular blocks of travertine, in finely adapted courses, pierced with a handsome arch, and surmounted by a cornice on which are sculptured palm-branches, and in elegantly-formed letters this inscription:—*CN. SEMPRONIUS . C. F. ROM.—SEMPRONIA ON. F. SOROR. LARCIA . MI. OR. IV.* (for *MUNATHI*) *F. MATER IF.*—which leaves no doubt as to its destination. Judging from the form of the letters and the general style of the monument, it must have been erected in the last century of the Republic, and, like that of Bibulus on the Capitoline, marked the limits of the Servian Wall on the W. declivity of the Quirinal Hill and the position of the *Porta Sæmpronis*, which led into the republican city from the Campus Martius. The tomb had evidently been rifled, as no other portion of it remains except the facing or front. This tomb is situated within the palace of the royal household, formerly called *S. Felice*, on the rt. of the Salita della Dataria, and can be examined by applying to the Ministero della casa Reale.

Tombs on the Via Latina.—Amongst the most recent and important discoveries in the neighbourhood of Rome, none are more interesting than that of these sepulchral chambers.

The line of sepulchres which bordered the Via Latina, and still marks its direction, crosses the modern road

to Albano diagonally $2\frac{1}{2}$ miles from Rome, going towards Frascati and Tusculum. The farm on the l. of the road here, and extending to the arches of the Claudian Aqueduct, is the Tenuta of the Arco Travertino del Corvo—the first designation derived from one of the large arches of the Claudian Aqueduct, which are built of travertine, under which the Via Latina passed; the second supposed to be an abbreviation of Corvinus, a Roman family who had possessions, as appears from inscriptions discovered, hereabouts. In the course of 1859 an enterprising searcher after antiquities, Signor Fortunati, seeing that this district had not been excavated in modern times, set about the work, the first result of which was the discovery of the basilica of St. Stephen (described p. 480), and of extensive substructions of a Roman villa of the family of the Servilii originally, and which in later times belonged to that of the Asinii. Here were found some good specimens of sculpture of the times of Commodus, and numerous coins. Following up his researches, Sig. F. soon after came on the pavement of the Via Latina, lined, as the other great highways in the vicinity of Rome, with sepulchral monuments. The road itself consists as usual of polygonal blocks of lava, much worn, with a wide footway, evidently of the Lower Empire, judging from the careless manner of its construction and the materials employed.

On each side are situated two interesting tombs; that on the rt. preceded by a tetrastyle portico facing the road, followed by an atrium and triclinium paved in mosaic, from which a double flight of steps descended into the funeral vaults. These consisted of two large chambers: the outer one, which has been much injured, has a large niche containing a very mutilated marble sarcophagus; the inner one is an oblong chamber 15 ft. long, with a vaulted roof covered with well-preserved bas-reliefs in stucco, in square and circular compartments, representing nymphs riding on winged and sea monsters, nereids, &c. The side walls and floor



were covered with marble slabs, of which a portion still remains *in situ*; whilst around were placed several sepulchral sarcophagi which were bas-reliefs of excellent sculpture. These sepulchral chambers are considerably below the level of the Via Latina; the last was surmounted probably by a monument similar to the two in brickwork, still standing above ground close by. As to the owner of this splendid mausoleum nothing is known. From the stamps on some bricks employed in its construction, it appears to date from about A.D. 160.

On the opposite side of the road, but less well preserved near the surface, is what may be called the *Pointed Tomb*, discovered at the end of April, 1859; on the level of the road is the triclinium, with a well-preserved pavement in mosaic, representing marine monsters. From the triclinium a flight of steps descends to the two hypogæa below, the outer sepulchral chamber being built against the walls of an earlier one, after its entrance had been carefully walled up. The outer chamber is surrounded by low arches with paintings of birds, on which rest sarcophagi, some of which appear to have belonged to the family of the Pancratii; the inscription upon one being still preserved. The sculpture on these urns shows that they belong to the 3rd or perhaps to early in the following century. As we shall see in the catacombs and other sepulchral excavations, the portraits of their owners have been left unfinished, or indeed merely sketched in outline, probably being purchased in this state at the undertaker's shop of the day, who had always a stock in hand, only requiring the inscription and likenesses to be added, the latter of little use in a situation like the present where they could with difficulty be seen. The inner chamber, which is square, has a vaulted roof covered with beautiful stucco-reliefs and paintings, the colours of the latter as fresh when first discovered as when laid on 17 centuries ago. The reliefs represent chiefly subjects relative to the history of the Trojan war, the Judgment of Paris,

Achilles at Scyros, Ulysses and Diomed with the Palladium, Philoctetes at Lemnos, Priam at the feet of Achilles, and detached figures of Hercules Citharædus, Jupiter and the Eagle, and a set of lovely groups of Centaurs hunting lions, panthers, &c. There are 8 landscape subjects, with groups of men and animals, in square compartments, and infinite arabesque decorations in relief, almost equalling the fineness of cameos in their execution. Round the base of the vault are remains of a cornice, and at the angles four figures in stucco, all now mutilated, although one of them was perfect when discovered, but which was stolen by some early visitors to the excavation. The walls appear to have been also covered with stucco, but of which not a trace remains. In the centre of the floor stands a huge marble sarcophagus, 9 ft. long, plain and unfinished as the urns of the children of Theodosius in the ch. of SS. Nazario e Celso at Ravenna (*Handbook for N. Italy*). It has, which is unusual, places for two bodies, the skeletons of which were found nearly entire; the sides and pyramidal or house-roof cover are without any kind of ornament. No trace has been yet found to enable the archæologist to fix the date of this second tomb; but from the elaborate nature of the decorations, and from the total absence of cinerary urns, all the monuments being for corpses entire, it cannot date from an earlier period than the reigns of the Antonines.*

Tomb of Vibius Marianus, near the 6th m. on the Via Cassia, the post road from Rome to Florence (see *Handbook for Central Italy*), commonly called the tomb of Nero, for what reason is an enigma. It consists of a massive oblong sarcophagus, with a large cover in marble; in front is an inscription to Vibius Marianus, who was Procurator of Sardinia, Prefect of the 2nd Italian Legion, and a native of Dertona (the modern Tortona), and to his wife Reginia

* An account of these discoveries will be found in Sig. L. Fortunati's 'Relazione degli Scavi e Scoperte lungo la Via Latina: Roma 1859.'—1 vol. 4to.

Maxima; the monument was raised by their daughter Vibia to her parents, and dates probably from the end of the second century.

Mausoleum called Casa Tonda.—This tomb, about 60 ft. in diameter, stands on the rt. of the Via Labicana, between the Trophies of Marius and the Porta Maggiore. A gardener's house was built on it by the Aklieri, to whom the place belonged; but a large square has been lately opened round it, called the Piazza Vittorio Emmanuelle, and the tomb forms now one of the most interesting objects in the new quarter on the Esquiline.

Tomb in the Vigna di Lozzano, about $\frac{1}{2}$ mile beyond the Porta Pia, on the rt. of the gate, near the E. wall of the Castrum Prætorium, and probably on the line of the road which led out of the Porta Viminalis. It consists of a cruciform chamber of travertine ornamented with a cornice, and contained three marble sarcophagi covered with bas-reliefs representing Orestes and the Furies, and the Niobides, which have been removed to the Lateran Museum. An upper chamber, supposed to have been circular, had entirely disappeared. The masonry of the existing fragment is of the best kind, but nothing has been discovered to enable us to fix the date of its construction.

Columbaria.—On all the great roads leading out of ancient Rome considerable numbers of this class of sepulchres have been found, and particularly on the Appian, Latin, and Aurelian Ways. They bear so great a similarity to each other, that the description of one will, with few exceptions, apply to all. They were called Columbaria, from the rows of little niches, resembling the nests in a modern pigeon-house, which contained the *olla*, or urns, in which the ashes of the dead were deposited. In some cases the ashes are contained in marble urns, on which are engraved the names of the deceased; but they are more generally placed in earthenware *olla*, sunk into

the brickwork of these recesses, with the names on a marble tablet above. These Columbaria, from their construction, were capable of containing the ashes of large numbers of persons: they were more generally set apart for the middle classes, freedmen, and persons attached to the service of great families, and were often erected near the tombs of their patrons. Many of the extensive Columbaria about Rome appear to owe their origin to speculators who sold places for urns to various applicants. Such was evidently the origin of the numerous Columbaria laid open along the Via Appia and Via Latina, between the tomb of the Scipios and the Aurelian wall.

In early times, and until towards the 5th century of Rome, the bodies of almost all classes were buried entire, as appears to have been also the more usual custom amongst the Etruscans. About the 6th century of Rome the custom of burning the remains of the dead became nearly general, although the great Patrician families, such as the Cornelii Scipiones, still continued to follow the ancient mode of interment. During the reigns of the first Cæsars cremation was universal, and continued to be so until the age of the Antonines, when the system of burying the bodies entire was again introduced, and generally followed in the latter half of the 2nd, 3rd and 4th centuries of our era. It is to this latter period that are to be referred most of the large sepulchral urns to be met with in our museums. At a still later period coffins of *terra-cotta* became common, especially in the 5th and 6th centuries. The early Christians, like the Jews, were interred in coffin-like urns, or in niches in the catacombs, with the bodies always *ex vivo*; no instance to the contrary, in the hundreds of Christian cemeteries, and from the earliest period, having been yet discovered.

Columbaria in the Vigna Codini, on the Appian Way, immediately beyond the garden in which the tomb of the Scipios is situated. These Columbaria, of which 3 are well pre-

erved, contain cinerary urns chiefly of persons attached to the family of the Cæsars, and are by far the most interesting and instructive monuments of the kind that now exist in Rome or its environs. That most anciently discovered consists of a large square chamber, with a massive pier in the centre, supporting the roof, and pierced throughout with niches for receiving urns. An ancient flight of steps leads from the door above to the bottom of the Columbarium, the walls of which were covered with frescoes and arabesques, some of which are still well preserved, representing birds and animals. Near this is a second Columbarium equally capacious, but without the central pier; it is called improperly that of the Liberti of Pompey: in it are several inscriptions to persons attached to the household of the family of the Cæsars, as *Medicus*, *Obstetrix*, *Argentarius*, *Combalista*, and to a certain *Hymnus Aurelianus*, the librarian of the Latin Library in the Portico of Octavia. On the floor are 2 rows of smaller urns belonging to the members of a musical confraternity or club. A third Columbarium, but nearer the road, discovered in 1853, is perhaps the most interesting of the three, and appears to have been tenanted by a superior and more wealthy class of occupants than the other two; it contains what might be designated family vaults, as several of the *olæ* or niches are the property of the same person, purchased, as stated on the inscriptions, to receive the ashes of himself and his descendants, and often enclosed in a larger and decorated recess. The greater number of the inscriptions appear to belong to the time of Tiberius, as many of his household are named—amongst others two officers of the Library of Apollo on the Palatine; a certain *Sotericus*, librarian of the Greek Library in the Portico of Octavia. A curious record, placed by a Roman lady, named *Synoris Glauconia*, over the ashes of her favourite dog, whose portrait accompanies the inscription, in which he is designated the pet or *delicium* of his mistress. A very touching one in verse, of

Julia Prima to her husband. One of the most curious records belongs to a slave of the Emperor Tiberius, whose name is lost, but who is called *Cæsaris lecor* or buffoon. The inscription continues thus: *Mutus, argutus, imitator, Tiberiaris Augusti, qui primum inveniit consilios imitari*. It seems that this poor man, being dumb, tried to divert the gloomy temper of his master by imitating the gesticulations of the advocates pleading in the Forum. It is known how deeply the lower classes in Rome disliked the crowd of solicitors who made the Forum resound with their loud and ceaseless talking from morning till night. This feeling is strongly alluded to in the graceful memorial of *L. Apisius Capitolinus*, in *Marini's* collection, containing a prayer to the gods to keep far from his tomb thieves, the evil-eye, and above all, juriconsults. The paintings in this Columbarium are well preserved. The larger urns or sarcophagi on the floor were placed here long after the original construction of the columbarium. It would appear that, to facilitate the approach to the higher stories of niches, the tomb had on all sides wooden balconies, supported by wooden brackets; at least this is the explanation of the many irregular holes on the walls.

The triangular space comprised between the *Via Appia* and *Via Latina*, and the more modern city wall of *Aurelian*, appears to have been occupied by numerous Columbaria, forming a vast necropolis.

Columbaria of Hylas and Vitaline, near the *Porta Latina* and the chapel of *S. Giovanni in Oleo*, excavated in 1832, by the *Marchese Campana*. It was originally about 12 ft. below the level of the surrounding necropolis, and reached by a flight of steps still in good preservation. On the wall opposite the staircase is a table of coloured mosaic, enclosed by a cornice of shells, and bearing the names of *Gn. Pomponius Hylas*, and *Pomponia Vitaline*, whose ashes were found enclosed in a beautiful glass vase now in the *Vatican Library*. This columbarium was built by the *Pomponii*, like many others, as

a matter of speculation, in which any one could purchase one or more places for himself or relatives. Two inscriptions are remarkable as belonging, one to an *orantric*, or dressing-maid of Octavia, sister of Augustus, the other to a *pedisepeus*, or footman of Tiberius. The paintings on the walls and the stucco relief, although certainly unartistic, are important from the subjects they represent. Most worthy of attention are the reliefs on a pediment, with the education of Achilles by Chiron, and Oknos twisting the rope of rushes, while the ass eats it up, &c. The key of this tomb is kept at the ch. of S. Giovanni a Porta Latina, close by.

Columbarium of Lucius Arruntius, &c.—Between the Porta Maggiore and the temple of Minerva Medica are two Columbaria situated one on each side of the road which follows the direction of the ancient Via Prænestina. That on the l. hand was constructed (A.D. 6) by L. Arruntius, the consul, to receive the ashes of his freedmen and slaves, as we learn by an inscription found over the entrance in 1736. It has 2 small subterranean chambers with cinerary urns. The other is supposed to have belonged to different plebeian families: it consists of a single chamber, decorated with stucco ornaments on the walls, and a painted ceiling. It has been preserved entire, and the urns and the inscriptions may still be seen in their original positions.

The Vigna Belardi, in which these Columbaria exist, was bought in 1871, by the Compagnia Fondiaria Italiana, whose learned director, Signor G. B. Malatesta, executed extensive excavations in the triangle between the Via Prænestina and the Labicana. Five Columbaria were discovered within the period of a few weeks, containing many monuments highly interesting in a scientific point of view. (See Tomb of *Minerva Medica*.)

Columbarium of T. Claudius Vitalis, discovered a few years ago in the grounds of the Villa Volkonsky, between the

Claudian Aqueduct (*Arvus Neroniani*), and the road leading from the Porta Cælimontana of Servius (SS. Quattro) to the Porta Labicana (Maggiore). It consists of 3 chambers superposed, and on the front facing the highway is an inscription stating that the edifice belonged to a certain Tiberius Claudius Vitalis, an architect, and was erected by Euty chius, a member of the same profession. The Columbarium is built of brick and reticulated work, and is supposed to date from the time of Nero. The terra-cotta sarcophagus, in the hypogæum, with bones, is of a much later period.

Columbaria of the Freedmen of Augustus and Livia.—Of these extremely interesting monuments, the discovery of which created the utmost excitement in the scientific world, nothing now remains except the illustrations of them, and plates, left by Piranesi and Gori. They stood on the left of the Appian Way, in the *Vignas Vagnolini* and *Benci*. The inscriptions, about 300 in number, are preserved in the Vatican and Capitoline museums.

Columbaria in the Villa Pamfili-Doria.—An extensive series of sepulchral chambers were discovered a few years ago in the grounds of this villa. In one of them are paintings of the story of Niobe and her children, of Hercules and Prometheus, &c. Of some since filled up, the inscriptions found in them have been collected and preserved. Several tombs, marking the line of the Via Aurelia, were found near this Columbarium, and in the grounds of the neighbouring Villa Corsini, now included in the Pamfili-Doria grounds.

CATACOMBS.

A review of the Pagan and Christian monuments of Rome would be incomplete without a brief notice of those subterranean excavations which served as places of refuge and of worship to the earliest followers of our faith during the persecutions they had to

suffer under the predecessors of Constantine, and of repose after death to so many thousands, from the earliest period of Christianity to the 6th cent. of our era.

The name of *Catacombs*, now generally applied to all these excavations, appears to have been first employed in the 7th cent. to designate a limited space or vault beneath the Basilica of St. Sebastian, on the Appian Way, *ad Catacombs*, where the remains of St. Peter and St. Paul were deposited when recovered from certain Greeks who were carrying them off by stealth to their country. Its general application, however, to these Christian sepulchres, was only at a much later period, for we find these caverns of Christian resort and internment universally designated, in the Acts of the Martyrs and early fathers of the Church, as *Cimiteria*, or *Places of Repose*.

The Catacombs are distributed in considerable numbers—about sixty in all—in every direction outside the walls of the city; but none exist within the precincts of modern Rome, even inside of the Aurelian wall, much less of the more ancient precinct of Servius Tullius, a circumstance easily accounted for by the strict observance of the enactment of the 12 Tables which forbade intramurai interment, and by the secrecy which the early Christians were compelled to observe, in resorting when alive, and conveying the remains of their brethren when dead, to these places of retirement and repose.

An opinion was long entertained that these subterranean cemeteries were originally *Arenaria*, or sandpits, from which the Romans extracted that peculiar variety of volcanic sand called *Arren* by the ancients and *Pozzolana* by the moderns, so extensively used in the composition of mortar. A more careful examination of the several catacombs leads to the conclusion that they were formed expressly for the purpose of Christian burial, and were in no way connected with the *Arenaria*, except, when lying beneath these Pagan excavations, the latter were converted into passages leading to them, of

which we shall see a remarkable example in the Catacombs of Sant' Agnese.

In order to understand the mode of excavation employed, we may inform our readers how the region about Rome in which the catacombs are situated is mineralogically constituted. The immediate surface of the Campagna consists of volcanic rocks, and in the part which more particularly interests us, as connected with the catacombs, and on the l. side of the Tiber, almost exclusively so. These volcanic rocks are, however, of different natures and ages; the most ancient a rather compact conglomerate, called *travertino* by the local writers, the most ancient deposit of the Latian volcanoes, and still extensively employed as building-stone; and of incoherent dejections of ashes and scoriae, which, lying on the former, constitute, with a few currents of solid lava, a great portion of the surface of the Campagna. It is in the second deposit, which often solidified from having been deposited under water, called *tufa granulata*, that nearly all the Catacombs have been excavated, its dry and porous nature rendering it easy of being hollowed out into galleries without artificial support. The *pozzolana* above referred to generally forms insulated deposits, rarely of considerable extent, in the *tufa granulata*. These volcanic deposits constitute a series of low hills intersected by valleys, so that each cemetery may be considered as an insulated group, never crossing the intermediate depressions or ravines.

The Catacombs consist of an immense net-work of subterranean passages or galleries, generally intersecting each other at right angles, sometimes tortuous, more rarely diverging from a centre, as may be seen in those near S. Lorenzo fuori le Mura. These galleries vary in length and height; in general they may be stated to be 8 ft. high by 3 to 5 ft. wide; the roof is either horizontal or slightly vaulted, and seldom requires any other support than its sides in the *tufa* in which are excavated the sepulchral *loculi* or graves, forming tiers above each

other. These graves are irregular in size, persons of all ages being interred close to each other, as well as in depth, sometimes being destined to contain a single corpse, in other cases two or three. The average number of graves in each tier is about 5, and their length 8 ft., and when undisturbed are found closed with marble slabs or tiles, on which inscriptions and Christian emblems are often cut or painted. Besides these *loculi* confined to the walls of the galleries, wider spaces called *Arcosolia*, consisting of an arch over a grave, or a sarcophagus hollowed in the tufa, are frequent, forming a kind of small apse over the place where the body was deposited. A third class, in the shape of sepulchral chambers, surrounded with *loculi* and *arcosolia*, occur at intervals, and which have often also been converted into family vaults and places of worship: to these the name of *Cubicula* has been applied. A fourth description of crypts or chapels of larger dimensions were destined for places of meeting and worship.

Very exaggerated notions have been entertained as to the horizontal extent of the Catacombs, some supposing them to reach as far as Tivoli on one side and to Ostia on the other; from the most accurate surveys made of late years, it is now certain that most of them form insulated systems of excavations, having an inconsiderable lateral extent and seldom communicating with each other. About sixty have been enumerated, most within a circle of 3 m. from the modern walls, the farthest removed being that of St. Alexander, about 6 m. on the Via Nomentana.

An attempt has been made to calculate the number of bodies deposited in these early cemeteries by that of graves which exist within a given area in those already explored; but as the knowledge possessed of the extent of galleries in each is very incomplete, the results deduced from such calculations are unsatisfactory, amounting to little better than guess-work. Padre Marchi, who had paid more attention to Christian archæology than any modern author, supposed that each cemetery contains 100,000 graves

and, there being sixty in all, it would follow that up to the end of the 6th cent., after which the Christians enjoyed unrestricted liberty of worship and of interment for their dead above ground, the number deposited in the Catacombs would amount to six millions. As to the age of the Catacombs, some date soon after St. Peter's martyrdom, but by far the greater number are subsequent to the middle of the 2nd centy.; they were often repaired in later times, when they became the resort of penitents and pilgrims to the tombs of the martyrs and early popes.

Many of the crypts or *Cubicula*, originally family vaults, were subsequently converted into places of worship, and may be considered as anterior to the time of Constantine: it was only after the conversion of that Emperor to Christianity that its rites were permitted to be celebrated in public, but long afterwards, from the sanctity of the localities, these crypts continued to be resorted to for devotional purposes.

It was in later times that oratories and churches were erected over the entrance of the principal cemeteries, with more convenient means of access in the form of stairs. Several of these churches have been subsequently amongst the most celebrated in and about Rome. St. Peter's was erected over the cemetery of the Vatican, St. Paul's over that of Santa Lucina, San Lorenzo over those of S. Hippolytus and S. Cyriaca, and the beautiful basilica of S. Agnese over the catacomb in which that virgin martyr was interred.

Although the greater number of the Christian dead were deposited in *Loculi*, *Arcosolia*, or *Cubicula*, a few were placed in marble urns decorated with Christian emblems; some of these sarcophagi may be still seen *in situ*, and others in the Christian Museum at the Lateran, although it is probable that the greater number of the latter were in the churches at the entrance of the Catacombs, or in the vestibules

* Sig. Michele di Rossi calculates that the galleries of the Catacombs in the immediate vicinity of the city occupy a length of 957,500 yards (876,000 metres), or 557 geographical miles—a very small portion only of which has been explored.

of the basilicas subsequently erected on their sites.

The history of the Christian cemeteries about Rome has occupied a good deal of attention of late years. They were for the first time most thoroughly explored by a Maltese named Bosio: his researches being published after his death in a ponderous folio,^{*} which contains a detailed description of most of the catacombs then known, with a few ground-plans and copies of their paintings and inscriptions. The perusal of this work will well repay those interested in Christian archæology. It is only, however, during our own times that this branch of antiquarian research has been resumed in a really scientific manner, and with the view of connecting the early Christian paintings and sculptures with the history and ceremonies of the primitive Church: for this we are indebted in a great measure to the late Father Giuseppe Marchi, a learned Jesuit, the most accurate modern interpreter of early Christian archæology. His work † is a model of learning and diligent research: it is to be regretted that circumstances had prevented his following it up as was intended with a description of the immense number of inscriptions, sculptures, paintings, &c., which exist in the Museums of the Vatican, of the Lateran, Collegio Romano, &c. A French work on a magnificent scale has been since published under the patronage of the Académie des Inscriptions, and at the expense of the Imperial Government, on the Roman Catacombs, by Mr. Perret; ‡ it contains copies of many of the inscriptions published by Bosio, and of the most remarkable paintings discovered in them: it is to be regretted that the latter have been too artistically worked upon, to give them a degree of pre-Raphael-like beauty which does not exist on the

originals, thus depriving them of much of their primitive interest and rude artistic character. Following in the steps of Padre Marchi, his pupil Cav. de' Rossi is now engaged, under the patronage of Pius IX., in preparing for publication a complete collection of all the Christian inscriptions, extending to the end of the 6th cent., amounting to upwards of 11,000.* The works of Gerbet, Gaume, Raoul Rochette, &c., in French, of Maitland and Macfarlane in English, are compiled from Italian sources, and have small pretensions to originality. An interesting and, as far as its limited size permitted, a useful little work † upon the Roman Catacombs has been published by the Rev. Spencer Northcote, a Roman Catholic clergyman, who has made them the subject of his studies during a prolonged residence at Rome; his book, by far the best abridgment we have seen on the Christian cemeteries round the Eternal City, and its museums of early Christian art, will prove a convenient manual to those who take an interest in this branch of archæology.

In the very interesting work, 'Roma Sotterranea, or some Account of the Roman Catacombs,' by the Revs. J. Spencer Northcote and R. Brownlow, 2nd edition. (London, 1 vol. 8vo., 1879), in which the visitor will find the best description of them in our language. Although it purports to be the abridgment of an Italian work, it contains much general information on the

* *Inscriptiones Christianæ Urbis Romæ sex prioribus à Christo sæculis positæ*, 1 vol. fol. of 600 pp., 1861, to be procured at Spithöven's library. Cav. de' Rossi is also engaged on a more general work upon the Catacombs, under the title of 'Roma Sotterranea, Cristiana,' the first two volumes of which embrace the general history of the Catacombs, and the description of that of S. Callistus. Cav. de' Rossi also publishes a bimonthly journal (*Bulletino dell' Archeologia Cristiana*) in which new discoveries in the Catacombs are announced.

† The Roman Catacombs, or some Account of the Burial-places of the early Christians in Rome, by the Rev. J. Spencer Northcote and W. S. Brownlow, 1 vol. 8vo. 4th edit. London, 1879. The Rev. J. W. Burgon, of Oriel College, has published a series of letters on the early Christian Inscriptions and Monuments of Rome, in a volume entitled 'Letters from Rome to Friends in England,' 1 vol. 12mo. 1862.

* *La Roma Sotterranea di Antonio Bosio*. 1 vol. folio. Roma, 1632.

† *Monumenti Primitivi delle Arti Christiane, nella Metropoli del Cristianismo, designati ed illustrati*, in 4^{to}. Roma, 1841-45. The work with its 70 plates, is confined to the topography and architecture of the catacombs.

‡ *Les Catacombes de Rome*, par Louis Perret. 6 vols. folio. Paris, 1852, 1853.

early Christian Cemeteries, and will be the best guide to our countrymen at Rome on a subject now attracting well-deserved attention.

Cardinal Wiseman's *Fabiola* contains much useful information on the Catacombs, derived chiefly from Marchi and de' Rossi, mixed up with a great deal of fiction: although it cannot serve as a Guide, the elegant style of its author, and his extensive knowledge on the history of the early Church, will render its perusal interesting after visiting the sacred localities referred to in its pages.

Connected with the Catacombs, the work of Father Garucci on the minor monuments, utensils, &c., of the early Christians, and discovered for the most part in these cemeteries, is a valuable addition to this department of antiquarian research.

Admission.—The catacombs are placed under the jurisdiction of the Cardinal Vicar of Rome, assisted by a Board or Commission of Sacred Archæology, except for those of St. Sebastian, which are at all times accessible. A special permission to visit the others must be obtained at the Cardinal Vicar's office, No. 70, in the Via della Scrofa, where it is always very obligingly granted on application to the Secretary of His Eminence, or it may be obtained through the managers of Piale's or Spithöver's Libraries. These permissions are generally issued for the Catacombs of S. Agnese, S. Callisto, and SS. Nereo and Achilleo, the two latter being situated near each other. The custodes will in general procure the necessary lights, for which a gratuity will be expected.

We shall now give a brief description of the most remarkable of the Catacombs in their topographical order, entering more into detail on those best worth the stranger's notice.

Commencing on the l. bank of the Tiber: outside the Porta del Popolo, rises a ridge of hills, the Monti Parioli, which extend to the river near the Ponte Molle; it is chiefly composed of a freshwater deposit, in which have been excavated several cemeteries; the most remarkable are those of Pope St.

[Rome.]

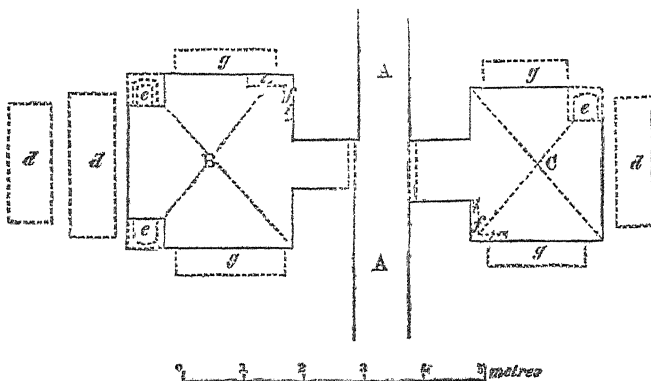
Julius before reaching the Casino di Papa Giulio, and farther on of St. Valentinus. There are some paintings in the latter, a Virgin and Child, and a representation of the Cross, but dating probably from as late as the 12th cent. On the opposite side of this hill are the Catacombs of SS. Gianutus and Bassilla, Ermetes and Pamphilus, and farther on in the direction of the Via Salaria those of SS. Priscilla and Brigida; in the first of these is one of the longest subterranean galleries yet discovered, and in the last, to which the entrance is from a villa, belonging to the Jesuits, on the l. of the road, a very curious circular chapel, and a Cubiculum decorated with mosaics—of rare occurrence in the catacombs—representing Daniel in the lions' den, and the resuscitation of Lazarus. At a short distance outside the Porta Salaria, beyond the Villa Albani, and entered from the Ciampi and Carcano Vineyards, is the Cemetery of Sta. Felicita or S. Antonio; it has 3 tiers of galleries much dilapidated. Not a trace remains of the ch. over it mentioned by William of Malmesbury. The Cemetery of SS. Thraso and Saturninus, which opens from the Villa Gorgolanti, on the opposite side of the road, and a short way farther on, is very extensive, but of difficult access. It contains numerous chambers, with the usual painted subjects. In one is an inscription, "Dormitio Silvestri"—the sleeping-place of Silvester. The last catacomb of any interest on the Via Salaria is that of *Santa Priscilla*, near the descent towards the Anio—the entrance from the farm buildings of the Vigna Belloni, near the high-road: in one of its chapels is a painting of a bishop seated, giving a veil to a female, whilst others surround her, amongst whom one holds a child in her arms, supposed to be Santa Priscilla, with one of her daughters, Praxedes or Pudentiana, converted by St. Pius, or Santa Domitilla, by St. Clement; and on the vault over a grave, a group of a female with a child, in which the partisans of early worship of Mary see the Virgin and infant Christ, which they believe to date from the 2nd

century; if so it would be the most ancient known representation of the Mother of our Saviour. The space which lies between the Via Salara and Via Nomentana is rich in sepulchral excavations, the soil a friable volcanic tufa, being well suited for the purpose. On the Via Nomentana, outside the Porta Pia, and in the precincts of the Villa Patrizzi, is the small Catacomb of S. Nicomedus, and at 1½ m. from the gate one of the most interesting of all the early Christian cemeteries—

The Catacombs of S. Agnese.—The entrance is from a vineyard on the l., about ½ m. beyond the beautiful basilica of the same name. The cemetery of S. Agnese has long been celebrated for its good preservation, for the many paintings contained in its crypts, for its places of worship, and for its connection with an extensive arenaria, which forms a part of it; there are two tiers of galleries, the uppermost the most ancient. Descending the stairs, which probably date from the time of Constantine, we find ourselves in a gallery of considerable height, the walls of which are hollowed out into *loculi*, all of which have been

long rifled of their contents. The visitor will remark the unequal size of these graves—that several are much deeper than others, when destined to contain side by side more corpses than one. Near some may be yet seen the impression of the glass vessel attached to the wall of the grave, which is supposed to have contained the blood of a martyr. At a short distance from the entrance is a rudely-scratched inscription, on the mortar closing of a grave, to a certain Abundantia and Turbantia, with the names of the Consuls of the year A.D. 336, thus fixing the age of this part of the cemetery. About 100 yds. farther on is the first cubiculum of any importance. It contains several graves, and, near the entrance from the gallery, a *sedilia*, or arm-chair, cut in the rock. This chamber is supposed to have served as a place of meeting for catechumens, the seat being that of the instructing priest or deacon. Not far from this is a chamber for female catechumens, devoid of all kind of ornament, but having a seat on each side of the door, it being the rule amongst the primitive Christians that there should always be two priests or instructors, or a priest and a deaconess, present in as-

CUBICULI IN CATACOMBS OF S. AGNESE.



A, A. Gallery of Cemetery.

B C. Cubicula, or Sepulchral Chapels, opening out of it.

d, d, d. Arcosolia, or Altar Sarcophagi.

g, g. Ordinary Graves, or Loculi.

e, e. Seats for Priests or Instructors.

f, l. Projecting Ledge for moveable Paintings.

semblies of females. Proceeding farther, we enter a cubiculum with a vaulted roof; the altar, as usual, is in an arcosolium,* near which in one of the corners is a credence table, cut out of the tufa rock. The whole of this chapel is covered with stucco, on which are paintings of Moses taking off his sandals, before ascending to the Mount, and his striking the rock; and over an arcosolium on the rt., the Good Shepherd, with Daniel in the Lions' Den on one side, and the Three Children in the fiery Furnace on the other. From here turning into the neighbouring gallery, we find a cubiculum, the paintings on which are well preserved. Over the arcosolium facing the entrance we see Christ between six of the Apostles, the latter without nimbi round the head. The roof is divided into compartments in which are painted Jonas under the arbour, Moses striking the rock, Adam and Eve, and an *Orante* or female with uplifted arms in the act of adoration, with the Good Shepherd in the centre, surrounded by representations of fruits and flowers, &c. There is also in this chamber a small credence-table. One of the most interesting recesses in this catacomb is that known by the name of Cathedral or Basilica; it is not far from the entrance, but in the lower tier of galleries; it consists of 3 divisions; the most remote, the Presbytery, contains the episcopal chair, having low seats on each side for the priests. From the damp nature of the rock here, there are no paintings on the walls or vault, but on a projecting cornice are supposed to have stood moveable pictures during the celebration of the sacred rites, and two niches, possibly for small statues, and on the opposite side of the gallery a smaller cubiculum, also with columns, dividing it into 2 portions; it is supposed to have been destined for females, whilst the male portion of the congregation resorted to the larger basilica. The visitor who can afford time will do

* From *Arcus* and *Solum*, a sarcophagus cut in the rock. The prototype of the arched Gothic recess-tombs in our early English churches.

well before leaving this catacomb to examine the *arenaria* or pits from which pozzolana was extracted before the excavation of the cemetery. They are at its farthest extremity, nearly under where the basilica of S. Agnese stands, and consist of a series of large gloomy caverns, very different in form from the sepulchral galleries. They appear to have been made use of as a vestibule to the latter, as stairs lead from them into the sepulchral galleries, and a deep excavated shaft, by which the corpses were probably lowered to their last resting-places. It would exceed the limits of a work like this to describe even a tenth part of the particularities of this cemetery; but there is one which no visitor ought to omit to see. From a painting in it, it is generally known as the crypt or chapel of the Virgin; it is in the lower tier of galleries, and not far from the entrance to the catacomb; it consists of a square cubiculum approached by a flight of steps, and preceded by an oblong vestibule; at the farthest extremity is an altar under an arcosolium, over which is a painting—which unfortunately has been mutilated by a grave being cut through it in more recent times—of a female with outstretched arms, as an *Orante* or in the attitude of praying, with a boy in front, supposed to represent the Virgin and the youthful Saviour; whilst on either side is the *labarum* or monogram of Constantine, which shows that it is at least not older than the 4th centy. The absence of the aureola of glory, or nimbus, would indicate that it was anterior to the middle of the 5th cent., when that ornament appears to have been first introduced. On the arch above is a figure of our Saviour with others in adoration on either side. In the lowest tier of galleries, and not far from the chapel of the Virgin, is a well-preserved chamber, called the *Baptistery*: from a spring running through it, it has been supposed to have been used in the baptismal rites; in its corners are rude imitations of columns, cut in the tufa rock, and on one side a deep niche, probably to contain the sacred vessels; the roof being covered with

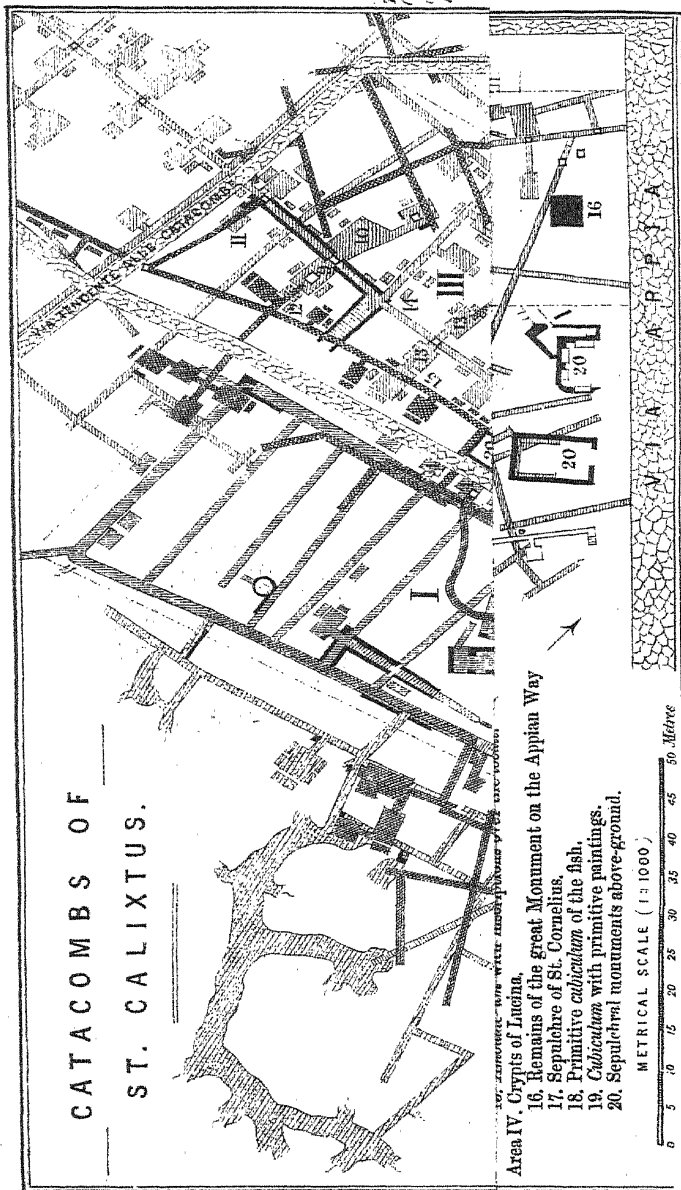
stalactite, all the paintings have been lost. In passing through the sepulchral galleries it will be seen that, although most of the graves had been opened, there are several still intact, some of which bear inscriptions either cut on the slabs of marble, or painted on the tiles, by which they are closed; on some are roughly scratched, upon the closing cement, Christian emblems; amongst others, rude representations of a palm-branch, supposed to mark the resting-place of those who suffered martyrdom; on others, impressions of coins, more rarely of glass vases, and often names. The visitor will also remark that the numerous chambers used for worship are for the most part in pairs in this cemetery, that is, that two open opposite to each other, out of the sepulchral gallery, as is shown in the annexed woodcut, in which A represents this gallery; B C the altar cubicles; *d* the arcosolia behind the altars; *e e* seats for instructors or priests cut in the tufa; *f f* ledges near the entrance, on which are supposed to have been placed moveable paintings; *g g* loculi or graves cut subsequently in the walls of the cubiculum. The smaller cubiculum C is supposed to have been destined for females. No inscription has been found in this cemetery of an earlier date than the end of the 2nd cent.; indeed, the greater part of it may be referred to the 3rd and 4th; it does not appear to have been much used at a later period.

About 4 m. beyond S. Agnese, and close to the Via Nomentana, is the **Cemetery of S. Alessandro**, over which has been discovered of late years the basilica dedicated to that pontiff of the 2nd cent., and which will be more fully noticed in our excursions from Rome. On each side of the Via Tiburtina, and before reaching the Anio, are several cemeteries, especially near the basilica of San Lorenzo, which is placed over that of Santa Cyriaca: the late excavations behind this ch. for enlarging the adjoining Cemetery have laid open several of its sepulchral galleries. On the opposite side of the road is the Catacomb of St. Hypolitus. The most remarkable cemeteries on

the Via Labicana, which follows, are those of S. Castulus, 1 m. outside the Porta Maggiore, of SS. Peter and Marcellinus, and of St. Helena, noticed in our description of the tomb of that empress (p. 163) at Torre Pignattara. The catacomb of SS. Peter and Marcellinus is remarkable for some of its paintings—an Agape, or Love Feast; the Virgin receiving the Offerings of two of the Magi; Christ between S. Peter and S. Paul, and below, 4 saints buried here—Petrus (not the Apostle), Gorgonius, Marcellinus, and Tiburtius, and four streams issuing from beneath a mound, on which stands the mystic lamb; over one is written the word *JORDAN*; the entrance to this cemetery is from the ch., that of S. Helena from the *Vigna del Girondo*, a little farther on. The vicinity of the Via Latina is rich in catacombs; 1 m. beyond the Aurelian wall is that of Santa Eugenia; and at the 2nd milestone beyond the Porta Maggiore, where the ancient road is intersected by the modern one to Albano, is the cemetery of *i Santi Quattro*, on the l., near the recent excavations which have led, amongst other discoveries, to that of the basilica of St. Stephen, erected by St. Leo I. in the 5th cent. The other catacombs on the Via Latina are those of Apronianus, Gordianus, Tertullinus, &c. But of all the roads leading out of Rome there is none near which we meet with more interesting Christian excavations than along the Via Appia, and its neighbouring embranchment the Via Ardeatina, the most celebrated of which are those of S. Callixtus and S. Pretextatus on the former, and SS. Nereus and Achilleus on the latter.

The Catacombs of S. Callixtus, which have acquired an historical interest from the recent discoveries of the sepulchral inscriptions of some of the early popes, are situated beneath that triangular space which separates the Via Appia from the *Via Ardeatina* or Strada della Madonna del Divino Amore, and which in classical time was occupied by the Campus of the Divus Rediculus, and at present by the Vigna Amendola; the

CATACOMBS OF ST. CALIXTUS.

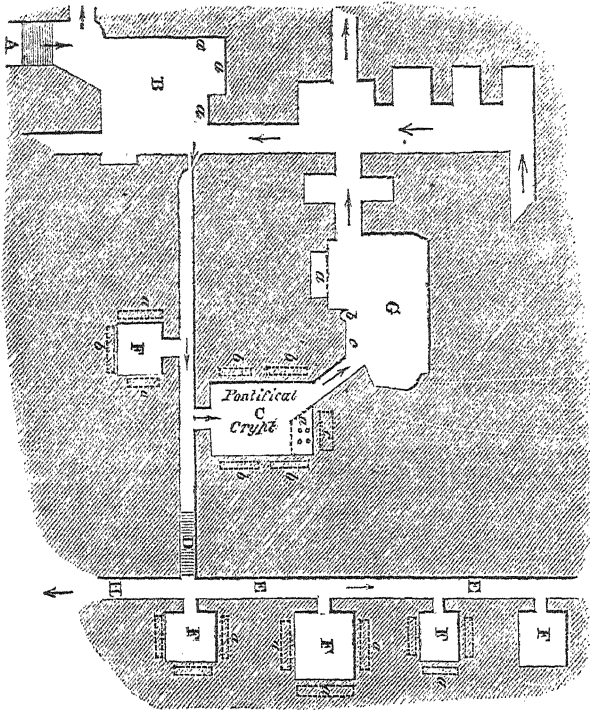


To the
Catacomb
of S. Bal-
thazar

- Area IV. Crypts of Lucina,
 16. Remains of the great Monument on the Appian Way
 17. Sepulchre of St. Cornelius.
 18. Primitive *cubiculum* of the fish.
 19. *Cubiculum* with primitive paintings.
 20. Sepulchral monuments above-ground.



GROUND PLAN OF THE PART OF THE CATACOMBS OF S. CALLIXTUS CONTAINING THE PAPAL CRYPT.



- A. Entrance.
 B. Vestibule with scratched Inscriptions.
 C. Chapel of the Popes.
 a. Altar.
 c. Inscription of P. Damasus.
 b. Graves of the Popes.
 D. Stairs leading to Gallery with

- F, F, F, F, Cubicula, or Sepulchral Chapels
 with Arcosolia, a, a, a, a.
 G. Cubiculum of Sta. Cecilia.
 a. Arcosolium.
 b. Portrait of Christ.
 c. Paintings of SS. Urbanus and Cecilia.
 H. Gallery leading to the Cubiculum of S.
 Cornelius.

entrance to them is near where stood the second Milliarium on the Via Appia, and is easily found by a marble tablet having the name engraved over the door leading into the vineyard. The Cemetery of S. Callixtus, long confounded with that beneath the basilica of St. Sebastian, appears to be distinct from the latter; it is very extensive and has been only partially examined; its most curious portions are in the immediate

vicinity of the entrance, and we have annexed a ground-plan of them. Descending by a flight of ancient steps (A), which date from a period subsequent to Constantine, and near which stood a ch., in which Pope Damasus and his family were buried (some fragments of the walls may be seen in the neighbouring farm-buildings), we arrive in a kind of open space or vestibule (B) surrounded with *loculi* or graves, and re-

higher tiers of galleries, with three intermediate lower ones or *entresols*: they are in general flat on the roof, and several are lighted by vertical shafts or *luminario*, narrowing towards the surface, and funnel-shaped downwards, one illuminating at the same time two or more crypts. It appears to have been in ancient times one of those most resorted to by pilgrims, and to have been considered with very particular devotion by the early Christians. Amongst these pilgrims, two from the diocese of Salzburg have left a very interesting diary of their visit to this catacomb in the 8th centy., which has guided Cav. de' Rossi in his curious researches on the sepulchres of the early popes.

In the Vigna N. of that in which is situated the opening to the cemetery of St. Callixtus, Cav. de' Rossi has rediscovered in 1867 another historical Catacomb, that of Santa Balbina, which will probably afford many interesting relics. No excavations have been yet undertaken in it.

On the opposite side of the Via Appia, from the Catacomb of St. Callixtus, in the vineyard behind the *Casale dei Pupazzi*, is one of the entrances to the *Catacomb of Pretextatus*, the 2nd great Christian cemetery on the Appian; it is of considerable extent, forming the l. side of the road leading to the ch. of S. Urbano, and is celebrated in the history of the Martyrs, under the names of Pretextatus and Januarius, as that of Callixtus, of S. Callisti ad Sextum. Hitherto it has been little examined, but it offers the unique example of a large square crypt, covered with some of the finest early Christian paintings and arabesques, representing foliage and birds, and consists of brick, with a large *luminario* at the intersection of its arches. From some inscriptions it appears to date from the end of the 4th centy., and to have contained the remains of SS. Januarius, Agapetus, and Felicissimus, deacons of Pope S. Sextus, who suffered martyrdom here in A.D. 162. In later times 2 churches dedicated to SS. Tiburtius, Valerian, and Maximus, companions in martyr-

dom of Sta. Cæcilia, were built over it. Excavations are now progressing with every prospect of interesting discoveries being made. In another part of this catacomb, but which appears entirely distinct, and separated from the Christian portion, some Mithraic paintings and inscriptions exist over 3 of its arcossolia. These paintings have been the object of much controversy amongst writers on Christian archæology.

The 3rd great Christian cemetery on the Via Appia is that of the *Catacombs*, properly so called, under the church of S. Sebastian.

Beyond the catacomb of Pretextatus, but separated from it by a cross-road that leads from the Appian to the ch. of Sant' Urbano, is the Vigna Raudanini, in which was discovered in 1859 a Jewish subterranean cemetery. The entrance to this Vigna is nearly opposite to the ch. of S. Sebastian.

Jewish Catacomb.—There are 2 openings by which access can be had to this cemetery; the principal one, abutting to the road leading to S. Urbano, consists of an oblong atrium; the other by a flight of steps from near the Casale of the Vigna. The first is to be preferred. Here we descend into an oblong chamber open to the sky, but originally vaulted over, the floor being of white and black mosaic, the walls in *opus reticulatum*,* but subsequently cased over, and arcossolia pierced or built in it. There is every reason to suppose that this chamber formed a part of a pagan dwelling, added by the Jews to their cemetery at a time when this mode of interment was no longer forbidden by the Roman authorities. From this atrium, in which remains of a richly-decorated marble sarcophagus, with Jewish symbols, were found, and several graves sunk in

* This species of construction, described by Vitruvius, consists of a facing, on an ordinary stone or brick wall, formed of prisms of volcanic tufa, arranged obliquely so as to resemble a net-work. It appears to have been in use from the time of Sylla, and to have been used until the reign of Hadrian. It resembles vertically the modern pavement of the city, the prisms being generally of tufa, and of lava as in the latter.

the floor, a door opens into the purely subterranean portion of the catacomb, by a square chamber, in which are remains of a well, and of several graves and sarcophagi sunk in the floor. From this a low door leads into one of the principal galleries, out of which open 6 square chambers or cubacula, one of which is very remarkable from the paintings of the seven-branched candelabrum on the roof and walls, and for a large white marble sarcophagus sunk beneath the floor, the bas-reliefs and other sculptures on which were gilt. This sarcophagus resembles in its style those of the 4th century. Along the gallery are numerous loculi or graves, some with the seven-branched candelabrum scratched on the mortar with which they are closed. A lateral passage leads to several other square chambers, and to a large irregular open space, which has all the appearance of a real arenaria, or sandpit, as we have seen in the catacomb of S. Agnese. A tortuous passage forms the continuation of the principal gallery, beyond which are several of those graves called *Cocim* by Rabbinical writers. They are sunk in the floor of the gallery, and at right angles with its direction. These *cocim* consist, like those in the atrium at the entrance, of several tiers of cells placed one above the other, each capable of holding a corpse. Farther on still is a very curious double cubiculum, remarkable for the paintings on the roof and walls of human figures, a female with a cornucopia, a winged Victory with a palm or wreath, genii, symbols of the seasons, birds, fruit, a caduceus, &c., but without a trace of Jewish emblems. Near here is the minor entrance to the catacomb, which opens towards the Via Appia, near the Casale of the Vineyard. It is preceded by an oblong atrium, round which are raised benches or seats, probably for the persons who attended the dead to their last resting-places.

The inscriptions on marble slabs that have been discovered amount to nearly 200. Not one of a Pagan or Christian character has been hitherto met with: about two-thirds are in

Greek letters, although generally expressing Latin words; the remainder in Latin. When they refer to the occupations of the deceased, it is always to functionaries of the synagogue, such as rulers (*αρχοιτες*), scribes (*γραμματαις*), &c.: and many proper names unmistakably Hebraic, as all the emblems are—the seven-branched candelabrum, the lulab, &c. Not a single trace of the Hebrew character has yet turned up; only one gives a clue to a date, and this of the Consulate of Avienus in A.D. 502. From the vast quantity of marble fragments, it is evident that this catacomb had been rifled of its valuable contents, and at repeated periods. Most of the inscriptions were displaced: they are now fixed on the sides of the galleries near the places where they were dug up.

The absence of every Christian emblem, the numerous representations of undoubted Hebrew symbols met with, and the designation of the offices in the synagogue, show that this cemetery belonged exclusively to the Jews, who we know inhabited in considerable numbers the nearest quarter of Rome about the Porta Capena and the Valley of Egeria, as noticed by Juvenal in speaking of the journey with his friend Umbricius:—

Nunc sacri fontis Nemus, et delubra locantur
Judeis.—Sat. iii.

A small Hebrew Catacomb has been discovered in the *Vigna Cinarra*, behind the ch. of St. Sebastian, in the angular space between the Via Ardeatina and the road leading to it from opposite the Circus of Maxentius. It is probably more ancient than that of the Vigna Randanini. The inscriptions, which are in Greek characters, are all relative to officers in the synagogue, the emblems purely Jewish.

The only other Jewish cemetery discovered about Rome was on the side of the hill outside the Porta Portese: it was explored by Bosio, but all trace of it has been lost. It was also near a Hebrew quarter, the Jews during the first two centuries of our era having inhabited the Transiberine quarter of the Eternal City.

In another part of the Vigna Randanini, a large Pagan Columbarium has been opened; it resembles other sepulchral monuments of this class. From the inscriptions found over the cinerary urns, it dates from the early period of the Empire—the most interesting belonging to Liberti of members of the Junii Silani, a celebrated senatorial family.

Not far from the modern entrance to this Catacomb has been discovered the entrance to a smaller one, which appears to be entirely detached from it. It is excavated in the declivity of a rising ground, preceded by a handsome atrium or vestibule in Opus Lateritium, which Cav. de' Rossi supposes to have been the original Cemetery of Domitilla. It opens into a gallery having chambers on either side, in which were originally sepulchral urns, all of which have disappeared, and on the walls of which are paintings in an excellent style, representing urns, foliage, and human figures, in the style of those discovered in the Villa of Livia on the Via Flaminia. There are few Loculi excavated in the walls. The same learned authority supposes this portion of the cemetery to be of a very early period; Cav. de' Rossi has arrived at the conclusion that the earliest mode of Christian burial was in sarcophagi placed in detached chambers, as in the Jewish cemetery, and that the Loculi or narrow niches cut in the tufa rock were of a later time. Adjoining the Atrium is a smaller chamber over a well-mouth, and on the other side a large edifice in tufa construction leading to galleries pierced with the ordinary Loculi of the 3rd century. It is probable that the vestibule of the cemetery of Domitilla was a school or place of meeting used during the sepulchral ceremonies.

Catacombs of Saints Nereus and Achilleus, situated at a short distance from those of St. Callixtus, on the rt. of the Via Ardeatina, the entrance being close to the farm-buildings of Tor Marancia, where stood in Imperial times a rich Roman villa, probably of

Flavia Domitilla, who lived in the reign of Commodus; during the excavation of which in 1827 by the Duchess of Chablais several works of art now in the Vatican Museum were discovered here. The most ancient part of this cemetery appears to date from the reign of Trajan, and to have contained the remains of SS. Nereus and Achilleus, and of Petronilla, a Roman lady of the family of the Aurelii, by some erroneously supposed to have been a child of St. Peter's, from his designating her as his daughter in piety. Flavia Domitilla, who opened this cemetery, is supposed to have been the daughter or niece of Flavius Clemens, the first member of the Imperial family who suffered martyrdom. Domitilla afterwards retired to the island of Ponza, but returned during the reign of Trajan, bringing with her the remains of her servants Nereus and Achilleus, which she deposited here. Such is the account given by ecclesiastical writers; if true, this would be the most ancient Christian cemetery about Rome, and which is in some degree confirmed by the good style of its paintings, and of the masonry of the vestibule in the best form of Roman brickwork. It consists of two principal tiers of galleries with as many lower and intermediate ones, a great part of which date from the 2nd cent. The entrance is from a handsome vestibule lately erected, in which we see some Christian inscriptions, and a marble sarcophagus found in a cemetery on the surface. From here we descend by a wide flight of steps into the galleries of the upper tier. These stairs are ancient, and the frequent walling of the galleries, many parts of which were widened subsequently to their original excavation, is attributed to Pope John I. in the 6th century, in order to render the entrance more easy to the numerous devotees who resorted to the tombs of the martyrs. Near the bottom of the stairs is a chamber ornamented with Christian emblems and arabesque ornaments, in which it is supposed Santa Petronilla was interred. One of the peculiarities of this cemetery is a very large *Lumi-*

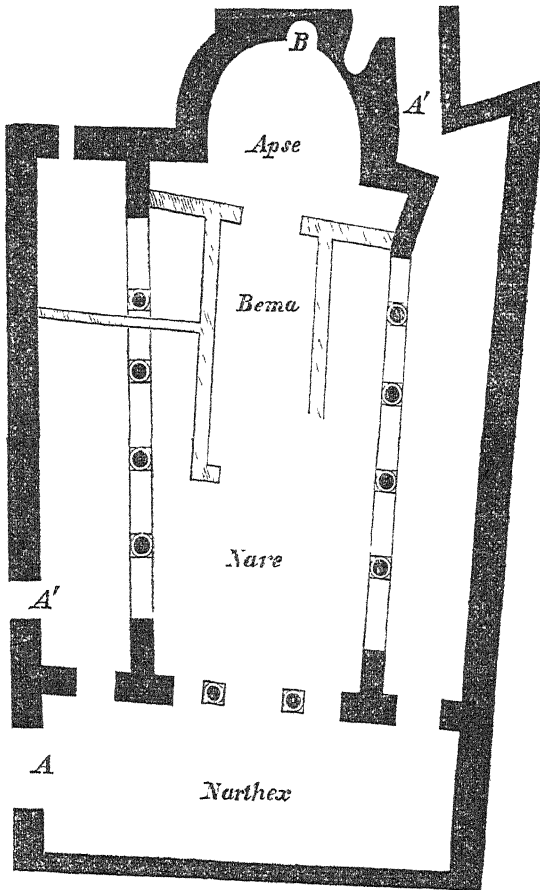
ture, which served to light one of the extensive sepulchral chambers on the lower tier, the floor of which is paved with marble slabs. Near to here was discovered a curious inscription to a certain Quintus Cornelius, who was Prefect of Rome, and died in the reign of Tiberius; it is in handsome letters, but appears never to have been used for its intended purpose, perhaps from containing some errors of Latin; it was subsequently employed to close a Christian grave. It would be beyond our limits to notice even a title of the interesting objects here; we shall, therefore, only point to a few of the most remarkable. On the lower tier a circular chapel, or rather two semicircular apses, with a narrow intermediate gallery, on one of which is a painting of Christ, represented as a young man in the midst of the twelve Apostles. On the door is a vessel containing scrolls of papyri; the seated figure on the left of the Saviour is considered to be St. Paul, that on the right St. Peter. In the opposite apse is a representation of the Good Shepherd. In another chamber is an inscription to a certain M. A. Restitutus, and to his family *pudentibus, a domino*, and in which the cubiculum is designated as an *Hypocaustum*. In a third a representation of Orpheus, one of the few Pagan personages introduced into the Christian paintings, as symbolical of the charm of the word of God over barbarous nations. The painting of Elijah ascending to heaven from his chariot is not unlike the bas-relief of the same subject in the Lateran Museum, but, by a strange oversight of the artist, Mercury is represented at the horses' heads, which can be best explained by his having copied a pagan design. At each corner of this chamber are pilasters cut out in the tufa, covered with stucco, which had been painted; the painting on the vault has been supposed by Bosio and others to represent Christ. Not far from here, and on the walls of the gallery over an ordinary grave, is a curious representation of the Virgin and Child, to whom 4 of the Wise Men are bearing gifts, 2 on each side: it is supposed to date from the end of the 2nd cent.; if so,

to be the most ancient representation of the Mother of Christ; much importance has therefore been attached to this painting by the advocates of early Mariolatry. The reader will remark that 4 Magi are here represented, contrary to the generally supposed number 3; but as we have seen in the Museum of the Lateran, the number differs in the early Christian paintings and bas-reliefs, although that of 3⁺ is the most general. The visitor will observe how frequently Greek inscriptions occur in this catacomb, and, what is singular, the frequent employment of Greek letters in the spelling Latin words. The cemetery of SS. Nereus and Achilleus was very carefully examined by Bosio, who spent a long time in it, and who, having lost his way in its labyrinths, describes the precautions he took to avoid a repetition of such an occurrence. In some of the chambers may be still seen his name written on the walls, as well as that of d'Agincourt, who was also an indefatigable explorer of the Roman cemeteries. These Catacombs are excavated in the most recent volcanic deposits of the Campagna, which here is very abundant in crystals of decomposed leucite. In some parts of the lower galleries may be seen projections of the older red lithoid tufa, similar to that of the Tarpeian rock.

The estate of Tor Marancia having been purchased by the late Mgr. F. X. de Mérode, extensive excavations were begun in spring, 1874, under the direction of Commendatore de' Rossi, which led to the discovery of the celebrated Basilica of SS. Petronilla, Nereus, and Achilleus. The subterranean church is built at a level corresponding to the first and second stories of the Catacombs of Domitilla: its size being equal to that of the Constantinian Basilica of S. Lorenzo *fuori le mura*. As shown in the following plan, it consists of a nave and two aisles, separated from it by 4 columns on each side of cipollino and African marble.

⁺ The earliest written authority for this number is S. Leo the Great, in the middle of the 5th century, although earlier Christian sculptures represent 2, 3, and 4.

PLAN OF THE BASILICA OF S. PETRONILLA.



The entrance from the narthex to the nave is ornamented with a couple of columns. The side doors, marked AA'A'', lead to the galleries of the surrounding cemetery of Donitilla. The Presbyterium was enclosed by a marble railing or transenna, the foundations of which can still be traced. In the apse, and behind the altar, of which no trace remains, stood the marble episcopal chair, removed by

Leo III., in the 8th centy., to the ch. of SS. Nereus and Achilleus, on the Appian Way, from which S. Gregory the Great read his 28th homily. Near the niche, marked B, a curious *graffito* is preserved on the wall, representing a priest, dressed with the *casula*, in the act of preaching to the people—a record of S. Gregory's sermon.

The floor of the nave and aisles covers an interesting set of tombs, some of

them belonging to the galleries of the pre-existing cemetery, walled up and destroyed in consequence of the construction of the ch., and some others of posterior date. One of the tombs, belonging to the earlier set, bears the date A.D. 390, and a second in the floor of the presbyterium, the date 12th of May, 395, from which circumstance we are enabled to fix the date of the construction of the church between 390 and 395, under the Pontificate of Siricius.

Among the inscriptions discovered in the ruins, two are particularly interesting for their historical value. One is the well-known enlogium of Pope Damasus, in Latin verses, in honour of the saints buried in the ch. The other contains the letters . . RVM . . ORVM, which must be completed *Sepulcrum Flavianorum*, as Domitilla, the owner of the villa above, and the founder of the cemetery, belonged to the Flavian family. (See De' Rossi's Bull. Di Arch. Crist. Seconda Serie. Anno V., n. I., II.) On the 23rd of December 1874, a fresco was discovered representing a Christian matron, having the name VENERANDA, and the figure of S. Petronilla receiving her. In February 1875, excavations made in the galleries adjoining the basilica, brought to light a Greek inscription, in fine letters of the earliest period of Christian epigraphy, commemorating *Flavius Sabinus* and his sister *Titiani*, members of the Imperial Flavian family. But the most interesting discovery resulting from these excavations has been that of a column, such as in the ancient rite were used to support the tabernacle of the altar. On its surface is a *basso-relievo*, of the style of the 4th cent., representing the execution of a martyr, who, with his hands bound behind his back, and tied to a pole in the form of a cross, surmounted by a triumphal crown, is about to be slain by a soldier with upraised sword. Over the head of the martyr is the inscription *ACHILLEUS*. A fragment of a fellow-column has been found, which evidently represented the martyrdom of Nereus, the companion of Achilleus.

In the space between the Via Ardeatina and the Via Ostiensis are numerous

Christian excavations: the two most remarkable, of Sta. Lucina, or, according to De' Rossi, of Sta. Commodilla, over which stands the Basilica of St. Paul's, and where the remains of the apostle were deposited after his martyrdom; farther on, near the Ponticello di S. Paolo, is another cemetery; and still farther that of SS. Zeno and Anastasius ad Aquas Salvias, over which are the churches of le Tre Fontane, noticed in our description of those edifices.

There are few of the catacombs on the rt. bank of the Tiber of much interest for their extent, their monuments, or associations, if we except those of the Vatican. This was owing to the smaller amount of population in the Transtiberine district in ancient times; and to the geological nature of the soil, composed of marine marls, sands, and gravel, much less adapted for the purposes of excavation and of interment than the light, porous, and consistent volcanic tufa which forms the greater part of the Campagna on the opposite bank of the river. On the rt. side of the Via Ostiensis, and at a short distance beyond the modern Porta Portese, is the Cemetery of St. Pontianus, excavated for the most part in the gravel-beds; it is chiefly remarkable as containing what has been supposed to be a Christian baptistery, from a stream of water running through it, the channel of which had been diverted into a reservoir to form a font. Behind the latter is painted on the wall a cross with flowers and leaves, and two candlesticks. On the arch over the font is a representation of the Baptism in the Jordan, probably of the 6th centy. The cemetery of Abden and Sennen appears to form a portion of that of Pontianus; those of St. Julius, and of Santa Generosa, on the same road, are distinct excavations. Farther on, and high above the road, and here in the volcanic tufa, is the cemetery of Santa Passera, of inconsiderable extent; beyond the Porta di San Pancrazio, the ancient Porta Aurelia, stands the church of S. Pancrazio (p. 279); over the cemetery of Calepodius, and on the side of the Via Aurelia, a few

hundred yards beyond the new entrance to the Villa Pamfili-Doria, that of S. Agata. It is well known that a cemetery existed at the foot of the hill of the Vatican, which acquired great celebrity as the place where St. Peter's remains were deposited after his crucifixion on the neighbouring height of S. Pietro in Montorio, and over which Constantine at the commencement of the 4th cent. erected the basilica in his honour which has since become the most magnificent edifice of the Christian world. The cemetery of the Vatican is over a more ancient one, the latter offering an almost unique example of being excavated in the marly strata; it must therefore have been of very inconsiderable extent. On the Via Triumphalis, near the Monte Mario, there are some sepulchral excavations, but it is doubtful if they are Christian.

Descending along the Tiber, and near the 5th mile on the ancient Via Campana, in the Monte delle Piche, is a small catacomb of some interest, beneath the site of the Sacred Wood of the Fratres Arvales. It bore the name of *Sancta Generosi ad Sextum Philippi*, and has some celebrity as the last resting-place of the Martyrs Simplicius, Fondanus, and Beatrix, who suffered in the reign of Diocletian, by being hurled from the Pons Lapidens. In one of the vaults is a painting of our Saviour, giving the benediction in the Greek manner, surrounded by Saints; it may date from the 6th or 7th century.

§ 23. VILLAS (ANCIENT) AND GARDENS.

Gardens of Cæsar.—The locality assigned to these gardens in the Trastevere district is determined by some ruins of reticulated work visible in the vineyard of the *Missione*, extending to the *Massino* vineyard, near the ch. of the *Madonna del Riposo*.

LAMIAN GARDENS.

The **Horti Lamiani** stood on the Esquiline Hill, S.E. of those of Meccæ-

nas, and extended as far as the modern Villa Palombara, which is now used as an office for civil engineers. Many works of sculpture have been found in this part of the hill during the excavations of the last few years, for the construction of the new quarter.

They were united by Augustus to the Gardens of Meccænas, with which they were incorporated by Caligula in the Imperial estates.

LICINIAN GARDENS.

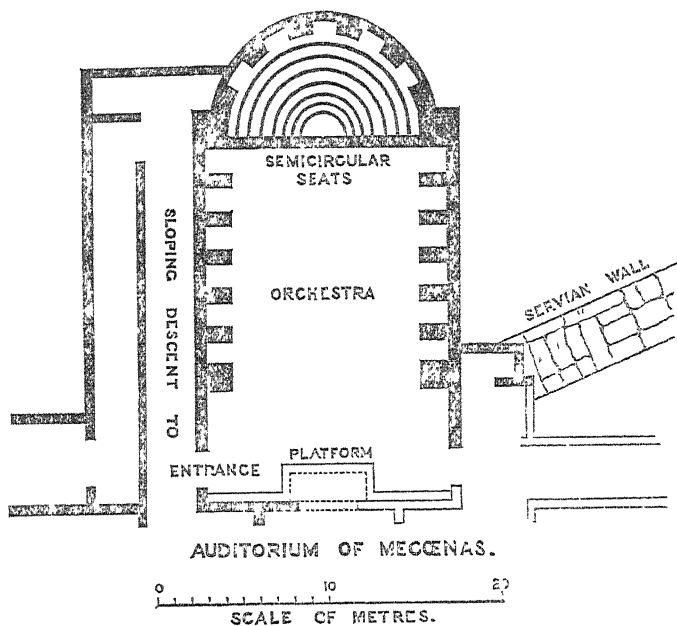
These were situated between the Porta S. Lorenzo and the Porta Maggiore, and were a favourite resort of the Emperor Licinius Gallienus. The site is easily recognizable by the Nymphæum belonging to his baths, long known as the Temple of *Minerva Medica*.

VILLA AND GARDENS OF MECCÆNAS, WITH THE PAINTED HALL, OR AUDITORIUM.

These grounds occupied portions of the Viminal and Esquiline hills, reaching from the modern Villa Negroni, S.W. of the railway station, to the Via Merulana, S.E. of the ch. of Santa Maria Maggiore, where may be seen a remarkable vaulted oblong hall, 62 ft. by 30, with an apse and rows of masonry seats at the W. extremity. It is of *opus reticulatum*, adjoining and built against a portion of the Servian wall, and was originally constructed with two-thirds of its entire height, which was 42 ft. to the key of the vault, lower than the ancient level of the soil, probably for the purpose of keeping the air cool inside during the summer months.

A similar arrangement is observable in the villa of Livia, at Prima Porta (see Index), where the chamber thus sunk in the soil is also decorated with paintings attributed to Ludius, in precisely the same style as those about to be described. In the wall of the apse, or semicircular end of the building, are five window-shaped painted niches, under which are seven rows of seats, the lowest of which is about 4 ft. above the level of the pavement.

AUDITORIUM OF MÆCENAS.



These were encrusted with *Cipollino* marble.

On each side of the hall are six similar but rather larger niches, also springing from a basement 4 ft. above the pavement, which, in this central part, was originally of mosaic work, subsequently covered with marble.

The third part, or front, of the hall, corresponding to the scenic stage of a theatre, has no niches, but a central tribunal or platform, on which probably stood a pulpit serving for the poet, or orator, who declaimed verses in the presence of the proprietor of the place, with his friends, family, and freedmen, the latter occupying the circular seat, or gallery, and the former the central hall, corresponding to the orchestra in public theatres of the ancient Greek or Roman form. The paintings which adorned the hemicycle are well preserved, those of the central part of the hall are less so, and

those of the E. end have quite disappeared. They were lighted from openings in the vault. The idea of the artist, in these decorations, was to represent real windows, instead of niches, looking out upon gardens, with trees, flowers, fountains, and birds, all which are truthfully represented on an azure sky, while the intervening walls are of a deep red colour. The niches are surrounded with a broad frame line of black, divided into compartments, on which are delineated Genii, nymphs, mythological, Bacchic, and comic figures, with much elegance.

The gardens of Mæcenas are known to have occupied, first the slope of the Esquiline Hill from the *Carinæ* (now *Suburra*) to near the Esquiline gate of the Servian wall, and subsequently the ancient cemetery, or *puticoli*, outside the wall. The first part was absorbed in the Palace of Nero, afterwards the *thermæ* of Trajan, the site of which is

partly covered by the ch. of St. Martino di Monti.

Thus the locality, the epoch determined by the mode of construction and the decoration of this hall, and its destination as an *auditorium*, or *Odeon*, allow us to refer it safely to the great patron of literature and art in the Augustan age. The unusual size of the orchestra, or pit, for distinguished guests, in comparison with the semicircular seats occupied by the household, is attributed to the private character of the hall, which could thus accommodate three or four hundred persons when invited.

The plan (page 191) will render clear the arrangement of the building, and will show the inclined plane by which access to its semi-subterranean level was gained.

The hall is temporarily used as a depôt for the numerous fragments of sculpture continually found in the Esquiline and Viminal districts. It may be visited every Thursday from 9 to 11 A.M., and from 3 to 5 P.M. with tickets for parties, obtainable gratis from the Municipal Archæological Commissioner's office at the Capitol.

GARDENS OF SALLUST. — Crispus Sallustius, the historian, enriched by his extortionate administration of the province of Numidia, on his return to Rome built a splendid residence here, which became subsequently a favourite retreat of Nero, Nerva, Aurelian, and other emperors. It extended over the Vigna Barberini, now Spithöver, and the Rignano and Ludovisi villas, as far as the walls of Rome and the Pincian gate. The form of the valley dividing the Pincian Hill from the Quirinal strongly resembles that of a Circus, but the excavations made by M. Spithöver do not confirm the supposition that the ruins still existing are those of a circus in the usual acceptation of the word.

An oblong space, about 300 yards by 50, and now used as a kitchen-garden, is surrounded by a wall, most perfect on the S. side, once faced with marble, and ornamented with alternate square

and semicircular niches for statues. At the foot of this enclosure, about a yard below the level of the niches, is a marble pavement three yards wide, forming an elliptical *ambulacrum*. Under this is a drain, and from the inner edge of the pavement a surface, formed of cement (*coccia pista*), slopes gently towards the centre of the so-called circus. The cement, about a foot thick, rests on a solid foundation of tufa stone, and appears to have been made water-tight, as if for an artificial lake. No appearance of the *cunei*, or seats for spectators, necessary in a circus, has yet justified the supposition that this villa contained one. The Emperor Aurelian, when residing here after the conquest of Palmyra, is mentioned as riding under the splendid portico *Mulliarensis*, so called either from the number of its columns or its length of 1000 feet.

At the E. end of the grounds are some well-preserved ruins of a Nymphæum, erroneously called the Temple of Venus Erycina, and higher towards the Quirinal Hill the vaulted substructions, probably, of the Imperial palace. At the opposite extremity are some remnants of the Servian wall.

In the beginning of 1879, just inside the S. wall of these gardens, and in front of the Palace of the Finances, there was discovered a *piscina*, in perfect preservation, consisting of two parallel galleries, 50 m. long, and divided by a row of pilasters, m. 1.00 by 0.70. The vault has square ventilating apertures, m. 0.60. The total height of the construction from the pavement to the centre of the vault is m. 4, of which the lower part, to the height of m. 1.40, is of brickwork, and the upper of stone.

In A.D. 409 the Gothic soldiers of Alaric, entering Rome by the Salarian gate, laid waste the Sallustian palace and gardens, which never recovered from the devastation of that period.

The present proprietor obligingly allows visitors to see the ruins. The entry is in the Via Venti Settembre by a gate on the l. immediately after the church della Vittoria.

VARIAN GARDENS.

These gardens, in which was the palatial residence of Heliogabalus and his successor, Alexander Severus, were situated "*ad spem roteram*," near the spot where the ch. of Santa Croce in Gerusalemme now stands, the ruins to

the N. of which belonged to the palace, subsequently called Sessorian. To the S. of the ch. and outside the present city walls, may be observed other ruins of the same period, and the site of the Circus built by Heliogabalus in the Varian gardens.

SECTION IV.

MEDIÆVAL AND MODERN ROME.

§ 1. Basilicas, 193—§ 2. Churches, 230—§ 3. Colleges, 294.—§ 4. Fountains, 297—§ 5. Galleries and Museums, 299—§ 6. Galleries in Private Palaces, 404—§ 7. Historical Houses, 432—§ 8. Hospitals and Charitable Institutions, 435—§ 9. Libraries, 438—§ 10. Literary and Art Academies, 439—§ 11. Mediæval Towers and *Campitelli*, 442—§ 12. Piazzas, 444—§ 13. Promenades and Public Gardens, 446—§ 14. Protestant Cemetery, 446—§ 15. Villas (Modern), 447—§ 16. Weather and Climate, 460.

§ 1. BASILICAS.

The title of Basilica belongs only to churches whose foundations date from the period of Constantine. There are 5 major Basilicas, and 8 minor ones in Rome, and its immediate vicinity. The first are called Patriarchal, in honour of the patriarchs of the Catholic Church, viz. of Rome itself, of Constantinople, Alexandria, Antioch, and Jerusalem; and are, the Vatican or St. Peter's, the Lateran or St. John's, the Liberian or Santa Maria Maggiore, the Ostian or San Paolo, and San Lorenzo, the two latter outside the walls. The following ecclesiastical distich records these five basilicas—

"*Paulus, Virgo, Petrus, Laurentius, atque
Joannes,
Et patriarchatus nomen in urbe tenent.*"

Of the minor basilicas, the most remarkable are the Sessorian or Santa Croce in Gerusalemme, the Appian or S. Sebastiano, the Constantinian or SS. Apostoli, the Eudoxian or S. Pietro in Vincula, &c. The five principal basilicas we shall describe first, as constituting the most important ecclesiastical edifices in the capital of Christianity; the minor ones will be

[Rome.]

included in our description of the churches properly speaking.

Many of the first churches were undoubtedly those edifices which, during the Pagan rule, had served as courts of justice, or seats of the public tribunals, and which as such bore the name of Basilicas. On the establishment of Christianity, or, more properly speaking, when its exercise was permitted in public, after the Peace of the Church under Constantine, the churches which were erected expressly for the new worship appear to have been built on the plan of these pre-existing edifices. Their design was at once simple and grand: the form was oblong, consisting of a nave and two side aisles, which were separated by lines of columns; arches sprang from these columns, supporting the high walls which sustained the wooden roof. These walls were pierced with windows, by which the whole building was lighted. In most instances, the tribune, or *apsis*, was raised above the level of the nave, and its vault covered with mosaics. In front there was an enclosed square called the *quadriparticus*, having a colonnade round 3 of its sides; both of which dispositions may be seen in the interesting ch. of San Clemente (see p. 243). The

Roman basilicas have undergone numerous additions and alterations in modern times, and many of them have lost their characteristic features; but they still retain their ancient rank as metropolitan churches. The old ch. of St. Peter's had all the peculiarities of the basilica; and for this reason the present building preserves the same title, although all that characterised the original edifice has disappeared. We shall commence our description of the churches with this most magnificent of Christian temples, which Gibbon has so truly designated as "the most glorious structure that ever has been applied to the use of Religion."

1. *St. Peter's*.—According to Church tradition A.D. 90, S. Anacletus, bishop of Rome, who had received ordination from St. Peter himself, erected an oratory on the site of the present structure, to mark the spot where the remains of the Apostle were deposited after his crucifixion, and where so many of the early Christians had suffered martyrdom. In 306 Constantine the Great founded a basilica here, which continued from that time to be the great attraction of the Christian world. The façade of this basilica may be seen in Raphael's fresco of the *Inceudio del Borgo*; and the interior is introduced in that representing the coronation of Charlemagne, and still better on a painting in the chapel of Sta. Maria in Portico in the subterranean ch. In the time of Nicholas V. (1450) ruin menaced it, and that pope had already begun a new and more extensive building on the plans of Leon Battista Alberti and Bernardino Rossellini, when the progress of the works was arrested by his death. Paul II. continued the design; but it was advancing very slowly at the accession of Julius II., who determined, with his well-known energy, to resume the works on a grander and more systematic plan. Vasari tells us that he was animated to the task by the design for his tomb, which Michel Angelo had just completed. He accordingly secured the assistance of Bramante, who entered

upon his duties in 1503, and began by pulling down a part of the walls which had been erected by his predecessors. His design was a Greek cross, with an hexastyle portico, and an immense cupola in the centre, to be supported upon 4 colossal piers. In 1506 Julius II. laid the foundation of Bramante's building, under the pier against which the statue of S. Veronica now stands. The 4 piers, and the arches which spring from them, were the only parts completed before Bramante's death in 1514. In the previous year Julius had been succeeded by Leo X. The new pontiff appointed as his architects Giuliano di Sangallo, Giovanni da Verona, and Raphael, who has left some very interesting letters relating to his appointment. Sangallo, however, died in 1517, and Raphael was carried off prematurely in 1520. Raphael's plan, which may be seen in Serlio's work on architecture, was a Latin cross; but neither he nor his colleagues had done much more than strengthen the 4 piers, which had been found too weak before the death of Bramante. Leo X. then employed Baldassare Peruzzi, who, despairing of being able to meet the expense of Raphael's plan, changed the design from a Latin to a Greek cross. The death of Leo in 1521 checked the progress of the works, and his two immediate successors were unable to contribute in any material degree towards the execution of the design, so that Peruzzi could do little more than erect the tribune, which was completed during the pontificate of Clement VII. The next pope, Paul III., on his accession in 1534, employed Antonio di Sangallo, who returned to the plan of a Greek cross, and altered the arrangement of the whole building, as may be seen from his model, which is preserved in the Vatican, but he died before he could carry any of them into effect.*

* The models of Sangallo's church and of Michel Angelo's cupola are preserved in an apartment on the roof of St. Peter's, over the chapel of St. Gregory. It is entered from the stairs leading to the roof of the Basilica. To visit them a special permission from the Economo, or head of the Administration of the *Fabbrica di S. Pietro*, now Monsignore Theodoli, is necessary.

The pope appointed Giulio Romano as his successor; but here again the same fatality occurred, and the death of that artist in the same year prevented his entering on the engagement. The work was then committed to Michel Angelo, at the time in the 72nd year of his age. The letter conferring this appointment is still preserved. The pope gave him unlimited authority to alter, or pull down, or remodel the building, precisely on his own plans. Paul III. died in 1549, and his successor, Julius III., in spite of all opposition from contemporary artists, confirmed the appointment of Michel Angelo. Several letters exist, in which the illustrious artist describes the annoyances to which he was subjected in the progress of his task; and one written to him by Vasari is well known, in which he advises him to "fly from the ungrateful Babylon, which was unable to appreciate his genius." Michel Angelo immediately returned to the design of a Greek cross, enlarged the tribune and the 2 transepts, strengthened the piers for the second time, and began the dome on a plan different from that of Bramante, declaring that he would raise the Pantheon in the air. The drum of the dome was completed when the great artist was carried off in 1563, at the age of 89, after having presided over the great work for 17 years. It is remarkable that after his death nothing more was done to the cupola for the space of 24 years, during which the works in progress were exposed to the varying influence of the seasons and elements. The chief peculiarity of his dome consisted in being double, leaving a considerable space between the outer and inner walls—a plan which was fortunately adopted by his successors, who finished it on his precise plans and measurements, by the express command of Sixtus V., who ordered the work to be resumed in 1588, and saw it completed in 22 months. Another part of Michel

and will be granted on making a written application to that dignitary. Sangallo's design of a Greek cross would have been preceded by a heavy vestibule, flanked by two detached bell-towers or campaniles.

Angelo's design was to make the front a Corinthian portico, like that of the Pantheon, which, combined with the ground-plan in the form of a Greek cross, would have allowed the whole mass of dome to be visible from the piazza below. Three years after his death, in 1566, Pius V. appointed Vignola and Pirro Ligorio as his successors, with strict injunctions to adhere in every particular to the designs of Michel Angelo. Vignola erected the 2 lateral cupolas, but neither he nor his colleague lived to complete the dome. This honour was reserved for Giacomo della Porta, who was appointed under Gregory XIII.; he brought it to a successful termination in 1590, in the pontificate of Sixtus V., who was so anxious to see it finished, that he devoted 100,000 gold crowns annually to the work, and employed 800 workmen upon it night and day. Shortly after the death of Sixtus V., in 1590, the great dome was covered with lead and bound with two enormous hoops of iron, the small cupola or lantern was erected on columns, and the ball and cross placed on the summit. During the Pontificate of Benedict XIV. (1740), the cupola, having given signs of insecurity, was repaired and strengthened with five other hoops of iron, weighing upwards of 100,000 lbs. The copper ribs of the dome and the ball and cross were gilt, but have been subsequently varnished of a bronze colour. Giacomo della Porta continued to be employed by Clement VIII., and adorned the interior of the dome with mosaics. Up to his death, in 1601, the plans of Michel Angelo had been faithfully followed so far as the works had then advanced, and the only portions remaining to be added were the façade and portico. In 1605 Paul V. was elected pope, and, being desirous of seeing the whole building completed during his reign, pulled down all that was then standing of the old basilica, and laid the foundation of the front as it now stands, in 1608. He employed Carlo Maderno, the nephew of Fontana, as his architect, who abandoned the plan of Michel Angelo, and re-

turned to the Latin cross, as originally designed by Raphael. He also built the façade, which all critics concur in condemning as ill suited to the original design. Its great defect is that it conceals the dome, which is so much hidden by the front, that there is no point of the piazza from which it can be combined in its full proportions with the rest of the fabric. The effect of its gigantic size is therefore lost, and the front, instead of being subservient to the dome, is made to appear so prominent that the grandest feature of the building hardly seems to belong to it. Notwithstanding this defect, it can scarcely be doubted that Maderno has been more severely criticised than he deserved. The circumstances which controlled his design seem to have been altogether forgotten, for, although the heavy balconies which intersect the columns of the façade lessen the effect and size, it is obvious that they were necessary for the papal benediction, and that any front in which they did not form an essential part would have been as great an anomaly as the balcony in our own St. Paul's, where it is not required. The judgment of Forsyth, which it has been the fashion to adopt without reflection, dwells on Maderno's works with a harshness of criticism strangely in contradiction to his praise of the nave and vestibule. The plan of the Latin cross was not a novelty, but merely a return to the designs of Raphael: a proceeding rendered necessary by the determination of the pope to include that portion of the site of the old basilica which had become sacred from its shrines, and which had been entirely excluded in the plan of Michel Angelo. The nave was finished in 1612; the façade and portico in 1614; and the ch. was dedicated by Urban VIII. on the 18th November, 1626. Under Alexander VII., Bernini began in 1667 the magnificent colonnade which surrounds the *Piazza*. Pius VI., in 1780, erected the sacristy from the designs of Carlo Marchionni, gilded the roof of the interior, and placed the 2 clocks on the façade. From the first foundation, therefore, in 1450 to the de-

dications of the basilica by Urban VIII., the building occupied a period of 176 years; and if we include in the calculation the works of Pius VI., we shall find that it required $3\frac{1}{2}$ centuries to bring the edifice to completion, and that its progress during that period extended over the reigns of no less than 43 popes. The expenses of the works were so great that both Julius II. and Leo X. resorted to the sale of indulgences for the purpose of meeting them. The excess to which this practice was carried is well known to have created that reaction which led to the Reformation. At the close of the 17th century the cost was estimated by Carlo Fontana at 46,800,498 scudi (10,000,000*l.*), exclusive of the sacristy (900,000 scudi), bell-towers, models, mosaics, &c. The space covered by the buildings of St. Peter's is said to measure 240,000 square feet; the original plan of Bramante would have covered 350,000, or about 8 English acres. The annual expenditure on repairs, superintendence, &c., is now 150,000 francs.

During the Napoleonic Government in Rome, extensive reparations were made in the Vatican Basilica to the roof of the great nave, the pavements, the stairs of the cupola, and lightning conductors were placed on the roofs, under the direction of Maury, Valadier, and other architects. The last works of importance were those executed by order of Pius IX., in 1874-5, the 4th centennial anniversary of the birth of Michel Angelo; when the dome and lantern were thoroughly repaired, and their lead coverings changed, at an expense of 300,000 francs. A marble slab inside the drum of the cupola, between the two staircases, records this Pontiff's restorations.

After this general sketch of the history of this grandest of Christian temples, we shall proceed to a more detailed description of its different parts, beginning with the

Colonnades.—It is scarcely possible to imagine anything so perfectly adapted to the front of the basilica, or so well contrived to conceal the build-

ings on each side of the piazza, as these noble porticoes. They were designed by Bernini, in the pontificate of Alexander VII. (1657-67), and are generally considered as his masterpiece in architecture. They are semicircular, 55 feet wide, supported by 4 rows of columns, 48 feet high, arranged so as to leave sufficient room between the inner rows for the passage of 2 carriages abreast. The number of columns in the 2 colonnades is 284, besides 64 pilasters. On the entablature stand 192 statues of saints, each 12 feet in height. The whole structure and the statues are of travertine. The area enclosed by these colonnades measures in its greatest diameter or breadth 787 English feet. The colonnades terminate in 2 Galleries, 360 feet long and 23 feet wide, which lead to the vestibule of St. Peter's. These galleries are not parallel to each other, converging towards the E., and forming with the front an irregular square, which becomes broader as it approaches the façade of the basilica. This arrangement tends to diminish considerably the effect of the building when seen from the opposite extremity of the piazza; for the eye is quite unable to appreciate the great distance from the end of the colonnades to the façade, and it is only by walking up to the steps that the visitor can believe that there is a space of 296 feet from the point where the colonnades terminate to the front of the basilica. At the bottom of the flight of steps are 2 colossal statues, of St. Peter by *De Fabris*, and St. Paul by *Tadolini*, erected by Pius IX.

The **Façade** is built entirely of travertine, from the designs of Carlo Maderno. It is 379 feet long and 148½ feet high. It has 3 stories and an attic, with 8 columns and 4 pilasters of the Corinthian order. Each story has 9 windows, and is disfigured by the heavy balconies from which the pope bestows his benediction on certain festivals. The columns are 8¾ feet in diameter and 92½ feet high, including the capitals. On the attic are 13 colossal statues, 18½ feet high, representing the Saviour and

the Twelve Apostles. The inscription on the frieze of the entablature records its completion by Paul V. Five open entrances lead into the magnificent *Vestibule* (KK), 468 feet long, 66 feet high, and 50 feet wide, including the 2 extremities. At each end of the vestibule is an equestrian statue; that on the rt. (M) is Bernini's of Constantine, that on the l. (N) of Charlemagne by Cornacchini. Over the central entrance to the vestibule, and consequently opposite the great door of the basilica, is the celebrated mosaic of the *Navicella*, representing St. Peter walking on the sea, sustained by the Saviour. It was executed by *Giotto* in 1298, assisted by his pupil Pietro Cavallini, and was placed over the E. entrance to the *quadriportions* in front of the old basilica. On the destruction of that edifice, the mosaic changed places several times, and was at length placed in its present position. It has suffered much from restorations, and Lanzi says it "has been so much repaired, that it has lost its original design, and seems to be executed by an altogether different artist." There are 3 entrances leading into the basilica, corresponding with these to the vestibule. The bronze doors of the central one, which are only opened on great occasions, belonged to the old basilica, and were executed in the 15th century, by Antonio Filarete, and Simone, brother of Donatello. The bas-reliefs of the compartments represent Our Saviour and the Virgin above, SS. Paul and Peter delivering the keys to Eugenius IV., and below the martyrdoms of St. Peter and St. Paul, and some events in the history of Eugenius IV., during whose pontificate they were cast, particularly the coronation of the emperor Sigismund and the council of Florence. The bas-reliefs of the frame-work are not in character with the other subjects; they consist of medallions of Roman emperors, satyrs, nymphs, and even mythological subjects, such as Leda and the Swan, Ganymede, the fable of the Fox and the Stork, surrounded by arabesque reliefs of fruit and flowers, &c. One of the side doors on the rt. (L), which is walled up and with a

bronze cross in the centre, is called the *Porta Santa*, which is pulled down by the pope on the Christmas-eve of the jubilee, which has taken place every 25th year. The pope begins the demolition of the door by striking it 3 times with a silver hammer, and at the close of the ceremony the dates of the last 2 jubilees are placed over the entrance. The only jubilee which has taken place in the present century besides that of 1825. in the pontificate of Leo XII. was that of 1875, which, however, on account of the change of government in Rome, was on a very reduced scale, and the *Porta Santa* was not opened. The jubilees of 1800 and 1850 were not celebrated, owing to the political circumstances of those eventful years. Between the doorways opening into the ch. are 3 inscriptions of some historical interest, which stood in front of the ancient basilica: the copy of the bull of Boniface VIII. granting certain indulgences on the occasion of the institution of the jubilee in 1300; the verses composed by Charlemagne in honour of Pope Adrian I.; and the grant of certain olive-grounds by Gregory II. to supply oil for the lamps of the church.

The Interior is worthy of the most majestic temple of the Christian world. Whatever defects the practised eye of the architect may detect in some of the minor ornaments, the minds of most persons who enter it for the first time are too much absorbed by the unrivalled harmony of its proportions to be influenced by such criticisms. An apparent want of magnitude generally strikes every one at first sight. The mind does not at once become conscious of the immensity of the fabric, and it is only after its different parts have been examined, and after several visits, that its gigantic scale can be appreciated. There can be no doubt that the colossal size of the statues contributes in a certain degree to diminish the real magnitude of the building, as they supply a false standard by which the spectator measures the details of the edifice around, without being immediately sensible of the fact.

"But thou, of temples old, or altars new,
Standest alone—with nothing like to thee—
Worthiest of God, the holy and the true.
Since Zion's desolation, when that He
Forsook his former city, what could be,
Of earthly structures, in his honour piled,
Of a sublimer aspect? Majesty,
Power glory, strength, and beauty—all are
asked
In this eternal ark of worship undefiled.

"Enter - its grandeur overwhelms thee not;
And why? it is not lessen'd; but thy mind,
Expanded by the genius of the spot,
Has grown colossal, and can only find
A fit abode wherein appear enshrined
Thy hopes of immortality; and thou
Shalt one day, if found worthy, so defined,
See thy God face to face, as thou dost now
His Holy of Holies, nor be blasted by his brow."
Childe Harold.

On the central pavement of the nave are marked the respective lengths of St. Peter's and of some of the other principal churches of Christendom. St. Peter's is there stated to be 837 palms within the walls, without 862·8 (*ad altis parietibus*), which, calculating the palm at 8·795 English inches (or 8½ nearly), will give 613½ Eng. ft.; St. Paul's, London, 710 palms (520½ ft.); Milan Cathedral, 606 palms (443 feet); St. Paul's, Rome, 572 palms (419½ ft.); St. Sophia, Constantinople, 492 palms (360½ feet). The height of the nave near the door is 152½ ft., the width at this portion is 119 palms (87½ ft.). The width of the side aisles is 46 palms (33¾ ft.). The width of the nave and side aisles, including the pilasters that separate them, is 262 palms (197¾ ft.) The extreme length of the transepts, from end to end, is 446½ ft. The height of the baldachino, from the pavement to the top of the cross on it, is 95½ ft. The circumference of the 4 great pilasters that support the dome is 253 ft. The diameter of the cupola, including the outer walls, is 195½ ft.; the diameter of the interior of the cupola is 139 ft., 3 ft. less than that of the Pantheon. The height of the dome from the pavement to the base of the lantern is 405 ft.; from the pavement to the top of the cross outside, 448 ft. According to these measurements, St. Peter's exceeds our St. Paul's, in length, by 93½ ft.; in height to the top of the cross, by 64 ft.; and in the diameter of the

cupola, including the thickness of its walls, by 50 ft.²

The Nave (A A) is vaulted and ornamented with sunken coffers, richly decorated with gilding and stucco ornaments. Five massive piers, supporting 4 arches, separate the nave from the aisles: each pier is faced with 2 Corinthian pilasters in stucco, having 2 niches between them; the lower niches contain colossal statues of saints, founders of the different religious orders. Corresponding with the great arches of the nave are chapels in the side aisles, which tend to break the general effect by their interrupting lines, and reduce the aisles to the appearance of passages. With the exception of the upper portions of the pilasters, the walls and piers are generally faced with slabs of marble, richly varied with medallions and other sculptures. Many of the upper decorations are in stucco; the two recumbent Virtues over each arch are of this material. The pavement is entirely composed of marbles, originally from the designs of Giacomo della Porta and Bernini. The portion in the rt. aisle near the Porta Santa, and opposite the Capella della Pietà, recently completed, is extremely beautiful. The *Basilis* for holy water, supported by cherubs, afford a striking example of the immense scale of the building. On entering the ch. the cherubs appear of the size of ordinary children, and it is only when they are approached or compared with the human figure that they are found to be in reality that of full-grown persons.

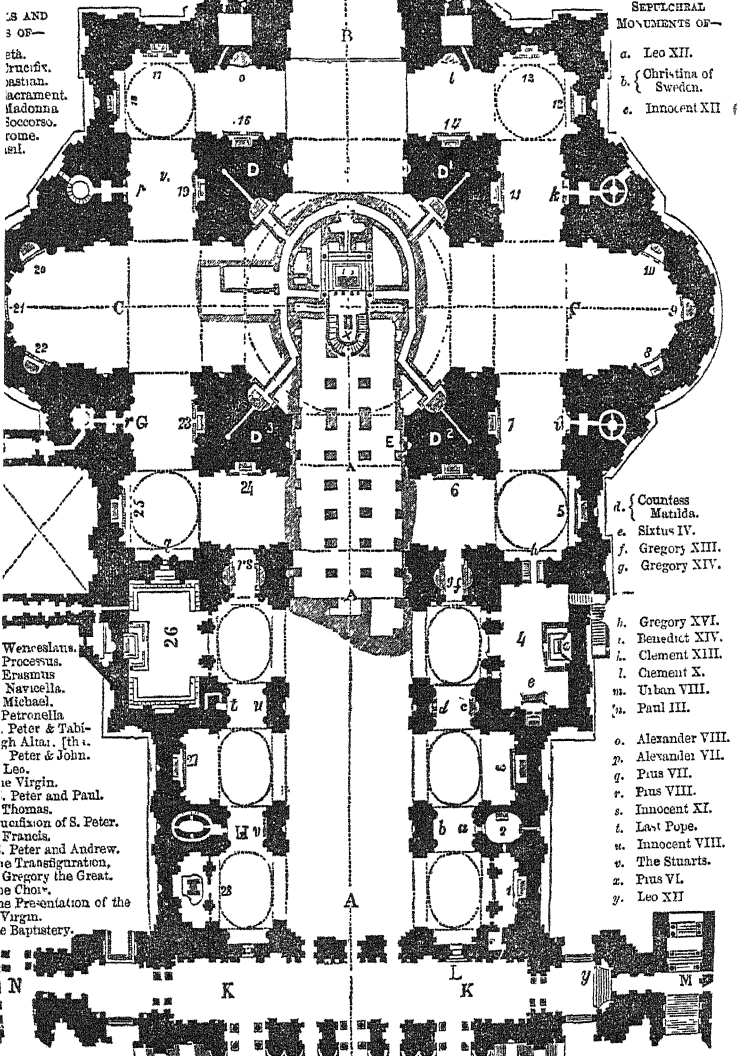
² To render our description of St. Peter's more intelligible, we have inserted a ground-plan of the interior of the Basilica; to the place of each object worthy of notice, letters and numbers are affixed—the Roman capitals indicate the great features of the building, the numerals the chapels and altars, the smaller letters the sepulchral monuments. The same system has been adopted in the more detailed plan of the subterranean church, at p. 207, and in those of the other ecclesiastical edifices inserted in the text. In the plan of St. Peter's the outline of the crypt has been introduced, but in a lighter shade, to show its form and place relatively to the more modern church. The circular dotted lines show the position of the dome and several cupolas, by which the interior of the Basilica receives its light.

The Dome is the great object which commands the admiration of the stranger who visits St. Peter's for the first time. Its measurements have already been given. Nothing can surpass the magnificence of its stupendous vault, resting on the 4 colossal piers; and no language can do justice to its sublime effect. The surprise of the beholder is increased by the recollection that there is another outer cupola, and that the stairs which lead to its summit pass between the two. Each of the 4 piers that support it has 2 recesses, one above the other, looking towards the high altar (15). The lower ones (D, D', D'', D''') contain the statues of S. Veronica holding the Sudarium, by *Francesco Mochi*; S. Helena with the Cross, by *Andrea Bolgi*; S. Longinus, the soldier who pierced the side of our Saviour, by *Bernini*; and St. Andrew, by *François Duquesnoy*. Each of these is about 16 feet high. The St. Andrew is that which possesses the greatest merit as a work of art. Above them are 4 balconies, in which are preserved the relics of the respective saints. In that over the statue of S. Veronica is kept the *Sudarium*, or handkerchief, containing the impression of the Saviour's features, which is exhibited with so much ceremony to the people during the holy week. In the balcony over St. Helena is a portion of the true cross; and in that over St. Andrew the head of the saint, which was stolen in 1848, but subsequently recovered, having been hidden outside the walls between Porta di Cavalligieri and Porta S. Pancrazio, where a statue of St. Andrew has been erected by Pius IX. No one is allowed to visit these relics who has not the rank of a canon of the Church; and it is said that the sovereigns and princes who have been admitted to examine them have first received that rank as an honorary distinction. The spiral columns in the recesses of the balconies belonged to the old basilica. Above these recesses, on the spandrels of the arches, are 4 mosaic medallions, representing the *Evangelists*, with their emblems; the pen

GROUND PLAN OF ST. PETER'S.

- 1. Nave.
- 1. Tribune.
- 1. Transepts.
- 1. Pillasters of Great Dome.
- E. Statue of St. Peter.
- F. Chair of St. Peter and Altar.

- G. Entrance to Sacristy.
- H. Entrance to Cupola.
- K. Great Vestibule.
- L. La Porta Santa.
- M. N. Statues of Constantine and Charlemagne.



15 AND 16 OF—
 sth.
 hucif.
 astian.
 sacrament.
 Madonna
 Soccorso.
 rome.
 sel.

SEPTICHRAL
 MONUMENTS OF—

- a. Leo XII.
- b. Christina of Sweden.
- c. Innocent XII.

- d. Countess Marilda.
- e. Sixtus IV.
- f. Gregory XIII.
- g. Gregory XIV.

- h. Gregory XVI.
- i. Benedict XIV.
- l. Clement XIII.
- l. Clement X.
- m. Urban VIII.
- n. Paul III.

- o. Alexander VIII.
- p. Alexander VII.
- q. Pius VII.
- r. Pius VIII.
- s. Innocent XI.
- t. Leo Pope.
- u. Innocent VIII.
- v. The Stuarts.
- z. Pius VI.
- y. Leo XII.

Wenceslana.
 Processus.
 Erasmus.
 Navicella.
 Michael.
 Petronella.
 Peter & Tabitha.
 Peter & John.
 Leo.
 Virgin.
 Peter and Paul.
 Thomas.
 Invocation of S. Peter.
 Francis.
 Peter and Andrew.
 Transfiguration.
 Gregory the Great.
 Choir.
 Presentation of the Virgin.
 Baptistry.

The portion in a lighter tint represents the subterranean church; the circular dotted lines the several cupolas.

in the hand of St. Luke is 7 feet long. On the frieze, running round the circumference of the base of the dome, is the following inscription in mosaic; the letters are 6 ft. long: TV. ES. PETRVS. ET. SVPER. HANC. PETRAM. AEDIFICABO. ECCLESIAM. MEAM. ET. TIBI. DABO. CLAVES. REGNI. COELORVM. An analogous inscription, in the same form of letters, has been prolonged around the frieze of the nave. The *drum* of the cupola is formed of 32 coupled pilasters of the Corinthian order, and pierced with 16 windows. The cupola above is divided into 16 compartments, ornamented with gilded stuccoes and 4 ranges of mosaics, the lowest representing the Saviour, the Virgin, and the Apostles. On the ceiling of the lantern is a mosaic of the Almighty, by Marcello Provençal, from a painting of Cav. d'Arpino. "The cupola," says Forsyth, "is glorious, viewed in its design, its altitude, or even its decorations; viewed either as a whole or as a part, it enchants the eye, it satisfies the taste, it expands the soul. The very air seems to eat up all that is harsh or colossal, and leaves us nothing but the sublime to feast on:—a sublime peculiar as the genius of the immortal architect, and comprehensible only on the spot. The 4 surrounding cupolas, though but satellites to the majesty of this, might have crowned four elegant churches. The elliptical cupolettas are mere expedients to palliate the defect of Maderno's aisles, which depend on them for a scanty light."

The *Baldacchino*, or grand canopy covering the high altar (15), stands under the centre of the dome. It is of bronze, supported by 4 spiral columns with composite capitals, and covered with the richest gilt ornaments and foliage. It is 95½ feet high to the summit of the cross. It was cast from the designs of *Bernini* in 1633, partly from the 8374 lbs. of bronze stripped from the Pantheon, partly from metal purchased at Venice by Urban VIII., whose armorial device, 3 *bees*, may be recognised on several parts of the work. The cost of the

gilding alone is said to have been 40,000 scudi; of the whole canopy 100,000: nearly 22,000*l.* The *High Altar*, under the baldacchino, stands immediately over the relics of St. Peter. It is only used on the great festivals of the Church, and the Pope alone can celebrate mass at it, or a cardinal, when authorised by a special Apostolic brief. The sunk space before the *Confession* is surrounded by a circular balustrade of marble. On this are suspended 93 lamps, which are burning night and day. A double flight of steps leads down to the shrine. The first object which attracts attention is the kneeling statue of Pius VI. (x), one of the finest works of *Canova*. The pope is represented praying before the tomb of the Apostle: the attitude and position of the figure were prescribed by Pius himself during his captivity. On the rt. side of the nave, placed against the last pier, is the well-known bronze *Statue of St. Peter* (E), on a marble chair, with the foot extended. On entering the basilica, devotees kiss the toe of this foot, pressing their forehead against it after each salutation. Some antiquaries state that it was cast by St. Leo from the bronze statue of Jupiter Capitolinus; other writers of more recent date assert that it is the identical statue of Jupiter himself, transformed into that of the Apostle. The rude execution of the figure conclusively proves that it is not a work of classical times; and it seems much more likely to belong to the early ages of Christianity, when sculpture, like architecture, was copied from heathen models.

The *Tribune* (B), decorated from the designs of Michel Angelo, is very rich in ornaments: at the farther end is the famous *Chair of St. Peter*, executed in bronze by *Bernini* in 1647 (F); it is generally supposed to enclose the one in which, according to the Church tradition, St. Peter and many of his successors officiated. This, however, is really kept in a closet high in the wall, which is safely locked with three keys, kept by different officials, and only exhibited on the centenary festival of

the Cattedra di S. Pietro.* The bronze chair is supported by four fathers of the Church.—St. Augustin and St. Ambrose of the Latin, St. Chrysostom and St. Athanasius of the Greek. Between these and beneath the chair a handsome altar was dedicated with great pomp in January 1859, by Pius IX. The side walls of the Tribune have been disfigured by inserting a series of inscriptions relative to the publication here, in Dec. 1854, of the Dogma of the Immaculate Conception, with the names of all the cardinals and prelates who were present on that occasion.

The Sepulchral Monuments, with the exception of those of recent date, are, for the most part, scarcely worthy of St. Peter's as works of art. Many of them have allegorical figures in the style of Bernini. The altars of the chapels are, for the most part, decorated with mosaic copies of celebrated paintings, and as a whole it is difficult to imagine a series more beautifully executed. We shall notice the most remarkable of these, and the principal tombs, in making the circuit of the basilica. Beginning from the tribune, on the rt. of St. Peter's chair, is the mausoleum of Paul III. (n) by *Giulio della Porta*, to whom its execution was confided, by the advice of Michel Angelo. It is the finest of the sepulchral monuments in St. Peter's. The statue of the pope is of bronze: the 2 allegorical female figures, in marble, of Prudence and Justice, are said to be portraits of the pope's mother, Giovanna Caetani, and of his sister, Giulia Farnese. The Justice is said to have been so truly modelled to nature as to render drapery necessary; a partial veil in painted lead was placed by Bernini. More covering was added by order of Pius IX. This monument, which formerly stood where

the statue of St. Veronica now is, cost 24,000 scudi; the statues of Peace and Abundance, at present in the Farnese Palace, formed pendants to those remaining, and were removed in 1629, when the tomb was placed where it now stands by Urban VIII. On the opposite side of the tribune is the monument of Urban VIII. (m). The bronze statue of the pope is by *Bernini*; those of Justice and Charity, in marble, by his pupils. Proceeding onwards along the S. side of the building by the l. transept, the first mosaic we meet with (16) is a copy of Mancini's St. Peter and St. John. Opposite to it is the tomb of Alexander VIII. (o) (Ottobuoni), by *Arrigo di San Martino*: it has a bronze statue of the pope, and 2 marble figures of Religion and Prudence, by *Angelo Ross*; the bas-relief represents the canonization of 5 saints by this pope. Near it is the altar of St. Leo (17), over which is the immense bas-relief by *Algardi*, representing that pope threatening Attila with the vengeance of St. Peter and St. Paul if he should approach Rome: it is perhaps the largest bas-relief ever executed in marble. In front of it is a circular marble slab covering the remains of Leo XII., with an inscription written by himself. Continuing to the l. is the chapel of the *Columna*, with an image of the Virgin, from a column of the ancient Basilica. Under the altar is an old sarcophagus (18) with Christ and the Apostles in front. It contains the remains of Popes Leo II. III. and IV. Further on towards the transept is the tomb of Alexander VII. (p), the last work of *Bernini*. The Pope is represented kneeling, surrounded by 4 allegorical figures of Justice, Prudence, Charity, and Truth: the latter, only by *Bernini*, was considered by Innocent XI. so naked as to necessitate the drapery which now covers it. Opposite this tomb is a finely-coloured oil painting on slate by *Franccesco Vanni* (19), representing the Fall of Simon Magus; it is one of the few pictures in oil in this basilica. Entering the S. transept, at the central altar (21) is a copy in mosaic of Guido's celebrated picture

* A good photograph of this very curious monument may be had at Spithöver's library. Both the woodwork and the ivory ornaments seem attributable to the mediæval period, the latter resembling in style those upon the altar front in the sacristy at the Cathedral of Salerno, and which are supposed to be of Byzantine origin.

of the Crucifixion of St. Peter. The mosaic of the Incredulity of St. Thomas at the adjoining altar, dedicated to him (20), is from a picture by Camuccini, and, on the opposite side, in the chapel, of St. Francis receiving the *stigmata* (22), after the painting by Domenichino, now in the ch. of the Cappuccini. Farther on, over the altar of St. Peter and St. Andrew (23), is the mosaic of Ananias and Saphira, from Roncalli's picture in S. Maria degli Angeli; and opposite, over the door G leading to the sacristy, the last raised sepulchral monument in St. Peter's, that to Pius VIII. by *Tanerani*, a poor work, on which the Pontiff is represented in the foreground upon his knees, with a statue of the Saviour behind, in the act of giving his benediction to the Pontiff, and others of St. Peter and St. Paul on either side; two alto-relievos of Justice and Mercy are on the pediment below; this monument was raised from a legacy of Cardinal Albani, who was Secretary of State during Pius VIII.'s short pontificate. The mosaic over the altar of St. Gregory the Great (25) represents the Miracle of that saint, from A. Sacchi's picture in the Pinacotheca. Close by is the tomb of Pius VII., by *Thorwaldsen* (7), erected at a cost of 27,000 scudi, bequeathed for that purpose by his devoted minister and friend Cardinal Consalvi. The pope is represented seated upon his throne between 2 angels or genii representing History and Time, and lower down 2 larger figures of Power and Wisdom. By some the tomb is not regarded as worthy of its great sculptor, or of one of the most benevolent and virtuous pontiffs who ever wore the papal tiara. Against the pier opposite is the altar of the Transfiguration (24), over which is the mosaic copy of Raphael's celebrated picture of that subject, the copy being somewhat larger than the original painting. From here entering the l. aisle, under the arcade is the tomb of Leo XI. (r), by *Algardi*, with a bas-relief representing the abjuration of Henry IV. of France, before the pope's legates, one of whom was Cardinal de Medicis, afterwards Leo XI.

Opposite is that of Innocent XI. (s) (*Odescalchi*), by *Monot*, a French artist: the bas-relief represents the raising of the siege of Vienna by John Sobieski; the 2 marble figures Religion and Justice. The *Cappella del Coro* or the Choir (26) near here, in which divine service is celebrated daily before the assembled canons, has 3 rows of stalls and 2 fine organs; the walls and ceiling are richly decorated with gilding and stucco ornaments, from the designs of *Giacomo della Porta*. The mosaic altarpiece of the Conception is a copy of the picture by Pietro Bianchi now in Sta. Maria degli Angeli. Under the arch leading to the neighbouring chapel is the tomb of Innocent VIII. (u), of the Cibo family: it is entirely of bronze, and is a very fine work of *Pietro* and *Antonio Pollajnolo*: on a bracket is a sitting statue of the Pope, holding a spear-head, in allusion to the gift of Bajazet II. to the pontiff of the spear which pierced the side of our Saviour. Opposite is the memorial in stucco of Gregory XVI. (t); the niche it occupies is appropriated as the temporary resting-place of the last pontiff, whose remains lie here until the death of his successor, when they are removed to the subterranean ch. or placed in a separate monument. The *Chapel of the Presentazione* (27) contains a mosaic copy of the Presentation of the Virgin in the Temple, by Francesco Romanelli. Close to this chapel are 2 monuments which will not fail to interest the English traveller. The first on the rt. hand, over the door (H) leading to the roof and the dome, is that of Maria Clementina Sobieski, wife of the Pretender James III., called here Queen of Great Britain, France, and Ireland: she died at Rome in 1745. It consists of a porphyry sarcophagus with alabaster drapery and a Genius holding a medallion portrait of the queen in mosaic, and was designed by *Filippo Barigioni*, and executed by *Pietro Bracci*, at the expense of the "Fabbrica" of St. Peter's. Opposite to this is *Cannon's Monument of the Stuarts* (v). It represents the entrance to a mausoleum guarded by genii, which, having appeared too naked to the over-fasti-

dious authorities in the time of Leo XII., have been breeched with stucco drapery. The principal expense of this monument was defrayed from the privy purse of George IV. The following is the inscription:—

JACOBO III.
 JACOBI II. MAGNÆ BRIT. REGIS FILIO,
 KAROLO EDVARDO,
 ET HENRICO, DECANO PATRIÆ CARDINALIUM,
 JACOBI III. FILIIS,
 REGLE STIRPIS STWARDLÆ POSTREMIS,
 ANNO MDCCXCIX.
 BEATI MORITUI
 QUI IN DOMINO MORIUNTUR.

“Beneath that unrivalled dome,” says Lord Mahon, “lie mouldering the remains of what was once a brave and gallant heart; and a stately monument from the chisel of Canova, and at the charge, as I believe, of the House of Hanover, has since arisen to the memory of JAMES THE THIRD, CHARLES THE THIRD, AND HENRY THE NINTH, KINGS OF ENGLAND,—names which an Englishman can scarcely read without a smile or a sigh! Often at the present day does the British traveller turn from the sunny crest of the Pincian, or the carnival throng of the Corso, to gaze in thoughtful silence on that mockery of human greatness, and that last record of ruined hopes! The tomb before him is of a race justly expelled; the magnificent temple that enshrines it is of a faith wisely reformed; yet who at such a moment would harshly remember the errors of either, and might not join in the prayer even of that erring Church for the departed, ‘REQUIESCANT IN PACE!’” The title of King of England is only given here to the first Pretender, whilst we shall see it applied to all three in the subterranean church, where their remains are in reality deposited. The chapel of the Baptistery (28), the last on this side of the basilica, contains the ancient vase of red porphyry which formed the cover of the tomb of the emperor Otho II., as it did more anciently that of Hadrian; it now serves as a baptismal font. The mosaic of the Baptism of Christ is a copy from Carlo Maratta; the St. Peter baptizing his

gaolers in the Mamertine prisons is from Passeri; and the Baptism of the Centurion is from a picture by C. Procaccini.

In the N. side aisle beginning from the entrance door, the first chapel is called the *Capella della Pietà* (1), from the celebrated *Pietà* by Michel Angelo, a marble group representing the Virgin with the body of the dead Saviour on her knees. It was one of the great sculptor's first works, being executed when he was only in his 24th year, at the expense of the French ambassador, Cardinal Jean de Villiers, abbot of St Denis. The critics of Michel Angelo's own time objected to the youthful appearance of the Virgin, and to the Son being represented older than the mother; but he justified it on the ground that it afforded an additional proof of the pure and spotless character of the Virgin. The group is not seen to advantage in its present position, and indeed seems lost: some portions of it are extremely beautiful, and it is much to be regretted that it is not better placed. Michel Angelo has inscribed his name on the girdle of the Virgin; it is said to be the only work on which he ever did so. In the well-known letter written by Francis I. to Michel Angelo in 1507, in which the king requests him to send some of his works to Paris to adorn one of the royal chapels, this *Pietà* and the statue of Christ in S. Maria sopra Minerva are particularly mentioned. The king entreats M. Angelo to sell to the bearer of his letter, who was the painter Primaticcio, some works of the same kind, “pour l'amour de moi,” and describes these productions “comme de choses que l'on m'a assuré estre des plus exquises et excellentes en votre art.” On each side of the altar of the *Capella della Pietà* are 2 smaller chapels, enclosed by bronze doors: that on the l., built from the designs of Bernini, called *Del Crocifisso* (2) from containing a crucifix sculptured by Pietro Cavallini, and a mosaic by *Cristofari*, representing St. Nicholas of Bari. Here are preserved the principal relics belonging

to St. Peter's, from which they are conveyed in great ceremony to the balcony over the statue of St. Helena when exposed to public view on great festivals. The other chapel, called the *Capella delle Colonne Sante*, contains a column, in white marble, said to have been brought from the Temple at Jerusalem, and to be the one against which our Saviour leaned when he disputed with the doctors; it is highly ornamented with reliefs and spiral flutings, and is enclosed in a pyramidal cage of iron-work. Here also is a marble Sarcophagus, on which formerly stood the baptismal font, and bears the name of Anicius Probus, prefect of Rome in the 4th century. It has five compartments with bas-reliefs representing Christ and the apostles; and, though highly interesting as a Christian monument, is less remarkable as a work of art than the sarcophagus of Junius Bassus in the subterranean church. Returning into the aisle, is the statue of Leo XII. (a) by Fabris, raised by Gregory XVI., who caused that of Innocent XII., which stood here, to be removed; and opposite to it the monument of Christina queen of Sweden (b), who died at Rome in 1689. It was erected by Innocent XII., from the designs of *Carlo Fontana*, and is ornamented with a bas-relief by *Leubon*, a French artist, representing the queen's abjuration of Protestantism in the cathedral of Innsbruck, in 1655. The mosaic in the adjoining chapel of St. Sebastian (3) is a copy of the picture of the martyrdom of the saint, by *Domenichino*, now in Sta. Maria degli Angeli. Under the next archway are the monuments to Innocent XII. (c), by *Filippo Valle*, in which the pope is represented sitting, supported by Charity and Justice; and that of the Countess Matilda (d), by *Bernini*; she died in 1115, and was buried in the convent of St. Benedict at Mantua; Urban VIII. had her remains removed to St. Peter's in 1635; the bas-relief on the front of the sarcophagus represents Gregory VII. giving absolution to the emperor Henry IV. in the presence of the countess. The *Chapel of the Holy Sacrament* (4) contains, among other rich

ornaments, a beautiful tabernacle of lapis lazuli and gilt bronze in the form of Bramante's circular temple at S. Pietro in Montorio. The altar-piece of the Trinity is a fresco by *Pietro da Cortona*, who designed the stucco bas-reliefs and mosaics of the roof and cupola. This chapel contains, before the altar of St. Maurice, the tomb of Sixtus IV. (e), in bronze, ornamented with bas-reliefs by *Antonio del Pollajuolo*, a very beautiful specimen of sepulchral sculpture. Julius II., of the same family, is also buried under this monument: the only memorial to this extraordinary pontiff, who so mainly contributed to the raising of the magnificent edifice in which his ashes now lie so neglected, being a small marble slab let into the pavement; the wish of the ambitious pope to be interred in the tomb by Michel Angelo now erected in the ch. of S. Pietro in Vincoli having never been fulfilled—an eternal stigma on his family, whom he had enriched and raised to power, and on the heads of that Church whose temporal interests he had so greatly advanced. The mosaic altar-piece in this chapel is a copy of M. A. Caravaggio's Entombment in the Pinacotheca of the Vatican. Under the adjoining arch is the tomb of Gregory XIII. (f), of the Buoncompagni family, during whose pontificate took place the reform of the calendar: it is by *Camillo Rusconi*; the statue of the pope is supported by figures of Religion and Power. The bas-relief in front represents the correction of the calendar. Opposite is the tomb of Gregory XIV. (g), a simple urn in stucco with an empty undecorated niche, owing probably to his having made few cardinals during his short reign, or not having laid the foundation of a princely house like that of his opposite neighbour, as was the case with his namesakes Gregory XIII. and XVI., whose families and cardinals have raised such costly memorials to them. The mosaic on the altar of St. Girolamo (6), on the great pier, is a copy of *Domenichino's* Communion of St. Jerome. The *Chapel of the Madonna del Soccorso* (5), erected by Gregory

XIII., from the designs of Michel Angelo, was built by Giacomo della Porta. The cupola is covered with mosaics designed by Girolamo Muziani, which have been highly praised. In this chapel the remains of St. Gregory Nazianzenus are deposited. Before the altar is the slab-tomb of Gregory XV.; and on one side the gorgeous monument of Gregory XVI. (*h*), from the designs of Amici, erected at the expense of the cardinals he created during his long pontificate. Near is the tomb of Benedict XIV. (*i*), by *Pietro Bracci*: with a statue of the pope, and 2 figures of Science and Charity. This learned pontiff was worthy of a monument by the first artist in Italy. The opposite chapel, dedicated to St Basil (*7*), has a mosaic altarpiece, after Subleyra's picture of the saint celebrating mass before the Emperor Valens. In the rt. transept are some mosaics and statues: St. Wenceslaus, king of Bohemia, from Caroselli's painting (*8*); the Martyrdom of SS. Processus and Martinianus (*9*), from Valentin's; the Martyrdom of St. Erasmus (*10*), from Poussin's; the statues of S. Jerome, by *Pietro Bracci*; S. Cajetano, by *Carlo Maraldi*; S. Giovanni Calasanzio, by *Spinuzzi*; and S. Bruno, by *Stoldt*. In this transept, enclosed for the purpose, was held the great Ecumenic Council of the Vatican, convened by Pius IX. in Dec. 1869. The screens forming the enclosure were removed by order of Leo XIII., in the spring of 1880. Under the arch beyond this the mosaic over the altar of la Navicella (*11*), of Our Saviour coming to the rescue of St. Peter when the vessel was sinking, is from a painting by Lanfranco. Opposite is the magnificent Tomb of Clement XIII. (*k*), by *Canova*, one of the few specimens of really fine sculpture in St. Peter's. This was the work which established Canova's fame, and is still considered by many as his masterpiece; it was finished when he was 38 years of age, and after 8 years' labour. The pope, a fine expressive figure, is represented praying; on one side is the genius of Death sitting with his torch reversed, the most perfect piece of sculpture in the basilica; on

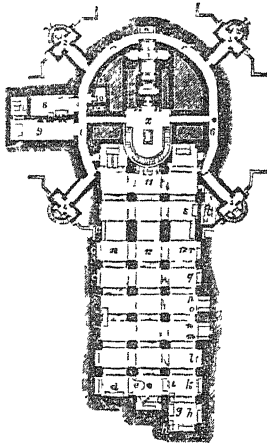
the other is the figure of Religion holding the cross. The lions at the angles have received unqualified admiration; the sleeping one ranks among the finest efforts of modern sculpture. The mosaic beyond it (*12*) is a reproduction of the St. Michael by Guido in the Capuccini church. That of S. Petronilla (*13*), at the extremity of the aisle, is a copy from Guercino's picture in the Pinacotheca of the Capitol, and is considered the finest work of this class in St. Peter's. The tomb of Clement X. (Altieri) (*l*), near it, is by *Rossi*: the statue of the pope is by *Tricole Ferrata*. The mosaic of St. Peter resuscitating Tabitha (*14*), over the opposite altar, is after a painting by Costanzi.

Most of the altars in St. Peter's are flanked by elegant Corinthian columns, many of grey and red Sardinian granite, others of a handsome red marble, with numerous white veins, from the Sabine mountains, called *Cottanella*.

The *Grotte Vaticane*, or *subterranean Church*.—(Admission for gentlemen is easily obtained on applying at the Sacristy in the forenoon between 9 and 12, except on festivals: but no female is allowed to enter, except on Whit Sunday, or with a special permission from the Cardinal Archpriest of St. Peter's, to procure which it is necessary to address a petition to the Pope, through the Cardinal Datario—a mere form. This will be managed at Piale's and Spithöver's Libraries without any trouble. As the persons who show the Grotte are in general only provided with a single light, it will be as well for visitors to carry with them a few small wax tapers, and to insist on seeing everything mentioned in the following description, the cicerone being generally in a hurry to get over his task and to receive his fee.

The subterranean ch. consists of 2 distinct portions—the *Grotte Nuove* and *Grotte Vecchie*. The *Grotte Nuove* being a circular corridor, from which open some more ancient chapels, and the 4 under the statues of SS. Veronica, Andrew, Longinus, and Helena, in the basilica above, with the chapel of the Confession

in the centre, they correspond, consequently, to the area beneath Michel Angelo's dome. The Grotte Vecchie occupy the space beneath the nave of the modern basilica, extending to nearly opposite the chapel of the Sacrament and Choir; they formed the crypt, properly speaking, of the more ancient edifice erected by Constantine.



Crypt of St. Peter's.

- 2, 3, 4, 5. Chapels of SS. Veronica, Helena, Andrew, and Longinus.
 6, 6. Circular corridor.
 7. Confession of St. Peter.
 8. Ch. of S. Maria in Portico.
 9. Ch. of S. M. delle Partorienti.
 10. Ch. of Il Salvatoreino.
 11. Ch. of Il Salvatore.
 12. Nave and aisles of Grotte Vecchie.

Tombs of—*a* Junius Bassus; *c* c of the Stuarts; *d* Gregory V.; *e* Otho II.; *f* Alexander VI.; *g* Pius II. and III.; *h* Boniface VIII.; *i* Adrian IV.; *k* Nicholas V.; *l* Paul III.; *m* Julius III.; *n* Nicholas III.; *o* Urban VII.; *q* Marcellus II.; *r* Innocent IX.; *s* Card. Erolli; *t* Agnese Colonna; *x* Monument of Pius VI.

The Grotte Nuove were in a great measure remodelled by Paul V., retaining some of the more ancient chapels. He made them a receptacle for several monuments of art that existed in the old basilica. The Grotte Vecchie have undergone little change, except in

having the pavement of the old ch. laid down on their floor, and having had several of the sepulchral urns of the early popes and historical personages, which stood under the portico and in the aisles of the old basilica, removed to them. The entrance to the subterranean ch. is by a flight of stairs behind the statue of S. Veronica (2), and opening into the circular corridor of the Grotte Nuove; on entering which and turning to the rt. are 2 of the original chapels, the first dedicated to Sta. Maria in Portico, also called the *Madonna della Boccata*, from a picture of the Virgin in it, attributed to *Sanone Memmi*, which stood under the portico of the old basilica. On either side are several ancient tombs, statues of Saints John and Matthew from the monument to Nicholas V., and one of St. Peter, which stood under the portico of the old ch., by Paolo da Siena; several early Christian inscriptions, a statue of Benedict XI., and a view of the old basilica of St. Peter's. Re-entering the circular corridor, and opposite to the entrance of the last chapel, is the *Capella del Salvatoreino* (10), and near it the marble cross which crowned the front of the primitive basilica. Between the chapel of S. M. del Portico and the next, dedicated to the *Madonna delle Partorienti* (9), is a curious mosaic of our Lord giving his benediction: it is of the 10th centy., and stood over the tomb of Otho II. in the atrium of the old basilica. This chapel contains statues of the two St. James' from Nicholas V.'s monument, several Christian inscriptions of the 5th and 6th centuries, a mosaic of the Virgin of the 8th, and another of an angel, after Giotto (?), &c. In the recess on the rt. of the altar were interred Popes Leo II., III., and IX., until removed to the upper ch. by Leo XII. In other parts of this chapel are a half-figure of Boniface VIII., attributed to *Andreu da Pisa*, a portrait in mosaic of Pope John VII., and the painting of the Virgin, which gives its name to the chapel, &c. In the corridor (6) beyond and leading to the chapel of St. Andrew (4) are several inscriptions, one relative to the draining

of the cemetery of the Vatican by Pope St. Damasus in the 4th century, remarkable, like all those of that pope, for the elegant form of the letters; it is in Latin verse; and numerous fragments of sculpture, the most remarkable being, statues of Saints Bartholomew and John, from the monument of Calixtus III.; of 4 Doctors of the Church, with 2 angels, from that of Nicholas V.; an inscription of the time of Gratian, Valentinian, and Theodosius, relative to certain properties held by the basilica, &c. The entrance to the *Grotte Vecchie* is near here. The *Grotte Vecchie* consist of 3 parallel corridors, separated by massive pilasters supporting low arches, on which rests the floor of the central nave of the basilica above. In these *grotte* are placed several sepulchral urns of popes and historical personages, some of which stood in the old basilica.* Near the entrance of what we may call the S. nave or corridor is the marble inscription or copy of the celebrated donation to the Church of all her possessions by the Countess Matilda in 1102. The altar of the Salvatore (11), at the extremity of the central corridor, has a curious bas-relief of the Virgin by *Arnolfo*, which once stood over the monument of Boniface VIII.; and before it are the graves of Charlotte Queen of Cyprus (ob. 1487) and of Pius VI. Under one of the neighbouring arches in the S. aisle are the urns (*oco*) of the 3 last

* Most of the popes, who died at Rome were interred in St. Peter's, at the earliest period in the forecourt only, but afterwards in the interior, and nearly all had monuments in the old basilica, on the destruction of which by Julius II. several were removed to other churches in Rome (Pius III. and II.): a few were set up in the new ch. (Sixtus IV., Innocent VIII.); others in churches or chapels founded by their families (Clement VIII., Sixtus V.); whilst some again were interred in churches they had selected as their last resting-places (Paul IV., Leo X., Clement VII., Innocent X., Clement XII.); and, last of all, Clement XIV. in the ch. of the SS. Apostoli, attached to the convent of the religious order of which he had been a member before his accession. In the 10th, 11th, and 12th cents. several popes were buried in the Lateran Basilica; but, except some scattered fragments, all traces of their original tombs have disappeared. On this subject the reader will find interesting information in Mr. Gregorovius' little volume on the Tombs of the Popes.

princes of the house of Stuart, who died at Rome—James III., Charles III., and Henry IX., as they are here designated, and a little beyond that of Pius VIII. Near the extremity of this corridor are the tombs of Pope Gregory V. (*d*), and (*c*) of the Emperor Otho II., who died at Rome in 983—it formerly stood under the portico of the old basilica; and the empty urn, with his recumbent statue on the cover, of Alexander VI. (*f*), his ashes having been removed, with those of Calixtus III.,* to the Spanish national ch. of the M. di Monserrato in the Via Giulia, where they now lie neglected. Near the extremity of the central nave are the receptacles for the præcordia of Christina Queen of Sweden and of Benedict XIII.; the greater number of the popes are laid in the northern aisle. Commencing at its W. extremity, are the sarcophagi of Boniface VIII., with his recumbent statue (*h*), by *Arnolfo*, interesting as a work of art; on the head is the tiara with the double crown first used by this pontiff, the triple circlet dating from the time of Urban V.; of Pius II. and III. (*g*), whose monuments now stand in the ch. of S. Andrea della Valle, where they were removed on the destruction of the old basilica: next is the urn of Adrian IV. (*i*) (*N. Breaksjewer*), in red granite, with sculptured bulls' heads; it was this English pope who caused Arnolfo da Brescia to be so cruelly burned at the stake, and who crowned Frederick Barbarossa in St. Peter's: opposite to it is that of Nicholas V. (*k*), the inscription upon it from the pen of Æneas Sylvius (Pius II.). Following the outer wall on this side of the *grotte* stand successfully the urns of Paul II. (*l*), with a recumbent figure of the Pontiff, by *Mino da Fiesole*: of Julius III. (*m*); Nicholas III. (*n*); Urban IV. (*o*); Marcellus II. (*q*);

* The ashes of the two popes in question were removed from St. Peter's about the year 1619, during the Pontificate of Paul V., on the demand of a Spanish ecclesiastical dignitary named Vives, who offered to raise a mausoleum at their national Church to the two great popes of Spanish origin; but dying soon afterwards, his wishes were never carried into effect, and their bones were enclosed in a small wooden box, where they still remain.

Innocent IX. (r); and of Card. Erolti (s), the latter once celebrated for its sculptures: and in a recess beyond (t), amongst several others, that of Agnese Caetani Colonna, the only lady not of royal descent who has a monument in St. Peter's. Re-entering here the circular corridor of the Grotte Nuove is the chapel of S. Longinus (5), with a mosaic of the patron saint over the altar, from a picture by *A. Sacchi*. Between this and the chapel of St. Helena (3) are several mosaics and statues: those of our Saviour and St. Andrew from the monument of Nicholas V.; the bas-reliefs of Adam and Eve, of the Last Judgment, and the statue of Charity, by *Mino da Fiesole*, from that of Paul II. The large bas-reliefs representing histories in the lives of SS. Peter and Paul, on either side of the entrance to the Confessional, formed a part of the *ciborium* of Sixtus IV. in the old church. The paintings in the chapel of St. Helena are chiefly relative to events in the life of St. Andrew, whose relics were originally deposited here.

The Chapel of the Confession (7), in the form of a Latin cross, is beneath the high altar in the basilica above; the Confession being the spot where had been deposited, since the middle of the 4th centy., the remains of St. Peter, brought here by S. Cornelius from the subterranean crypt of St. Sebastian, on the Via Appia. The chapel is richly decorated. Over the altar are two pictures of SS. Peter and Paul, of the time of Calixtus II. (1122). One of the very interesting monuments of the *Grotte Vaticane* is the sarcophagus of Junius Bassus (a), Prefect of Rome, who died in 359: it was discovered in 1595, in excavating for the Grotte Nuove, near the spot where it now stands, opposite to the entrance to the chapel of the Confession. The urn is covered with sculptures, divided into compartments by columns, some torse, others covered with arabesques in relief, each bas-relief representing a subject from the Old and New Testament; and at the ends St. Peter seized by the Jews, and

[Rome.]

Job comforted by his Friends. The smaller bas-reliefs over the columns between the arches represent a lamb holding a wand, in the act of performing some of the miracles represented on the early Christian paintings of the Catacombs, such as the Raising of Lazarus, the Multiplication of the Loaves, &c. The whole are of importance as specimens of the best style of early Christian sculpture.

The Sacristy, entered by a door (g) in the l. transept, over which is the monument of Pius VIII., was built by Pius VI. from the designs of Carlo Marchionni (1775). In the corridor leading to it are the statues of St. Peter and St. Paul, by *Mino da Fiesole*, which stood in front of the old basilica. Fixed into the walls are several ancient inscriptions, discovered in digging the foundations of the building; and the celebrated one of the *Frates Arvales*, of the time of Domitian and Elagabalus, so learnedly illustrated by Marini and Henzen. The Sacristy consists of 3 noble halls, decorated with a richness of ornament scarcely inferior to that of St. Peter's itself. The 8 fluted columns of grey marble in the central one, or *Sugrestia Comune*, are from Hadrian's villa. The picture of Deposition is by *L. Sobattini*, but said to have been sketched by M. Angelo. The gilt-bronze cock over the clock on the arch once stood on the summit of the bell-tower of the ancient basilica. Out of the *Sugrestia Comune* opens, on the left, the *Sugrestia dei Canonici*, which contains paintings of the Madonna and Child with St. John, by *Giulio Romano*, and a Holy Family, by *Il Fattore*. In the chapter-house opening from the S. dei Canonici are 8 very interesting panels painted on both sides, by *Giotto*, representing our Saviour enthroned, in the act of benediction, with Card. Stefaneschi, for whom they were executed in 1300, probably for a *Ciborium*, the Crucifixion of St. Peter, and the Martyrdom of St. Paul; and several frescoes by *Melozzo da Forlì*, representing angels playing on musical instruments. They were originally painted on the walls of

the Tribune in the ch. of the Santi Apostoli (see p. 231), from which they were removed when that edifice was restored by Fontana. Many of these figures are very beautiful. The cardinals assemble in this hall on the occasion of the funeral of the Pope. The *Sagrestia dei Beneficenti*, which opens out of the S. Commune on the rt., contains a picture of the Saviour giving the keys to St. Peter, by *Muzumi*, and the painting of the Madonna della Febre, which gave its name to the ch. on the site of which Pius VI. erected the modern splendid Sacristy. The gilt bust of St. Peter stands on a half-column of fine Egyptian alabaster. In the Guardaroba, or *Tesoro di S. Pietro*, opening out of this, are preserved the church ornaments. Among the *church plate* are several crucifixes and six splendid candelabra from the designs of *Michel Angelo* and *Benedetto Cellini*; a beautiful chalice, ornamented with precious stones, given by Cardinal York; and much rich altar-plate, mitres, &c. The "Dalmatica" worn by Leo III. at the coronation of Charlemagne is also here, and, although upwards of 1000 years old, is in remarkable preservation; a great number of the richest embroidered copes, and other church vestments. In the *Archives* beneath the sacristy (over the door of which are fragments of the chains of the port of Smyrna and of the gates of Tunis, the latter presented to Sixtus IV. by Charles V.), are a MS. Life of St. George with miniatures by *Giotto*, the famous parchment codex of the *Philippics* of Cicero, a Terence, and a Persius of very early date. The statue of Pius VI., near the entrance to the *Sagrestia*, is by *Agostino Perini*.

The ascent to the Dome is free to the public on Thursdays from 8 to 10 A.M. The entrance is through a door in the l. aisle, opposite the Stuart monument. For special occasions, apply to the *Economo*, Monsignore Teodoli. This ascent is the only means by which a correct notion can be formed of the immensity of St. Peter's. It presents one of the most extraordinary spectacles in the world. A broad paved spiral staircase a *cordoni* leads

us to the roof by so gentle an ascent that horses might mount it. On the walls of this staircase are inscriptions recording the opening of the Porta Santa on occasions of jubilees, the names of members of royal families, who have accomplished the ascent—including that of the Prince of Wales, who ascended into the ball on the 10th February, 1859, the only British prince here recorded. A series of passages and flights of steps carries us from the roof to the different stages of the dome, winding between the double walls of the drum, and opening on the inner great circular galleries, from which the stranger may look down on the church below. It is from these galleries at the base and top of the drum of the cupola that we can best appreciate the studious size and proportions of the building. People on the pavement below look too diminutive to be human beings, and the mosaics of the dome, which seen from below are minute and delicate works, are here found to be coarsely executed in the only style which could produce effect at such a distance.

The stairs from this point lead between the two walls of the dome to the base of the lantern; hence another flight takes us to the top, from which rises the ball: to this a nearly vertical ladder allows the visitor to ascend, without danger, but not without inconvenience, especially for ladies. The *Ball*, formed of copper plates, is 8 ft. in diameter, and large enough to hold 16 persons. A small iron ladder winds round the exterior of the ball to the cross, which is 16 feet in height. The view from the balcony at the base of the stairs leading to the ball is splendid. The whole of Rome with her bare Campagna is spread out like a map in the foreground, bounded on the one side by the chain of Apennines and the Alban Hills, and on the other by the Mediterranean. There is scarcely any prominent object of interest in the modern city which may not easily be distinguished, and the panorama of the Apennines and other encircling mountains are seen to great advantage.

Church Ceremonies, &c., at St. Peter's.

The illumination of St. Peter's, as well as the great church ceremonies, have been discontinued since 1870. Considering the possibility of their being resumed in future, we shall give a description of those magnificent sights which formerly attracted so many thousands of spectators.

The *Illumination* of St. Peter's on Easter Sunday extended to the entire colonnade, façade, and cupola of the church. Every column, cornice, and frieze, the bands of the dome, and all the details of the building to the summit of the cross, were lit up with lines of lamps, and the gigantic fabric stood out against the dark sky in a brilliant design of fire. The illumination was repeated at the Festival of St. Peter (June 29) and on its eve, costing 3000 francs each time. 352 men were employed to light the lamps; and when we consider the hazardous nature of their task, it is surprising that the number of accidents should have been so small. There were 2 illuminations on each evening; the 1st, called the *silver* illumination, beginning at dusk, and lasting one hour, consisting of 5900 lanterns; the 2nd, called the *golden* one, when 900 lamps were lighted so instantaneously that it seemed the work of enchantment. The whole process was generally completed before the clock finished striking the hour, or in about 8 seconds: the entire building being then lit up by no less than 6800 lamps. The lanterns used for the silver illumination were of white paper, those for the golden were iron pans filled with blazing tallow and turpentine.

The principal *Ceremonies* and religious services in St. Peter's and the Sixtine Chapel were the following: January 1st: Grand mass at 10 A.M., in the Sixtine chapel, by the pope in person. 5th: Vespers in the Sixtine, at 3 P.M. 6th, the *Epiphany*: high mass in the Sixtine, at 10 A.M. 18th, the *Feast of the Cattedra di S. Pietro*: high

mass by the cardinal archpriest, in presence of the pope and Sacred College at St. Peter's. The pope was borne processionally on this occasion: at 3 P.M. the vocal music in the choir was very fine. February 2nd, *Purification of the Virgin*: high mass by a cardinal-priest, in presence of the pope, preceded by the pontiff's benediction of the candles, and a procession round the basilica, and followed by a *Te Deum* in commemoration of Rome's escape from the effects of the earthquake in 1703. Candles were distributed to Roman Catholics who went up to receive his holiness's blessing, in uniform or evening dress. The music was generally very fine during mass and vespers. The pope was carried in and out of the ch. processionally on this festival. On *Ash Wednesday*, high mass, and the sprinkling of ashes on the heads of the cardinals by the Pope. March and April.—On the *Friday* before Palm Sunday the pope proceeded, after the mass and sermon in the Sixtine chapel, to adore the relics in St. Peter's. They were placed on the high altar during all this day. *Holy Week, Palm Sunday*: at 9½ A.M. the pope was borne into St. Peter's, where, on arriving in the pontifical chapel behind the high altar, he received the homage of the assembled cardinals, in violet robes: immediately afterwards his holiness consecrated the palms, and, assisted by one of the cardinal deacons, distributed them first to the cardinals, then to the archbishops and bishops, the corps diplomatique, the canons of St. Peter's, and the heads of the different religious orders, and last of all to the military, and such private individuals as wished to receive them—having previously obtained a permission from the Major-domo. After the distribution the pope was carried round St. Peter's in procession, followed by all those who had received palms, which they carried in their hands. On their return to the pontifical chapel the cardinals changed their violet for scarlet robes, and high mass in music was performed by a cardinal priest, which generally lasted from 11½ until 1: this terminated, the pope was carried to his unrobing-room, in the chapel of the *Madonna della*

Pietà, from which he returned to his apartments, passing through the chapel of the Sacrament and the private passage into the palace. The whole of this ceremony was very imposing.

Wednesday in Holy Week: at 4½ P.M. the first *miserere* was chanted in the Sistine chapel in the presence of the pope. A triangle of candles was prepared previous to the service, and one candle was extinguished at the conclusion of each penitentiary psalm, till one alone was left. This was removed during the singing of the *miserere* behind the altar, and on its conclusion was again brought out, when a knocking with a stick took place,—significant of the light on earth during our Saviour's presence, his death and descent into the tomb, and his resurrection, with the circumstances which attended it. In the evening, after the services at the Vatican were finished, the feet of the pilgrims who had journeyed to Rome for the holy week were washed at the hospital of the Pellegrini by cardinals, prelates, princes, and princesses, who also attended on them, like servants, at their meal, and afterwards assisted them to prepare for rest. As the hospitals have now come under the civil administration, all these ceremonies are abandoned.

Thursday: High mass in the Sistine chapel at 10 A.M. by a cardinal, generally the Dean of the Sacred College, in the presence of the pope and Sacred College, at the close of which they proceeded in procession to the neighbouring Cappella Paolina, the pontiff carrying the Sacrament, which he deposited on the altar, the chapel representing on this day the Holy Sepulchre. His Holiness, about noon, proceeded to the balcony in front of St. Peter's, to bless the assembled multitude below; in case of rain the benediction was given inside the church. At the conclusion of the benediction the pope descended to St. Peter's, where in the northern transept, fitted up for the occasion, he washed the feet of 13 priests, selected from different countries, who represented the 12 Apostles, and the 13th or the angel who appeared

miraculously to St. Gregory the Great on a similar occasion. The washing of the feet concluded, the pope, in the gallery over the portico of St. Peter's, waited on the same 13 priests at table at a quarter past 1. Each priest received a gold and silver medal and a nosegay after his feet were washed, and carried away all the viands placed before him, as well as the napkin, and white dress in which he was attired. The pope commenced by putting on a richly embroidered apron, afterwards the perquisite of the Grand Chamberlain (Maestro di Camera), after which bishops and prelates presented him with the plates which he set before each pilgrim: during the repast the pope's crossbearer (*Crocifero*) read prayers. At 4½ P.M. the 2nd *miserere* was chanted in the Sistine chapel, after which his Holiness, attended by his household, proceeded to pray in the Capella Paolina. *Good Friday:* The Holy Sacrament was carried back to the Sistine chapel from the Pauline, where it was deposited, and the mass celebrated by the cardinal grand penitentiary at 9½ A.M. The pope and Sacred College afterwards listened to a sermon preached by a friar of the Black Franciscan Order. The relic of the True Cross was exposed on the altar of the Sistine at the conclusion of the mass. The last *miserere* was chanted this day in the Sistine chapel and in St. Peter's at 4 P.M.; after which the pope proceeded in procession with the cardinals through the Sala Regia to St. Peter's to pray before the tomb of the apostle; after which the relics of the Holy Cross, the Volto Santo, and the spear were exhibited from the balcony over the statue of St. Veronica. *Easter Sunday,* the grandest festival of the Roman Catholic Church, without exception. Daybreak was ushered in by the cannon of the castle of St. Angelo. At 9½ A.M. high mass in St. Peter's, the pope himself officiating. His Holiness was borne on a portable throne, symbolical of his elevation as the vicar of Christ. Before him were carried 2 fans of ostrich-feathers, conveying, like the triple

crown and seven candelabras, symbolical meanings developed in detail by writers on these subjects.

The elaborate ceremonies of the Easter Sunday mass in St. Peter's, being at present mere matters of history, are not dwelt upon so much in this as in preceding editions of the Handbook, political circumstances preventing their performance; but any one desirous of ample information on the subject, in a retrospective point of view, will find it in a small volume, entitled *Delle Ponteficie Funzioni della settimana Santa, di Gaetano Moroni*; in English versions by Dr. English, late Bishop of Charleston, and Mousignore Baggs; and in the French pamphlet of the Abbé Hery on the same subject; all which may be procured at Piale's or Spithöver's libraries.

Whitsunday: high mass in the Sixtine chapel. After 12 o'clock females are allowed to visit the Grotte Vaticane, or subterranean chapels, and the Confession. *Corpus Domini*: the solemn procession of the Holy Sacrament, in which the pope, the clergy, and the Pontifical court took part. June 28th, *the Eve of the Festival of St. Peter and St. Paul*: vespers in St. Peter's in the presence of the pope; the Confession of St. Peter's was thrown open on this occasion; the illumination of St. Peter's took place on this and the girandola on the succeeding evening. 29th: high mass in St. Peter's, the pope officiating, at 10 A.M. At 3, vespers in St. Peter's, in the presence of all the cardinals. November 1st: high mass in presence of the pope at 10 A.M. in the Sixtine chapel. At 3 P.M. vespers for the dead in the same, in the presence of the pope and the whole court. 2nd: high mass at 10 A.M. by the pope, in commemoration of the dead. 3rd and 5th: a similar ceremony for the souls of all deceased popes and cardinals. December.—*First Sunday in Advent*: high mass in the Sixtine chapel, and procession of the pope to the Capella Paolina, which was illuminated for the occasion. 8th, *Conception of the Virgin*: high mass in the Sixtine chapel. 24th,

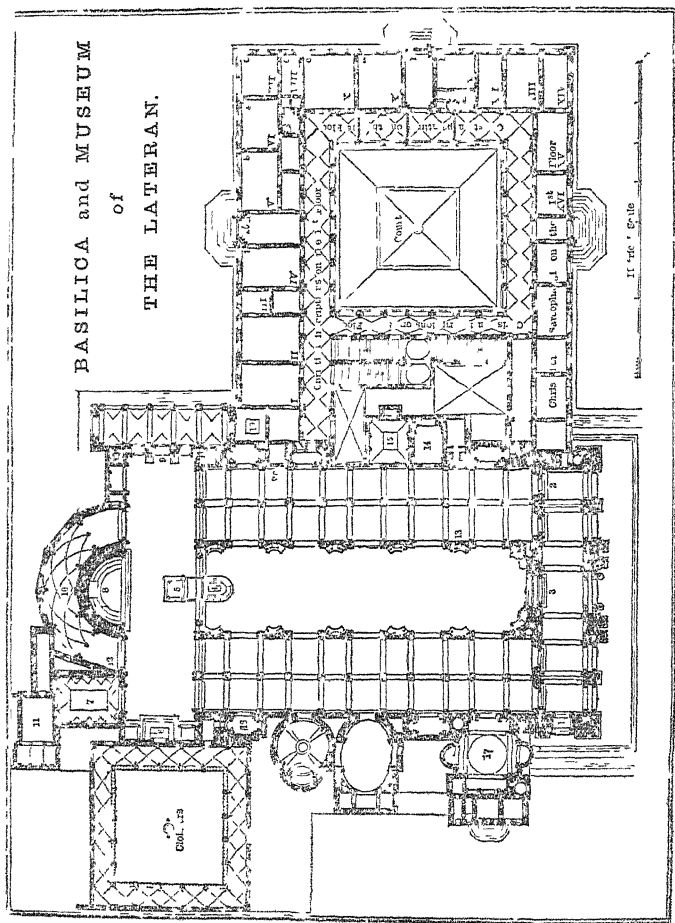
Christmas Eve: vespers in the Sixtine chapel at 5. At 8½ P.M. matins and nocturnal mass, generally by the Cardinal Camerlengo, in the presence of the pope, lasting till midnight. The pope on this occasion, before the ceremony and in the sacristy, blessed the hat and sword, which he afterwards sent as a present to some Roman Catholic prince. 25th, *Christmas Day*: at 3 A.M. a service was performed in St. Peter's, when the *Pastorale* "Shepherd's Song" was sung by the whole choir, the only occasion during the year when that fine piece of sacred music was executed; grand mass at 9 A.M. in St. Peter's by the pope in person, attended by the cardinals, the clergy, and the Papal court. 26th: mass at 9 A.M. in the Sixtine chapel, in honour of St. Stephen. 27th: a similar service in honour of St. John the Evangelist, and vespers in the Basilica of the Lateran, when the skulls of SS. Peter and Paul were exhibited. 31st: vespers in the Sixtine chapel, at which the pope was generally present.

Vespers are sung every day at from 3 to 4½ P.M., according to the time of year, in the Choir at St. Peter's: they are much frequented on Fridays and Sundays, on account of the fine music by which they are generally accompanied.

2. *Basilica of the Lateran (San Giovanni in Laterano)*.—This celebrated basilica occupies the site of the house of the senator Plautius Lateranus, from whom it derives its name, and who is mentioned by Tacitus as having been implicated in the conspiracy of Piso, for which he was put to death by Nero. Juvenal mentions the residence as "*Egregia Lateranorum aedes*." The site afterwards passed to the family of Marcus Aurelius, who was born near the palace, which became subsequently an imperial residence. In the 4th century the Lateran house was conferred by Constantine on the bishop of Rome as his episcopal residence. Constantine then founded this basilica, at the instigation of St. Sylvester, assisting with his own hands in digging the foundations. It was long regarded as the first of Christian churches,

and the inscription on each side of the entrance styles it the Mother and Head of all Churches of the city and world (*omnium vobis et orbis Ecclesiarum Mater et Caput*). The chapter of the Lateran still takes precedence of that of St. Peter's; the ceremony of taking possession of the Lateran Basilica is one of the first observed on the election of a new pope, whose coronation previously to 1870 took place in it, so that for 1500 years it has preserved its rank and privileges. It is one of the 4 basilicas which have a "Porta Santa." It is also remarkable for the 5 general councils held here to which we shall refer hereafter. The old basilica was nearly destroyed by fire in the pontificate of Clement V., but it was rebuilt by that pope, and subsequently enlarged and remodelled by many of his successors. Clement VIII. enlarged the transepts and aisles from the designs of Giacomo della Porta. In the time of Innocent X. (1644) Borromini loaded the nave with ornaments, and surrounded the granite columns, no longer capable of supporting the roof, with the present cumbrous piers. Clement XII. completed the work of renovation in 1734, by erecting the principal façade from the designs of the Florentine architect Alessandro Galilei. In consequence of these numerous restorations and changes the basilica has not preserved much of its original character. The great front is a fine specimen of the architecture of the last century: it is built entirely of travertine, consisting of 4 large columns and 6 pilasters of the composite order, sustaining a massive entablature and balustrade, on which are placed colossal statues of our Saviour and 10 saints. Between the columns and pilasters are 5 balconies; from that in the centre the pope used to give his benediction to the people on Ascension Day. The whole façade is broken into ornaments and details, which lessen the general effect. In the vestibule is an ancient marble statue of Constantine from his baths on the Quirinal. There are 5 entrances under the portico to the basilica; the middle one has a bronze door, brought

by Alexander VII. from the ch. of S. Adriano in the Forum, and supposed to have belonged to the Basilica Æmilia, the next door is the Porta Santa, and is of course walled up. Borromini deprived the interior of its distinctive character as a grand basilica; the roof and walls are covered with medallions and stucco ornaments; which do not compensate for the disfigurement of the ancient edifice. We now see a nave with 2 aisles on each side, separated by 4 rows of piers. Those of the nave, in which Borromini has encased the columns of the old basilica, are pierced with niches containing statues of the Apostles. These figures are characteristic specimens of the extravagant school of Bernini, but notwithstanding their acknowledged faults, the effect of so many colossal statues is imposing. The St. James the Great, the St. Matthew, the St. Andrew, and the St. John, are by *Rusconi*; the St. Thomas and St. Bartholomew are by *Le Gros*; St. James the Less is by *Angelo Rossi*; St. Thaddeus is by *Lorenzo Ottovi*; St. Simon by *Francesco Maratti*; St. Philip by *Gius. ppe. Merzuo*; and St. Peter and St. Paul are by *Monet*. The figure which has perhaps the greatest merit as a work of art is that of St. James the Less. Above them are some good bas-reliefs. The great ornament of the ch., opening out of the 1. aisle, is the *Crucifix Chapel*, built in the form of a Greek cross by Clement XII., in honour of his ancestor, St. Andrea Corsini, and from the designs of Alessandro Galilei (1729). Nothing can surpass the magnificence of this very beautiful structure: the richest marbles, the most elaborate ornaments and gilding, columns of precious marbles, bas-reliefs, and even gems, have been lavished on its decorations with a profusion quite without a parallel in any other private chapel in Rome, except perhaps that of the Borghese family in Sta. Maria Maggiore. Notwithstanding this excess of ornament, the whole has been controlled and subdued by a correct taste, which cannot fail to be appreciated



I. Statue of Charostatus 2 Poth. Shrine 3 Bronze Doors 4 Monument of Marbu V (114) 5 Tullianische (1367) 6 Altar of the Sacrament
 7 Chapel of the Choir 8 Tribune and Altar of the Choir 9 Altar of the Choir 10 Altar of the Choir 11 Altar of the Choir
 12 Chapel of the Choir 13 Chapel of the Choir 14 Tullianische Chapel 15 Basilica of Constantine 16 Basilica of Constantine
 17 Chapel of the Choir 18 Chapel of the Choir 19 Statue of Henry IV of France 20 East gate to the Lateran Museum.

after the deformities of Borromini's nave. The altarpiece is a mosaic copy of Guido's picture of S. Andrea Corsini. The porphyry sarcophagus which forms the sepulchral urn of Clement XII. formerly stood under the portico of the Pantheon: the cover is modern; the bronze statue of the pope is by Maini; and the 2 lateral figures are by Carlo Monaldi. Opposite is the tomb of Cardinal Neri Corsini, with his statue and 2 sitting statues by Maini. The figures in the niches, representing the Cardinal Virtues, are by Rusconi and other followers of Bernini, but they are not remarkable as works of art. In a vault underneath this chapel is a good Pieta by *A. Montanti*. The HIGH ALTAR of the Basilica stands beneath a magnificent Gothic tabernacle, supported by 3 columns of grey granite and one of marble, curious as a work of the 14th centy. It was erected in the reign of Urban V., and partly at the expense of Charles V. of France, to receive the heads of St. Peter and St. Paul, which were found among the ruins of the old church. Within the high altar is enclosed a table of wood, upon which St. Peter is said to have officiated, and upon which only the pope, or a cardinal authorized by a special brief from him, can celebrate mass. The paintings on the tabernacle, much restored, were originally of the 14th centy., by *Berni di Siena*. The high altar and tabernacle were restored and decorated with much magnificence by Pius IX. In the enclosed space in front of the Confession of St. John, is the bronze tomb of Martin V., of the house of Colonna, a good work by Simone, brother of Donatello. It formerly stood in the middle of the nave, now marked by the Colonna arms, inlaid on the pavement. The *tribune* has 4 pointed windows: the inscription below its mosaic attributes this part of the basilica to Nicholas IV. (1287-1292). It contains an indifferent modern picture, by *Agricola*, of the Saviour, St. John, and the Virgin. The vault is covered with mosaics, executed in 1292 by *Jacopo a Turrita* and *Guido Guidi*. They

represent our Saviour in the heavens, with the 4 rivers issuing from the hill of Paradise, the Virgin and Saints; the small kneeling figure on l. of the Virgin is Nicholas IV.; the smaller compositions between the windows, and below the vault, are by the friar Jacopo di Camerino: all the mosaics are interesting as examples of this branch of art towards the close of the 13th century.

This transept is now closed, on account of the restoration and prolongation of the tribune, an arduous undertaking ordered by Pius IX., which has been going on for three or four years, and has excited a good deal of polemical discussion in archaeological and architectural circles.

In the l.-hand *transept* is the splendid altar of the Holy Sacrament, from the design of Paolo Olivieri. The 4 gilt-bronze columns, with composite capitals, are traditionally said to have belonged to the temple of Jupiter Capitolinus, and to have been cast by Augustus from the bronze rostra of the vessels captured at the battle of Actium. Above is a fresco of the Ascension by *Car. d'Arpino*, and on the tympanum the Almighty, by *Doncalli*. Behind the altar is preserved the table on which the *Last Supper* is supposed to have been laid; it is of cedar-wood and was once encased in silver.

The second chapel on the rt. on entering the basilica has been purchased by the Torlonias and converted into a mausoleum for their family; it is magnificently decorated with bronze and sculptures, at an expense of 65,000l. sterling. Over the altar is a Descent from the Cross, in high relief, a fine work by Tenerani, and on either side sepulchral monuments to the first duke and his wife, the latter habited as a Roman matron, with statues of Charity and Hope on either side; the monuments are by *Chioldi* and *Barba*, the statues of Fortitude, Justice, Temperance, and Prudence by *Guicciarani*, *Gajassi*, *Stocchi*, and *Bezai*.

The chapel beyond this, of the Massimo family, from the design of Giac. della Porta, has a good Crucifixion by

Sicciolante. Out of the l.-hand transept, and near the Altar of the Sacrament, opens the winter choir of the canons: the painting of the Saviour, with the two Saints John, over the altar, is by the *Car. Arpino*; the Coronation of the Virgin on the vault, by *B. Croce*; and on one of the walls, a portrait of Martin V., by *Scipione Castano*. The black marble monument on the l. of the altar, is to a lady of the Colonna family. A semicircular corridor, called the *Leonine Portico*, supposed to have been erected by Leo I., surrounds the choir. On its walls are several sepulchral monuments; amongst others, those of the painters Andrea Sacchi and Cav. Arpino, and of A. Galilei, the architect of the façade. In the centre is an altar, over which is a crucifix attributed to Giotto, and on each side rude mediæval statues of SS. Peter and Paul, which belonged to this Basilica before the fire. In another part of this portico is a curious kneeling statue of Boniface VIII., which stood formerly before the altar of S. Bonifacius in the old basilica of St. Peter's, where this remarkable pontiff was represented in adoration before his patron saint. This figure is interesting as a likeness of that celebrated Pope, and for the costume, especially for the form of the tiara, so different from the present triple crown.* Opening on the l., out of the Leonine portico, a door leads into the sacristy: on the walls of the passage is a curious bas-relief view of an edifice, near a round arch, supposed to represent the old Lateran Basilica and Porta Asinaria, found in the neighbourhood near the ch. of SS. Peter and Marcellinus, and some fragments of leaden water-pipes bearing the name of Sextus Lateranus. The bronze doors leading from the Portico Leonino to the sacristy were made by 2 artists of Piacenza, in the time of Pope Celestin III. (1196). In the small sacristy opening out of the *S. de' Canonici* is a drawing, attributed to *Raphael*, of his picture called the Madonna di Casa d'Alba, now at St.

Petersburg, and a painting of the Annunciation by *Marcello Venusti*.

Besides the sepulchral monuments already mentioned, the following are worthy of notice: of Card. di Pippo, a good specimen of the style of the 14th centy., in the rt.-hand transept; of popes Sylvester II., Sergius IV., and Alexander III., well known in our history as the friend of Becket and St. Bernard, and who canonized St. Edward the Confessor. These monuments, of Pontiffs buried in the ch., are in the rt. aisle, and long posterior to the popes to whom they have been erected; that to Alexander III. was raised by Alexander VII.

On the second pier of the first aisle on the rt. is the portrait of Boniface VIII. by *Giotto*, who has represented the pope between two cardinals, announcing from the balcony of this ch. the jubilee of 1300. It is the only fragment remaining of the frescoes of Giotto which covered the loggia of the old Lateran palace. A remarkable echo exists in this part of the church. The other paintings in the basilica scarcely require notice: the best are the Daniel by *Procaccini*, and the Jonas by *S. Conca*. The frescoes in the transepts are chiefly by *B. Cesari*, *C. Nebbia*, *Nogeri*, and *Ricci di Novara*, representing events in the lives of Constantine and S. Silvester; the Baptism of the Emperor is by *Roncagli*.

The principal *Church ceremonies* in S. John Lateran are:—On the Saturday morning before Easter, after the baptism of the Jews and non-Christian converts in the baptistery, the cardinal grand vicar of Rome holds an ordination in this basilica. On Ascension-day high mass was celebrated formerly in the presence of the pope, who afterwards gave his benediction from the balcony. The pope was also present at high mass here, with the College of Cardinals, on the Festival of St. John the Baptist, 24th of June. The heads of SS. Peter and Paul are exposed to the adoration of the faithful on Easter Sunday and Monday, on the 29th of June, on the 6th of July, on the 9th Nov., and 27th Dec., the latter the Feast of St.

* The Papal tiara or *Regnum* had a single circlet until the latter years of the 13th centy. under Boniface VIII., when the second was added; the third dates from the pontificate of Benedict XII.

John the Evangelist, with very fine music.

Opening on the Piazza del Laterano, is the handsome portico erected by Sixtus V. from the designs of *D. Fontana*. At one extremity is the bronze statue of Henry IV. of France, by *Nicolo Cordieri*, erected by the canons out of gratitude to the French monarch, who bestowed on their church the rich monastery of Clerac in Gascony. As a work of art this statue has little merit.

The 5 *General Councils* which have given celebrity to this basilica, and are known as the Lateran Councils, were the following:—I. March 19, 1123, in the pontificate of Calixtus II., at which the questions connected with the Investiture were settled. II. April 18, 1139, under Innocent II., at which the doctrines of Peter de Bruys and Arnold of Brescia were condemned, and measures taken to terminate the schism of the Antipope Anacletus II. III. March 5, 1179, under Alexander III., at which the schism caused by Frederic Barbarossa was terminated, and the doctrines of the Waldenses and Albigenses were condemned. IV. November 11, 1215, under Innocent III., at which the Latin Patriarch of Constantinople, the Patriarch of Jerusalem, 400 bishops, and the ambassadors of England, France, Hungary, Arragon, Sicily, Cyprus, &c., were present; when the doctrine of Transubstantiation was first imposed on the Western Church. At this council the doctrines of the Albigenses were again condemned, and the errors of Almaric and the Abbot Joachim, the pretended prophet of Calabria, respecting the Trinity, were denounced as heresies. V. May 3, 1512, summoned by Julius II., and continued for a long time under Leo X. This council is remarkable for the abolition of the Pragmatic Sanction, and for the conclusion of the Concordat between the Pope and Francis I., by which the liberties of the Gallican Church were sacrificed. The only general councils which have been held since that time was that of Trent, A.D. 1525, and of the Vatican in 1869, 1870.

The Cloisters, entered from the last chapel out of the S. aisle, retain their beautiful Gothic architecture of the 12th or 13th century. The old episcopal throne, said to be that of St. Silvester, was placed here in the last century. There are many curious monuments which deserve notice; the columns exhibit some good examples of the mosaic ornaments of the period. Among the relics is the mouth of a well, in marble, in the centre of the cloister, having several Christian emblems, such as Runic knots in relief, &c., of an early period; 2 columns of Pilate's house; a column said to have been split when the veil of the Temple was rent in twain on each side of the porphyry slab on which the soldiers cast lots for the Saviour's raiment; a slab supported by 4 columns, which are supposed to be the height of our Saviour (they are 6 feet high); a miraculous altar-table, upon which, a priest doubting of the real presence, the consecrated wafer fell from his hand through the slab, and left a hole; several slab-tombs from the ancient church, and a few Roman inscriptions. Some interesting remains of the decorations of the old basilica, in the rear of the modern edifice, may be seen from the cloisters.

The Baptistry, or church of *S. Giovanni in Fonte*, erected by Constantine, and decorated with the remains of more ancient edifices, is an octagonal building in brickwork. On the sides of the eastern entrance are 2 magnificent red porphyry columns, with marble capitals of the composite order, half-buried in the wall, surmounted by an entablature in good taste, which opened into the portico or atrium of the Baptistry, enclosed, as we now see it, in the 13th cent. by Anastasius IV. In the Baptistry properly speaking, 8 columns of porphyry, with Ionic and composite capitals, sustain a cornice which runs round the building, supporting 8 smaller columns of marble, which again support the octagonal drum of the cupola and lantern of the roof. The exterior, and the general arrangement of the interior, have very probably been pre-

served since the time of Constantine, but the whole building is known to have been repaired by several popes down to the 17th century, when Urban VIII. and Innocent X. restored it as we now see it. The paintings on the 8 sides of the Cupola, illustrating the Life of the Baptist, are by *Andrea Sacchi*; the frescoes on the walls by *Giulio Geni-ganni*, *Carlo Maratta*, and *Andreas Com-sci*, and represent the principal events in the life of Constantine. The *Baptismal Font*, in the centre of the sunk octagon, is of green basalt. It was in this urn, which, from the earliest times of Christianity, has been held sacred, as that in which, by a tradition now exploded, Constantine was baptised by St. Sylvester, or, according to Gibbon, in which the emperor was cured of his leprosy by the same saint, that Cola di Rienzo bathed, on Aug. 1, 1347, the night before he appeared with his insignia of knighthood, and summoned Clement VI. and the electors of Germany to appear before him. He was then crowned in the basilica of the Lateran with the 7 crowns of the Holy Spirit, which he pretended to be typical of the gifts he had received from heaven. Before the close of the year this pompous display terminated in his captivity at Avignon: and it was superstitiously believed by many of his own followers that his downfall was a divine judgment for the profanation of this font. Opening out of the Baptistery are 2 chapels, formed, it is said, out of apartments in the house of Constantine, and converted into chapels by Pope St. Hilary (461-467)—that on the rt. dedicated to S. John the Evangelist, with a bronze statue by Valadier, copied from the one in wood by Donatello in the sacristy; that on the l., to S. John the Baptist, has 2 good columns in oriental alabaster and a statue of the patron saint by *G. B. della Porta*. The roof is covered with mosaics on a gold ground of the 5th cent., representing arabesques in the style of those painted in the Baths of Titus, groups of birds—ducks, parrots, red-legged partridges, and doves—and fruits, with the Lamb, emblematical of Christ, in the centre; they are amongst the most an-

cient Christian mosaics in Rome. The bronze gates are of the time of Celestin III. The baptistery is now used on the Saturday before Easter for baptizing Jews converted to Christianity.

Adjoining the Baptistery is the *Oratory of St. Venantius*, erected by Pope John IV. (639-642), and completed by Theodorus I. (A.D. 640-648) in order to deposit in it the remains of certain martyrs brought from Dalmatia. It was preceded by the portico, enclosed in the 12th centy. by Anastasius IV., and which, as already stated, formed the atrium of the Baptistery. Two chapels have been erected in this portico; that on the rt., the property of the Borgia family, and dedicated to SS. Cyprianus and Justina, has a very handsome mediæval mosaic vault of delicate foliage and flowers; the opposite chapel of SS. Rufina and Secunda, belonging to the Lerzari family of Genoa, had a similar mosaic vaulting, but which has been destroyed. In the *Oratory of St. Venantius* are a modern altar and monuments of the Ceva family, to whom it belonged. On the vault over it is a remarkable mosaic of the 7th centy., representing our Saviour between 2 Angels, in the act of giving his benediction, with the Virgin and Saints Paul, Peter, John the Evangelist, and Venantius below, those at each end being the founders, John IV. holding a model of the Oratory, and Theodorus I. a book. On the face of the arch are the 2 Holy Cities, the emblems of the 4 Evangelists, and full-length figures of 8 saints, remarkable as showing the costumes of the period—SS. Paulinianus, Tellius, Asterius, and Anastasius on one side, Maurus, Septimius, Antiochianus, and Gaianus on the other. As works of art these mosaics are rude in execution, but interesting from their early period. They were restored in 1674. This Oratory being generally closed, application to visit it must be made to the sacristan of the Baptistery.

The *Scala Santa*.—Under a portico on the N. side of the Basilica, erected from the designs of Fontana, is the *Scala Santa*. Sixtus V., in rebuilding the

Lateran palace, religiously preserved that portion of the chapel and *trichinium* of Leo III. which had escaped the fire by which the ancient palace was destroyed, and constructed this portico over the Scala Santa, which had also escaped the flames. The stairs consist of 28 marble steps, stated by Church tradition to have belonged to Pilate's house, and to have been the identical ones which our Saviour descended when he left the judgment-seat. They are only allowed to be ascended by penitents on their knees; and the multitude of the faithful who visited them in the time of Clement XII. was so great that he found it necessary to protect them by planks of wood, which are said to have since been renewed three times. In the handsome Gothic chapel at the summit, called the *Sancta Sanctorum*, formerly the private chapel of the popes, and the only part which remains of their ancient palace, is a painting of the Saviour, 1 ft. 8 in. in height, apparently of Greek workmanship, and said to be an exact likeness of our Lord at the age of 12. The legend about the picture is, that it was drawn in outline by St. Luke, but finished by an angel. Hence it is known to ecclesiastical archaeologists as the *Archeirotupeton*, or the picture made without hands. It is inclosed in a silver tabernacle, given by Innocent III. This chapel contains also a large collection of relics; no woman is allowed to enter it. Fontana's portico, before it was enclosed by Pius IX., was a fine structure, consisting of a double arcade of 2 orders, the lower Doric, and the upper Corinthian, of which the first alone has been preserved. The statues of an Ecce Homo and of Christ Betrayed, which stand at the foot of the stairs, are by *Tacomatti*. The Scala Santa is in the middle, and on each side are 2 parallel flights of steps, by which the penitents descend. Outside, and on the S. side of the Scala Santa, looking towards the Porta S. Giovanni, is a tribune erected by Benedict XIV. to receive the mosaics which covered a *trichinium* in the Lateran Palace, of the time of Leo III. They are, how-

ever, only copies, what remained of the originals having been deposited in the library of the Vatican. They represent the Saviour in the midst of the Apostles, and on the face of the vault Christ delivering the keys to St. Peter with one hand, and St. Peter, seated, giving a consecrated banner to Charlemagne, and the Pallium to St. Leo. The buildings enclosing the Scala Santa were amplified by Pius IX.

The Lateran Palace and Museum are described under the head of Galleries and Museums (§ 5).

3. *Basilica of Santa Maria Maggiore*, also called the *Liberian Basilica*, the third in rank, and one of those which have a Porta Santa. It was founded near the *Maculum Luvæ*, on the highest summit of the Esquiline, in A.D. 352, by Pope Liberius, and John, a Roman patrician, in consequence of a miraculous fall of snow in the month of August, which covered the precise space occupied by their basilica. From this legend, which is represented in a bas-relief in the Borghese chapel, the edifice was at first called S. Maria ad Nives; it afterwards took the name of S. Maria *Maggiore*, from being the principal of all the Roman churches dedicated to the Virgin. The interior has undergone numerous alterations and additions, which have impaired the simplicity of its original plan; but in spite of these changes it has retained more of the characters of the larger basilica than any other ch. within the walls of Rome. It was enlarged in 432 by St. Sixtus III. on its present plan, which has been preserved amidst all the subsequent reparations. The tribune with its mosaics were added in the 13th centy. by Nicholas IV. (1288-94). The whole building was repaired by Gregory XIII. in 1575, and the principal façade was added in 1741 by Benedict XIV., from the designs of Fuga, when the old one of the 12th centy., erected by Eugenius III., was pulled down, the inscription relative to the erection of which may be seen let into the outer wall on the N. side of the basilica. At the same time the

interior was completely renovated, the columns were polished and adapted to them new Ionic bases and capitals, and the building generally was reduced to the state in which we now see it. There are 2 façades, the principal facing the S.E., and the other at the rear of the basilica. The first, by Fuga, is one of the least happy exhibited in the church architecture of Rome. From the balcony in the upper portico of the great façade the pope pronounced his benediction on the Festival of the Assumption. The walls and vault of the portico are covered with mosaics; they were on the old façade, are well preserved, and were restored some years ago under the direction of Camuccini, when the name of the artist, with their date (1317), *Philippus Tusus*, probably a pupil of the school of the Cosimatis, was discovered; the subject being Christ giving his Benediction, with the Virgin and SS. Peter, Paul, James, and John the Baptist, on either side, and below the Miraculous Fall of Snow and the Dream of St. Liberius. The other front, constructed by *Carlo Rainaldi*, in the pontificate of Clement X., is in better taste. The bell-tower is one of the finest and best preserved edifices of the kind in Rome. It is decorated with handsome mouldings and bronze ornaments, and of the time of Eugenius III., except the spire, which is more modern. There are 5 doors in the principal front, including the walled-up Porta Santa.

The interior is perhaps the finest of its class in existence. It consists of an immense nave, divided from the side aisles by two rows of Ionic columns of white marble. These support a continued entablature, which has unfortunately been broken by the modern arches flanked by columns of grey granite constructed by Paul V. and Benedict XIV. as entrances to the Borghese and Sixtine chapels. Upon the entablature rests the upper wall of the nave, with a range of fluted Corinthian pilasters corresponding in number to the columns beneath. The length of the nave is 280 English feet, and the breadth about 60 feet. The roof, de-

signed by Sangallo, is flat, and divided into 5 rows of panels. It is elaborately carved, and gilt with the first gold brought to Spain from South America, presented to Alexander VI. by Ferdinand and Isabella. The side aisles are comparatively low and narrow, and have vaulted roofs little in character with that of the nave. The whole building is richly but tastefully decorated. The side-walls of the nave and the face of the arch of the tribune are covered with mosaics of much interest in the history of art. Those on the side walls represent in compartments different subjects of the Old Testament, illustrating chiefly the lives of Moses, Joshua, Abraham, Isaac, and Jacob. They are known by a letter from Adrian I. to Charlemagne to have been in existence in the 8th century, and are generally considered to date from the pontificate of Sixtus III., whose name is on the top of the wall of the arch. The Mosaics on the face of this arch represent subjects from the New Testament, the Annunciation and the Presentation in the Temple, the Adoration of the Magi, the Massacre of the Innocents, with the two holy cities of Bethlehem and Jerusalem. The vault of the tribune is covered with mosaics by *Jacopo da Turitu* (1295), the same who executed a part of those in the Lateran basilica: they represent the Coronation of the Virgin with angels and 3 saints on each side, and are inscribed with the name of the artist: the five below and between the windows are by *Gaddo Gaddi*; they represent the Purification, the Annunciation, the Nativity, the Adoration of the Wise Men, the Presentation in the Temple, and Death of the Virgin. Beneath, the table of the high altar rests on a large urn in red porphyry, supposed to have contained the remains of the founder of the church; it formerly stood in the narthex of the basilica; the inscription on the tomb is now let into one of the walls of the baptistery. Over the high altar rises the baldacchio erected by Benedict XIV. from the designs of *Fuga*: it is supported by 4 Corinthian columns of red porphyry, entwined

with gilt-bronze palm-leaves, and surmounted by 4 angels in marble by *Pietro Bracci*. Beneath is the Confession of St. Matthew the Evangelist, where his relics and those of sundry other saints are preserved. It is preceded by a semicircular atrium similar to those at St. Peter's, the Lateran, San Paolo, and reached by a double flight of steps, the whole magnificently decorated with coloured marbles, and columns of Egyptian alabaster,—a work recently completed at the expense of Pius IX. from the designs of *Vespi gnani*. It was expected that Pius meant to have selected this as his last resting-place; but he chose S. Lorenzo *extra muros* in preference.

The *Sistine Chapel* or of the *Holy Sacrament*, near the end of the rt. aisle, was erected by Sixtus V. from the designs of Fontana, and is rich in marbles and other ornaments. It contains the tomb of Sixtus V., with his statue by *Valsoldo*; and that of Pius V. by *Leonardo da Surrano*, the urn of which is a fine mass of *verde antico* with bronze ornaments. The numerous bas-reliefs of historical subjects relative to the two pontificates are chiefly by Flemish artists of little merit. The altar in the centre has a fine tabernacle sustained by 4 angels in bronze. We are told that this chapel was commenced when Sixtus was a cardinal, and that Gregory XIII. suspended his allowance on the ground that he must be a rich man to incur such an expense. The work would have been postponed in consequence, if Fontana had not placed at the disposal of Sixtus, then Cardinal di Montalto, the whole of his savings, an act of generosity which he repaid by his constant patronage after his elevation to the pontificate. The frescoes of the chapel are by *Pozzo*, *Cesaro Nebbia*, and other contemporary artists; and the bas-reliefs round the monuments of the two popes, by *Cordini*: they represent different events during their reigns—those of the battle of Lepanto, which took place during the pontificate of Pius V., and his sending assistance to Charles IX. of France for

the persecution of the Protestants: the statue of St. Dominick is by *G. B. Porta*. In the subterranean chapel beneath the altar is the smaller one, in which is preserved the sacred *Culla*, which forms the object of a solemn ceremony and procession on Christmas Eve. The *Culla* consists of five boards of the manger wherein the infant Saviour was deposited at the Nativity; they are enclosed in an urn of silver and crystal, with a fine gilt figure of the Child on the top, from the designs of *Valadier*. As to their history, they were brought to Rome from Bethlehem when the remains of St. Jerome were also removed, in the middle of the 7th century, by Pope *Theodorus*. There is a good statue of St. Gaetano by *Bernini* here. In the small chapel of Sta. Lucia, on the rt. before entering the more gorgeous one of Sixtus V., the altar consists of a curious Christian sarcophagus of the 4th centy., with bas-relief in 2 series representing 10 of the ordinary subjects of early Christian sculpture (see p. 381): it is supposed to have belonged to *Petronius Probus*, consul in A.D. 341, whose portrait is on a medallion in front. The richness of this chapel (which was entirely repaired by Pius IX., under the direction of *Vespi gnani*) is far surpassed by the *Cappella Paolina*, or *Borghesiana*, belonging to the Borghese family, on the opposite side of the basilica, built by Paul V. from the designs of *Flaminio Ponzio* (1608), and remarkable for the magnificence of its architectural decorations. The altar-piece is formed of fluted columns or bands of jasper; and is celebrated for the miraculous painting of the Virgin and Child, traditionally attributed to St. Luke, and pronounced to be such in the copy of a papal bull attached to one of the walls. It is the same which St. Gregory the Great carried in procession to stay the plague that desolated Rome in A.D. 590; above it, and surmounting the altarpiece, is a bronze bas-relief by *Stefano Maderno*, representing the miracle of the snow, above alluded to. The frescoes on the sides of the windows above the tombs, and those on the

great arches, are by *Guido*, with the exception of the Madonna, which was painted by *Luca Cranach*. The frescoes around the altar and on the pendentives beneath the cupola are by *Cec. d'Aspino*; those of the cupola, representing the Virgin standing on the half-moon, are by *Cignoli*. The sepulchral monuments in this chapel are remarkable: that of Paul V. is covered with bas-reliefs and small statues by Buonvicino, Ippolito Buzzi, and others of the school of Bernini. That of Clement VIII., of the Aldobrandini family, who gave Paul his cardinal's hat: the bas-reliefs on it are by Mochi, Pietro Bernini, and other sculptors of the same school. The statues of both pontiffs are by *Silla da Foggia*; those of Aaron, St. Bernard, and St. Athanasius, by *N. Cordieri*. The 2 smaller chapels on each side of the entrance of the Capella Borghesiana are dedicated to St. Carlo Borromeo and Sta. Francesca Romana, their paintings by *L. Croce* and *Baglioni*. Beneath the Borghese Chapel are the sepulchral vaults in which the members of the family are interred, the last occupants being our countrywoman Princess Gwendaline Talbot Borghese and her 3 infant children, who followed her so soon to the grave. Few members of the Roman nobility have been so universally regretted by all classes as Princess Borghese; her charities and benevolence were unbounded, and her death at the time was considered a public calamity. On the same side of the ch. are the chapels of the Sforza family, designed by *Michel Angelo*, now the winter choir of the canons, with a painting of the Assumption over the altar by *Gir. Siciolante da Sermoneta*; and next to it the Cappella Cesi, now belonging to the Ducal house of Massimo, containing 2 sepulchral monuments of cardinals of the Cesi family, by *Giul. della Porta*. The Baptistry, on the rt. on entering the basilica, formerly the choir, was erected by *F. Ponzio*: the bas-relief over the altar, of the Assumption, is by *Bormini*; it was fitted up for its present use by Leo XII.; the font is a fine basin of red porphyry, with bronze ornaments,

by *Valadier*. On the wall is the sepulchral inscription of Patritius, the founder of the basilica above alluded to. Opening out of the baptistry on one side is the Sacristy, containing a picture of the Virgin and Child by *Se. Gaetano*, and frescoes by *Passignani*; and on the other a passage leading out of the ch., in which is a bronze statue of Paul V. In other parts of the basilica are, at the extremity of the rt. aisle, the Gothic tomb of Cardinal Gonsalvo Rodrigo, Bishop of Albano, by Giovanni Cosimati, dated 1299, and above a mosaic of the Virgin with SS. Matthew and Jerome, whose remains are supposed to lie in this ch.: the monument to Clement IX., with sculptures by Guidi, Fancelli, and Ercole Ferrata, was erected by Clement X.; another raised by Sixtus V., when cardinal, to Nicholas IV., perhaps the finest of all, is by *Leonardo da Sarsana*; the sepulchral stone of the family of Platina, the historian of the popes, near the N. extremity of the l-hand aisle; and at the opposite end, near the great entrance, the tomb of 2 members of the French family De Levis, of Arles, one a cardinal, another an archbishop—a handsome specimen of the sepulchral monuments of the early part of the 16th century. The altar of Benedict XII. is remarkable for its twisted columns and ornaments with inlaid marble and mosaics. The pavement of Sta. M. Maggiore is very beautiful, consisting of alternate compartments of mosaic work and marble, but of comparatively recent date. In the sacristy are some interesting bas-reliefs by *Meno da Fièsole*.

The ceremonies in this basilica during the year were of a very imposing kind. At the Feast of Pentecost the pope celebrated high mass here. On the Festival of the Assumption, August 15th, high mass was always performed by the cardinal archpriest of the basilica in presence of the pope, who afterwards gave from the balcony his benediction to the people. The ceremony of the *Prosepe* on Christmas Eve, in which the *Culla* is carried in procession, has been already noticed; it takes place at 3 A.M. The Sacred Culla is

exposed over the high altar in a magnificent silver and crystal ornament the whole of the next day, during which the ch. is brilliantly illuminated, and the Paoline and Sixtine Chapels are opened. On the 5th of August the Feast of Santa Maria ad Nives is celebrated in the Borghese chapel.

4. *Basilica of San Paolo fuori le Mura*, about $1\frac{1}{2}$ mile beyond the Porta San Paolo, and on the road to Ostia, and hence called the *Basilica Ostiensis*. In the beginning of the 19th century there was no monument at Rome which the lover of early Christian art regarded with more lively interest than this magnificent temple of the first ages of our faith. It was commenced by the emperors Valentinian II. and Theodosius in A.D. 388, on the site of a more ancient basilica founded by Constantine, over the catacomb of Lucina, a Roman lady who had embraced Christianity, and completed by Honorius in 395: Leo III. restored it in the 8th century. In all its subsequent alterations the original plan was carefully preserved, being the only specimen existing in Rome of the great Basilicas, similar to what St. Peter's was before it was replaced by its present magnificent successor; and it was one of the first places to which the Christian traveller endeavoured to perform a pilgrimage. The length of the basilica was 411 ft., of the transepts 279 ft.; the body of the building was 295 ft. by 214 ft., and was divided into a nave and 2 aisles on either side by 4 rows of Corinthian columns of different kinds of marble, 20 in each, surmounted by a fine open-work roof, formed of immense beams and rafters of pine-wood, without any decoration, as we still see in some of the basilicas of the same period at Ravenna; and the whole building presented an assemblage of columns amounting to no less than 138, most of them ancient, and forming by far the finest collection in the world. Under the high altar was the tomb which the tradition of the Church, from the earliest times, had pointed

out as the burial-place of St. Paul, whose body, on the same authority, had been removed here from the Vatican in A.D. 251, and enclosed in a stone urn, on which was engraved the name of the Apostle. The mosaics of the great arch, the bronze gate cast at Constantinople, the series of portraits of the Popes, its monuments and altars, all combined to increase the interest of the sacred edifice. For British travellers this basilica possessed an additional interest, since it was the church of which the Kings of England were protectors previous to the Reformation, as the sovereigns of Austria, France, and Spain were of the basilicas of the Vatican, of the Lateran, and of Sta. Maria Maggiore. All this is now a matter of history, and the edifice in which Christian worship had been uninterruptedly celebrated for nearly fifteen centuries was reduced to a heap of ruins on the 16th July, 1823. The roof took fire during some repairs, and fell into the nave and aisles, where it raged with such fury, that the marble columns of the nave were completely calcined, and the large porphyry columns of the altars and those which supported the great arch of the tribune were split into fragments. The only portions which escaped were the western façade, with its mosaics of the 13th centy.; a colonnade erected by Benedict XIII.; the tribune, and the mosaics of the 13th centy. on its vault; some portions of the portraits of the popes; part of the bronze gate: 40 columns of the side aisles; and some sarcophagi with bas-reliefs. After this disaster, large sums were contributed by Catholic sovereigns and princes, and by each successive pope, for the restoration of the building; and the work is now completed as far as the interior is concerned, the plan and dimensions of the edifice as contemplated by Honorius having been carefully followed. The transept and the high altar were finished and dedicated in 1840 by Gregory XVI., and the whole edifice in Dec. 1854, by Pius IX., in the presence of an immense concourse of Church dignitaries and prelates from every part of Christendom. Nothing

can exceed the richness of the whole edifice. The splendid nave and aisles were completed by Pius IX. The roof of the nave is a magnificent specimen of modern carved woodwork and gilding, having the armorial bearings of the reigning pontiff in the centre; but is over gaudy and heavy, and greatly inferior in general effect to the plain open wooden one of the Theodosian edifice. The effect of the 4 ranges of granite columns is unparalleled, certainly much finer than what the basilica presented before it was burned down.

The usual entrance to the basilica is by a handsome Corinthian portico, supported by 8 columns of Cippolino marble, opening into the N. transept. In the first hall out of the S. transept is a huge sitting statue of Gregory XVI. by Rinaldi, and some mediæval mosaics from the ancient ch.; in the second a picture by Mr. Severn, formerly British Consul at Rome, which was presented by Card. Weld. From here, leading to the cloisters, is a passage with rude frescoes of the 13th or 14th cents. on the walls, which have been miserably restored.

There are 80 columns of granite in all, between the nave and aisles, of the Corinthian order, the capitals being of white marble, the columns on each side of the nave being the largest; in addition to which, there are 2 more colossal than the rest, of the Ionic order, supporting the arch over the high altar between the transept and the nave, erected in the original church in 440 by Galla Placidia, the sister of the Emperor Honorius. Each of these magnificent pillars is of a single block, from the quarries at Montorfano, near Baveno, on the Lago Maggiore, from where they were conveyed on rafts to the sea, and from the mouth of the Po to their present site in sailing-vessels. Beneath the arch of Galla Placidia stands the high altar, under which are preserved the relics of St. Paul, except the head, which is at the Lateran, surmounted by a Gothic canopy on 4 columns of red porphyry, and over this again by a magnificent baldacchino, supported by

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4 columns of oriental alabaster, presented to Gregory XVI. by Mahomet Ali, the Viceroy of Egypt. In front of the high altar, towards the nave, is the highly decorated chapel or Confession of St. Timothy, where his remains are deposited. In the centre of the transept, and behind the high altar, is a magnificent tribune, the vault over which is covered with mosaics executed, probably, in the pontificate of Honorius III., in the early part of the 13th century; they have been much restored, and have thereby suffered; in the centre stands a modern richly-decorated episcopal chair in marble, and on either side 4 columns of violet marble saved from the ruins of the ancient basilica; above, in a lunette, is a painting by *Comnucchini*, representing St. Paul borne to Heaven by Angels. On either side of the tribune are 2 chapels; on the l. those of St. Stephen, a very beautiful edifice by Poletti (the statue of the patron saint over the altar is a good work by Rinaldi), and of the Crucifix, with a statue of St. Bridget by Carlo Maderno, and a very ancient one in wood of St. Paul: the Crucifix over the altar is attributed to *Pietro Cavallini*, and supposed to be that which discoursed with St. Bridget. On the opposite side of the tribune is the choir, by *Carlo Maderno*, which remains nearly as it stood before the fire; and near to it the chapel of St. Benedict, with a statue of the patron saint by Tenerani: the small columns of grey marble which surround it were brought from the ruins of Roman Veii. The altar at the N. extremity of the transept is dedicated to St. Paul; the large picture over it, by *Comnucchini*, represents the Conversion of the saint; the statues on the sides, of St. Gregory the Great and St. Romualdo, are by Labourer and Stocchi; the altar in the opposite transept has a painting of the Assumption, by *Agricola*, and statues of St. Benedict and Sta. Theresa; the frescoes above are by *Podesti*. The altar-piece by *Agricola*, has been removed from the opposite transept to the vestibule and replaced by a magnificent copy of the Madonna of Monte Luce, in mosaic, at the expense of Pius IX. Th

of Pope St. Zosimus (ob. A.D. 417), and subsequently of Damasus II., who died in 1048. The two under canopies stood formerly in the cloisters. The *Interior* of the basilica has a nave (B) divided from the 2 side aisles (c) by 22 columns with Ionic capitals, 16 of which are of Egyptian and grey Corsican or Sardinian granite, the remainder of Cippolino: the granite columns are of different dimensions; some, short and stumpy, belonged evidently to a Doric edifice. The *tribune* (D), which constituted the body of the church built by Pelagius II., is raised above the floor of the more modern nave, as in many of the mediæval basilicas; it is surrounded by 10 magnificent fluted columns of *paonazzetto*, or violet, and 2 of white marble, evidently taken from some ancient building. They were buried half the length of their shafts below the pavement until 1821, when they were partially laid bare to the pedestals; they are now entirely so. Ten of them have Corinthian, and 2, which are shorter, richly-sculptured capitals ornamented with military trophies. The entablature is also formed of fragments of ancient sculptures, among which friezes and other ornaments may be recognised. Above this is a second range of 10 smaller columns of different styles, and 2 of black Egyptian granite, which formerly enclosed the gallery set apart for females, as we shall see still existing in the church of Sta. Agnese fuori le Mura, which this more ancient portion of the basilica of S. Lorenzo resembled. Close to the door, near the principal entrance, is an ancient Pagan sarcophagus (u) with good bas-reliefs representing a Roman marriage: it was converted in the 13th centy. into the tomb of Cardinal Guglielmo dei Fieschi, nephew of Innocent IV.: the bas-reliefs on the cover are also good. In the aisle of the nave is a subterranean chapel (7), close to which is the descent into the *Catacombs of Sta. Ciriaca*, in which the body of St. Lawrence is supposed to have been at first interred. These catacombs consist of low galleries with loculi or

graves on the sides. They are seldom visited, as those of Sta. Agnese, St. Sebastian, and St. Calisto are more easily examined, and convey a much better idea of the general disposition and arrangements of these early Christian cemeteries. There are some curious ancient fragments and Christian inscriptions found in the neighbouring catacombs in the small cloister of the adjoining convent (of the Capucin friars). This cloister, as well as the bell-tower, are probably of the early part of the 13th centy. (1216). It has been restored, and the walls covered with ancient and mediæval inscriptions and marbles. In the nave are the two *ambones* (5, 5), or marble pulpits, interesting relics of the mediæval period of Christianity. They stand on each side of that raised portion which corresponded to the choir (F) in the basilica of Honorius; the Gospel was chanted from the one on the S. side, which has a double row of steps leading to it, the reading-desk turned towards the choir; and the Epistle from that on the N., with a single desk towards the high altar; near the first is a mosaic candelabrum standing on a Roman cippus reversed, having an olive-branch and birds sculptured on it. In the volutes of the 8th column of the nave on the rt. are sculptured a *lizard* and a *frog*, which led Winckelmann to suppose that all these columns were taken from one of the temples in the Portico of Octavia. Pliny tells us that the architects of the temples and Portico of Metellus, subsequently of Octavia, were two Spartans, named Sauros and Batrachus, and that, being wealthy, the only reward they asked was the permission to inscribe their names upon their work. This was refused; but they introduced them *de facto* into the ornaments of the building, under the figures of a lizard and a frog. The identity of the column seems to be confirmed by discoveries, among the ornaments of the entablature, of fragments representing trophies and naval memorials, which are supposed to refer to the victory of Actium. The fine open-work wooden roof, as well as the side walls over the

columns of the nave, and the spaces between the windows, have been beautifully painted by the late eminent artist Fracassini (the large subject representing events in the lives of SS. Lawrence and Hyacinthus, adding much to the beauty of this ancient basilica. In the centre of the floor of the nave is a mosaic of 2 men in armour, with triangular shields, and surrounded by griffons, of the period of Honorius III. The *high altar* (1) and its tabernacle, supported by 4 red porphyry columns, stand above the Confession (2), where, in a marble urn, enclosed within a richly gilt grating, are deposited the remains of St. Lawrence, St. Stephen, and of St. Justin, martyrs. As an inscription on the tabernacle tells us, it was erected by the sons of a Magister Paulus in 1148; it is consequently anterior to the additions by Honorius. Behind the high altar is an elaborate screen in mosaic with panels of red and green porphyry, and in its centre an ancient episcopal chair (3), with good torse columns in mosaic on either side. Beneath the Presbytery is the crypt, supported by numerous marble piers. Upon the face of the arch, overlooking the high altar, is a mosaic representing our Saviour with SS. Peter, Paul, Stephen, Lawrence, Hippolitus, and Pope Pelagius II. himself offering his ch., with his name (Pelagius Epis.), and the holy cities of Bethlehem and Jerusalem on each side, above which two of the original windows of the basilica, formed of slabs of marble, in which were inserted circular panes of translucent alabaster, by which a dim light was admitted, now replaced by gaudy-coloured opaque glass. This part of the earlier edifice faced originally the entrance of the ch. from the E., as we see in all the Christian basilicas where they have been left as primitively erected—St. Paul's, Sta. M. Maggiore, &c. It dates from the construction of Pope Pelagius in the 6th century; during the restorations the spaces between the windows on the outside and towards the E., only to be seen from the burying-ground, were found to be decorated with paintings of Angels and Saints in the style of the 12th cen-

ture; they were whitewashed over, and are much defaced. Behind the Tribune, and considerably below its level, is the vestibule (E) of the primitive church, on the floor of which are portions of the Pelagian pavement, composed of rude mosaics and slabs of marble, whilst in two arched niches are paintings of the Virgin and female Saints, and of S. Sixtus II., both of very early periods, but not anterior to the 9th century. The pavement of the Tribune is of that variety of mosaic called *opus Alexandrinum*. The whole space beneath the Tribune has been excavated to the level of the original floor, and led to the discovery of some sepulchral inscriptions and paintings of an early Christian date. Pius IX., in his will, directed that his remains should be placed in this ch., and a monument of the simplest form erected to his memory.

Extensive excavations have been executed to insulate the church of S. Lorenzo by cutting away the hill of tufa against which it was built, as well as the E. front of the early Basilica, and where its connexion with the pre-existing catacombs can be well seen; and a new roof erected over the whole of the sacred edifice. In front of the Basilica is a handsome Doric column of red granite found at Ostia, on which stands a good bronze statue of St. Lawrence by Galletti: it was erected in 1865 by Pius IX., from the designs of Vespi gnani, who planned also the restoration of the Basilica.

The extramural Cemetery of Rome, commenced during the first French occupation, adjoins the basilica of San Lorenzo; it has been greatly extended of late years, since intramural burials have been interdicted at Rome. Many fine monuments and statues by the best sculptors in Rome may be seen in the great quadrangle and on the hill behind the basilica. The monument erected by Pius IX. to the Zouaves and other foreign soldiers in his service, who fell in the battle of Mentana, occupies a central position in the upper part of the cemetery. At the E. end of the quadrangle opposite the entrance

is a handsome ch., where the last services are performed over the dead. In the escarpment of the tufa-rock, cut away to enlarge the cemetery, the visitor will observe numerous galleries of the catacombs of Santa Ciriaca laid open, with the loculi or graves excavated in their sides, and a large arcosolium with paintings of the Good Shepherd and other figures. The Doric square atrium, the monumental gate, and the ch. in the centre, as well as the general arrangement of the cemetery, are from Vespignani's designs.

§ 2. CHURCHES.

The 54 parochial churches of Rome, according to the circumscription of the parishes established by Leo XII., 45 of which are within the walls, and 9 outside, form but a small proportion of the whole number. Upwards of 300 churches are enumerated, independently of those classed under the head of Basilicas. As might be expected in so large a number, there are comparatively few which possess much interest for the stranger. In the following descriptions are included all those which are in any way remarkable for their architecture, the works of art they contain, or their history. In visiting the churches the usual fee to the sacristan who shows the pictures, &c., is 1 franc for a party; one-half is amply sufficient for a single visitor. The churches, except the principal basilicas, which are open all day, are generally closed from 12 to 3. Many of those attached to monasteries and convents are only open at an early hour, and some only on the festival of the patron saint.

S. Agata de' Goti, or *in Suburra*, in the Via de' Mazzarini, and on the E. declivity of the Quirinal, is said to have been founded by Ricimer the leader of the Goths, about the year 460. Polluted by the Arians, it was subsequently abandoned, but re-established by St. Gregory the Great, who dedicated it to its present patron saint in 693. No part of the ancient edifice

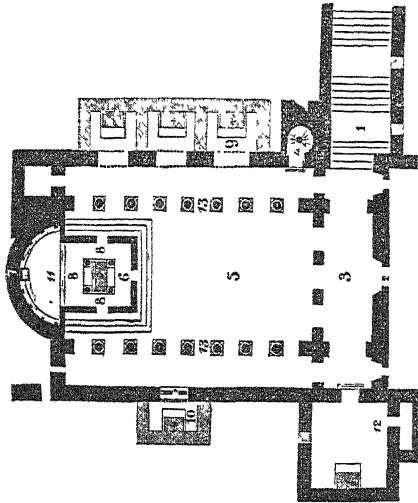
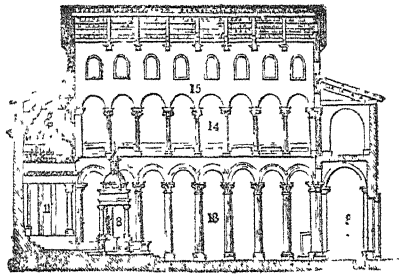
remains, the present ch. having been restored, as we see it, in 1633. It consists of a nave and aisles separated by 6 columns of grey granite on each side, with Ionic capitals, from some ancient edifice. The only objects of interest to the traveller are the tomb of Lascaris and the monument to D. O'Connell: the former, a simple sepulchral slab, is between the two columns on the rt. of the principal entrance; the latter against the wall in the l. aisle. John Lascaris was one of the Greek refugees who fled their country after the fall of Constantinople, and amongst the most efficient introducers of Greek literature into western Europe. The inscription, written by himself in Greek, is to the following effect:—"Lascaris lies here in a foreign grave; but, O stranger, he does not feel uncomfortable on that account—he rather rejoices; yet is not without a pang, as a Grecian, that his fatherland cannot afford him an emancipated sod of earth." The monument which contains the heart of O'Connell, which he bequeathed to this ch., will prove more interesting to the British visitor. It was raised at the expense of Charles Bianconi, of *Irish ear* notability, styled in the dedicatory inscription the "faithful friend of the immortal Liberator." The bas-reliefs on it, as well as the whole monument, were executed by *Benzoni* in 1856. The representation of O'Connell refusing to sign the Declaration at the Bar of the House of Commons in 1829 is a poor production, both as to subject and design. In the opposite aisle is a good monument to Cardinal Mario y Catalan, in the cinquecento style. The ch. of S. Agata is attached to a college for the education of Irish priests, of whom there are about 50 at present on the establishment.

S. Agnese, in the Piazza Navona, built on the spot where St. Agnes is said to have been publicly exposed after her torture, and to have struck with blindness the first person who saw her degradation. This is one of the good examples of a ch. in the form of the Greek cross. It was en-

tirely rebuilt in 1642 by the princes of the Pamfilii family, from the designs of Girolamo Rainaldi, and is generally regarded as his masterpiece. The façade and the cupola are by Girolamo. The interior is rich in marbles and ornaments, and has 8 fine columns of red Cotaneta marble. The vestibule and 3 splendid chapels form the arms of the Greek cross; they are decorated with statues and large alto-reliefs. Among the sculptures most deserving of notice are the St. Sebastian, in the chapel on the l., an antique statue altered by *Pablo Campi*; the St. Agnes, in the opposite one, by *Lovolo Ferruti*; commencing on the rt. is the Death of St. Alexis, by *P. Lotti*; the Martyrdom of St. Eusebiana, on the rt. of the high altar, by *Lovolo Ferruti*; the Virgin and Saints, over the high altar itself, is by *Donatelli*; the Martyrdom of St. Cecilia, in the chapel on the l., by *A. Banti*; and on the l. of the entrance St. Eustachius amidst the wild beasts in the Amphitheatre, by *Lovolo Ferruti* and *Cignoli*. The cupola was painted by *Chiara Ferra* and his pupil *Corbellini*, the lunettes by *Ducilio*. The monument of Innocent X., over the entrance, is by *Maini*. In the subterranean chapel the bas-relief over the altar, which is supposed to stand on the very spot of the Stadium where St. Agnes was exposed, representing her miraculously covered with hair, is by *Alghardi*. This handsome ch. was restored by the late Prince Doria Pamfilii. In a recess behind the high altar, entered from near the chapel of Sta. Cecilia, is the sepulchral chapel of the late Princess Mary Talbot Doria (died in 1857), who for many years was one of the brightest ornaments of aristocratic society in her adopted country. Attached to this ch. are the Pamfilii College and the palace erected by Innocent X. for his family (see Index).

S. Agnese fuori le Mura, a small basilica about a mile beyond the Porta Pia, one of the very few churches which has preserved its ancient form and arrangement with little change, and in this respect one of the most in-

teresting Christian edifices in or about Rome. It was founded in 324 by Constantine, at the request of his sister Constantia, on the spot where the remains of St. Agnes were discovered. It was enlarged by Pope Symmachus in its present form (498-574). The ch. being below the level of the soil, we descend into it by a long flight of marble stairs (1), whose walls are covered with sepulchral inscriptions, chiefly of the early Christians, found in the neighbourhood. Some of these inscriptions are interesting, as giving their dates, by having the names of the consuls of the period upon them; others, although written in the Greek character, express Latin words. One of the most remarkable is a large slab, covered with an inscription in verse, in honour of St. Agnes, by Pope St. Damasus (in 366-385; the letters are in the ordinary beautiful form used in all such memorials of that pontiff. Entering the ch. from here, the interior presents some striking characteristics of the unaltered basilica; it consists of a nave (5) separated from the 2 side aisles by 16 ancient columns (13), 10 of which are of *Sarracenzabrevia*, 4 of the rare *portasanta*, and 2 of *pavon-retto*, with good Corinthian and composite capitals — some of them curiously fluted. Above rises a second range (14) of columns of the same material, but of smaller dimensions, upon which rests the wall pierced with windows and supporting the roof. These columns enclose the gallery, resembling in some respects the triforium of our Gothic churches, one of the characteristics of the Pagan basilica, as described by Vitruvius, and which, in the early Christian ones, was set aside for females, as it was in the Pagan edifices: this gallery in Sta. Agnese surrounds 3 sides of the ch. Between the windows are paintings of virgin martyrs. Under the high altar (8), with a baldacchino sustained by 4 porphyry columns, is the confessional (6) of St. Agnes, where her remains are deposited. Her statue on the altar is composed of an antique torso of Oriental alabaster, with modern head, hands, &c., in bronze gilt,



Section and Plan of S. Agnese.*

1. Stairs leading to the ch. 2. Entrance from the primitive atrium. 3, 3. Vestibule. 4. Stairs leading to gallery. 5. Nave. 6. Confessional. 7. Episcopal throne. 8. High altar. 9. Chapel of S. Jerome. 10. Chapel of the Sacrament. 11. Tribune. 12. Sacristy. 13. Lower range of columns. 14. Upper ditto. 15. Wall supporting roof.

The vault of the tribune (11) is covered with a mosaic representing St. Agnes between popes St. Symachus and Honorius; very interesting in the history of the art, and of the time of the latter pontiff (A.D. 630), the heads of the saints restored in the 17th centy., with

an inscription in Latin verse. The fine fresco in the front of the tribune is by Gagliardi. The next chapel has a good bas-relief altarpiece in the cinquecento style, representing St. Lawrence and St. Stephen. The small chapel at the extremity of this aisle occupies the place of the ancient sacristy, and the modern sacristy (12) probably that of the ancient baptistery. At the side of the high altar is a handsome antique candelabrum in marble, found in the adjoining

* The basilica of S. Agnese being the most unaltered of the early Roman churches, we have annexed a ground-plan and elevation of it on the same scale. It is the best existing specimen at Rome of the smaller basilicas, without transepts, and with an upper gallery.

catacombs. This ch., having undergone a thorough repair at the expense of Pius IX., is now one of the most beautiful about Rome: the handsome roof has been restored; a new marble pavement laid down: the intervals of the lower tier of aisles decorated with mosaics, and portraits of several of the popes most connected with the basilica. The festival of St. Agnes, on the 21st of January, is well worth attending. High mass, accompanied by excellent music, is celebrated by the titular cardinal of the ch. or by a bishop, and is followed by a curious ceremony a little before 12 o'clock, the blessing of two lambs, which are placed upon the altar, decorated with flowers and garlands, and are afterwards handed over to the nuns of a convent in Rome, by whom they are reared for their wool, which is employed in making the palliums distributed by the pope to archbishops, and by whom their mutton is eaten. Opening into the court of the convent is the newly-erected hall, on the site of an older one, where Pius IX., surrounded by several civil and ecclesiastical dignitaries, in 1854, had a narrow escape from the falling of the floor; a large fresco on the wall represents the scene of confusion, in which the pope, cardinals, church dignitaries, and the French and Austrian generals, are seen precipitated headlong into the cellar. This painting is in a very poor style of art, and the effect it produces is decidedly ludicrous. On the adjoining wall are two marble slabs containing the names of all the dignitaries who were present, amongst whom are not a few of Hibernian origin, pupils of the College of the Propaganda. Adjoining this ch. is that of Sta. Costanza (p. 250).

S. Agostino, in the piazzetta of the same name, off the Via della Scrofa, which forms the S. continuation of the Via di Ripetta, built in 1483 by Cardinal d'Estouteville, ambassador of France, from the designs of the Florentine architect Baccio Pintelli. The whole building was restored in the last century by Vanvitelli (1740), and more recently in an overgorgeous style for an Italian Gothic edifice. The elegant

simple front, which remains untouched, is of travertine taken from the Colosseum: the cupola was the first constructed in Rome. The interior retains the original pointed roof over the nave, choir, and transepts of the 15th century. Five piers on each side are covered with coloured marbles, having on the faces towards the nave alternately half-engaged Corinthian columns and figures of the prophets, the modern subjects above scriptural histories, and subjects relative to St. Augustin and his mother Sta. Monica. One of the great objects of interest in this ch. is the fresco by *Raphael* on the third pilaster on the l. of the nave: it represents the prophet Isaiah and 2 angels holding a tablet. According to Vasari, Raphael painted this fresco in 1512, after he had seen the Prophets of Michel Angelo in the Sistine chapel, and it is thought to have more of that great artist's manner than any other of Raphael's works, but the monks found his price (50 scudi, or 10*l.*) rather too high, and so gave him no more commissions. The fresco was injured in the time of Paul IV. by attempts to clean it, and was restored by Daniele da Volterra. The figures of the Prophets on the roof are modern, and by *Gagliardi*. The painting of the Madonna della Rosa, so called from the wreaths of roses held by the angels above, in the 2nd chapel on rt., is a copy of the lost picture by Raphael, formerly in the ch. at Loreto. In the chapel of St. Augustin, in the rt. transept, is a good picture of the saint by *Guercino*. The marble group of St. Thomas of Villanova, in the l. transept, is by *Ercolo Ferrata*. The fine one of the Virgin and the infant Saviour, near the entrance to the ch., is a remarkable work of *Jacopo da Sansovino*, and is held in great veneration, and covered with rich offerings of devotees. The high altar and its 2 angels are from the designs of Bernini. The Madonna over it is a Greek painting brought from Constantinople. The fresco in the lunette of the apsis, representing Adam and Eve, is a fine work by *Gagliardi*. There are few works of art of transcendent merit in this church,

except those already mentioned: the Madonna di Loreto in the first chapel on the l. is by *M. A. di Camoglio*, and the group in marble of the Virgin and St. Anne in the 2nd by *Audrea di Saponaro*. The painting of St. Apollonia, in the 4th on l., is attributed to *Duich di Folto*. There are several sepulchral monuments of members of the Augustinian order, amongst others, of Panvinius—the antiquary, and Card. Norris (ob. 1704).

In the adjoining convent, a fine building designed by Vauvitelli, is the *Biblioteca Angelica*, so called from Cardinal Angelo Rocca, who founded it in 1605. It is the third library in Rome in importance, containing nearly 90,000 printed books, 6000 pamphlets, and 2950 MSS. In this number are comprised many valuable works from the collections of Holsteinius, presented by Card. Barberini and Card. Noris. It contains some valuable cinquecento editions, some inedited Chinese and Coptic MSS., a Syriac Gospel of the 7th century, a Dante of the 14th century with miniatures, and an edition of Walton's Polyglot, with the preface acknowledging the encouragement of Cromwell, the "Serenissimus Princeps," which was afterwards altered to suit the dedication to Charles II. The library is open daily, except on holidays, from 8 A.M. until noon.

S. Alessio, on the Aventine, supposed to mark the site of the *Armilustrum*, where Plutarch tells us that Tatius was interred. It was originally dedicated to St. Boniface, the first ch. being built on the site of the house of Euphemiaans, the father of St. Alexius, in the 9th century. In a recess from the passage leading to the Sacristy there is a good recumbent statue of Card. Guido di Bagno, who lived in the reign of Urban VIII. (1641), by C. Murena. It had a narrow escape in 1849, during the French bombardment, a shot having broken through the mosaic roof over it, and fallen within a few inches of the statue. The Romans had a battery in front of the ch., from which they cannonaded the French battery at Monte Verde, on the opposite

side of the Tiber. In the choir are two handsome columns in mosaic on each side of the episcopal chair; they appear to have belonged to a series of 19 ones here. Amongst some inscriptions, formerly in the ch., but now removed into the cloister of the adjoining convent, is a curious one to a member of the Massimo family, showing that it existed in the 11th century (1011). The campanile, much older than the ch., is a good specimen of the bell-towers of the 12th and 13th centuries. The ch. of St. Alessio is attached to a convent of the Somaschi fathers, and is seldom open except at an early hour. It is a model of cleanliness, as well as the cloister. The adjoining garden of the *Parato* affords a fine view of St. Peter's, the Tiber, and the Janiculum.

S. Anastasia, at the foot of the Palatine, towards the Tiber, on the site of a very ancient foundation of the 4th centy.: it gives a title to a cardinal priest. It is built over some large Roman chambers and reservoirs, which were probably connected with the neighbouring Circus Maximus, and which from the marks on the bricks date from the time of the Antonines. Near here stood in the earliest times the House of Evander and the Ara Maxima of Hercules. The present ch., erected in 1636, on the site of one of the 10th centy., is chiefly remarkable for 7 fluted Ionic columns of Pavonazzetto marble, supposed to have belonged to the Temple of Neptune on the Palatine, which, as well as others of grey granite, are built against the pilasters of the nave. Beneath the high altar is a recumbent statue of the patron saint, by *Erolo Ferrata*, in the exaggerated style of the school of *Sorani*. The celebrated scholar Card. Mai, who was titular of this ch., is buried in the l. transept, where a monument, by the sculptor Benzoni, has been erected to his memory; the inscription on it in Latin verses is from the Cardinal's pen; in digging the foundations for this monument several fragments of walls in opus quadratum, and a street connected with the adjoining Circus,

were discovered. This ch. is seldom open except on Sundays, and then at an early hour.

S. Andrea delle Fratte, behind the Collezze of the Propaganda, and which belonged to the Scottish Catholics before the Reformation, was restored at the end of the 16th cent. from the designs of Guerra, except the cupola and steeple, which are by Borromini. The front is by Valadier (1825), and erected at the expense of Cardinal Consalvi, who bequeathed for this and other works, including the erection in St. Peter's of a monument to his benefactor, Pius VII., the proceeds of his valuable collection of snuff-boxes, one of which, presented to him at the Concordat of 1801, was worth 30,000 francs. The two angels on each side of the high altar are by *Bernini*: being found too small to stand on the bridge of St. Angelo, for which they were intended, they were presented to this ch. by the sculptor's descendants. The statue of St. Anna, in the chapel dedicated to that saint, is by *Puccetti*. In this ch. are the tombs of the Prussian sculptor Rudolph Schadow, by his countryman Wolf; of Angelica Kauffmann; of George Zoega, the learned Danish antiquary, and well-known author of the work on the Obelisks; and in the 3rd chapel on rt., of Miss Falconet, a young English lady, with a beautiful recumbent figure, by the talented American artist, Miss Hosmer. In the second chapel on the l. is a modern picture of the Madonna, by Cades, and 2 others on the side wall representing her miraculous salutation, in 1842, to a French Jew named Ratisbonne, who was wandering about the church. This was followed by his conversion to Christianity—an event which created a good deal of sensation in Rome at the time. This ch. is remarkable for the ceremony of the *Tre Ore*, or 3 hours of Christ's agony on the cross, and the *Sette Dolori* of the Virgin, which takes place on Good Friday, from 12 to 3 P.M. Sermons in English are often preached here during Lent, it being the parish ch. of the Piazza di Spagna

and adjoining quarter much frequented by the English in Rome.

S. Andrea al Quirinale, in the street leading from the Quattro Fontane to the Piazza of the Quirinal, an elegant little ch. built by Prince Camillo Pamfili, nephew of Innocent X., from the designs of *Lernini*. It has a Corinthian façade, and a semicircular portico with Ionic columns. The interior is oval, and richly decorated. In the chapel of S. Francis Xavier, the first on the rt., are 3 paintings by *Baciccio*; they represent St. Francis Xavier baptizing a queen in India, and the death of the saint in the desert island of Sancian in China. The chapel of St. Stanislaus Kostka, second on l., has an altarpiece representing the patron saint kneeling before the Virgin, by *Carlo Maratta*; the other paintings are by *Oliveri* and *Mazzanti*, pupils of *Baciccio*. Under the altar the body of St. Stanislaus is preserved in an urn of lapis lazuli. In the recess between this chapel and the high altar is the tomb of Charles Emanuel IV., king of Sardinia, who abdicated in 1802, and became a Jesuit in the adjoining convent, where he died in 1819, by *Festa*, a Piedmontese sculptor. The painting at the high altar, representing the Crucifixion of St. Andrew, is by *Guiglielmo Borjorjone*; on each side are fine columns of Cotanella marble. In the convent is shown the chamber of St. Stanislaus, converted into a chapel by Chiari. It contains a singular statue of the dying saint by *Le Gros*: the head, hands, and feet are of white, the robes of black, and the couch is of yellow marble. It was near this church, probably in the gardens behind, extending to the valley between the Quirinal and the Viminal, that stood the celebrated Temple of Quirinus, erected by Romulus.

S. Andrea delle Valle, on the piazza of the same name, near the Valle theatre, one of the best specimens of modern church architecture in Rome. It was built in 1591, from the designs of Olivieri, and finished by Carlo Maderno. The façade is by Carlo Rainaldi: be-

tween its coupled columns of the Corinthian and composite orders are niches containing statues by *Domenico Guidi*, *Erode Ferrato*, and *Favelli*. The interior is celebrated for its frescoes. The cupola, one of the most beautiful in Rome, was painted by *Lanfranco*, and is one of his most successful works. He devoted 4 years to its execution, after a long study of Correggio's cupola at Parma. The glory which he painted on the centre of the lantern was considered to form an epoch in art. At the 4 angles are the Evangelists by *Domenichino*; the subject on the vault of the tribune above the cornice are also by *Domenichino*: the finest portions being the Flagellation of St. Andrew on l., his being led to the cross on rt., and his glorification in the semicircular space above. The latter is most remarkable for its clear and powerful colouring. Of the evangelists, the St. John is an admirable figure, powerfully coloured and beautiful in expression. Amidst the outcry against these frescoes, *Domenichino* is said to have visited them some time after their execution, and to have said, "Non mi pare d'esser tanto cattivo." *Lanzi*, speaking of the evangelists, says that, "after a hundred similar performances, they are still looked up to as models of art." On the walls of the choir are 3 large frescoes representing the Crucifixion of St. Andrew, by *il Calabrese*. In the Strozzi chapel, the 2nd on the rt., erected from the designs of *M. Angelo*, are copies in bronze of the *Pietà* in St. Peter's, and of the *Elias* and *Rachel* which stand beside the *Moses* at St. Peter in Vincoli. In the rt. transept is a picture of S. Andrea di Avellino, by *Lanfranco*. On the two sides of the nave are the sepulchral monuments of Pius II. and Pius III., by *Paolo Romano* and *Pasquino* of Montepulciano; they formerly stood in the old basilica of St. Peter's, from which they were removed on its being pulled down. The St. Sebastian in the 3rd chapel on l. is by *Giovanni de' Vecchi*. In the Rucellai chapel, the 2nd on the l., is the tomb of *Giovanni della Casa*, the learned archbishop of Benevento,

who died in 1556. He was the biographer of Cardinal Bembo, and the author of the *Galateo*, or Art of Living in the World. Another tomb of some interest is that of Cardinal Gozzadino, nephew of Gregory XV. The Barberini chapel, 1st on l., contains an Assumption by *Domenico Passigiani*; and 4 statues, of which S. Martha is by *Francesco Mochi*, St. John the Evangelist by *Buonvicino*, the Baptist by *Pietro Benini*, and the Magdalen by *Cristoforo Souti*. The Feast of the Epiphany is celebrated with great pomp here, and sermons in different languages preached during its Octave. This ch. is supposed to occupy the site of the Curia of Pompey, and very near to where Cæsar fell. Close by is the Palazzo Valle, belonging to a family that has given its name to the adjoining quarter, the paternal house of Pietro della Valle, the celebrated traveller of the 14th century.

S. Andrea dei Scozzesi, in the street leading from the Piazza Barberini to the Quirinal, is chiefly interesting to our northern fellow-countrymen from being the last resting-place of many Scottish families who died at Rome; it dates from 1649, when it was erected by the Marchioness of Huntley and Count Leslie. The large picture of the Martyrdom of St. Andrew, over the high altar, is by *Gavin Hamilton*; the 2 oblong ones, of different saints, by *Jamieson*, a Scottish artist, the fellow pupil of *Vandyke*, and in the style of the latter. This ch. is annexed to a College for the Education of Roman Catholic Priests natives of Scotland, which has been rebuilt and much enlarged, from donations chiefly from Scottish Roman Catholics.

S. Angelo in Pescheria, within the Portico of Octavia, and built on the site of the Temple of Juno, by Stephen III. in 732, and frequently restored, is chiefly remarkable from its connection with the history of Cola di Rienzo. It was upon the walls of this ch. that he exhibited the allegorical picture of Rome, which first roused the people against the nobles. It

was here also that he assembled the citizens by sound of trumpet to meet at midnight on the 20th May, 1347, in order to establish the "good estate." After passing the night in religious observances, Cola marched out of the ch. in a.mour, but with his head uncovered, attended by the papal vicar and numerous followers bearing allegorical standards of Peace, Liberty, and Justice. He proceeded in this way to the Capitol, and there, standing before the lion of basalt, called on the people to ratify the articles of the Good Estate. This memorable scene terminated by the elevation of Cola to power as the Tribune and Liberator of Rome. This ch. underwent an almost entire reconstruction in 1866.

S. Antonio Abate, opposite the S. façade of near Santa Maria Maggiore supposed to stand upon the site of a temple of Diana; the only part remaining of the edifice rebuilt in 1481 is the handsome Lombard porch which led formerly into the Hospital, and now forms the principal entrance to the ch. In the chapel of the saint, on the rt. on entering, are two curious specimens of coloured mosaic representing tigers tearing young bulls. The walls in the interior, which was restored in the last century, are covered with frescoes representing scenes in the life of the saint, painted by *Giorgio della Porta*, in most of which the Devil plays a conspicuous part; those of the cupola of the chapel of the patron saint are by *Pompeo*. On the feast of St. Anthony (January 17th), and during the whole of the following week, the ch. was much resorted to by the peasantry to have their domestic animals blessed and sprinkled with holy water. On the 24th, or octave, all the postmasters about Rome used to send their horses mounted by their postilions in their smartest liveries for the same purpose. Those of the pope, of the Church dignitaries, and Roman princes, were brought decorated in their richest trappings. The ceremony was formerly an interesting one, but the political changes since 1870 have brought it into disuse. The ancient

church of S. Andrea in Catabarbara Patricia, which stood on the site of the *Basilica* of Junius Bassus, in the rear of this ch., and which existed until the 17th centy., has entirely disappeared.

S. Antonio dei Portoghesi, near the Via della Scrofa, the national ch. of the Portuguese, is a handsome edifice internally, of the 17th century, its walls being richly decorated with various kinds of coloured marbles and Sicilian jasper; none of the paintings are of any great merit; it contains numerous tombs of Portuguese who have died at Rome. It was entirely repaired in 1870, under the direction of *Vespignani*, junior.

S. Apollinare, in the square of the same name, near the ch. of S. Agostino, is a handsome edifice, supposed to stand on the site of a temple of Apollo, converted into a Christian ch. by St. Silvester. The present edifice dates from the time of Benedict XIV., and consists of a large vestibule, and an undivided nave; the choir and high altar were erected by the architect *Fuga* at his own expense. In the vestibule at the altar on the l. is a painting of the Umbrian school of the 16th centy., representing the Madonna with SS. Peter and Paul, erroneously attributed to *Perugino*. The adjoining extensive convent, formerly possessed by the Jesuits, is now the ecclesiastical seminary of the diocese of Rome. This ch. is celebrated for its collection of sacred relics.

SS. Apostoli, in the piazza of the same name behind the Corso, founded by Pelagius I, in the 6th centy., rebuilt by Martin V. about 1420; and dedicated to the Apostles Philip and James. The tribune was added by Sixtus IV., and the portico by Julius II., when Cardinal della Rovere, from the designs of Bassio Piutelli. The interior was restored by Francesco Fontana. At the S. end of the portico in front of the ch. is an antique bas-relief of an eagle standing in a crown of oak-leaves, from the adjoining forum of Trajan, much admired

as a specimen of ancient decorative art. At the opposite end is the simple monument erected by *Canova* to his early friend and countryman Volpato, the celebrated engraver: it represents in bas-relief a figure of Friendship weeping before the bust of the deceased. The *interior* of the ch. is remarkable for another fine work of *Canova*, the monument to Clement XIV., placed over the door in the l. aisle which leads into the sacristy. By the inscription on that to Volpato we are told that the monument was executed by *Canova* in his 25th year, and we may therefore regard it as one of the first successful efforts of the new school of sculpture. It consists of a sitting statue of the Pope, and 2 figures representing Temperance and Meekness, and was raised to his patron at the expense of Carlo Giorgi, who had received many favours from Clement XIV., and who commissioned his friend Volpato to employ *Canova*. The remains of the pontiff are laid in the cloisters. A Latin inscription, placed on one of the pilasters in the rt. aisle, marks the spot where the *præcordia* of Maria Clementina, wife of the first Pretender, are deposited: her monument we have already noticed in St. Peter's. The paintings in this ch. are not remarkable: the picture over the high altar, representing the Martyrdom of the Apostles Philip and James, to whom this ch. was originally dedicated, and whose remains are beneath the high altar, is by *Domenico Muratori*: it is one of the largest altarpieces in Rome; and is painted on the wall. The Triumph of the Franciscan Order on the vault over the nave is by *Bucchiò*. The St. Anthony, in the chapel of that saint, by *Benedetto Luti*, is mentioned by *Lanzi* as one of his most esteemed works. A highly-decorated chapel, 2nd on rt., dedicated to the Virgin of the Immaculate Conception, with a large modern painting by *Cozzetti*, was erected, at an expense of 20,000 scudi, by the banker Chiaveri. In the choir is a good sepulchral monument of the 15th centy., raised by Sixtus IV. to his kinsman Pietro Riario; and oppo-

site to it those of Garundo Anseduno in the same style, and of Cardinal Raphael Riario, from the designs of Michel Angelo. The festival of St. Bonaventura is celebrated in this ch. on the 14th July, in the presence of the College of Cardinals. The ch. was re-opened in 1879, after important repairs. The adjoining convent was, until 1873, the head-quarters of the Order of the Black Friars, or Minor Conventuals, of which Sixtus VI. and Clement XIV. were members; in it were written the celebrated letters of the latter which made so much noise in the last century.

In the *cloisters* of the convent, now occupied by the Ministry of War, are several monuments, removed for the most part from the older church, amongst which are worthy of notice two to the memory of Cardinal Bessarion, the eminent Patriarch of Constantinople, who contributed so much to the introduction of Greek literature into Western Europe since the revival: born at Trebizond, he attached himself to the Roman Church, and became bishop of Tusculum in 1466; he raised, during his lifetime, one of these memorials, with a Greek and Latin inscription from his own pen; the other was placed in the church, after his death at Ravenna, in 1472, by the monks, when his remains were brought here; it is surmounted by a very characteristic portrait of the deceased in relief. The cenotaph to Michel Angelo, who died in this parish on the 17th Feb. 1563, and who was buried here before his remains were removed clandestinely (*clon*), as stated on the modern inscription above, to Florence, where they were laid in the ch. of Santa Croce, has upon it a recumbent figure of the old man, with his very striking likeness. In a recess, formerly the door leading from the cloister into the ch., has been placed a memorial over the grave of Clement XIV., whose remains were removed here from St. Peter's in 1802. On the side wall is one of the memorials to Bessarion, surmounted by his bust in relief; in the centre of the outer cloister is a large ancient marble vase, supposed to be the *Cantharus*, or vessel used for

abundans, which stood in the atrium of the primitive basilica.

Arae Celli; s. e. Santa Maria di Araeceli.
p. 144.

S. Balbina a very ancient ch., supposed to date from the 3rd century, on the Aventine. It is in the form of the smaller basilicas, with 3 wheel-windows in the front; the interior has been entirely modernised, the only objects worthy of notice being the tomb of Stefano Sordi, by one of the Cosimatis, adorned with mosaic and having a recumbent figure of the deceased. The bas-relief on the opposite side of the ch. was brought from an altar erected by Cardinal Barbo in the old basilica of St. Peter's. The convent of Sta. Balbina, which is surrounded by mediæval walls, with a tower of the same period, when it served as a stronghold of the Roman barons, has been lately converted into a penitentiary for young criminals. The ch. is seldom open (on the 2nd Tuesday in Lent, and on March 31, the saint's anniversary: its principal interest is in its situation, commanding fine views over the Cælian, the valley between it and the Aventine, the ruins on the Palatine, and the Baths of Caracalla. It is partially built across the Servian walls, specimens of which are to be seen in front of the ch. supporting the terrace, and behind the tribune in the garden. Remains of the celebrated house of Q. Fabius Cilo, with water-pipes bearing his name, and the busts of the young nephews of Augustus, Cains and Lucius now in the Vatican), were discovered in this neighbourhood in 1859.

S. Bartolommeo all' Isola, in the island of the Tiber, and on the site of a temple of Jupiter, or, as some antiquaries will have it, of Æsculapius. The present ch., as we read on an inscription in hexameters over the central door, was erected in 1113 by Paschal II., to receive the bodies of certain martyrs; and was successively restored by Gelasius II. and Alexander III.: it was nearly ruined during the frightful inundation of 1557. It acquired its

present form in the reign of Gregory XIII., from the designs of Martino Longhi. The interior consists of a nave and 2 aisles, separated by 14 ancient granite columns with composite capitals. The arch under the high altar is a fine specimen of red porphyry, containing the relics of St. Landolomew and other saints; before it is a pulpit or mouthpiece of a well, with bas-reliefs of the 12th century. The paintings in the different chapels are chiefly of the 17th century; none of them are worthy of particular notice. In the garden of the adjoining Franciscan convent may be seen remains of the substructions which surrounded the island, giving to it the form of a ship, as stated in p. 147. A shrine in white marble, with 4 statues of saints, was erected in front of this ch., in 1870, at the expense of Duke Grazioli.

S. Bernardo, in the Piazza de' Termini, a circular building of considerable interest as one of the halls which stood at the angles of the outer circuit of the Baths of Diocletian. It has been preserved entire by the pious care of Caterina Sforza, countess of Santa Fiora, who in 1598 converted it into a ch. dedicated to St. Bernard, and presented it to the Cistercian monastery which she founded and endowed. The ch. has been lately restored; and the rents which menaced ruin to the beautiful roof, with its sunk square panels, repaired. There are several inscriptions to members of the Sforza family interred here; and the slab tomb of Cardinal Passionei, the learned librarian of the Vatican. A good monument to the sculptor Finelli, who died in 1853, by Rinaldi, has been placed in this church.

S. Bibiana, not far from the Porta di San Lorenzo, founded in the 5th century on the site of the house of the saint, near the Licinian Palace, and entirely remodelled by Urban VIII. from the designs of Bernini, who added the façade. The 8 columns, 6 of granite and 2 of marble, the latter with spiral flutings and Corinthian capitals, separating the nave from the aisles, are

antique. On the walls of the nave are 10 frescoes of events in the life of the saint; those on the rt. are by *Agostino Ciampelli*; the opposite ones by *Pietro di Cortona*. The statue of S. Bibiana at the high altar is generally admitted to be the masterpiece of *Bernini*. It is graceful in style, and forms a contrast to the fantastic taste which characterises his later works. Beneath the altar is a magnificent sarcophagus of Oriental alabaster 17 feet in circumference; it contains the remains of Bibiana and of 2 other saints of her family. Near the door, enclosed in an iron cage, is the stump of a column, to which Sta. Bibiana is said to have been tied when she suffered martyrdom—being flogged to death. This ch. is rarely open, except on the anniversary of the patron (Dec. 2nd, the St. Swithin's day of the Romans, who have a saying, that if it rains on that day it will continue to do so for the next forty) and on the 4th Friday in Lent.

The Cappuccini, or S. Maria della Concezione, in the Piazza Barberini, built by Cardinal Francesco Barberini, a member of the Capuchin order, brother of Urban VIII. It is celebrated for the picture of the Archangel Michael by *Guido* (in the first chapel on the rt.), classed by Lanzi among his best works in the softer manner. Forsyth calls it the Catholic Apollo. "Like the Belvedere god," he says, "the archangel breathes that dignified vengeance which animates without distorting; while the very devil derives importance from his august adversary, and escapes the laugh which his figure usually provokes." The Lucifer is said to be a likeness of Cardinal Pamfili, afterwards Innocent X., who had displeased Guido by his criticisms. The common story tells us that it is the portrait of Urban VIII.; but the fact that the picture was painted for Cardinal Barberini, the pope's brother, must throw discredit on the statement, even if it were not established that the satire was directed against his predecessor, Innocent X. In the same chapel is a fine picture, by

Gherardo della Notta, of Christ tempted and crowned with thorns, &c. Cardinal Barberini is buried in the ch. before the high altar; his grave is marked by the simple inscription on the pavement, *Hic jacet pulvis, cinis, et nihil*. On the wall above the entrance door is the cartoon by *Francesco Bernini*, representing St. Peter walking on the waters, used in restoring the Navicella which Giotto executed in mosaic, now under the portico of St. Peter's. In the chapel opposite to Guido's Archangel is the Conversion of St. Paul, one of the best works of *Pietro di Cortona*. "Whoever," says Lanzi, "would know to what lengths he carried his style in his altarpiece should examine the Conversion of St. Paul in the Capuchin ch. at Rome, which, though placed opposite to the St. Michael of Guido, nevertheless fails not to excite the admiration of such professors as are willing to admit various styles of beauty in art." The Ecstasy of St. Francis, by *Doménichino*, in the third chapel on the rt., was painted gratuitously for the ch. A fresco by *Doménichino*, formerly in the convent, representing the death of St. Francis, has been recently placed here. The Dead Christ in the 3rd chapel on l. is by his pupil, *Antonio Cignani*. On the l.-hand side of the high altar is the tomb of prince Alexander Sobieski, son of John III., King of Poland: he died in Rome in 1714. Under the ch. are 4 low vaulted chambers, entered from the convent, which constitute the cemetery of the friars. The earth was originally brought from Jerusalem. The walls are covered with bones and skulls, fantastically arranged; several skeletons are standing erect in the robes of the order. Whenever one of the friars dies, he is buried in the oldest grave, from which the bones of the last occupant are removed to this general *ossuarium*. The adjoining convent is the headquarters of the Capuchin Friars, and the residence of the General of their Order. Annexed to it is a large garden, which adjoins the grounds of the Villa Ludovisi.

S. Carlo a Catinari, on the piazza

of the same name, so called from the manufacturers of *catini* or dishes and earthenware in general, who lived in the vicinity. The ch. was built in 1612, from the designs of Rosati and Soria. The cupola is one of the highest in proportion to its diameter in Rome, and is celebrated for the 4 frescoes on the spandrels of the cupola, by *Domenichino*, representing the Cardinal Virtues, Prudence, Justice, Temperance, and Fortitude. In the choir, opening out of the sacristy, is a half-figure of S. Carlo, in fresco, by *Guido*, formerly on the façade of the ch. Over the high altar is the large picture representing the Procession of S. Carlo bearing the *Madario* during the Plague at Milan, by *Pietro da Cortona*. The vault above is painted by *Lanfranco*. The death of St. Anna, in the second chapel on the l., is the masterpiece of *Antonio Sacchi*. The Annunciation, in the first chapel on the rt., is by *Lanfranco*.

S. Carlo in the Corso, the national ch. of the Lombards, with a heavy, ill-proportioned front. The interior is from the designs of Martino Lunghi (1614), completed by Pietro da Cortona: it consists of a nave and side aisles divided by Corinthian pilasters, and is handsome. At the high altar is the large picture of S. Carlo Borromeo in glory, with St. Ambrose and S. Sebastian, considered to be one of the best works of *Carlo Maratta*. The rich chapel of the rt. transept has a mosaic copy of the Assumption, by the same painter, now in the Cibo chapel at S. Maria del Popolo; the statue of David, is by *Pietro Pucilli*; and that of Judith, by *Lebrun*. The painting of St. Barnabas in the next chapel is by *Francesco Mola*. On the floor of the nave and near the pulpit is the slab-tomb of Count Alessandro Verri, the author of the 'Notti Romane,' who died at Rome in 1816. The festival of S. Carlo Borromeo, on the 4th November, used to be celebrated with great pomp here, high mass being performed at 10 A.M. by a cardinal priest, in the presence of the Pope and the Sacred College.

[*Rome.*]

S. Caterina dei Funari, near the Palazzo Mattei, at the foot of the Capitol, and on the site of the Flaminian Circus. The front, erected at the expense of Card. Cesi, is a good specimen of the architecture of the 18th centy. There is little worthy of notice in the interior. The name of Funari given to this ch. is derived from its being built on the rope-walk, into which a part of the Flaminian Circus had been converted.

S. Caterina di Siena, opposite the junction of the Via Nazionale and Via del Quirinale. A very handsome ch., decorated with coloured marbles, gilding, and stuccoes. It is attached to an extensive convent of Dominican nuns. The anniversary of the marriage of St. Catherine is celebrated here on Feb. 3, when amongst other relics one of her shoulder-bones is exhibited. The huge mediæval tower, called the *Torre delle Milizie*, is included within the convent grounds.

S. Cecilia, at the extremity of the Trastevere, near the Quay of la Ripa Grande, built on the site of the house of the patron saint. Its foundation dates from 230, in the pontificate of Urban I. It was rebuilt by Paschal I., in the form of one of the smaller basilicas, in 821, and entirely restored and reduced to its present form by Card. Sfroncati in 1599, and subsequently redecorated by Card. Doria, as we now see it, in 1725, when the ranges of columns which formed the nave of the original ch. were built round and converted into the present heavy pilasters to support the roof; and the gallery, with its marble columns, enclosed so as to form the grated cells, where the nuns can assist at the ceremonies of the ch. without being seen from below. In the fore-court is an antique marble vase or cantharus, which stood in the quadriporticus of the primitive basilica. The portico which precedes the ch. has on the frieze some early arabesques in mosaic, with portraits of saints, supposed to date from the 9th century. On each side of the cross which forms the centre are rude likenesses of St. Cecilia. Entering the ch., and on the rt. of the door, is the tomb of

R

Cardinal Adam, of Hertford, who was administrator of the diocese of London (ob. 1398) and titular cardinal of this ch. This prelate, a very learned man, took part in the opposition to Urban VI., and, having been arrested, with five other cardinals, at Lucera, was carried by that vindictive pope to Genoa: he alone was saved by the interference of the English crown, the others being barbarously put to death in the convent of S. Giovanni di Pre, where their remains were discovered a few years ago. On the sarcophagus are the arms of England, at that time 3 leopards and fleurs-de-lis quartered. On the l. of the entrance is the handsome urn of Cardinal Fortiguerra (ob. 1473), who played an active part in the contests of Pius II. and Paul II. with the Malatestas in the Romagna, the Savellis, and the Counts of Anguillara, in the 15th centy. The body of St. Cecilia, which lay originally in the catacombs of St. Calisto, from which it was removed by Paschal I. to this ch., is deposited in the Confession beneath the high altar; the silver urn in which it had been placed disappeared during the first French occupation. The recumbent statue of St. Cecilia, by *Stefano Maderno*, is one of the most expressive and beautiful specimens of sculpture which the 17th century has produced. It represents the body of the saint in her grave-clothes, in the position in which it is described to have been found when her tomb was opened. At the extremity of the rt. aisle, and near a chapel with a cinquecento bas-relief of the Virgin and Child, is a painting of St. Cecilia appearing to Paschal I., to make known where her remains lay in the catacombs, where they had been deposited by S. Urbanus: it stood under the outer portico in former times, and is supposed to be as old as the 9th cent. The tribune, the least altered part of the original ch., contains an ancient episcopal seat and some curious mosaics which belonged to the ch. as it was rebuilt by Paschal I. in the 9th century. Those on the vault represent Our Saviour holding a scroll in one hand, and giving his benediction with the other, having St.

Paul, St. Cecilia, and St. Paschal on one side, and St. Peter, St. Valerian, and St. Agata on the other. Over the head of the Saviour is a handsome hand grasping a wreath, and on the arch the monogram of Paschal I.; below a lamb and 6 sheep on either side, emblematical of the Saviour and Apostles. The high-altar, placed on a raised presbytery over the Confession, is beneath a very handsome Gothic canopy in white marble, supported by 4 columns of the beautiful nero-bianco marble. The paintings on the roof of the nave are by *Seb. Conca*. From the extremity of the rt. aisle, near the entrance, a passage leads to the chapel of Santa Cecilia, erected in a part of the house in which she lived, and which appears, from the traces of a furnace and leaden pipes, to have been connected with a bath-room. The martyrdom of the saint over the altar here has been attributed to *Guido*; the landscapes are by *Paul Brill*, but a good deal injured by damp. The adjoining monastery, one of the largest in Rome, is inhabited by nuns of the order of St. Benedict. The ch. of St. Cecilia, except on feast-days, is closed at an early hour in the forenoon. The feast of the saint (Nov. 22) is celebrated with great pomp and fine music; and on the 2nd Wednesday in Lent the numerous relics possessed by the nuns are exposed, with a grand display of mediæval reliquaries and plate. The outside of the apse, and a portion of the nave towards the Via di S. Maria in Orto, preserves unaltered the style of the 9th century. The square and massive bell-tower is probably of a later period. The catacombs of San Calisto, on the Via Appia, where the remains of St. Cecilia were first laid, are lighted up on Nov. 22, and much resorted to.

S. Cesareo, called in *Palatio*, from its vicinity to the baths of Caracalla, and mentioned by St. Gregory the Great, an ancient ch. on the rt. of the Via Appia, at the bifurcation of the Via Latina, a short way before reaching the Porta St. Sebastiano. It resembles in form the adjoining ch. of *SS. Nereo ed Achilleo* (p. 277). It is principally

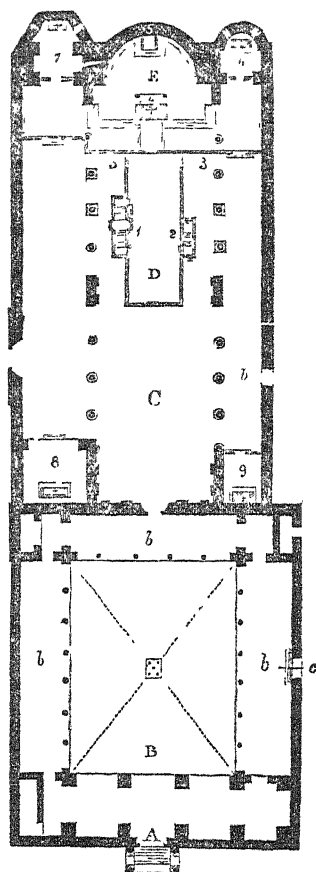
remarkable for its raised presbytery, enclosed by a marble screen. Behind the high altar is an ancient episcopal chair, ornamented with mosaics: its marble pulpit stands on torse columns decorated with mosaics and heads of sphinxes, sheep, &c. in relief. The more modern mosaic of the tribune is from designs by *Car. Appino*.

S. Clemente, in the valley between the Cælian and Esquiline hills, on the l. in the street leading from the Colosseum to the Lateran. This ch., long considered as one of the most ancient and unaltered of the early Christian edifices of Rome, was recently discovered to have a still more ancient one beneath, to which the history hitherto attributed to the upper ch. in many parts applies: but the later building offers much worthy of notice in its architectural imitation of the one that preceded it, and the works of art which it contains. According to the traditions of the Ch., Clement, the third Bishop of Rome, the fellow-labourer of St. Paul, and a member of the Flavian family, by some considered the nephew of Flavius Clemens, an Imperial Christian martyr, erected an oratory in his own house on the Esquiline; this was probably enlarged from time to time after the Peace of the Church,* until it was replaced by a basilica, possibly that which has been laid open by the recent excavations; it was in this that Gregory the Great read his 32nd and 38th homilies, and to this building St. Jerome must have referred in his writings. This ancient ch., however, had been long forgotten, until, in the latter months of 1837, some repairs having become necessary in the adjoining convent, which belongs to the Irish Dominicans, its zealous and intelligent prior, Father Mullooly,† came upon a wall covered with very ancient paintings, at a level of nearly 20 ft. below the modern ch.; further research showed that this was the aisle of an ex-

* Writers on Church History designate under this name the period after Constantine's conversion, when religious persecutions ceased, and the free celebration of Christian worship was permitted.

† Father Mullooly died in June, 1880.

tensive edifice, which stood on massive constructions, probably of the early



S. Clemente. (Upper Church.)

A. Entrance to B. Atrium, and b. Quadriparticus. c. Entrance to monastery. C. Nave. D. Choir. 1, 2. Ambones. 3. Ancient marble screen. 4. High altar. E. Presbytery and Tribunc. 5. Episcopal chair. 6, 7, 8, 9. Chapels of St. John, of the Rosary, of the Passion of our Saviour, and of St. Dominick. a. Side entrance to the ch. from the street. b. Entrance to the sacristy and subterranean ch.

times of the Empire. Subsequent excavations resulted in the clearing out of both the aisles and a large portion

of the nave, and the line of columns which divided them, and in tracing a considerable area of the Roman edifice, upon which it as well as the more modern ch. rested. This subterranean ch. can be easily reached by a commodious flight of steps from the sacristy; and not being considered within the precincts of the convent, ladies are admitted on application to the sacristan.

It is impossible to fix with precision the date of the older basilica, or of the more modern one which stands upon it: all that is mentioned in history as regards the former is, that it was considerably restored in the 8th centy. (A.D. 772) by Adrian I.; and, it is probable that John II. erected the choir in the 6th centy. It was probably destroyed in 1084, when Robert Guiscard burned all the public edifices from the Lateran to the Capitol. With respect to the upper ch., it probably does not date from beyond the 12th centy., when it is mentioned as having been nearly rebuilt by Paschal II. (1099-1118), although, from its containing the choir with the supposed monogram of John II., its construction had been attributed to that pontiff, whereas it is all but certain that the choir formerly stood in the older ch., and was removed here when the present one was built. The oldest fixed record in the upper ch., the mosaics on the vault of the tribune, are of the end of the 13th century.

The atrium and quadriporticus of the upper ch. are the only perfect specimens in Rome, although traces of similar ones are to be seen adjoining other early churches:* it is 62 ft. by 50, and surrounded on 3 of its sides by granite columns with Ionic capitals. In the pavement are numerous fragments of green *Ophite* porphyry, derived from some Roman edifice: the Cantharus or vase for ablution before entering the

* S. Cecilia, SS. Quattro Coronati. In these atria the poor asked for alms from the faithful, and penitents implored their prayers; here those who had incurred penance, exposed to wind and rain, and hence called *Hymnantes*, were obliged to remain until they were permitted to return to the ch., the quadriportici were also used as places of interment before it was allowed within the sacred edifices themselves.

ch. has been replaced by a fountain. The entrance to this atrium is by a gate, over which rises a Gothic canopy of the 13th centy.; flanked by rude Ionic and composite columns. The style of this door is barbarous, and the jambs formed of marble slabs having dissimilarly sculptured tracings on each of its fragments, show that they were derived from a much more ancient Christian edifice, and very carelessly put together.* The ch. consists of a nave, separated from the aisles by 16 ancient columns of different materials and orders. The aisles are of unequal width, that on the right being narrower by some feet, from the circumstance of the side wall resting on the line of columns of the subjacent ch., which the builders of the later one selected for its foundation. In front of the tribune and high altar, but standing in the middle of the nave, is the curious choir, enclosed by walls of marble, having sculptured on them, in addition to other Christian emblems, the supposed monogram of Pope John II., who reigned from 532 to 535, from which it was concluded that the whole edifice in which it stands dated from that period; but from the careless manner in which the blocks are adjusted and the wall on which they stand run up in so rude a manner, it is now generally believed that this choir once stood in the basilica beneath, from which it was removed when the latter was abandoned. On the sides of the choir are the Ambones† or pulpits: from that on the l. (1), which is ascended by a double stair, with a

* The present quadriporticus, although retaining probably its primitive plan and dimensions, was originally surrounded by pilasters, as we see on the E. side; the open portico of Ionic columns is of a more recent date. There is every reason for supposing, as we now see it, that it dates from the construction of the adjoining ch. by Paschal II.

† The visitor will remark how these ambones occupy different sides from what is seen in the few churches of Rome where such monuments are still preserved. Thus in the churches of Sta. Maria in Cosmedin (p. 265), and San Lorenzo fuori le Mura, the Gospelambo, with its adjacent candelabrum, is on the rt. hand looking towards the high altar, another reason for supposing how carelessly the choir of S. Clemente had been set up when removed from the church beneath.

handsome candelabrum in mosaic-work alongside for the Paschal candle, the Gospel was read; whilst from the opposite one, with reading-places turned towards the tribune and the nave, the Epistle was read and the papal edicts published. The presbytery is separated from the choir by a screen of sculptured marble panels, of the same period as the choir, but put together in a still more careless manner, and evidently intended for another place. In front of the tribune stands the high altar, beneath which lie the remains of Flavius Clemens, of SS. Clement and Ignatius of Antioch. In the centre of the presbytery is a marble episcopal seat, having engraved on it the name of Anastasius, who was titular Cardinal of the ch. in 1108. The wall and vault of the tribune are covered with mosaics of two periods—those on the face of the arch are probably contemporaneous with the reconstruction of the ch. by Paschal II., whilst those upon the vault, from an inscription placed over the Ciborium, were executed in 1297, at the expense of Cardinal Tomassio, a nephew of Boniface VIII.: the latter represent our Saviour on the Cross surrounded by handsome arabesques, interspersed with small figures—amongst others, of the 4 great Doctors of the Church—SS. Jerome, Augustin, Ambrose, and Gregory. At the foot of the Cross issue the 4 rivers of Paradise, with shepherds and their flocks, and birds, especially peacocks, one of the Christian emblems of immortality. The mosaics on the face of the arch are more interesting still. Above is the Saviour, having on either side 2 angels and the emblems of the 4 Evangelists. Below are SS. Peter and Clement, with Jeremiah on one side, SS. Paul, Lawrence, and Isaiah on the other; and lower down still, the holy cities Bethlehem and Jerusalem, with the mystic lamb and sheep, emblematical of our Lord and the 12 Apostles. The hand, with a wreath of flowers, in the clouds, is probably of the same period, here, as elsewhere, the emblem of the Almighty power. The fresco paintings on the walls beneath have been attri-

buted to *Guarino da Verico*, or *di Cellino*, who lived about A.D. 1400. In the Chapel of the Sacrament, on the rt. of the tribune, the statue of St. John the Baptist is by *Simone*, the brother of Donatello; and in the corresponding one of the Rosary, on the opposite side, the picture of the Virgin is by *Seb. Conca*. The good sepulchral monument of Cardinal Venerio (ob. 1479) has two handsome half-columns, with basket-work capitals and covered with foliage reliefs. The Chapel of the Passion, on the l. of the great entrance, retains its pointed architecture of the 13th centy, and has on its walls the once interesting frescoes by *Massaccio*, representing the Crucifixion and other events in the lives of our Saviour, of St. Clement, and St. Catherine of Alexandria. They have suffered much from restoration. The chief subjects are—outside the arch, The Annunciation, and St. Christopher carrying the infant Christ over the stream; within, St. Catherine forced to Idolatry; her instruction of the daughter of the king Maximilian in prison; her Dispute with the Alexandrian Doctors before Maximilian; the Miracle of her Deliverance; her final Martyrdom, with her burial and transport to heaven by angels in the background. Opposite is the History of St. Clement, and over the altar the Crucifixion of our Lord. In the rt. aisle, near the high altar and the chapel of St. John the Baptist, is the tomb of Cardinal Roverella, bearing the date of 1476.

The lower ch. is reached from the Sacristy by wide stairs, opening into the narthex (the walls of which are covered with ancient inscriptions and sculptures discovered during the recent excavations), aisle, and nave: the outer side of the narthex consists of a massive brick wall of fine ancient masonry, the inner of a range of 8 columns of divers marbles, the most remarkable being one of verde antico, a magnificent specimen, and another of breccia corallina. On the stucco of the wall of the rt. aisle are several traces of paintings, the best preserved being, in a niche, figures of the Virgin and Child, with two females, one probably St. Catherine;

the ch. was in the style of the Constantinian basilicas of S. Agnese and San Lorenzo; they were inclosed in walls, covered with paintings. Looking towards the nave are several sacred subjects: the Assumption of the Virgin, with the Apostles below, and on each side figures of a pope—probably St. Leo IV.—and St. Vitus. As the former has a square green halo round the head, it is concluded he was alive when the painting was executed, in the middle of the 9th centy. (843-57). The other paintings here, possibly of an earlier date, are the Crucifixion, with the Virgin and St. John the Evangelist at the foot of the Cross; the Supper at Cana; Christ releasing 2 persons, supposed to be Adam and Eve, from Hades; and the Marys round the Saviour's empty tomb. At the extremity of the l. aisle near here, and beneath the chapel of the Passion in the ch. above, are some paintings which appear to be of the 9th or 10th centy. On the pier a mutilated figure of St. Prosperius, with the name. This saint, a native of Aquitaine, and a great admirer of St. Jerome, opposed the Pelagian heresy, which was condemned in this ch. by St. Zozimus in 411: the principal supporter of the Pelagian doctrines, a certain Celestius, is mentioned by St. Jerome as feeding on Scotch porridge, *Pulptibus Scotorum*. On the walls are 3 subjects relative to the legend of St. Libertinus, which are mentioned in the 1st Book of St. Gregory's Dialogues. The Abbot of Fondi appearing before him to ask pardon for having maltreated him; St. L. resuscitating a dead Child near Ravenna; and his discovery and pardon of robbers in the Convent garden. These paintings appear to belong to an earlier and ruder period than those on the piers of the nave.* Opposite

* Photographs of all these paintings, made from accurate drawings, may be procured in the Sacristy at S. Clemente as well as a notice on the 'History of the Excavations,' by Father Mullooly, and a more detailed work in English ('St. Clement and his Basilica in Rome,' 1 vol., 8vo.) by the same learned prior. Another very learned description of S. Clemente was published (Feb. 1871) by Cav. de Rossi, in which all the more recent discoveries have been described: it is of great interest.

this wall, forming one of the sides of the narthex, are two large compositions, one representing the removal from the Vatican of the body of St. Cyril in A.D. 863, in the time of S. Nicholas I.* The painting is well preserved, and was executed for a certain Maria Macellaria: its style being similar to that of St. Alexius, it probably dates from the same period. On the rt. side of the entrance from the narthex to the nave, is another painting, representing the miraculous cure of a widow's child that had been laid near the tomb of the saint, at the town of Cherson, in the Crimea, where he was buried. The painting represents the sepulchral urn, on which tapers are burning, with the child raised by the widowed mother; on one side is a procession of tonsured priests with a bishop at their head, issuing from the gate of a town, on which is written the word ΚΕΡΣΟΝΑ, evidently Kerson, near the modern Inkermann and Sebastopol. At the side of the tomb is the instrument of the martyrdom of St. Clement, who was hurled into the sea, an anchor attached to his neck. There are several inscriptions, the most interesting being that of Beno de Rapiza and his wife, who caused the painting to be executed; beneath is a large head of St. Clement, with a nimbus; and on the sides, figures of Beno de Rapiza and his wife, with two of their children, Clement and Altilia. The arabesque paintings round this fresco are elegant; the whole composition is surrounded by the sea, to indicate which numerous marine animals, cuttle and other fishes are introduced. A curious painting in the space between two of the columns of the outer wall of the narthex, gives perhaps the best of the early representations of our Lord, with the head surrounded by a broad nimbus, and holding in the l. hand a book, whilst with the rt. he blesses in the form practised in the Greek Church. Before him, on each side,

* St. Cyril, the patron of the Sclavonic Church, who died at Rome A.D. 863, was first buried at St. Peter's, from which his remains were transferred to S. Clemente. For his life, see Leger's 'Étude sur Cyrille et Méthode,' Paris, 1868.

stand the Archangels Michael and Gabriel, with their names above, presenting 2 tonsured personages, supposed to be Cyril and his brother St. Methodius; and on either side of the latter, SS. Andrew and Clement, full-length figures, with their names in vertical lines, the name of the latter being written with a terminal *e* as by modern Italians. A long devotional inscription beneath is so injured as to be almost illegible. Cav. de Rossi supposes this painting to be of the 10th centy., and those of two heads, on the brick wall, beyond, to belong to the primitive ch. of S. Clement, and to date from the 4th, although the female has remains of a halo round the head. On all these paintings are numerous *graffiti* or scratched inscriptions of persons, chiefly priests, who visited this part of the basilica. As Nicholas I. made considerable additions to the ch., it is not improbable that the monogram on the walls of the marble choir in the ch. above, hitherto attributed to Pope John II. (A.D. 532-535) is that of St. Nicholas. On the walls of the narthex have been placed several Roman and Christian inscriptions, discovered during the excavations.

It is evident, therefore, that there existed a very extensive Christian basilica at this lower level, founded on Pagan constructions of the early Imperial if not Republican period; that, this basilica having been destroyed and the aisles and nave filled up with rubbish, the modern ch. rose upon it, probably under Paschal II. (1099-1118), who was titular cardinal before his election to the Papacy, which took place in it; and that the latter resembled in diminished form the more ancient one. No mention exists in ecclesiastical history of the destruction of the lower ch. or the erection of the upper one; but it is probable that when that destruction took place, the difficulty of erecting so wide a roof as would have been necessary to cover a nave of the dimensions of the older ch. obliged Paschal II., if he was the founder of the upper one, to adopt a smaller dimension for his nave; and that the choir of the time of John II.,

with its ambones and Paschal candelabrum, were then removed to where we now see them.

The relics of St. Ignatius and St. Clement, lately discovered, are placed under a handsome altar, with a canopy supported by elegant columns of marble, which has been erected beneath that in the upper church. Behind this altar may be seen a portion of the apse of the primitive church, once covered with marble slabs.

The excavations at S. Clemente are open on application at the Sacristy. As their progress is *entirely dependent* on voluntary gifts, it is trusted that visitors will aid in the continuation of the late Dr. Mullooly's work. Pius IX. was a generous contributor to the worthy prior's fund, whilst English visitors to Rome have been very liberal in their offerings towards this most interesting amongst the recent ecclesiastical discoveries of Rome,—none more so than H.R.H. the Prince of Wales; a book in which contributors put down their names will be found in the sacristy. The subterranean basilica is brilliantly lighted upon the festivals of St. Clement (Nov. 23) and St. Ignatius (Feb. 1), and on the 2nd Monday in Lent, the most favourable occasions for visiting it. A handsome monument in the l. side aisle has been erected for himself by Count Bartolommeo di Basterot, who married the daughter of the Marquis de la Tour Maubourg, French ambassador in Rome after the Restoration. The architecture is by Count Vespignani, and the marble group, by Forlivesi, represents the future occupant of the vault between two genii, one weeping, and the other with the attributes of Hope. Count Basterot, born in 1800, has caused his epitaph to be engraved, leaving the date of his death in blank, with the motto underneath:

“Mortis memor sibi vivens posuit.”

SS. Cosma e Damiano, a very ancient ch., built by Felix IV., has a circular vestibule which was once the Temple of Romulus, son of Maxentius (see description and plan, § Via Sacra, p. 97). This ch. consists of 3 churches one

above another. The lowest was originally a crypt. The middle one was divided by Urban VIII., from what is now the highest, in order that the latter might have its floor on a level with the ground outside. The middle ch. contains a well, into which it is said Christians were thrown in the time of Nero. In the highest ch. is an inscription stating that St. Gregory the Great was addressed by the image of the Virgin at the high altar, reproving him for not saluting her on passing. Over the tribune is an ancient mosaic, supposed to date from A.D. 530, the portion on the face of the inner arch representing in the centre the mystic Lamb on a throne, upon which is a Cross and an open book, between the seven candlesticks, angels, and what remains of the emblems of the Evangelists, for the lateral portion of this mosaic, in every respect similar to that at S. Prassede, has been destroyed; the mosaics on the vault, with the figure of the Saviour in the centre, to whom 6 figures, 2 in white togas, supposed to be SS. Peter and Paul, are presenting SS. Cosmas and Damianus, whilst S. Felix holding his ch., and S. Theodorus, are of posterior date, and have been much restored. The band beneath, of the mystic hand and 12 sheep, are emblematical of our Saviour and the Apostles.

S. Cosmato, or more properly SS. Cosma e Damiano in Trastevere, not far from S. Calisto in that quarter, a ch. attached to a large convent of Nuns of S. Chiara. The present edifice was erected in 1475, by Sixtus IV., the façade of a gable form, and possibly from designs of *Baccio Pintelli*. Over the high altar is a miracle-working image of the Virgin, and on the l. a fresco representing the Virgin enthroned, with SS. Francesco and Chiara, a work of the Umbrian school, which has been attributed to Pinturicchio. In a chapel off the l. aisle is an altar decorated with good Renaissance bas-reliefs brought from the Cibo chapel in Santa Maria del Popolo. Before the ch. is a fore-court in which stands a large granite urn once used as a bath; the Gothic

gateway by which the fore-court is entered is of the 11th or 12th century.

S. Costanza, beyond the Porta Pia, near the ch. of S. Agnese, erroneously considered by the older antiquaries to have been a temple of Bacchus. It was built by Constantine as a baptistery, in which the two Constantias, his sister and daughter, are supposed to have been baptized. The building is circular, 73 ft. in diameter, surrounded by 24 coupled granite columns with Corinthian capitals supporting the drum of the cupola. The vault of the circular aisle between the range of columns and the outer wall is covered with mosaics of animals and birds; some of the latter—pheasants, guinea-fowl, and partridges—very correctly represented, with vine-leaves and bunches of grapes, and different operations of the vintage, which gave rise to the idea that it had belonged originally to a temple of Bacchus. But, independently of the evidence afforded by the style of architecture and the construction of the building, which belong clearly to the decline of art, the porphyry sarcophagus of the family of Constantine, which was removed from the recess behind the altar to the museum of the Vatican by Pius VI., is covered with bacchanalian symbols of the same kind, which are now well known to have been frequently adopted as emblems by the early Christians. The festoons of grapes and pomegranates surrounding the mosaic of Christ, with 2 of the Apostles on the side doors, are of a much later period, probably of the 8th century. As works of art they are greatly inferior to the mosaics on the vault. The columns were evidently taken from ancient edifices. The capitals are richly worked. It was consecrated as a ch. by Alexander IV., in the 13th cent., and dedicated to St. Constantia, whose remains were then removed from this porphyry urn, and deposited, with the relics of other saints, under the altar in the centre of the edifice. Beyond but near to this ch. is an oblong enclosure, formerly called the Hippodrome of Constantine. It is now shown to have been a Chris-

the cemetery, connected with the basilica of St. Agnese.

S. Crisogono, an interesting ch. in the Trastevere, which is supposed to date from the time of Constantine the Great, and dedicated to St. Chrysogonus, who suffered martyrdom at Aquilja under Diocletian; it was rebuilt in 701 by Gregory III., and restored in its present form by Cardinal Scipio Borghese, in 1623, after the designs of *Novati*. The interior, like the neighbouring more magnificent edifice of Sta. Maria in Trastevere, consists of a nave and 2 aisles, separated by 22 fine granite columns, supposed to have belonged to the baths of Sept. Severus, with modern Ionic capitals. The arch before the tribune is supported by 2 very large columns of red porphyry. The high altar is under a canopy resting on columns of modern grey alabaster, only remarkable for their size. The mosaics which covered the vault of the tribune have disappeared, except a fragment of the Virgin and Child, with SS. Chrysogonus and James; the others have been replaced by gilt bas-reliefs. The central portion of the floor of the nave is formed of a well-preserved specimen of mediæval opus Alexandrinum. In the centre of the highly decorated roof is a copy of Guercino's picture of the patron saint borne to heaven by angels (the original is now in the Duke of Sutherland's gallery in England); and over the Tabernacle, the Virgin and Child, by *Car. Arpino*. The other pictures here are little worthy of notice. Before the ch. is a portico supported by 4 Doric columns of oriental granite. Stephen Langton, who filled the see of Canterbury at one of the most interesting periods of our history, was titular cardinal of this ch. The mediæval bell-tower has been modernized and whitewashed.

The adjoining convent of the Order of the Cruciferi has been lately rebuilt by a devout Roman lady, the Princess Odiscalchi, in return for her cure from a supposed malady by the intercession of one of the members of the Order.

In the Via di Monte de' Fiori, opening out of the Piazza di S. Crisogono, have been discovered, at a considerable

depth below the surface, remains of an ancient edifice, the floors of which are covered with mosaics representing marine monsters, &c., with a pentagonal water-cistern in the centre, the walls of the entire edifice being painted, especially the small recessed chapel or *Lazarium*. On these walls are numerous scratched inscriptions (*trajitii*), about 150 in number, which show that the edifice, a plain private house, had been let or bought to serve as a *corps-de-logis* (excubitorium) for a detachment of the 7th cohort of the Vigiles or Firemen. The date mostly mentioned in the *trajitii* is that of Alexander Severus, The Roman Vigiles, who acted both as firemen and police-guards, had 7 large monumental barracks in the town, corresponding to the number of the 7 cohorts, each cohort having the care of two adjoining regions. Besides the large barracks (*castra*), each *cohort* had its excubitorium, 14 in all. The headquarters were in the castrum of the I. cohort, discovered in the 16th century under the Palazzo Savorelli, Piazza SS. Apostoli. The castrum of the II. cohort was discovered by Ficoroni, in the last centy., between the so-called trophies of Marius, and Temple of *Maecia Medora*. That of the III. was discovered by the Municipal Arch. Commission in 1873, between the Baths of Diocletian and the rly. station. The IV. stood near the ch. of S. Saba, on the pseudo Aventine. The V. between S. Stefano Rotondo and the casino of the Villa Mattei, discovered in 1735 and 1820. The sites of the VI. and VII. remain still unknown.*

4. **Basilica of Santa Croce in Gerusalemme**, the 4th of the Roman basilicas, was founded in 331 by Constantine, on the site of the Sessorian Palace of Sextus Varius, the father of Elagabalus, from which it is also called the Sessorian Basilica. It is close to the Amphitheatrum Castrense. It derives its present name from the portion of the true cross deposited in it by the Empress Helena, and from the earth from Jerusalem which was brought here and mixed with the

* See De Ro-si's *Vigili* in the 'Annali dell' Inst.' 1853; Kellerman's 'Vigiles,' and Prætor's 'Die *Rey'onen*,' pp. 94, 95.

foundations. It was consecrated by St. Silvester, and entirely repaired by Gregory II. in the 8th century. The bell-tower dates from 1196. It underwent frequent alterations under later popes, and was reduced into its present form by Benedict XIV. in 1774. It scarcely preserves any trace of its original form. The façade and oval vestibule were then added, and some of the columns were cased with masonry, forming piers to support the roof. Eight of the original columns, 3 of which are fine masses of red Egyptian granite, the others of grey, all with composite capitals, still remain, and divide the nave from the two aisles. The high altar is remarkable for the ancient urn in green basalt, with 4 lions' heads, in which the remains of SS. Cesarius and Anastasius are deposited. Two of the 4 columns which support the baldacchino are of the rare marble called Breccia Corallina. The vault of the tribune is covered with frescoes representing the Discovery of the Cross, and the transfer of a portion of it by St. Helena to this church. The author is unknown: Pinturicchio has been supposed, but on very doubtful authority, to have painted them, from some of the heads being repetitions of those in the frescoes at Spello (see *Handbook for Cent. Italy*). They were probably executed by some of his pupils. Underneath and behind the choir, and reached by stairs on the l., is the chapel of St. Helena, the roof of which is decorated with mosaics of the 16th century, attributed to Baldassare Peruzzi; they replaced others said to have been of the time of Valentinian III.; the statue of St. Helena is in the place over the altar formerly occupied by a picture by Rubens, now in England; the floor of this chapel is said to be formed of earth brought by St. Helena from Jerusalem. At the entrance to it is an altar dedicated by a certain Julius Maximilianus to St. Helena. Ladies will observe a notice upon a marble slab near it, that their entrance to the chapel is forbidden, under pain of excommunication, except on the 20th of March, the anniversary of its dedication. The

consecration of the golden rose, which the popes still send annually to sovereign princes, formerly took place in this basilica. During the first French occupation the library was removed to the Vatican; it was subsequently restored, but many of the rarer manuscripts had been stolen or lost. The fragment of the true cross is exhibited on the 4th Sunday in Lent, on Good Friday, and May 3. It consists of the Title of the Cross with the trilingual inscription. It was rediscovered in 1492 enclosed in a leaden box placed in the apse. There is a collection of very extraordinary relics in this ch., including the finger of St. Thomas with which he touched the wound in the side, a bottle of the Virgin's milk, her veil and some of her hair, one of Judas's 30 pieces of silver, &c. May 3rd is the Feast of the Invention of the True Cross, when solemn services are celebrated. The sepulchral inscription of Benedict VII., who was buried in this ch., has been let into the wall on the rt. of the entrance. Pope Silvester II. expired as he was celebrating mass in this basilica, and a story of his death, somewhat similar to those told of our Henry IV. and Robert Guiscard, has been handed down. Silvester, who had acquired magical knowledge from the Mahomedans in Spain, having had a brazen head made which answered questions put to it by him, received on one occasion a reply that he would not die before he had celebrated mass in Jerusalem.

SS. Domenico e Sisto, on the Quirinal, at the head of the Via di Magnanapoli, a very handsome ch. attached to a large convent, until lately of Dominican nuns, but now used for the Court of Accounts. It was erected by the architect della Greca in 1611. The front, built of travertine, is handsome, and approached by a double flight of steps. The interior is highly decorated, although the principal ornaments are in stucco: the frescoes over the nave and the high altar are by *Caracci*; the marble group of our Saviour and the Magdalen by *Raggi*, in the 1st chapel on the rt.; the Crucifixion in the 3rd

chapel on l. is by *Luifione*. On the anniversary of the marriage of St. Catherine (July 19) her desiccated hand is exhibited for the veneration of the faithful, in her chapel, the 2nd on l., over the altar of which stands a picture of her marriage, by *Allegrom*. The painting of the Virgin of the Rosary, in the 1st chapel on l., is by *Romanelli*.

S. Francesca Romana, near to the Basilica of Constantine, built on the site of the Temples of Venus and Rome, by Leo IV. and Nicholas I. in the 9th century, and restored by Paul V. It contains some curious mosaics of the time of Nicholas I. (A.D. 862) on the vault of the apse, representing the Virgin, with SS. John, James, Peter, and Andrew on either side, each in compartments formed by columns in the shape of palm-trees, and twisted. The hand within a wreath over the head of the Virgin, emblematical of the Almighty, as well as the monogram of Christ, in the centre of the arch, are beautiful as designs. All the mosaics once on the face of the tribune have disappeared. Between the 2 flights of steps leading to the tribune is the confessional tomb of St. Francesca, covered with rich marbles and bronzes; and in the rt.-hand transept a monument to Gregory XI., erected in 1584 by the senate and people, with a bas-relief of the return of the Papal Court to Rome from Avignon, in 1377, after an absence of 72 years, from the designs of *Pietro Olivieri*. Near this monument are 2 stones let into the wall, bearing a double depression, made, it is averred, by St. Peter's kneeling on them when Simon Magnus was carried off by the demon. In the l.-hand transept is a handsome marble ciborium, with sculptures in the style of *Mino da Fiesole*. There are 2 sepulchral monuments in the 2nd chapel on rt.; one to Cardinal Vulcani, who died in 1322; the other to Antonio Rido, with his bas-relief on horseback — this Rido, born at Padua, was commander of the Papal forces under Nicholas V., and died in 1475. There formerly existed, in the Sala Capitolare of the adjoining convent, now tenanted by Olivetan monks,

a picture, by *Pierano del Vaga*, of Paul III. and Card. Pole. It is said to have been lately removed to the apartment of the superior. At the festival of S. Francesca Romana, on the 9th March, high mass is celebrated in this ch. in the presence of the College of Cardinals. Her body, reduced to a skeleton, is exhibited on this and the preceding day in the crypt. Santa Francesca Romana was a noble lady of the *Ponziani* family, remarkable for her piety. She founded the order of *Orate* nuns, who are all of noble families, and occupy the convent of Tor di Specchi, near the Capitol. *Giulio da Fabriano*, the celebrated painter of the Umbrian school, was buried in this ch.; the bell-tower is a fine specimen of this class of mediæval edifices, and is one of the best preserved of the period (13th century).

S. Francesco a Ripa, at the extremity of the Trastevere, founded in the 13th centy, in honour of St. Francis of Assisi, who resided in the convent and hospital adjoining during his visits to Rome. The present ch. and convent were rebuilt by Cardinal Lazzaro Pallavicini, from the designs of Matteo Rossi. The ch. contains some works of art, among which are the recumbent statue of the blessed Ludovica Albertoni, by *Bernini*, in the Paoluzzi chapel, which forms the l. transept, a very characteristic specimen of this master's style. The painting over the altar, of a Holy Family with St. Anne, is by *Beccafico*, in his best manner. Observe also a Nativity by S. Vouet, and a Pietà by A. Caracci. The Pallavicini chapel in the opposite transept contains two sepulchral monuments of the Rospigliosi-Pallavicinis, in the very debased style of the early part of the last century. In the convent the apartment occupied by St. Francis is shown, and in the garden an orange-tree planted by him, and some palm-trees. This ch. is enriched with 1800 reliefs.

Il Gesù, hitherto the principal ch. of the Jesuits, in the Piazza del Gesù near the northern foot of the Capitol, one of the most richly decorated churches in Rome, begun in 1575 by Cardinal Ales-

sandro Farnese, from the designs of *Vignola*. The façade and cupola were added by Giacomo della Porta. The interior is rich in marbles of the rarest kinds, and is decorated in the most gorgeous style. The frescoes of the cupola, tribune, and roof of the nave, are by *Baciccio*. The paintings at the different chapels are not of a high order as works of art. Over the high altar, designed by Giacomo della Porta, has been lately placed a painting of the Presentation of the infant Saviour in the Temple, by *Capatti*. The Death of St. Francis Xavier, in the rt. transept, is by *Carlo Maratta*. The chapel of S. Ignazio, in the l., is one of the richest in Rome. It was designed by Padre Pozzi, and is brilliantly decorated with lapis lazuli and verde antique. The marble group of the Trinity is by Bernardino Ludovisi: the globe over the altar was said to be the largest mass of lapis lazuli known; but it is now ascertained to be made up of pieces. The altarpiece of St. Ignatius is by *Padre Pozzi*. Behind this picture is the silver statue of the saint. His body lies beneath the altar in an urn of gilt bronze. The 2 allegorical marble groups at the sides of the altar, representing Christianity embraced by the barbarous nations, and the Triumph of Religion over Heresy, are fantastic works of the French sculptors *Théodon* and *Le Gros*. By the side of the high altar is a monument to Cardinal Bellarmine, the celebrated controversialist of the Roman Church. It was designed by Rainaldi; the 2 figures of Religion and Wisdom are by *Bernini*. Opposite is that to one of the generals of the order, Pignatelli. The circular chapels on each side of the choir are richly decorated; that on the rt. contains a miracle-working image of the Virgin, called the Madonna della Strada: 2 great ceremonies take place annually in this ch.—the first, in honour of St. Ignatius, on his festival, the 31st July; the second, and most important, on the 31st of December, when a solemn *Te Deum* is sung for the blessings received during the year about to close. The pope and cardinals used always to be present at this thanksgiving. The adjoining

convent, hitherto the head-quarters of the Jesuits, and the residence of their general, is occupied by the offices of the general staff of the Italian army.

S. Giacomo de' Spagnoli, on the Piazza Navona, after having been closed and out of repair for many years, has been bought and restored by a company of French missionaries. The Spanish proprietors took away all the moveable works of art, but there still remain a beautiful marble tribune, by Samsovino, and opposite to it is the marble chapel of San Gallo, one of the finest in Rome.

S. Giorgio in Velabro, near the Bocca della Verità and the arch of Janus, the only ch. in Rome dedicated to the tutelary saint of England. It is of high antiquity, the foundation dating from the 4th century. It was rebuilt in the 7th, under Pope Leo II. In the 13th it was restored by the prior Stefano, who added the portico, as we see by the metrical inscription in Gothic characters upon its front; a line of which, "*Illic locus ad Velum, prænominè dicitur Auri,*" gives a wrong etymology of the old name of the quarter, the Velabrum, in which the ch. stands. The interior has 16 columns, of different materials and styles, taken from the ruins of ancient edifices. These columns support a series of arches, upon which rests the wall pierced with windows, and again the flat roof, as in the early basilicas. At the extremity of the l.-hand aisle several early Christian inscriptions, and a curious circular bas-relief with Runic knots, &c., are built into the wall. The vault of the tribune was once covered with frescoes by *Giotto*, painted at the expense of Card. Stefaneschi in the time of Boniface VIII., of which not a trace remains. Beneath the high altar and its marble tabernacle of the 13th centy. is preserved the head of St. George, deposited here by Pope St. Zacharias. The *commissura* is adorned with good Cosmati mosaic works. This ch. has an historical interest in connexion with Cola di Rienzo. On the first day of Lent, 1347, Cola affixed to its door his celebrated notice announcing the speedy return

of the Good Estate:—*In breve tempo l'Impero tornò loro tutto in ostio*. Notwithstanding this, the ch. would have fallen into ruins some years ago if the confraternity of S. Maria del Pianto had not obtained a grant of it from Pius VII. as their private oratory. The ch. of St. Giorgio is seldom open to the public. On the day after Ash Wednesday, and on St. George's Day (23rd of April), the Holy Sacrament being exposed here, it is much resorted to, when the several relics it possesses are exposed to the veneration of the faithful, one of which is the banner, or *casella*, of red silk tissue, borne by the patron saint of the church and of our country. St. George became the tutelary saint of England under our Norman kings, and is still much revered by the Greek Church. Born in Cappadocia, he attained the rank of a military tribune, and suffered for his faith in the reign of Diocletian.

S. Giovanni Battista, a chapel behind St. Peter's, founded by Leo III. The only portion of interest is the doorway richly decorated with low reliefs of foliage; probably of the 8th centy., when the edifice was founded.

S. Giovanni dei Fiorentini, the national ch. of the Tuscans, at the extremity of the Via Giulia, overlooking the Tiber, built by the Florentines in 1588, from the designs of Giacomo della Porta. The fine façade was added by Clement XII., from those of Alessandro Galilei (1725). The chapel of S. Girolamo, 3rd in the rt. aisle, contains an altarpiece representing St. Jerome praying before a crucifix, by *Santi di Tito*; and a fine picture of St. Jerome writing, by *Cigoli*, which has all the design and expression of Raphael, with the colour and force of Titian. The painting upon the opposite wall is by *P. Ianni*. In the rt. transept is the celebrated picture by *Salvator Rosa*, representing S. Cosma and S. Damiano condemned to the flames. The high altar is ornamented with 4 fine columns of Cotanella marble, and contains the tombs of the Falconieri family; the marble group of the Baptism of our

Saviour is by *Duffi*. The painting of the Magdalen borne to Heaven by Angels, in the l. transept, is by *Luca C'oppi*, the master of Pietro da Cortona. The chapel of the Crucifix, on l. of high altar, was painted by *Lanfano*. In the 5th chapel on l., the S. Francis over the altar is by *Santi di Tito*; the frescoes are by *Pomareccio*; in the 4th chapel the 3 small frescoes relative to S. Lorenzo, on the roof, are by *Tempesti*. *Cigoli* is buried in this ch. Most of the sepulchral memorials here are to natives of Tuscany.

SS. Giovanni e Paolo, the ch. attached to the Passionist Convent on the Cælian, a short distance beyond the Colosseum and Arch of Constantine. It was erected by Pammachius, a friend of St. Jerome, in the 4th centy., on the site of the house occupied by the saints to whom it is dedicated, who were officers in the court of Constantia, and were put to death in the reign of Julian. It has in front, a mediæval portico supported by 8 granite and marble columns. The interior consists of a nave and 2 aisles, supported by pilasters and 16 ancient composite columns. The pavement is of *opus Alexandrinum*. The vault of the tribune is painted by *Pomareccio*. In the rt.-hand aisle is an altarpiece representing S. Saturninus, by *Marco Benajal*. Within a railing in the nave is a stone on which the patron saints are supposed to have suffered martyrdom. Opening out of the rt. aisle is a handsome chapel built at the expense of Prince Torlonia, and consecrated by Cardinals Manning and Howard in 1880. The urn under the altar contains the relics of S. Giovanni della Croce, founder of the Passionist Order. On each side of the altar are beautiful columns of Egyptian alabaster. Pilasters of the same material, and panels of coloured marble, cover the walls of the chapel. Adjoining this ch. are some remains of the substractions of a Temple of Claudius, noticed in p. 148. A portion of the ancient edifice, in massive blocks of travertine, forms the base of the elegant *Hell-Tower*, one of the best-preserved specimens of the mediæval

campanili of the 13th centy. in Rome. The gardens of the convent, covering the entire extent of the Temple of Claudius, are well worth a visit. The view from the shady avenue of ilexes, overlooking the valley of the Colosseum and the slopes of the Palatine, is exceedingly beautiful.

S. Giovanni a Porta Latina, inside the closed gate of that name, an ancient ch., founded near the spot where the Evangelist suffered martyrdom, is chiefly remarkable for its good mediæval bell-tower. The interior contains some ancient marble columns. Around the doorway and on the altar are some ribbon mosaic decorations of the Cosmati. Founded in A.D. 772 by Adrian I., it was restored in the 12th centy. by Celestin III., nearly as we now see it. Close by is the small circular ch. of *S. Giovanni in Oleo*, on the spot where stood the caldron of boiling oil into which the Evangelist was cast: both are near to the closed Porta Latina of the Aurelian wall. *S. Giovanni in Oleo* has a handsome frieze in *terra-cotta*, and was erected by a certain French auditor of the Rota, Benedict Adam, in the reign of Julius II. (1509). On the opposite side of the road is the ruin of a huge tomb, which stood on the side of the Via Latina, before the Aurelian wall was built. This ch. is open on the anniversary of the martyrdom of St. John, the 6th May, and on the 5th Saturday in Lent. The Columbarium of Campana (p. 172) is close to this.

S. Giuseppe de' Falegnami, the ch. of the Confraternity of Carpenters, over the Mamertine Prisons, has, at the 1st altar on l., a Nativity, the first work which *Carlo Maratti* exhibited in public. Beneath is a subterranean chapel, containing a curious ancient crucifix, an object of great veneration.

S. Gregorio, on the Caelian, founded in the 7th centy. on the site of the family mansion of St. Gregory the Great. In 1573 it was transferred to the Camaldolese monks, of whose general it is the

residence, and the head-quarters of the order. The square atrium was added in 1633 by Cardinal Scipio Borghese, from the designs of Soria; and the ch. was rebuilt in 1734 from those of Francesco Ferrari. The interior has 16 columns of granite. The frescoes on the ceiling are by Costanzi. In the chapel of the saint, at the end of the rt. aisle, are some sculptures of the 15th century, representing events in his life; the painting over the altar is by *A. Sacchi*, the Predella beneath is attributed to *Luca Signorelli*. On the rt. of the tribune is a small round chapel, in which are shown a marble chair of S. Gregory, and a recess in the wall, in which an inscription above records that he slept. The Salviati chapel, on the l. of the tribune, has a copy of *An. Caracci's* picture of St. Gregory, which once stood here,—it is now in England; and an altarpiece in alabaster, with gilt reliefs of the 15th centy. Near this chapel is a monument raised by Gregory XVI. to Cardinal Zurlo, his successor as the head of the Camaldolese order and abbot of the monastery, a very learned writer on the geographical literature of the middle ages. Detached from the ch. are 3 chapels, erected originally by St. Gregory himself, and restored by Card. Baronius. The first, dedicated to *St. Salaria*, mother of the saint, who lived here, has a statue of the patron by Niccolò Cordieri, and a fresco over the altar on the vault of the tribune, representing the Almighty, with Angels below playing on various instruments, by *Guido*. The second, dedicated to *St. Andrew*, contains the celebrated frescoes painted as rival performances by Guido and Domenichino. The *St. Andrew*, on the l.-hand wall, adoring the cross as he is led to execution, is by *Guido*; the group of 3 women on the rt. is much admired; in the l. corner is a portrait of Guido, with a white turban on his head, and also one of Beatrice Cenci; the Flagellation of the saint opposite is by *Domenichino*. Among the criticisms of these pictures, that of Annibal Caracci is not the least remarkable: "Guido's," he said, "is the painting of the mas-

ter; this of Domenichino is the painting of the scholar who knew more than the master." Lanzi tells us that, while Domenichino was painting one of the executioners, he endeavoured to rouse himself to anger, and was surprised in the act of violent gesticulation by Annibal Caracci, who was so much struck with the spectacle that he embraced him, and said, "Domenichino, to-day I must take a lesson from you." So novel, says Lanzi, and at the same time so just and natural, did it appear to him that the painter, like the orator, should feel within himself all that he undertakes to represent to others. The third chapel, called the *Tribuna Pauperum*, dedicated to *S. Barbara* has a statue of St. Gregory by *Niccolò Cordieri*, begun, it is said, by his master, Michel Angelo. In the middle of the chapel is the marble table on which we are told, by an inscription in verse, that St. Gregory fed every morning 12 poor pilgrims, when on one occasion an angel appeared as the 13th. On the wall is a fresco representation of this repast by A. Carracci. In the ch. of St. Gregory is interred Imperia, the Aspasia of the court of Leo X. In the atrium before the ch. are several sepulchral monuments, amongst which, to the rt. on entering, is one of some interest to the English traveller—that of Sir Edward Carne, of Glamorganshire, doctor of civil law of the University of Oxford, who was united with Cranmer in 1530 in the celebrated commission appointed to obtain the opinion of the foreign universities on the divorce of Henry VIII. He was ambassador to the emperor Charles V., by whom he was knighted. He afterwards became envoy to the court of Rome; Bishop Burnet, in his History of the Reformation, has published several of his despatches. On the suppression of the English embassy by Elizabeth he was recalled, but Paul IV. induced him to stay at Rome, where he died in 1561. 2 modern inscriptions on the piers of the atrium tell the history of the abbey, how it was founded by St. Gregory the Great on the site of his paternal home, and

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how St. Augustine, the great missionary to England, and several of our early Archbishops of Canterbury and York, had been educated in it. Pope Gregory XVI. was for many years abbot of the adjoining monastery before his elevation to the pontificate, and did much to embellish the ch. and the convent. The flight of steps in front command a picturesque view over the S.E. side of the Palatine and the imposing ruins of the Palace of the Cæsars in that direction.

S. Ignazio, on the piazza of the same name, adjoining the Collegio Romano, was built entirely at the expense of Cardinal Ludovisi, nephew of Gregory XV., who commenced it in 1626, in honour of St. Ignatius Loyola. The design is by Domenichino, modified by the Jesuit Father Grassi, and the massive façade is by Algardi. The paintings of the roof and tribune are by *Padre Pozzi*, and are remarkable for their perspective. The Lancelotti chapel, in the rt.-hand transept, contains the tomb, faced with *lapis-lazzuli*, of S. Lodovico Gonzaga, beneath the altar, with a bas-relief of the Apotheosis of the saint, by Le Gros, above. Beyond, at the extremity of the aisle, is the monument to Gregory XV., by the same sculptor, with that of his nephew Card. Ludovisi below. The chapel in the l.-hand transept has a large bas-relief of the Annunciation. On the massive piers of the cupola, which was left unfinished, luckily for the finances of the Ludovisi family and for the interests of astronomical science, stands the Observatory of the Collegio Romano, directed many years by the learned Jesuit astronomer, Father Secchi.

S. Isidoro, on the hill behind the Capuchin ch., founded in 1622. The ch. is attached to a convent of Irish Grey Friars, or Reformed Observant Franciscans. The edifice owes its present form in a great measure to the celebrated Luke Wadding, one of the most learned members his order has produced. Entering the ch., the

picture of St. Isidore, over the high altar, is by *Andrea Sacchi*. All the paintings in the chapel of St. Joseph, the 1st on rt., are by *Carlo Maratta*, as are those of the Conception in the chapel of the rt. transept, of the Crucifixion in the sacristy, and the frescoes in the Piombino chapel, 1st on l. The high altar has two handsome columns of oriental alabaster. Several sepulchral monuments in this ch. will interest our countrymen; that of Luke Wadding, near the chapel of St. Anne, the 2nd on rt., consists of a marble slab with a long inscription, placed here by his friend Ronconi, a Roman advocate. Born in Ireland, Wadding, who from his youth embraced the rules of the Reformed Franciscans, became censor of the Inquisition, but is better known for his voluminous history of the Franciscan Order, 'Annale Ordinis Minorum,' in 8 large folios. He was the first prior of the Irish Franciscans established here, and a man of great learning. He died in 1557, aged 70. In the l. transept is a handsome monument by Gajassi to a Miss Brian, a young Irish lady; and in the rt. a memorial to Amelia, the daughter of John Philpott Curran, who died at Rome, raised by the late Lord Cloncurry in 1848. In the small library of the friars are some Irish manuscripts worthy of notice, amongst which a continuation of Colgan's History of Irish Saints, hitherto unpublished. The festival of St. Patrick is celebrated here on the 17th of March, when a sermon is preached by one of the most eminent British Roman Catholic ecclesiastics at Rome, and a collection made for the benefit of the confraternity, who are well deserving of the benevolence of their countrymen, living as they do entirely on charity, like all the Grey Franciscans.

SS. Lorenzo e Damaso, forming one of the sides of the magnificent palace of the Cancelleria, erected in 1495 by Cardinal Riario, nephew of Sixtus IV., from the designs of Bramante, on the site of the Prasinian Basilica, founded by S. Damasus in 570. It contains some indifferent modern monuments of

the princely house of Massimo, and one to the lamented Count Rossi, so barbarously murdered in the adjoining palace in December, 1849; the bust over the latter is by Tenerani, who also sculptured the fine statue of that eminent statesman for his friend, Duke Massimo, now in his villa in the gardens of Sallust. Near the monument of Rossi is a copy of the statue of St. Hypolitus in the Lateran Museum. The accomplished scholar and poet Annibale Caro, who died at Rome in 1566, is buried in this ch.—his bust, by *Dosio*, on one of the piers; as also *Salotto*, the secretary of Leo X. In the 4th chapel on rt. of the choir are two good sepulchral monuments of the 16th centy., and a dead Christ over the altar, by *B. coli*. The statue of St. Carlo Borromeo in the sacristy is by *Stefano Maderno*. The most remarkable paintings are the picture over the altar in the 1st chapel on rt., by *Se'. Conca*, and that of the Coronation of the Virgin, over the high altar, by *F. Zuccherò*.

S. Lorenzo in Lucina, adjoining the Fiano palace and the Corso, was founded by Sixtus III., in the beginning of the 5th centy., and restored in its present form by Paul V. in 1606, from the designs of Cosimo da Bergamo. At the high altar, which was designed by Rainaldi, is the celebrated Crucifixion by *Arüto*. The chapel of St. Francesco has a painting by *Marco Benetti*. This ch. contains a monument to Poussin, designed by Lemoine, and executed by French artists, at the cost of Châteaubriand, when French ambassador at Rome: the bas-relief upon it is a reproduction in marble of Poussin's well-known landscape of the discovery of the Tomb of Sappho in Arcadia. Under the vestibule are some ancient inscriptions relative to the relics preserved here, and inside, on the l. of the entrance, one to the dedication of the ch. by Celestin III. in 1196, in the presence of numerous prelates, at the head of the list of whom is the Archbishop of York of that day.

S. Lorenzo in Miranda, in the Forum,

is only remarkable as occupying the cella of the Temple of Antoninus and Faustina, and for its magnificent portico in front. Its appellation is derived from the latter admirable ruin. The site was granted in 1450 by Pope Martin V. to the corporation of Roman Apothecaries, who built chapels between the columns, and established a hospital inside for the poor of their guild. The impediments were cleared away by order of the Roman Senate, to show the ancient temple, when the Emperor Charles V. visited Rome, and the ch. was rebuilt in its present form by the architect Torricelli, in 1602, for the same corporation, to whom it still belongs. The ch. contains several tombs of apothecaries. The Martyrdom of S. Lorenzo, over the principal altar, is attributed to *Pietro de Cortona*, and the first chapel to the l., on entering, to *Domenichino*.

S. Lorenzo in Panis-Perua, on the summit of the Viminal, and in the street leading from the Forum of Trajan to Santa Maria Maggiore. It is supposed to stand on the spot where St. Lawrence suffered martyrdom, and to derive its singular name from *Perperua*, or *Perpennia*, an inscription to a Roman lady of that consular family having been found on the spot. This very ancient ch. was rebuilt in 1300 by Boniface VIII., and restored in 1575 by Gregory XIII. The interior has some frescoes by *Bucheraï*. An arm of St. Bridget, who died in the adjoining convent of St. Chiara is preserved amongst the relics here.

The convent has been entirely rebuilt by the Italian Government, and turned into a *University for students in physics, chemistry, and engineering*.

S. Luigi de' Francesi, in the Piazza of the same name at the southern extremity of the Via della Scrofa, erected in 1589 at the expense of Catherine de Medicis, from the designs of Giacomo della Porta. The second chapel on the rt., dedicated to St. Cecilia, contains some fine frescoes by *Domenichino* on the roof; they represent the Angel offering crowns to S. Cecilia

and her husband Valerian, the Saint borne to heaven by Angels, and S. Cecilia expressing her contempt for idols; on the side walls are two large subjects, her distributing her clothes among the poor, and Death. These interesting works, though somewhat theatrically treated, are good examples of *Domenichino's* style of composition and colouring. In the 4th chapel to the rt. is the Baptism of Clovis, a good fresco by G. Sicciolante. The fine copy over the altar, of Raphael's St. Cecilia now in the Gallery at Bologna, is by *Guido*. The Assumption, at the high altar, is one of the finest works of *Bassano*. In the chapel of St. Matthew, on the l. of the high altar, are 3 pictures, representing the calling of the Saint, by *M. Amelio Caravaggio*. The paintings on the roof, and the Prophets on the sides, are by *Car. d'Arpino*. This ch. contains tombs of several eminent Frenchmen, including those of Cardinals d'Angennes and de la Tremouille; of Cardinal de la Grange d'Arquien, father-in-law of Sobieski, who died at the age of 105; of Cardinal d'Ossat, ambassador from Henry IV.; of Seroux d'Agincourt, in last chapel on rt., the celebrated archaeologist and writer on Italian art; of Pauline de Montmorin, in first chapel on l., erected by Châteaubriand, by whom the inscription was written, and of the painters Guerin and Sigalon. A massive pyramidal monument to the French officers and soldiers who were killed during the military operations against Rome in 1849, and another to Claude Lorraine, have been erected at the expense of the French nation. It is difficult to imagine why this tardy tribute to the great painter was not placed over his remains in the ch. of the Trinita de' Monti. The original tombstone has been placed at the foot of the monument. San Luigi is the national French ch. at Rome, and under the protection of the French Government. High mass in music is performed here every Sunday morning at 9.

S. Marcello, in the Corso, dates as far back as the 4th century. It was

rebuilt in 1519 from the designs of Sansovino, with the exception of the façade, which was added by Carlo Fontana in the last cent. The interior was handsomely restored in 1867, from the designs of Vespignani. In the 3rd chapel on the rt. is the tomb of the English Card. Weld, who was titular of S. Marcello. The chapel of the Crucifix (the 4th on the rt.) is celebrated for the fine paintings on the roof by *Piovino del Vigna*, representing in the centre the Creation of Eve, and on the l. the Evangelists St. Mark and St. John, "where," says Lanzi, "there are some infantine figures that almost look as if they were alive: a work deservedly held in the highest repute." The Evangelists Saints Matthew and Luke, in the opposite compartment of the vault, are entirely by *Danielo da Volterra*; the Crucifix borne by angels, over the altar, was painted by *Gauri* from P. del Vaga's designs. In this chapel is the tomb of Cardinal Consalvi, minister of Pius VII., one of the most enlightened statesmen of Italy, the honest and liberal reformer of the papal administration, whose death is still involved in that painful mystery which strengthens the popular belief that it was hastened by poison. The monument, which contains also the remains of his brother, is by *Rinaldi*. In the 4th or Frangipani chapel on the l. the picture of the Conversion of St. Paul, over the altar, is by *Federigo Zuccherò*; the frescoes on the side walls by his brother *Tudino*. The several busts and mural inscriptions belong to members of the family of Frangipani. Near this, upon the l. of the entrance, is a monument to Morrichini, an eminent physician and natural philosopher. The ceremony of the Exaltation of the Cross takes place in this ch., in the presence of the College of Cardinals, on the 14th September.

S. Marco, on the piazza of the same name at the S. extremity of the Corso, is a very elegant and interesting ch., built on the plan of an ancient basilica, within the precincts of the Palace of Venice. It is said to have been

founded by Pope St. Mark in 337, and dedicated to the Evangelist. It was rebuilt in 833 by Gregory IV., who decorated the interior with mosaics. In 1468 Paul II., after the construction of the palace, rebuilt entirely the ch. in its present form of one of the small basilicas, with the exception of the ancient tribune, which was preserved with its mosaics of the 9th centy., and the subterranean ch., containing the body of St. Mark the pontiff. The handsome façade and portico in the style of the Renaissance were then added, from the designs of Giuliano da Majano. The interior has a nave and 2 aisles separated by 20 pilasters, having in front as many columns cased in jasper, and contains a few paintings. The most remarkable are—(at the first altar on the rt.) the Resurrection, by *Palma Giovane*, erroneously attributed to Tintoretto; St. Mark the Pope, by the *School of Giun Bellini* (at the altar on the rt. of the tribune); the Adoration of the Magi, by *Carlo Maratta* (third on the rt.). The mosaics of the tribune represent our Saviour and 3 saints on either side, one of whom, Gregory IV., holds the mystic Lamb in his hand; below the cities of Jerusalem and Bethlehem, as we have seen at San Clemente; and on the face of the arch the emblems of the Evangelists and two full-length figures of SS. Peter and Paul; the 3 frescoes in the choir are by *Borghognone*. The monument to Leonardo Pesaro of Venice, by *Cunova*, stands on the side of the steps leading to the choir, and has a good bust of the youth, who died at the age of 16. There are numerous other tombs here, chiefly of Venetians who died at Rome. The great door is a handsome specimen of the architecture of the 15th century. There are some Christian inscriptions from the catacombs under the portico. On the piazza in front of the ch. is a small public garden and fountain designed by Benvivenga.

S. Maria degli Angeli, in the Piazza di Termini. This magnificent ch. occupies the Tepidarium of the Baths

of Diocletian, which was altered by Michel Angelo during the pontificate of Pius IV., to adapt it to Christian worship. It is one of the most imposing sacred edifices in Rome. The arrangement of the ancient baths is described, p. 132 (Baths of Diocletian). The great hall was converted by Michel Angelo into a Greek cross by the addition of the present vestibule, and of the tribune opposite. Vanvitelli in 1740 reduced the ch. to its present form by adapting the circular hall, or *Trinacron*, as a vestibule, and lengthening the tribune and choir on the opposite side. The hall, which Michel Angelo had preserved as a nave, was thus converted into a transept, the chapels opening out of it, in the intervals of the columns, closed up; and the transept lengthened, by converting into the chapels of the Beato Nicolo Albergati, and of S. Bruno, two halls of the baths. On account of the dampness of the ground Michel Angelo was obliged to raise the pavement about 8 feet, so that the original bases of the columns remain buried to that depth. Of the 16 columns of the church, the 8 in the transept only are antique, and are of red Egyptian granite, with attached bases of white marble. The others, of brick, covered with painted stucco, in imitation of granite, were added by Vanvitelli. In the circular vestibule are the tombs of Salvator Rosa; of Carlo Maratta; of Cardinal Parisio, professor of jurisprudence at Bologna; and of Cardinal Francesco Alciati, the learned chancellor of Rome under Pius IV. The tomb of Salvator Rosa (1673) has an inscription which describes him as the "Pictorum sui temporis nulli secundum, poetarum omnium temporum principibus parem;" a friendly eulogy, which the judgment of posterity has not confirmed. On one side of the entrance to the great hall is the noble statue of S. Bruno, by the French sculptor *Houdon*. It is recorded that Clement XIV. was a great admirer of this statue: "It would speak," he said, "if the rule of his order did not prescribe silence." The hall, now forming the transept of the ch., is 297½

feet long, 91 feet wide, and 84 feet high: the length of the present nave from the entrance to the high altar is 336 ft. The granite columns are each of a single piece, 45 ft. high and 1 ft. in circumference. The ancient capitals, 4 Corinthian and 4 Composite, are of white marble, as is also the entablature, although so whitewashed over as to give them the look of stucco. This ch. contains several large and fine paintings which were once altarpieces in St. Peter's, where they have been replaced by copies in mosaic when the originals were transported here—amongst them the most celebrated is the St. Sebastian by *Domenichino*, on the rt.-hand side of the high altar; it is 22 ft. high, and, being painted on the wall, it was removed with consummate skill by the engineer Zabaglia. Opposite to it is the Baptism of Our Lord, a fine work of *Culo Maratta*. The other paintings in the choir are the Presentation in the Temple, by *Donatelli*, and the Death of Ananias, by *Donatelli*. The 8 pictures in the transept, commencing on the rt. hand on entering, are, 1. copies of Guido's Crucifixion of St. Peter, and 2. of Vanni's Fall of Simon Magus; on the opposite side, 3. St. Peter resuscitating Tabitha, by *Mancini*, and 4. St. Jerome and St. Francis, by *Musciano*—the landscape in the background by *Paul Brill*; beyond the entrance to the choir, 5. the Assumption, by *Bianchini*; 6. the Resuscitation of Tabitha, by *Constanzi*; whilst on the opposite side are, 7. the Fall of Simon Magus, by *P. Battoni*; and 8. St. Basil celebrating Mass before the Emperor Valens, by *Subleyras*. At each extremity of the transept are large chapels formed out of halls of the baths; that on the rt., and which formed the vestibule to Michel Angelo's ch., is dedicated to the Beato Niccolo Albergati; that on the l. to St. Bruno, over the altar of which is a painting of St. Peter appearing to some Carthusian monks, by *Udazzi*, and on the sides two, by *Levisani*, of the death of the Maccabees. On the pavement of the great nave is the meridian line traced by *Bianchini* and *Maraldi*, in 1701. Behind the ch. is the Carthusian con-

vent, with its magnificent cloister designed by Michel Angelo. It was founded and endowed by the Orsini family. The cloister is surrounded by a portico sustained by 100 columns of travertine of the Doric order, forming four fine corridors. These columns were painted over on the occasion of the Christian Exhibition held here (1870), to imitate coloured marbles. In the centre are the immense cypresses planted round the fountain by Michel Angelo when he built the cloister: they measure 13 feet in circumference. The "Pope's oil-cellar," as it is called, adjoining the ch., is a low-arched hall of the ancient *thermæ*, containing several cisterns or reservoirs sunk deep in the ground, where the supply of oil for the city is preserved at an equable temperature. Since the levelling of the Piazza di Termini, the floor of the ch., which was considerably below the outer surface, is now on a level with it.

S. Maria dell' Anima, in the street of the same name, on the W. side of the Piazza Navona, takes its name from a marble group of the Virgin and two figures, representing souls, to be seen at the doorway. When the principal entrance is closed, admission can be obtained through the courtyard of the hospital. This ch. was begun in 1400, with money bequeathed for the purpose by a native of Germany, and completed from the designs of Giuliano Sangallo. The fine interior, supported on massive pilasters, contains at the high altar the Madonna with angels and saints, by *Giulio Romano*, much injured; an indifferent copy of the Pietà of Michel Angelo, by *Nanni di Baccio Bigio*, in the 4th chapel on rt.; the frescoes of *Sicciolante* on the side walls in the chapel of the Crucifix, 3rd on rt.; and those by *Francesco Solvati* in that of the Cristo Morto, 4th on l.—the figure of our Saviour ascending to heaven, over the altar, is very fine. The handsome monument of Pope Adrian VI., on the rt. of the high altar, was designed by *Baldassar Peruzzi*, and executed by *M. Angelo Sansone* and *Niccolò Tribolo*. Upon the urn lies the

statue of this semi-orbanian pontiff; above is a bas-relief of the Virgin between St. Peter and St. Paul, and in the niches statues of the four cardinal Virtues; the bas-relief beneath represents the entrance of the Pope into Rome. Opposite to the tomb of Adrian VI. is that of the Duke of Cleves, by German artists of the 17th cent. On the l. side of the door of the sacristy is that of Lucas Holstenius of Hamburg, the celebrated librarian of the Vatican. In the passage leading to the sacristy is a bas-relief, which formerly belonged to the tomb of the Duke of Cleves, representing Gregory XIII. giving him his sword of command. On the rt. of the principal entrance is the tomb of Cardinal Andrew of Austria, by *Duquesnoy* (ob. 1500), and on the l. that of Cardinal Enckenworth (ob. 1534), an inferior work. S. M. dell' Anima is the national ch. of the Germans. A large hospital, *Kenselochium*, for persons of the German nation, is attached to this ch.

S. Maria in Aquiro, or degli Orfanelli, in the Piazza Capranica, on the site of a ch. of the 4th centy. The name of Aquiro is supposed to be derived from *Aquæra*, the stadium of a circus which stood here. The present ch., which has recently undergone a complete restoration, is annexed to a College of Orphans founded by Paul III. The frescoes are by Mariani and his pupils. This ch. and the adjoining Piazza Capranica are believed to occupy the sites of a portico and temple dedicated by Hadrian to Matidia, his wife's sister.

S. Maria di Ara Cœli.—The ch. is probably as old as the 6th centy., when it was dedicated by St. Gregory the Great as *Sancra Maria in Capitolio*. The façade of brickwork is more recent, and was formerly decorated with mosaics; the fragment of Gothic which it retains in its rose and pointed windows, cornice, &c., would refer it to the 14th centy. The interior has a nave and 2 aisles separated by 22 columns of different sizes and materials, taken from various ancient buildings. 18 are of Egyptian gra-

nite, 2 fluted of white marble, and 2 of cippolino. Their bases and capitals are also dissimilar; and some are so much shorter than the others that it has been necessary to raise them on pedestals of unequal height. On the third column on the l. of the main entrance is engraved, in letters evidently of the Imperial period—A CÆLIO AVGVSTORVM. Its authenticity has not been doubted, and it would therefore indicate that it was brought to Rome under the care of a servant of the Emperors (M. Aurelius and Lucius Verus?). The floor is of mosaic, of an ancient kind, encircling slabs of white marble, containing some specimens of rare varieties, amongst which a great abundance of green or opHITE porphyry. The name of Ara Cæli has given rise to considerable controversy: according to Church tradition it is derived from the altar erected by Augustus to commemorate the prophecy of the Cumean Sibyl respecting the coming of our Saviour. It is said to have borne the inscription *Ara pro nobilitate Dei*, from which the legend has derived the modern title. Others assert that the ch. in the middle ages bore the name of S. Maria in *Aurocolio*. The ch. and adjoining convent belonged to the Benedictines until 1250, when Innocent IV. transferred it to the Reformed Franciscans, who have held it to the present time. The first chapel on the rt. of the principal entrance contains an admirable series of frescoes by *Pintoricchio*, illustrating the life of St. Bernardino of Siena; they were restored some years ago by Camuccini: the principal subjects are that over the altar, the saint preaching, with a glory above, surrounded by angels, and on the l. wall the saint's death. On the opposite side are small pictures of San Bernardino's Vision of Christ, his Penitence, his assuming the monastic habit, &c. &c. The paintings of the 4 Evangelists on the roof are attributed to his pupils *Francesco da Citta di Castello* and to *Luca Signorelli*. The floor of *opus Alexandrinum*, in this chapel, is very beautiful. Of the other pictures in the ch. the most

worthy of notice are the S. Jerome in the 3rd on rt. by *Giovanni di Vecchi*; the paintings in the 8th chapel on l. of St. Margaret of Cortona, representing the Conversion and Death of the Saint, by *Benefiel*; the Transfiguration, in the 2nd chapel on same side, cited by Lanzi among those works of *Girolamo Sicciolante* in which he approached nearest to Raphael; and the frescoes on the roof of the chapel of St. Antony of Padua, 3rd on l., by *Niccolò di Piero*. In the Savelli chapel, dedicated to St. Francis, forming the rt.-hand transept, are the Gothic monuments of Luca Savelli (1266, the father of Pope Honorius IV., and of his son Pandolfo, by *Agostino* and *Luca da Siena*, from the designs of Giotto; the base on which it rests is formed by a pagan sarcophagus covered with Pæcævalian bas-reliefs, wreaths of flowers, fruit, and animals; opposite is that of *Vanna Aldobrandesca*, the mother of the Pope, upon which lies the statue of the Pontiff himself, removed here by Paul III. from his monument which stood in the old basilica of St. Peter. The painting of St. Francis, over the altar, is by *Trevigiano*. In the choir, on l. of the high altar, is the tomb of Cardinal Giambattista Savelli (ob. 1498), a good specimen of the school of Sansovino; and on the floor the gravestone, nearly effaced, of Sigismondo Conti, secretary to Julius II., for whom Raphael painted the celebrated *Madonna da Foligno* in 1512. This exquisite work, which stood over the high altar in this ch., was removed to the convent of the Contesse at Foligno in 1565, when Conti's sister became a nun there. The celebrated traveller of the 14th centy., *Pietro della Valle*, is buried outside the 1st chapel in the rt. aisle. Another interesting tomb, in the l. transept, without an inscription, is the Gothic monument of Cardinal Matteo di Acquasparta, general of the Franciscans (1302), who was employed by Boniface VIII. in his negotiations with the Florentines, and praised by Dante for the moderation with which he administered the rules of his order; on the urn lies a good

figure of the deceased, and above is a painting of the Virgin with 2 Saints: this tomb has been attributed to the Cosimati. The 2 Gothic ambones at the extremity of the nave are covered with handsome mosaic work. Some of the small arches on the front are perfect bijoux in this class of art; they stood on each side of the choir, when it was in the centre of the nave, until the 16th centy., when the present one was erected behind the high altar; on the pier near the Gospel Ambo has been placed the gravestone of Catherine Queen of Bosnia, who died at Rome in 1478, having previously made over her kingdom, overrun by the Turks, to Sixtus V. The insulated octagonal chapel in the l. transept, dedicated to S. Helena, is supposed to stand on the site of that raised by Augustus, the *Ara primogeniti Dei* above mentioned. The altar-table, an urn of red porphyry, once contained the body of the mother of Constantine. The present chapel was erected after 1798, when a pre-existing one of the 17th centy. was destroyed. On the wall of the transept, near this altar, is the slab tombstone of Felice di Fredi (ob. 1529), recording the discovery by him of the celebrated group of Laocoon and his sons, now in the Vatican Museum. The Ara Cœli is held in great veneration by the Romans on account of a miracle-working figure of the infant Saviour, the *Santissimo Bambino*, whose powers in curing the sick have given it extraordinary popularity. The legend tells us that it was carved by a pilgrim out of a tree which grew on the Mount of Olives, and painted by St. Luke while the pilgrim was sleeping over his work. The *bambino* is richly decorated with gems and jewellery, the offerings of the pious, and is held in such sanctity in cases of sickness, that it was said to receive at one time more fees than any physician in Rome. In the early part of 1849 the Republican triumvirate made the monks a present of the pope's state coach for the use of the *bambino*: but after the return of his Holiness the gorgeous vehicle was taken from them, and the

bambino again resumed the old brown vehicle in which for many years it had been accustomed to pay its visits to the sick. The Festival of the *Presepe*, or of the *Bambino*, which continues from Christmas-day to the Feast of the Epiphany, is attended by crowds of peasantry from all parts of the surrounding country. The 2nd chapel in the l. aisle is converted on this occasion into a kind of theatrical stage, on which the Nativity is represented by figures as large as life, personifying the Adoration of the Shepherds and the Magi, with the Virgin kneeling before the image. During this festival, and especially on the 26th of Dec. and on the day of the Epiphany, a stage is erected in the nave opposite the Presepe, on which children declaim, and act certain sacred dramas in connection with the Advent of our Saviour. This takes place generally between 3 and 4 o'clock in the evening. To the English traveller the ch. of the Ara Cœli has a peculiar interest from its connexion with the greatest of our historians, Gibbon. It was in it, as he himself tells us, that "on the 15th of October, 1764," as he "sat musing amidst the ruins of the Capitol, while the barefooted friars were singing vespers, that the idea of writing the Decline and Fall of the city first started to his mind." In front of the ch. are the 124 marble steps erected from the ruins of the Temple of Quirinus on the Quirinal. An inscription on the l. of the great entrance states that they were constructed in 1348, the year of the plague, by Maestro Lorenzo Andreozzi, of the Rione Colonna, the expenses being defrayed by charitable contributions. Before the principal entrance lies buried Flavio Biondo, one of the earliest writers on Roman antiquities in the 15th centy., but the inscription upon the slab-tomb has been entirely effaced. The floor of the ch. is covered with slab-tombs, with hardly legible inscriptions, but interesting from their mediæval costumes. One of these tombstones in the pavement near the end of the left aisle bears the name of Donatello (OPUS DONATELLI). The Ara Cœli was a favourite place of inter-

ment, for the local or Capitoline nobility. The adjoining convent is very large, consisting of the palace of the popes, erected by Paul II. on the Capitoline, and given by Sixtus IV. to the Franciscans; the library is extensive, and rich in ecclesiastical literature. Its appropriation by the Italian Government has been protested against by that of Portugal, under pretext of a royal protectorate. The head of the order of the Reformed Franciscans resides here. By the fall of a portion of the convent garden-wall, in 1876, some remains of the Capitoline Arx of ancient Rome were brought to light.

S. Maria Aventinense, called also **il Priorato**, from a priory of the Knights of Malta to which it is attached, is chiefly remarkable for the fine views which it commands over a large extent of the city and suburbs. The ch., which is supposed to stand on the site of the temple of Bona Dea, was restored in 1765 by Cardinal Rezzonico, from the designs of Piranesi, who has overloaded it with ornaments. An antique marble sarcophagus, with bas-reliefs of the Muses, serves as the tomb of a Bishop Spinelli. There are two tombs of members of the Caraffa and Caracciolo families of the 16th cent.; a ciborium of an early Christian period, with rude reliefs of the Evangelists; and the statue of Piranesi the engraver, who is buried here. The ch. suffered greatly in 1849 from the French artillery, the besieged having placed a formidable battery in front of it, which it became necessary to silence. This ch. occupies the site of the house of the patrician Alberic, who gave it to St. Odo of Cluny, the great monastic reformer of the 13th cent.; here Gregory VII. (Hildebrand) passed his early days with his uncle, who was prior of the convent; and here took place the election of Cardinal Octavian to the papacy, as Victor II. The view of St. Peter's looking down the avenue of Ilexes, by which the visitor enters the grounds, is very fine, and even through the keyhole of the gate by which he is admitted. A more detailed account of the several ancient edifices

on the Aventine will be found under the head of *S. Sabina* (see p. 287).

S. Maria in Campitelli, also called **S. Maria in Portico**, in the square of the same name, near the Capitol, and on the site of the Carceres of the Flaminian Circus, built in 1659, under Alexander VII., by the architect *Ilmoldi*; it is a fine building, internally of the Corinthian order; it contains a miraculous image of the Virgin, which is said to have stayed the pestilence in Rome at that period. The picture over the altar in the 2nd chapel on the rt., representing the Descent of the Spirit, is by Luca Giordano. The highly decorated chapel in the opposite aisle belongs to the Altieri family. In one of the ovals at the base of the dome are 2 portions of a spiral column of translucent oriental alabaster, in the form of a cross, found in the neighbouring Portico of Octavia, from its vicinity to which this ch. is also called **S. Maria in Portico**. There is a good sepulchral monument to Card. Paeca, the minister and companion of Pius VII. in his exile, by Pettrich of Dresden, in the rt.-hand transept. The name of Campitelli appears to be derived from *Campus telis*, the area before a temple of Bellona which stood hereabouts, where, on war being declared, a javelin or *telis* was hurled, to indicate the impending hostilities. The large palace in front belongs to the Cavalletti family.

S. Maria in Cosmedin, in the Piazza Bocca della Verità, already noticed (p. 148) as standing on the site of a temple of Ceres and Proserpine. It is said to have been built by S. Dionysius in the 3rd centy. It was restored by Adrian I. in 782, in the form of a basilica. Being intended for the Greek exiles who were driven from the East by the Iconoclasts under Constantine Copronimus, and having a *Schola*, or hall of meeting, attached to it for their use, it acquired from that circumstance the name of *S. Maria Schola Græca*, by which it is mentioned by Siric, Archbishop of Canterbury, who visited Rome in 990: in later

times the name of Bocca della Verità was given to it by the lower orders, from the marble mask which we see under the portico. The name of Cosmedin is supposed by some to refer to the ornaments of the ch. (*κοσμος*), but we find churches bearing the same name at Constantinople and Ravenna. It has a nave originally divided from 2 side aisles by 12 ancient marble columns, some of which are built up into the piers and walls of the choir. Before the high altar is the raised floor of the ancient choir, as in some of the early Christian churches, with ambones on each side, of the 11th centy., and a terse mosaic candelabrum, alongside that of the Gospel, made probably in the 13th centy.; the pavement is of *opus Alexandrinum*. The Gothic canopy over the high altar is supported by 4 columns of red Egyptian granite; beneath is a red granite urn; and behind, an episcopal chair of the time of Calixtus II., early in the 12th centy. The picture of the Virgin in the tribune is a good specimen of early art: it bears a Greek inscription. Although said to have been brought by the Greeks when they fled from Constantinople, it is more probably an Italian work of the 13th century. The tabernacle of white marble and mosaic is by *Diedo Cosimati*. There is an interesting mosaic of the Virgin and St. Joseph, of the time of John VII. (705), in the sacristy of this ch., brought from the old basilica of St. Peter's. Beneath the choir there is a large crypt, divided into a nave and side aisles; here are preserved a curious collection of relics of saints, each bone regularly labelled with the name of its owner: amongst others a piece of St. Patrick's skull will not fail to prove interesting to our Irish countrymen. This singular museum is open to the public on Ash Wednesday. The ch. contains the tomb of the learned Crescimbeni, the founder and historian of the Arcadian Academy, who died in 1728, being one of its canons. Under the portico are several mediæval inscriptions and sculptures; amongst the latter a very rude bas-relief of arches, representing

the house of Pope Adrian I., which stood in the Via Lata, of the 8th cent.; a canopied tomb of Card. Alfano Lima, who laid down the mosaic pavement in the ch. in 1123; and the ancient marble mask, once the mouth of a drain, known as the Bocca della Verità. Although the elegant Bell-tower or Campanile has been referred to the time of Adrian I., it is more probably of the 12th or 13th century.

S. Maria di Loreto, a handsome octagonal ch. at the northern extremity of the forum of Trajan, erected by Antonio di Sangallo in 1507, with a double dome, in 8 compartments, surmounted by a high lantern. It is chiefly remarkable for the statue, in the 2nd chapel on rt., of St. Susanna by *Fiammingo*, one of the fine specimens of modern sculpture in Rome, and one of the most classical works produced by the school of Bernini. In the 1st chapel on rt. are mosaic pictures of Sta. Barbara and 2 other saints, by *Rosetti* (1594); and at the high altar a painting of the school of *Perugino*. This ch. belongs to the corporation of bakers, whose hospital is behind it.

S. Maria ad Martyres. See Pantheon.

S. Maria sopra Minerva, so called from standing on the site of a temple of Minerva, dedicated by Pompey after his victories in Asia. It was rebuilt in 1370 under Gregory XI., and granted to the Dominican monks. It is the only ch. in Rome in the Pointed style that has retained its original architecture. On the bare and unfinished façade are inscriptions marking the height of the waters in different inundations of the Tiber from 1422 to 1870. The interior, imposing before the late restorations, executed between 1849 and 1854, at an expense of 125,000 scudi, is now magnificently gaudy, the walls and columns being covered with coloured stucco, cippolino marble, and gilding, and the roof painted in the most florid style of Gothic decoration. In the 2nd chapel on the rt. is the tomb of Princess Colonna, who

died of cholera, in 1868, at Genzano: her bust is by Iacometti; the S. Lodovico Bertrando, by *Bacci*; the Gabrielli chapel, the 3rd on the rt., has some good frescoes on the roof, by *Moschino*. The chapel of the Annunciation (1st on the rt.), the vault painted by *Giuseppe Nebbia*, contains a beautiful altarpiece of the Annunciation, on a gold ground, attributed to *Pietro Anfuso*, but more probably by *Paolo Veronesi*, the painter having introduced the portrait of Cardinal Torrememata, the founder of the confraternity for distributing marriage portions to females in 1460, and the tomb of Urban VII. by *Bonvicino*. In the next or Aldobrandini chapel, built from the designs of *Giuseppe Porta*, is a Last Supper, by *Brocaccio*. The father and mother of Clement VIII. are interred here; the recumbent statues on their monuments, as well as those of Charity and of St. Sebastian in the niches, are by *Cordier*; that of Religion is by *Milanesi*: the statue of Clement VIII. is by *Ippolito Buzzi*. The 2 sepulchral monuments in the next chapel of Benedetto Superanzio, bishop of Nicosia, and of Coca, bishop of Calahorra, are good specimens of the 16th century. One of the sons of William Wilberforce, a convert to Romanism, who died at Albano in 1857, has a sepulchral slab in a corner of this chapel. In the small Gothic chapel opening out of the rt. transept is a Crucifix attributed to *Giottino*. The Chapel of St. Thomas Aquinas at the extremity of the rt. transept, has some interesting frescoes, representing events in his life by *Vittorino Lippi*. The picture over the altar represents the Annunciation, in which Cardinal Oliviero Caraffa, the founder of the chapel, is presented to the Virgin by St. Thomas—the Assumption with the Apostles below; the great composition on the rt.-hand wall, of the Disputation of St. Thomas, is very fine; the frescoes behind the altar have been too much restored. The roof, painted by *Raffaellino del Garbo*, contains 4 sibyls surrounded by groups of angels. The tomb of Paul IV., of the Carafa family, is from the designs of *Pietro Ligorio*. The statue of the old man,

the founder of the Inquisition, was executed by the brothers *Castagnoli*. So unpopular was this pope that another statue of him was hurled into the Tiber on his death. The next, or Altieri chapel, has an altarpiece by *Carlo Maratta*, representing 5 saints canonised by Clement X. conducted before the Virgin by St. Peter. In the adjoining chapel of the Rosary, the paintings on the side walls, much injured, of the history of St. Catherine of Siena, are by *Girolamo de' Vecchi*: the ceiling, representing the Mysteries of the Rosary, by *Miccolino Leacchi*. Between the chapel of the Altieri and of St. Thomas Aquinas, in the rt. transept, is the Gothic tomb of Guillaume Durand (ob. 1304), the learned bishop of Meane, author of the 'Rationale Divinorum Officiorum,' supposed to have been the first book printed with moveable types. His tomb is remarkable for its mosaics, representing the Virgin and Child enthroned, with the bishop, St. Dominick, St. Matthew, and other saints, and sculptures by *Giovanni Cosmelli*. On the l. of the high altar is the statue of Christ by *Michel Angelo*, one of his finest single figures, highly finished, although perhaps deficient in the requisite expression of divinity. This statue is mentioned in the letter of Francis I. to Michel Angelo, referred to at p. 204, speaking of the *Pietà* in St. Peter's, as one of those works which made the king desirous to enrich his chapel at Paris with some productions of the same matchless genius. In the corresponding place on the other side is a good modern figure of St. John, by *Obizzi*. Behind the high altar is the choir, containing the monuments of Leo X. and Clement VII., designed by *Baccio Bandinelli*. The statue of Leo is by *Raffaello da Montelupo*, that of Clement by *Nanni di Baccio Bigio*. The floor, which has been recently re-laid in marble, was covered with sepulchral inscriptions, chiefly to ecclesiastical dignitaries connected with the Dominican Order. Below the monument of Leo is the gravestone of the celebrated Cardinal Bembo, the friend of Michel Angelo, of Raphael, and Ariosto, and one

of the great restorers of letters in the 16th century. Ranged in a semicircle beyond are the modern inscriptions to Cardinal Casanate, the founder of the library which bears his name, to Padre Muamachi, and to Cardinal Howard, a gravestone interesting to English travellers. Cardinal Howard was Great Almoner of England, and grandson to Thomas Earl of Arundel. He died at Rome in 1694, aged 61. It is to be regretted that, in this restoration, the Friars have torn up all the original gravestones of the choir and aisles, and that the present inscriptions do not mark the places where the remains of the persons referred to once lay. The high altar has been gorgeously restored, and the body of St. Catherine of Siena, transferred from the chapel of the Rosary, placed beneath in an open shrine, in which she is represented, in the habit of her order, extended upon a sarcophagus, round which tapers are always burning. The modern painted glass in the windows of the choir is good, representing 6 saints of the Dominican order. It was executed by Berlini of Milan from the designs of Riccardi, a painter of Parma. A passage out of the l. transept leads to the sacristy, where over the altar is a Crucifixion by *Andrea Sacchi*; and over the door leading to it from the ch. a fresco representing the Election of Eugenius IV. and Nicolas V., which took place here in 1431 and 1447. In a chapel behind the sacristy are some paintings attributed to Perugino; the walls are from a house in the adjoining Via de Santa Chiara, in which St. Catherine of Siena died in 1380. The principal chapel of the ch. is in the l. transept, which is dedicated to St. Dominick, and has some good columns of black marble. It contains the monument of Benedict XIII. by *Carlo Marchionni*. In the chapel of S. Vincenzo Ferrerio, 4th out of the l. aisle, is a picture of the saint by *Bernardo Castelli*, a Genoese painter and friend of Tasso. In the 3rd chapel, belonging to the Maffei family of Verona, is a small statue of St. Sebastian, on the rt. side of the altar, by *Mino da Fiesole*. Two of the

Maffei monuments are good specimens of the cinquecento sepulchral style. There are several other interesting monuments in this ch. In the passage leading to the door on the l. of the choir are the tombs of Cardinal Alessandrinus, by *Giocomo della Porta*; of Cardinal Pimentel, by *Berardi*; and of Cardinal Bonelli, by *Carlo Rivoldi*. Near them, let into the wall, is the recumbent figure in relief of Fra Angelico da Fiesole, the celebrated painter, who died in the adjoining convent, and whose devotional works and purity of life are expressed in the inscription:—

“ Non mihi sit laudi quod eram velut alter Apelles.

Sed quod lucra tuis omnia, Christe, dabam :
Altera nam terris opena extant, altera celo
Urbs me Joannem Flos tulit Etruria.”

Fra Angelico is represented as an emaciated figure in the habit of the Order of St. Dominick, to which he belonged; and the feet is written, “*Hic jacet Ven^{do} Pictō Fr. Jō. de Flō. ordīs Predicatō, 1455.*” This monument, now near one of the side-doors, was executed by order of Pope Nicholas V., who is supposed to have written the inscriptions. On the opposite wall is the sepulchre of the celebrated Cardinal *Lathius* (Orsini). On the last pilaster of the nave is the monument of Raphael Fabretti, a learned antiquary from Urbino, who died at Rome in 1700. Near the principal entrance to the ch. are some monuments worthy of notice: of Francesco Tornabuoni, by *Mino da Fiesole*; that of Cardinal Tebaldi, near to it, is by *Andrea del Verocchio*; and of one of the Pucci family, by *Giuc. della Porta*. The memorial to Paulus Manutius, the son of Aldus, who died at Rome in 1574, and was buried here, has disappeared, like many others, during the recent restorations. The Festival of St. Thomas Aquinas, on the 7th March, is observed in this ch. with great solemnity, and high mass is performed in the presence of the College of Cardinals.

The Monastery, once the headquarters of the Dominicans, is now

occupied by ministry of Public Instruction.

It was in one of its halls that took place the disgraceful trial of Galileo, on the 22nd June, 1633. The story of this persecution may be briefly told: Galileo, formerly the friend of the then reigning Pontiff, Urban VIII., having obtained previously the permission of the ecclesiastical authorities at Rome, published his celebrated *Dialogues*, in which he propounded that the sun, instead of the earth, as then believed, was the centre of our planetary system, or, as it was designated, of the world, and that our planet had a proper motion, and revolved round the sun. These two propositions were, in the 17th centy., considered heretical, and, as the sentence of his judges stated, absurd in philosophy and in opposition to Holy Writ. Denounced by the Pope's friends, and abandoned by the Pontiff, the septuagenarian philosopher was dragged, during the depth of winter, from Florence to Rome, thrown into the prisons of the Inquisition, and probably submitted to torture, although the evidence on the latter point is conflicting, and ultimately brought here before a tribunal consisting of 10 cardinals, all creatures of Urban VIII., headed by one named Borgia. Before this court the illustrious Florentine was obliged to recant on his knees before receiving absolution. On rising after having made his so-called submission to the malice and ignorance of his persecutors, Galileo is said to have pronounced, in an under tone, those celebrated words, "E pur la gira," after having abjured the earth's motion as an heretical, accursed, and detestable doctrine.

The Convent stands on the site of the Temple of Minerva Campensis, erected by Pompey the Great, a portion of which still existed in the 17th centy. Between it and the Piazza di S. Ignazio was another of Isis; and farther south that of Serapis, on which stand the ch. and convent of *S. Stefano del Cacco*.

S. Maria di Monte Santo and *S. Maria dei Miracoli*, the twin churches

in the Piazza del Popolo, erected from the designs of Bernini and Rainaldi, at the expense of Card. Gastaldi, treasurer to Alexander VII. In the latter is the tomb of the founder with sculptures by *Luzzati* and *Alippi*; and in *S. Maria di Monte Santo*, on the l. of the high altar, a good painting of SS. James and Francis before the Virgin, by *Carlo Maratta*; the painting representing events in the life of *Sta. Maria Maddalena dei Pazzi*, in the 2nd chapel on l., is by *Giulivanni*.

S. Maria in Monte, the principal ch. of the very populous quarter which bears that name. It contains some paintings by the *Zuccheri*, *Baglioni*, and *Nicola da Pesaro*. The tomb of *S. Benoit Labre*, whose canonization by *Pius IX.* made so much noise some years ago, is in this ch.

S. Maria della Navicella, also called *S. M. in Dominica*, on the *Cælian*, the first name from a small marble ship which *Leo X.* placed in front of it, a copy of an ancient one which stood here. The ch. is one of the oldest in Rome, on the site of the house of *S. Ciriaca*, which stood where the foreign soldiers were quartered on the *Mons Cælius*—the *Castra Peregrinorum*. It was entirely restored by *Leo X.*, when titular Cardinal of this ch., and from the designs of *Raphael*. The Doric portico is by *Michel Angelo*. The interior has 18 fine columns of grey granite. The frieze over the windows of the nave is painted in chiaroscuro by *Giulio Romano* and *Pierino del Vaga*. The mosaics on the vault of the tribune are of the 9th century, when the ch. was restored under *Paschal I.*, and are remarkable for their early date and rude execution; they represent Christ with angels and 6 apostles, and the Virgin and Child, with *Paschal I.* at her feet, whose monogram is upon the centre of the arch. This ch. is open all day during the 2nd Sunday in Lent. Between *S. M. della Navicella* and the Arch of *Dolabella* there is a fine circular arch of marble, built into the wall of the *Villa Mattei*, with a tribune over

it, which contains a mosaic of the Saviour having on either side a slave, this convent of La Trinita having belonged to an order whose principal object was to redeem Christians carried off by the Barbary pirates; near it was the entrance to the convent attached to the ch. of S. Tommaso in Formis, of which one of the pointed arched entrances only remains. This fine Lombard portal bears the name of two of the Cosmati (Jacopo and his son Cosimo), and dates from the 13th century.

S. Maria dell' Orto, a very handsome ch. in the Trastevere, behind that of S. Cecilia. It derives its name from one of those many miracle-working images of the Virgin which we find at Rome, and which in this instance was painted on a garden-wall. The edifice built to contain it was commenced in 1512, from the designs of *Giulio Romano*; the façade at a subsequent period, from those of *Martino Longhi*. The interior is very rich in decorations, consisting of a nave and two aisles, separated by pilasters cased in coloured marbles. The roof is richly decorated, as well as the transepts and Lady Chapel, from contributions of the sellers of provisions — Pizzicainoli (pork-butchers), Fruttainoli (fruit-sellers), Ortolani (market-gardeners), &c.; the organ and its loft by the millers (Padroni Molinari). The painting of the Annunciation in the 1st chapel on rt. is by *Valdeo Zuccheri*; the Marriage of St. Catherine in the next by his brother *Pietro*. The walls of the chapel of the Crucifix in the rt. transept are by *Nicolo da Pesaro*; the paintings of events from the life of the Virgin in the Lady Chapel are by *Luigi* and the *Zuccheri*. The miraculous image from the garden-wall stands over the high altar erected by *Giulio della Porta*; the frescoes in the chapel of the transept are also by *Nicolo da Pesaro*; the 3 paintings in the 3rd chapel, and the St. Sebastian in the 1st on the l., are good works by *L. ilioni*. Annexed to this ch. is a kind of hospital for the poor members of the several corporations of provision-dealers mentioned above. On one of the walls are painted the names of several indi-

viduals of these trade corporations, who left legacies for the support of this establishment.

S. Maria della Pace, off the N.W. end of the Piazza Navona, was built by Sixtus IV. in 1487, in commemoration of the peace of Christendom, after it had been threatened by the Turks in 1480. It was designed by Baccio Pintelli, and restored by Alexander VII. from the designs of Pietro da Cortona, who added the semicircular portico. The interior consists of a short nave followed by an octagonal transept, surrounded by chapels and surmounted by a cupola. On the face of the arch of the first chapel on the rt. in entering, are the *Four Sibyls* by Raphael, — the Cuman, Persian, Phrygian, and Tibartine, — universally classed among the most perfect works of this immortal master. Unlike the Isaiah in S. Agostino, these frescoes do not show the imitation of Michel Angelo for which that painting is remarkable. They were very probably suggested by the works of the Sixtine chapel, but they bear distinct evidence of the peculiar grace of Raphael's own style. With regard to the story of the jealousy of the two great artists, it is said that, when Michel Angelo was consulted by the banker Chigi on the price which Raphael was entitled to for these Sibyls, he replied that every head was worth a hundred crowns. They have recently been restored, but had unfortunately suffered from former repainting in oil. The Prophets above are by *Rosso Fiorentino*, from Raphael's drawings. The 4 paintings on the walls beneath the cupola have been much admired: the Visitation is by *Carlo Maratta*; the Presentation in the Temple is a fine work of *Baldassare Peruzzi's*; the Nativity of the Virgin is by *Francesco Tanni*; the Death of the Virgin is considered the masterpiece of *Morandi*. The high altar, from the designs of Carlo Maderno, has some graceful paintings on the vault by *Albano*, when young; the Adoration of the Kings and the other paintings are by *Passaggioli*, and the 4

sculptors on the pilasters by *L. G. P.* designs of Baccio Pintelli, in 1480; and completed and embellished by Julius II., Agostino Chigi and other wealthy citizens contributing to the expense. Alexander VII. modernised the whole building on the plans of Bernini, as we now see it. The sculptures and paintings collected in its numerous chapels make it one of the very interesting churches in Rome, many of its sepulchral monuments being of the times of Sixtus IV. and Julius II., the best period of what is generally known as the style of the Renaissance; many of the relatives of these two popes being interred here. The 1st chapel on the rt. of the entrance, dedicated to the Virgin and to St. Jerome by Cardinal Cristoforo della Rovere, contains the monument of the cardinal on one side, and on the opposite that of Cardinal di Castro; the frescoes in the 5 lunettes of the vault, representing subjects from the life of St. Jerome, and the celebrated altarpiece of the Nativity, are all by *Pinturicchio*. The 2nd, or Cibo chapel, designed by Carlo Fontana in the form of a Greek cross, is rich in coloured marbles; the picture of the Assumption is by *Carlo Maratta*; those of S. Catherine and S. Lawrence, in the vestibule, by *Daniele and Morandi*. The 3rd chapel, dedicated to the Virgin by Sixtus IV., is remarkable for its frescoes by *Pinturicchio*, representing histories from the life of the Virgin, in 5 lunettes, restored of late years by *Cimiccini*, as well as the picture of the Virgin and 4 saints over the altar. The monument of Giov. della Rovere, nephew of Sixtus IV., and a bronze recumbent figure opposite, are good specimens of the 16th centy.; the painting over the latter, representing the Disciples round the empty sepulchre, is a composition of the school of *Pinturicchio*. In the 4th is a bas-relief of St. Catherine between St. Antony of Padua and St. Vincent, forming the altarpiece, an interesting work of the 16th centy.; the frescoes of the Doctors of the Church, in the lunettes above, are also by *Pinturicchio*; on the rt. is the handsome monumental figure of Marco Albertoni, who died of the plague in 1485;

S. Maria del Popolo, close to the gate of the same name, founded, it is supposed, by Paschal II. in 1099, on the spot where the ashes of Nero are said to have been discovered and scattered to the winds. The tradition states, as we are told by a curious inscription on the floor of the choir, that the people were constantly harassed by phantoms which haunted the spot, and that the ch. was built to protect them from these supernatural visitants. It was rebuilt by the Roman people in 1227, whence its name; restored by Sixtus IV., from the

Some very fine columns of grey granite in an unwrought state, evidently destined for Corinthian shafts, have been discovered, at a considerable depth, in digging the foundations of a house in the neighbouring Via della Pace. They measure respectively 33, 30½, and 29 feet in length, and 4, 4½, and 4 in. in diameter. They are monoliths, and have been transferred to the Basilica of S. Paolo.

and opposite to it that of Cardinal Costa (1508). The vault of the choir is covered with frescoes by *Paurovicchio* in his best style: the Virgin and Saviour in the centre: lower down the 4 Evangelists and as many beautiful recumbent figures of sibyls; and in the corners St. Gregory, St. Ambrose, St. Jerome, and St. Augustine, the whole surrounded with beautiful arabesques. The windows, in coloured glass, are by Claude and Guillaume de Marseilles, who were invited to Rome by Julius II.: these are the only good specimens of ancient painted glass in Rome; they represent events in the life of the Blessed Virgin. Under these are the magnificent tombs of Cardinal Ascanio Sforza, and Cardinal Girolamo Basso, nephew of Sixtus IV., by *Andrea da Sessorino*; they are amongst the finest sepulchral monuments of the early part of the 16th century: Sansovino was brought to Rome by Julius II. to execute them, and at whose expense they were raised. Over the high altar stands the miracle-working image of Sta. Maria del Popolo, traditionally attributed to St. Luke. Behind the high altar and on the floor of the choir is the inscription already alluded to relative to the site having been infested by demons until this ch. was built. It is of the time of Urban VIII., when the place of the altar was changed. It has been given by Middleton, though incorrectly, in his 'Letters on Rome.' In the chapel on the l. of the high altar is the Assumption, by *Annibale Carracci*. The Crucifixion of St. Peter and the Conversion of St. Paul on the side walls are by *M. Angelo da Caracciolo*. The frescoes on the roof of the Mellini chapel, the 3rd on the l., are by *Giovanni da S. Giovanni*, and the monuments of Urbano and Garzia Mellini by *Algardi*. The Chigi chapel, the 2nd on the l., dedicated to the Virgin of Loreto, was erected and decorated from the designs of *Raphael*. The mosaics on the vault of the cupola represent the creation of the heavenly bodies. According to an idea which prevailed in the middle ages, and may be found in the poetry of Dante, each planet is represented under the guid-

ance of a guardian angel. The letters LV. Op. and the date (1516) on the torch of Cupid indicate the name of the artist, Lodovico di Pace, who executed these mosaics during the lifetime of Raphael and from his designs. The original plan was to cover the vault of the cupola with a series of histories from the Creation to the fall of Adam; the walls were to have been painted with subjects from the New Testament; and these two series were to be connected by 4 statues of the Prophets. The mosaics of the Creation have been made known in England by the outline engravings of Grüner. The large oil painting of the Nativity of the Virgin over the altar, and those between the windows, were begun by *Sebastiano del Piombo*, and finished by *Sulzanti*, after his designs. The David and Aaron in the lunettes are by *Vanni*, and much injured by damp. The STATUE OF JONAH sitting on a whale, supposed with great probability to have been modelled by *Raphael*, was sculptured by *Lorenzo Latta*, or *Lorenzetto*. The Elias, opposite, an inferior work, was designed and executed in marble by the same sculptor; the Daniel and the Habakkuk are by *Bernini*, by whom are also the tasteless pyramidal monuments of Agostino and Sigismondo Chigi. The bronze relief before the altar is by *Lorenzetto*. On the pier outside this chapel is the tomb of a Princess Odescalchi Chigi (1771), by *Paolo Pozzi*, remarkable only for its execrable taste. Besides the sepulchral monuments already noticed, those of Card. Pallavicini in the 1st chapel on l., of Card. Lonato in the l. transept, and of Card. Podocathero in the rt., are good specimens of the 16th centy. Opposite to the latter is one recently erected to Girometti, the celebrated engraver of cameos on *pietra dura*. In the corridor leading to the sacristy is an altarpiece, with figures of the Virgin, St. Catherine, and St. Augustine, erected by *Guglielmo da Pereira*, in the style of B. da Rovezzano; in the sacristy a fine tabernacle in marble in the *cinquecento* style, which formerly stood over the high altar in the ch., where it contained

the painting of the Madonna del Popolo; the sepulchral monuments of Bishops Gomiti and Rocca, who lived in the time of Sixtus IV., are in the elaborate style of the 16th centy. The monument of the Duke of Candia, murdered by his brother Caesar Borgia, formerly in this ch., has disappeared through negligence or design. The neighbouring convent is tenanted by monks of the order of St. Augustine. Luther was an inmate here when he visited Rome.

S. Maria in Trastevere, said to have been the first ch. publicly consecrated to divine worship in Rome under the invocation of the Virgin (*Prima Eccles. Deiparæ dicata*). It was founded as an oratory by St. Calixtus in 221, on the site of the Taberna Meritoria, a kind of Chelsea Hospital for old soldiers, where a source of oil is said to have sprung up in the night of the birth of our Saviour, and from which the church is called Fons Olei in some early ecclesiastical documents: rebuilt in 340 by Julius I., it was subsequently restored by John VII., Gregory II., Gregory III., Adrian I., and Benedict III. The ch. as it now stands was almost entirely erected in 1139 by Innocent II.: the tribune, mosaics, and high altar are of his period. Nicholas V. reduced it to its present form, on the plans of Bernardino Rossellini. The mosaics of the façade represent the Virgin and Child, and the 10 wise virgins bearing offerings: they were begun in the 12th century under Eugenius III., and completed in the 14th by *Pietro Cavallini*. There were several ancient inscriptions, both Pagan and Christian, on the walls under the portico. A Pagan one, however, of an early period, still remains to record that there were some happy *ménages* in ancient Rome:—**MARCUS COCCEUS LIB. ACC. AMBROSIVS PREPOSITVS, VESTIS ALBÆ, TRIUMPHALIS FECIT, NICE CONJUGI SUE CUM QVA VIXIT ANNOS XXXV., DIEBUS XI., SINE VLLA QUERELA.** Then follows the measure in length and breadth occupied by the tomb of this model of conjugal

[*Rome.*]

fidelity. The inscription is probably of the time of Trajan. Another is to a certain Attidia, the wife of Flavius Antoninus, who is designated as "uxor rarissimæ." Of the paintings which decorated the walls of this portico only two—very much restored—remain, both represent the Annunciation, in a good style of the 15th centy. Inside the church, the 22 granite columns which divide the nave from the aisles were evidently taken from ancient edifices; they are of different heights and diameters: most have Ionic, but four have Corinthian capitals. Many of the Ionic have either in the volutes or the flowers small heads of Isis, Serapis, and Harpocrates. These columns support a cornice, also ancient. Domenichino designed the heavy but gorgeous roof, and painted the Assumption of the Virgin in the centre of it; he also designed the chapel of the Madonna di Strada Cupa, on the rt. of the high altar, and commenced the graceful figure in fresco of a child scattering flowers in one of the corners of its vaulting. This chapel was restored by Card. York, the arms of England are, therefore, over the entrance. The tribune has 2 series of mosaics: the upper ones, representing the Saviour, the Virgin in the centre, and St. Peter with 6 other saints, were executed in the 12th centy., when the ch. was restored by Innocent II.; the design of a hand holding a wreath, the emblem of the Almighty, in the centre, is very much admired; those below, in 6 compartments, of the Nativity of the Virgin, the Annunciation, the Birth of our Saviour, the Adoration of the Magi, the Presentation in the Temple, and the Virgin's death, are by *Pietro Cavallini* according to Vasari, by the *Cosmati* according to others, nearly 2 centuries later. Lower down, and over the episcopal chair, between 2 large frescoes by *Cimabelli*, is a good mosaic by *Cavallini*, representing the Virgin between St. Paul and St. Peter, the latter presenting Bertoldo de' Stefaneschi to her. The mosaics above were executed at his expense in 1390. On the face of the

arch are the emblems of the four Evangelists, with the Prophets Isaiah and Jeremiah. The high altar is over the Confession, and is covered with a canopy supported by 4 columns of red porphyry. The Confession contains the remains of St. Calixtus, and 4 other early popes. Amongst the celebrated persons buried here may be mentioned the celebrated Cardinal Anastasius Bibliothecarius, Lanfranco and Ciro Ferri, the painters; Giovanni Bottari, the learned librarian of the Vatican, editor of the Dictionary of the Della Crusca Academy, an able writer on art, who died a canon of this ch. in 1775. In the l. transept are the monuments of Cardinal d'Alençon (ob. 1403), brother of Philip le Bel, and of Cardinal Stefaneschi, by Paolo, the Roman sculptor of the 15th century; the handsome Gothic altar, dedicated to SS. Philip and James, between these tombs, was also erected by the Cardinal d'Alençon; the picture over it, which has been mercilessly repainted, was of the period; the portrait on the rt. is supposed to be that of the cardinal himself. Innocent II. is buried in this ch., the only memorial to him being, until lately, an inscription in Gothic characters, which was placed over his grave when his remains were removed here from the Basilica Constantiniana by Clement V. after that edifice was burned down. A monument was erected to him in the l. aisle, at the expense of Pius IX. Near the arch of the tribune the visitor will remark two singular relics—a slab of marble on which the credulous may discover marks of a drop of the blood of Sta. Dorothea, and the weight which was hung round the neck of St. Calixtus when he was precipitated into the well at his martyrdom. Let into the opposite pier is a fragment of ancient mosaic, representing fishermen in boats with draw-nets and groups of wild-fowl. On the wall of the rt. aisle has been placed a handsomely sculptured Ciborium in marble by Mino da Fiesole, having inscribed on it OPUS MINI: over the altar of the sacristy is a picture of

the Virgin and Saints, attributed to Perugino. The jambs of the side-door towards the Cimiterio have some rude Christian tracings in relief, which belonged to the primitive ch. The floor of the ch. has been recently raised, which gives an inelegant appearance to the columns on each side of the nave. The ancient pavement of *opus Alexandrinum* and mediæval sepulchral stones, has been replaced by a very handsome modern one in the same style, and the mediæval sculptures have been removed to the Portico. During the recent repairs the sepulchral urn in which were enclosed the remains of the 2 Cardinals Campeggio was discovered, and has been removed to the portico of the ch. One of these cardinals, Alexander, was the legate from Leo X. to Henry VIII., the Campeius of Shakspeare, who played a part in the history of that king's reign; he was titular Cardinal of Sta. Maria in Trastevere, and died at Rome at the age of 67 in 1538. Forming one side of the Piazza, in front of S. M. in Trastevere is the Benedictine *Monastery of San Calisto*. A part of this building serves as the summer residence for the monks of S. Paolo fuori le Mura, during the malaria season; the remainder has been converted into a barrack.

S. Maria in Trivio, a Trevi, or dei Crociferi, founded by Belisarius, as we are told by an inscription on the side wall towards the Via de' Poli, in expiation of his sin in having deposed Pope Silverius in A.D. 537. This ch., situated near the Fountain of Trevi, derives its popular name from the order of the Crociferi, to whom it was presented by Gregory XIII. in 1573. It was rebuilt by Alexander VII., from the designs of Giacomo del Duca. It contains some pictures of the Venetian school, principally by Palma Vecchio. The small historical subjects round the altar of the Crocifisso are by *Il Bolognese*. Another altar has a picture of the Baptism of our Lord, probably by one of Palma's scholars.

S. Maria in Vallicella, better known

is La Chiesa Nuova, on the Piazza of that name, one of the largest and most highly decorated churches in Rome. It was built by S. Filippo Neri, assisted by Gregory XIII. and Cardinal Cesi, from the designs of Martino Longhi, in 1575. The interior, rich in marble and ornaments, was designed by *Pietro da Cortona*, who painted the roof, the cupola, and the vault of the triforium. In the first chapel on the rt. is a fine Crucifixion, by *Stefano Gualdi*. The Deposition in the next chapel is by *M. A. Caracciolo*. The Coronation of the Virgin in the chapel of the rt. transept is by *C. M. Alfani*; and the statues of the two S. Johns by *Flaminio Vacca*. The richly decorated Spada chapel beyond this has a good picture of the Virgin with SS. Carlo Borromeo and Ignatius, by *Cristoforo Banti*. The choir is remarkable for three paintings by *Rubens* in his youth: that over the altar represents the Virgin surrounded by a glory of angels; the one on the l. St. Gregory, S. Maurus, and S. Pappas; and the third, S. Domitilla, with S. Nereus and S. Achilleus. Over the altar of the chapel in the l. transept is a fine Presentation of the Virgin in the Temple, by *Baroccio*. This picture was much admired by S. Filippo Neri, who told the painter that the Virgin had often appeared to him thus. The highly-decorated chapel beyond this is dedicated to the patron-saint, his remains lying beneath the altar, the mosaic over which is a copy of the picture in the Vatican Gallery by *Guido*. The roof of the *Sacristy* is painted by *Pietro da Cortona*; the subject is the Archangel bearing the symbols of the Passion to Heaven: it is finely coloured, and remarkable for the foreshortening. The statue of S. Filippo over the altar is by *Agostini*. Beyond this is the saint's chamber, still retaining the furniture which he used, and his portrait attributed to *Guercino*. In the small chapel is preserved the picture, by *Guido*, which so powerfully affected the saint: the ceiling is painted by *Pietro da Cortona*. Returning to the ch., the 4th chapel on

the l. has a Visitation, by *De' Vecchi*; the Purification in the 1st chapel, on this side is painted by *Car. Maratta*. This ch. contains the tomb of Cardinal Baroni, the celebrated annalist of the Church, of Cardinal Taruggi, and of Cardinal Maury. S. Filippo was the inventor of those compositions of sacred music which took the name of *Oratorios*, from the Oratory which he founded, annexed to the ch. It was built by *Borromini*, and contains frescoes of the Coronation of the Virgin by *Romanelli*, and of St. Cecilia by *Vivaldi*. S. Filippo is also entitled to honourable praise for having induced Cardinal Baroni to write his Annals of the Church. On his festival, the 26th May, a grand mass used to be celebrated in this ch., in the presence of the Pope and Sacred College, and his cell is still shown, with several articles that belonged to him, and a cast of his face. The adjoining *Convent of S. Filippo Neri*, formerly the headquarters of the Oratorians, but now devoted to the Assize and other law courts, is one of the best works of Borromini. The flat roof of the oratory is an imitation of that of the Cella Solearis of the Baths of Caracalla. The *Library* contains some interesting works. The 'Enarrationes in Psalmos,' by St. Augustin, on parchment, is the oldest MS. A Latin Bible of the 8th centy. is attributed to Alcuin. Several inedited manuscripts of Cardinal Baroni are also preserved here.

S. Maria in Via Lata, in the Corso, by the side of the Doria palace, according to Church tradition occupies the spot where St. Paul lodged with the centurion. The ch. was founded by Sergius I. in the 8th century, rebuilt by Innocent VIII. in 1485, and restored in 1662 by Alexander VII., when the façade was added by *Pietro da Cortona*, who considered it his masterpiece in architecture, and cased the Ionic cippolino columns of the nave with Sicilian jasper, as we now see them. In the subterranean ch., supposed to have formed part of the house of the Centurion, is a spring of

water, which according to the legend sprang up miraculously, to enable the apostle to baptize his disciples. It is entered from the Portico. This church contains the tombs of J. G. Drouais, the eminent French painter; of Dodwell, the English traveller in Greece; and of Princess Zenaide Bonaparte, the daughter of Joseph King of Spain, and wife of Prince Charles L. Bonaparte, Prince of Canino. The bust is by *Tenerani*. Opposite to it is the monument to Prince Joseph Napoleon Bonaparte, her eldest son, who died in 1865.

S. Maria della Vittoria, in the Via Venti Settenbre, so called from a miraculous picture of the Virgin, whose intercession is said to have obtained many victories over the Turks. It was built in its present magnificent style in 1605, by Paul V. The façade was added from the designs of Gio. Battista Soria, at the expense of Cardinal Borghese, in return for the statue of the Hermaphrodite found in the gardens of the adjoining Carmelite convent, and now in the Museum of the Louvre. The interior is by Carlo Maderno. Some of the flags suspended from the roof were captured from the Turks at the battle of Lepanto in 1571, and others when they were compelled to raise the siege of Vienna in 1683. The Virgin and St. Francis in the second chapel on the rt., and the 2 paintings on the side walls, are by *Domenichino*. The chapel of S. Teresa in the rt. transept contains the statue of the saint in ecstasy, with the Angel of Death descending to transfix her with his dart, by *Bernini*, in his most affected style. The group of St. Joseph and the Angel in the opposite transept is by *D. Guidi*. The portrait figures on each side of this chapel represent members of the Venetian family of Corner. The 3rd chapel on l. contains the Trinity, by *Guerchino*, over the altar; the small painting of the Crucifixion is a copy of that by *Guido* now in the gallery of the Duke of Northumberland; the portrait of Cardinal Cornaro is also by *Guido*. The adjoining convent has

been turned into an agrarian school for the improvement of the Agro Romano and agricultural museum.

S. Martina, in the Forum, one of the very ancient churches in Rome, supposed to stand on the site of the *Scorcelorum Sanctus*, was rebuilt in the 13th cent. by Alexander IV., and dedicated to Santa Martina. In 1588 Sixtus V. gave it to the Academy of Painters, who rebuilt it in the pontificate of Urban VIII., and dedicated it to Santa Martina, their patron, whose remains had been recently discovered beneath. The designs for this new ch. were furnished by *Pietro da Cortona*, who was so much pleased with his work that he called it his daughter. It contains the original model of *Thorvaldsen's* statue of Christ bequeathed by him. The Assumption, by *Sebastiano Conca*, is a work of great merit. The subterranean ch., containing the tomb of S. Martina, is remarkable for its flat roof, and for the chapel erected by Pietro da Cortona at his own cost. This artist was a liberal benefactor to the ch.; he bequeathed to it his whole fortune, amounting to 100,000 scudi. The altarpiece, representing the saint in triumph over the idols, was by him. The painter's tomb has a bust of him by *Bernini*. In this ch. (transept) is a statue of Religion by *Canova*. Underneath the high altar is *Guerini's* figure of S. Martina. A bronze altar covers her shrine. The adjoining *Academy of St. Luke*, with its gallery of pictures, is described under the head of Galleries and Museums.

S. Martino ai Monti, called also **S. Silvestro e S. Martino**, a very handsome ch. on the Esquiline, on the rt. of the road leading from Via Merulana to San Pietro in Vincoli; it stands on the ruins of the Thermæ of Trajan, and was built by S. Symmachus, A.D. 500, on the site of a more ancient one founded by S. Silvester in the time of Constantine. After being restored by several popes in the middle ages, it was modernised in 1650 by Padre Filippini, the general of the Carmelites. The nave is divided from

the aisles by a double range of 24 ancient columns, of the composite order, and of different marbles, said to have been brought from Hadrian's villa near Tivoli. The present handsome roof was added by S. Carlo Borromeo. On the walls of the aisles are a series of landscapes in fresco by *Giorgio Pansini*, with several of the figures by his more celebrated brother-in-law, *Niccolò Pansini*. The high altar is raised upon a platform richly paved with marbles of various colours. A flight of steps leads to the Confession beneath, arranged and decorated by *Pietro da Cortona*, containing the remains of popes S. Silvester and S. Martin. Below this is the Subterranean Ch., a kind of crypt, formed out of a part of the Baths of Trajan. The ancient pavement is of black and white mosaic. There is an antique Madonna at the altar. It was in the primitive ch., upon whose site the present stands, that were held by St. Silvester the councils of A.D. 325 and 326, when Arius, Sabellius, and Victorinus, and the acts of the Council of Nicea, were condemned, in the presence of Constantine, and their writings burned, as represented in the large fresco in the l. aisle.

SS. Nero ed Achilleo, on the Appian, the modern Via di S. Sebastiano, near the Baths of Caracalla, built by Leo III. towards the end of the 8th century, and restored in 1597 by Cardinal Baronius, who was titular cardinal of the ch. It is in the form of one of the minor Basilicas, consisting of a nave separated from its aisles by rows of 8-sided prismatic pilasters, with Corinthian capitals. It is remarkable chiefly for the enclosed choir with the 2 reading-desks on it, as in some early Christian churches, surrounding the altar, before which stands a handsome marble candelabrum, with sculptured ornaments. The mosaics of the tribune are interesting, probably of the time of Leo III. (795-816). They represent on the face of the arch the Transfiguration, and on either side the Annunciation, and the Virgin with the infant Christ. The canopy over the high altar rests on

4 columns of African marble. On the screens are remains of the Cosmati ribbon-mosaic decorations. In the Confession beneath are relics of several saints, amongst others of the patrons and of Sta. Domitilla, the latter a member of the Flavian family, who had been banished to the island of Ponza, with her servants Nereus and Achilleus, whose remains after their martyrdom she conveyed for burial to the catacomb which bears their name on the Via Ardeatina. Behind the altar, removed from the subterranean basilica on the Via Ardeatina, is the ancient episcopal chair, from which St. Gregory the Great read his 28th Homily; a portion of which is engraved on the back of it. The paintings of the martyrdom of the Apostles on the side walls, and of Sta. Domitilla over an altar on the l., are by *Roncalli*. On a marble slab in the choir is preserved the appeal of Cardinal Baronius to his successors not to alter the building, or remove any of its antiquities. The touching prayer of the father of ecclesiastical history might be advantageously followed by some of the Restorers of our own times. The following is an exact copy of this portion of the inscription:—*Presbyter, Card. Successor quisquis fueris, rogo te, per gloriam Dei, et per merita horum martyrum, nihil denito, nihil minuto, nec mutato; restitutam antiquitatem pie servato; sic te Deus martyrum suorum precibus semper adjuvet!* Round the choir runs a handsome marble cornice, and above is a painting of the Council held in the old Basilica by St. Gregory the Great. This interesting ch. is seldom open, except at an early hour, and on certain feast-days.

S. Nicolo in Carcere, in a recess W. of the Piazza Montanara, interesting from its position over the substructions of the temples of Hope, Piety, and Juno Matuta, which stood in the Forum Oltorium, described at p. 139. This ch. has recently undergone a thorough restoration, and in the gaudiest modern style; the nave is separated from the side aisles by ranges of ancient columns

of different styles and material. Although standing upon the bases of the columns which formed the portico round the Temple of Piety, none of them probably belonged to that edifice: in either aisle are columns of the porticoes of the adjoining temples—on the l., of the Doric edifice dedicated to Juno; on the rt., of that of Piety. Supporting the table of the high altar, under a gorgeous modern tabernacle, is an urn in green basalt, with lion's head: it contains relics of saints. On the walls over the arches of the nave are modern paintings of events in the life of St. Nicholas, and round the choir of the Council of Nicæa. The entrance to the substructions of the ancient temples is from the sacristy.

S. Onofrio, on the Janiculum, above the Porta di San Spirito, built in the reign of Eugenius IV. (1429), for the monks of St. Jerome (*Girolomini*). Originally in the Pointed or Gothic style, subsequent restorations have left few traces of that architecture. S. Onofrio possesses a deep interest as the last resting-place of Tasso, who died in the adjoining convent in 1595, when he repaired to Rome to be crowned in the Capitol. Under the portico, and covered with glass, are 3 lunettes, in which are paintings representing scenes from the life of St. Jerome, by *Domenicchio*, by whom also is the fresco of the Virgin and Child over the door of the ch. The remains of the immortal author of the *Gernsalemme*, which, until 1857, lay on the l. of this entrance, under the spot where we see an inscription, stating that they were removed on the anniversary of the poet's death, are now placed under a tomb erected by subscription in the chapel of St. Jerome, first on l. The monument is in the cinquecento style, has a bas-relief of the poet's funeral, and a statue of Tasso by *Fabris*, a very indifferent specimen of modern Roman sculpture. The chapel was erected at the public expense; the picture over the altar, and the decorations around, being perfectly in keeping with *Fabris*'s monument. Amongst the other sepul-

chral memorials in this ch. are those of Alessandro Guidi, the lyric poet, who died in 1712; and of Cardinal Mezzofante, in the last chapel on the l., a simple slab, with a modest inscription to that extraordinary man, who was titular cardinal of the ch.; and, on the opposite side of the nave, near the door leading into the sacristy, a good cinquecento urn of Cardinal Sacco (ob. 1505), surrounded with handsome sculptured arabesque ornaments. The tomb of the founder of the ch., Nicola da Forca Palena, is also to be observed, with his figure in bas-relief. Around the tribune, behind the high altar, are some interesting frescoes; the lower ones by *Baldissone Peruzzi*; the upper by *Pinturicchio*; of the former, the Virgin and Child in the centre, unfortunately injured by restoration, the Flight into Egypt, and the Massacre of the Innocents, are very good; and of the latter, and in the second row, the two compartments of the Sibyls. In the chapel of the Madonna di Loreto, the altarpiece is by *Lu. Cimabue*. In one of the upper corridors of the adjoining monastery, closed to ladies, is a beautiful fresco of the Madonna and Child, by *Leonardo da Vinci*; with a Donatorio kneeling before her; and in one of the adjoining rooms, which was inhabited by the poet, and where he died, several relics of Tasso are preserved—his bust, to which has been adapted the wax mask taken after death, his crucifix, belt, inkstand, some of his autographs, and the leaden coffin in which his bones were deposited before their last removal. The terrace in front of the ch., and the gardens of the convent, to which ladies can obtain admission, command a magnificent view over the N. part of Rome, and of the Sabine and Alban hills, with Soracte in the distance. In the upper part of the garden is Tasso's Oak, consecrated by the tradition that under its shade the poet was used to retire for meditation and study. It was mostly blown down during a storm in the autumn of 1812, since when it has regained fresh vi-

tality. A spirited etching of it before its fall was made by Mr. Strutt, author of 'Sylva Britannica.' Near it are some semicircular rows of masonry seats, formerly a place of meeting for the Arcadian Academy during the summer months, in a magnificent situation. Gentlemen can obtain admission to the gardens through the convent, but ladies must enter by the gardener's gate, a short way lower down the hill on the l.

S. Pancrazio, beyond the gate of the same name, and adjoining the grounds of the Villa Pamfili. It stands near the ancient Via Vitellia, and was founded by Pope Symmachus in the early part of the 6th century, over the site of the cemetery of Calepodius. After being long abandoned it was restored in 1609 by Cardinal Torres. During the siege of Rome by the French in 1849, the ch. of San Pancrazio became an important position to the besiegers. It was therefore taken by storm by two French columns, under Gen. Regnault de St. Jean d'Angely; and though the building was several times fired by the Romans, and the French were as often compelled to retire, they ultimately succeeded in retaining it, and made it the centre of their operations. In this ch. was buried Crescentius Nomentanus, the celebrated ruler of Rome in the 10th century. His epitaph existed prior to the restorations by Cardinal Torres, but it has unfortunately disappeared, and no trace of so interesting a memorial of Rome during the middle ages can now be discovered. In this ch. Narses, after having defeated Totila, met the pope and cardinals, and marched in procession to St. Peter's to return thanks for his victory. It was here also that Peter II. of Aragon was crowned by Innocent III., and Louis King of Naples was received by John XXII. In the Confession are deposited the remains of St. Pancratius and St. Victor. One of the flights of steps from the aisles leads to the spot where the former is supposed to have suffered martyrdom;

podius, the burial-place of many early martyrs.

S. Paolo alle tre Fontane, anciently called *Ad Apus S. P.* 1/2 m. beyond the Basilica of S. Paolo fuori le Mura, erected on the spot where St. Paul is supposed to have been beheaded. The present ch. was built by Cardinal Aldobrandini, from the designs of Giacomo della Porta, in 1590. The interior is celebrated for the 3 fountains which were told by the legend sprang up where the head of the apostle bounded as many times from the earth. It contains also, in the rt.-hand corner, enclosed by an iron grating, the short marble pillar on which he is said to have been decapitated. In the pavement of the high altar are inserted some beautiful Roman mosaics discovered at Ostia. Close to this ch. are 2 others. The first, *S. Vincenzo et Anastasio*, was built in 626 by Honorius I., and restored in 796 by Leo III.: it is a good specimen of the early Christian basilicas, having 8 arches on either side, supported by pilasters instead of ancient columns, as we have seen in most similar edifices in Rome, their only ornamentation being frescoes of the Apostles, from the designs of Raphael, and painted by his pupils, but recently most miserably daubed over. Over each of the arches of the nave is an oblong window pierced with 3 rows of circular openings, now filled with glass, but originally with alabaster or translucent marble. There are 4 similar windows in the W. front. The roof is of open woodwork; the nave wide and without chapels. This ch., which is mentioned under the name of S. Anastasius in the list of those visited by Siric, Archbishop of Canterbury, in A.D. 990, in a curious MS. at the British Museum, was attached to a Cistercian monastery founded by Innocent II., its first Abbot (Paganelli) having become Pope Eugenius III. in 1145, when this edifice was most probably built. It has lately been transferred to the Trappists, a branch of the original order, under whose judicious cultivation a large tract of

reclaimed and planted with eucalyptus and olive-trees, and excellent vines. The monks are very obliging, and a visit to their establishment will be found instructive and agreeable to lovers of agriculture. In front of this ch. is a portico supported on columns of granite, like that at S. Lorenzo fuori le Mura. The 2nd ch., called *S. Maria Scalz. Ch.*, is built over the cemetery of St. Zeno, in which were buried the 12,000 Christians who had been employed, according to Church tradition, in erecting the Baths of Diocletian. The ch. derives its name from a vision of St. Bernard, in which, when celebrating mass for certain souls, they appeared to him ascending by a ladder to heaven. It was restored in 1582 by Cardinal Farnese, from the designs of Vignola, and completed by Giacomo della Porta. It is an octagonal building, with a central cupola. The vault over the chapel on l. is of some interest for its mosaics by Francesco Zucca: they are considered to be the first works in good taste of this kind executed by the moderns: they represent the Virgin above with 4 Saints, and Clement VIII. with Card. Farnese below. Beneath is a subterranean chapel, behind which is shown a cell in which S. Paul is said to have been confined before being led to execution; and the altar at which S. Bernard had the vision above alluded to. These 3 churches are in an uninhabited district of the Campagna, interesting to the geologist from its numerous pits of pozzolana, which is procured hereabouts in great abundance and of the best quality, and is carried to the neighbouring quay, the Porto di Pozzolana, on the l. bank of the Tiber, for shipment.

S. Pietro in Montorio, on the Janiculum, said to have been founded by Constantine near the spot where St. Peter was crucified, and rebuilt at the expense of Ferdinand and Isabella of Spain, from the designs of Baccio Pintelli, towards the close of the 15th century; it stands on the site of the *Arx Janiculensis*, founded by Ancus Martius, and is supposed to derive its

name of *Mons Aureus*, *Monte d'Oro*, or *Montorio*, from the yellow-coloured sand and gravel which forms the upper portion of the hill. This interesting ch. narrowly escaped utter demolition during the siege of Rome in 1849. It and the convents were fortified and occupied by the Romans. From its vicinity to the *Porta di San Pancrazio*, the centre of attack of the French besieging force, it was much exposed to the fire of the besiegers. The tribune and steeple were completely destroyed, and have been since rebuilt, as well as the western wing of the adjoining convent. Among the parts which happily escaped injury was the *Borgherini* chapel (1st on the rt.), celebrated for the paintings of *Sebastiano del Piombo*, executed from the designs of Michel Angelo. Vasari tells us that they were the result of a combination between these two great masters, for the purpose of counteracting the partiality evinced at Rome for Raphael. The principal subject is the Flagellation of our Saviour. The fresco on the vault of the chapel represents the Transfiguration. These works cost Sebastian the labour of 6 years. Lanzi says that he painted the Flagellation in the new method he had invented of painting in oils on stone; "a work," he says, "as much blackened by time, as the frescoes which he executed in the same church are well preserved." Of the other works of art which were in the building prior to 1849, some were damaged during its occupation by the Roman soldiery. The Conversion of St. Paul over the altar in the chapel of the saint, 4th on rt., beyond the side door leading to the cloister, is by *Vasari*, who introduced his own portrait: the sepulchral monuments of the *Monti* family, as well as the statues of Religion and Justice, were sculptured by *Baldassare Ammannati*. The chapel of St. John the Baptist (5th on the l.) was painted by *Francesco Salviati*; the painting over the altar, of St. John baptising in the Jordan, is by *D. da Volterra*. The Dead Christ and the different subjects of the Passion in the next chapel (4th on the l.) are probably by *Stalloni*, although attributed to

Vandyke. The fresco of St. Francis receiving the Stigmata, in the 1st chapel on the l., by *trion uni de' Vecchi*, is said to be from a design of *Michel Angelo*. In the choir, behind the high altar, is a modern copy of Guido's Crucifixion of St. Peter. Before the first French invasion, the Transfiguration by Raphael stood there; and Sebastiano del Piombo painted as a rival to it the Raising of Lazarus, which is now in our National Gallery. On the return of the Transfiguration from the Louvre it was placed in the Pinacoteca at the Vatican, and an annual stipend granted to the ch. in compensation for the loss. This ch. has an interest for the Irish traveller, as containing the graves of Hugh O'Neil, Baron Dungannon, son of the Earl of Tyrone, and of Rory or Roderick O'Donnell, Earl of Tyrconnell (1698), who, implicated in the intrigues against Elizabeth and James I., fled their country, and died at Rome in the early part of the 17th centy.: their slab tombstones are in the nave, in front of the high altar. In the cloister of the adjoining convent is Bramante's celebrated Temple, built at the expense of Ferdinand of Spain, on the spot on which St. Peter is supposed to have suffered martyrdom. It is a small circular building, having on the outside a corridor sustained by 16 columns of the Doric order, in grey granite: it has been universally admired as a bijou of architecture, and is in every respect one of the most elegant works of modern times. In its upper chapel, before the altar, is a sitting statue of St. Peter, and in the crypt below, richly decorated with stucco reliefs, is shown the hole into which was struck the Cross upon which the Prince of the Apostles was crucified. This beautiful edifice had a narrow escape during the siege of 1849, one of the French shells having burst within 6 feet of it. The view from the platform in front of San Pietro in Montorio, now reached from the Porta Septimiana by an excellent carriage-road, can hardly be surpassed; it is to modern Rome what the view from the Capitol is to

ancient; and strangers should take an early opportunity of visiting the spot, in order to acquire a knowledge of the localities and principal buildings of the more modern portions of the city. Nothing can exceed the magnificence of the panorama from here, extending from Soracte to the extremity of the Alban hills, with all the classical sites and towns brilliantly lighted up by the afternoon sun.

The same road continues to the P. S. Pancrazio, and traverses handsome gardens, in the centre of which is a marble fountain, which once stood near the obelisk of the Piazza del Popolo.

S. Pietro in Vincoli (the Basilica Eudoxiana of ecclesiastical writers), on the Esquiline, not far from the Baths of Titus, built in 442, during the pontificate of St. Leo the Great, by Eudoxia, wife of Valentinian III., to preserve the chain with which St. Peter was bound at Jerusalem. It was repaired by Pelagius I. in 555, as we learn by an inscription in the ch.; rebuilt by Adrian I. in the 8th century; and restored in 1503 by Julius II., from the designs of Baccio Pintelli. In 1705 it was reduced to its present form by Francesco Fontana. It consists of a portico, out of which opens the fine nave separated from 2 side aisles by 20 ancient fluted marble columns of the Doric order supporting a series of arches, terminated by a semicircular tribune, the arch of which is supported by 2 Corinthian columns of grey granite. Beside its architecture the chief object of interest in this ch. is the Mosrs of *Michel Angelo*, one of the most celebrated creations of his gigantic genius. It was intended to form a part of the magnificent tomb of Julius II., the plan of which was so imposing that it is said to have induced the pope to undertake the rebuilding of St. Peter's. *Michel Angelo's* design was a parallelogram, surmounted by 40 statues, and covered with bas-reliefs and other ornaments. The colossal statue of Moses was to have been placed upon it. The vicissitudes of this monument form one of the curious chapters in the history

of the arts. The quarrel of Michel Angelo with Julius II. suspended its progress for 2 years; but on their reconciliation the great sculptor returned to Rome, and continued to work upon it until the death of the pope in 1513. It was then suspended during the greater part of the reign of Leo X., and was not fairly resumed until after his death. The original design, after all these interruptions, was never executed: Michel Angelo had only completed at his death the statue of Moses and the 2 figures supposed to represent Religion and Virtue, but called by Vasari Rachel and Leah. These were placed, not in the basilica of St. Peter's, as originally intended, but in their present comparatively obscure position: two of the figures of slaves, which were intended to serve as Caryatides on the monument, are now in the Louvre, and the 3rd is in the Boboli gardens at Florence. To complete this list of misadventures, the pope is not buried under his monument, but near his kinsman Sixtus IV., in the chapel of the Sacrament, in St. Peter's, and without any memorial, except a paltry marble inscription. These facts are necessary to be borne in mind, because the Moses is not so advantageously seen as it would have been if surrounded by all the accessories of a finished monument. There are few works of art which have been more severely criticised; but it is impossible not to be struck with its commanding expression and colossal proportions. The hands and arms are extremely fine, and rival the grandest productions of the Grecian chisel. "Here sits," says Forsyth, "the Moses of Michael Angelo, frowning with the terrific eyebrows of Olympian Jove. Homer and Phidias, indeed, placed their god on a golden throne; but Moses is cribbed into a niche, like a prebendary in his stall. Much wit has been levelled of late at his flowing beard and his flaming horns. One critic compares his head to a goat's: another, his dress to a galley-slave's. But the true sublime resists all ridicule; the offended lawgiver frowns on

unrepressed, and awes you with inherent authority." The figures in the niches on each side of the Moses are also by *M. Angelo*, those of the Prophet Elias, and the Sibyl by *Luca della Robbia*, the recumbent figure of Julius II. by *Masso del Bosco*, and the Virgin and Child above all by *S. Pietro da Sallimano*. At the first altar in the rt. aisle is a picture of St. Augustin, by *Guercino*. Beyond it are the monuments of Cardinals Margotti and Agneci, from the designs of *Donnicchino*, who painted the portrait of the latter over the inscription. The Deliverance of St. Peter, at the 2nd altar, is a copy of the original painting by the same master now preserved in the Sacristy. The chapel beyond the Moses contains the finely finished picture of St. Margaret, by *Guercino*. The tribune is painted by *Jacopo Coppi*, a Florentine artist of the 16th centy., representing scenes in the life of St. Peter. On the rt. hand pier of the arch is a memorial, with his bust in relief, to Giulio Clovio, the celebrated misal and miniature painter of the 16th centy., who was a canon of this ch. The splendid new high altar, the Confession in front of it, and the altar where the lately discovered relics of the Seven Maccabees are preserved, were consecrated in 1877 on the day set apart to celebrate the 50th anniversary of the consecration of Pius IX. as bishop. At the bottom of the apse is an ancient episcopal chair in marble. Over the 3rd altar in the l. aisle is a curious mosaic of St. Sebastian, of the year 680, with the name; he is represented with a beard; it is one of the interesting examples of this branch of art, and was placed in this ch. on the occasion of the saint's having been supposed to have averted a pestilence then raging. Between this and the next chapel, which has a picture of the Dead Christ over the altar, is the tomb of Card. Cinzio Aldobrandini, the protector of Tasso and nephew of Clement VIII. Farther on is a bas-relief of St. Peter delivered by the Angel, with the Donatorio kneeling before the Saint, executed in 1465 for Cardinal di Cusa,

whose gravestone is beneath; and near the door the tomb of Antonio del Pollajuolo, and of his brother Pietro, with their busts; the fresco over it is allegorical to the supposed power of the popes to liberate souls from purgatory, and was painted by Pollajuolo's pupils. The chains which give name to the ch. are not shown to visitors, but are publicly exhibited on the Festival of St. Peter in Vinculis, on the 1st of August and 8 following days: they are about 2 yds. long, and formed of flat iron links, and are kept under the custody of an arch-confraternity, in a bronze tabernacle in the outer Sacristy, executed by Pollajuolo. In the inner Sacristy is the Deliverance of St. Peter by the Angel, a work of the younger days of *Donenichino*. In this ch. Hildebrand was elected pope in 1073, when he assumed the name of Gregory VII. The adjoining convent, now a technical college, was built by Giuliano di Sangallo: one of the best views of the Colosseum is to be had from its upper Loggia. The great cloister, surrounded by a very handsome Ionic portico, erected by Julius II. when titular Cardinal of the ch., has in the centre a cistern designed by Michel Angelo. The street which leads from before the ch., the *Via di St. Pietro in Vincula*, to the Piazza Saburra, is supposed to correspond with the *Vicus Sceleratus*, infamous in Roman history as the scene of the impiety of Tullia, who there drove her car over the dead body of her father after he had been assassinated by her husband Tarquin. In the garden of the Maronite monks, on the opposite side of the piazza, may be remarked one of the finest specimens of the date-palm in Rome. The large building which occupies the third side of the square is the convent of San Francesco di Paola, the belfry of which is perched on a well-preserved mediæval tower of the Frangipanis.

S. Prassede, near the S.W. angle of Santa Maria Maggiore, founded on the site of a small oratory built by Pius I. A.D. 160, as a place of security to which the early Christians might retire

during the persecutions. The present edifice was erected in 822 by Paschal I., restored in the 15th century by Nicholas V., and modernised by San Carlo Borromeo, who was titular cardinal of the ch. It is remarkable as the place of the attack of the Frangipanis on Pope Gelasius II. in 1118. The principal entrance from the Via di S. Martino consists of an ancient portico, supported by two Ionic columns of granite; but that open to the public is in the adjoining Via di Sta. Prassede, by a side-door. The interior consists of a nave divided from 2 side aisles by 16 columns of granite, with composite capitals. The tribune is ascended by a double flight of steps, composed of large slabs of *rosso antico*, which Napoleon I. had ordered to be sent to Paris a few months before his fall. The mosaics of this ch. are remarkable; they are of the time of Pope Paschal I. (817-824). On the face of the great arch towards the nave is represented the Vision of St. John, the Saviour with an angel on either side, SS. Praxedes and Pudenziana at his feet, in the centre of a city, the gates of which are also guarded by angels; the figures on either side bearing wreaths and offerings, and those below with palm-branches represent the faithful. Over the arch of the tribune is the mystical Lamb in the centre, having 3 candlesticks on one side and 4 on the other, allegorical possibly to the 7 churches, and 2 angels on either side, followed by emblematical figures of the 4 Evangelists. The figures draped in togas, and bearing wreaths, are supposed to represent the 24 elders or wise men of the Apocalypse. On the vault or apse our Saviour stands on a mound, from which issues the Jordan, emblematical of Judæa, in the centre of a group of 6 saints: the 2 female ones bearing crowns in their hands, presented to Christ by SS. Peter and Paul, are SS. Praxedes and Pudenziana; whilst the one bearing a ch. is evidently intended for Pope Paschal I. the restorer of this edifice, remarkable for the square nimbus round the head, showing he was then living; the other S. Zeno. The band beneath, of

a lamb bearing a cross, with 6 others on either side, are emblematical of our Saviour and the Apostles, as the rude representations of cities at either extremity are of Bethlehem and Jerusalem. On each side of the high altar, under the music galleries, are pillars of white marble, remarkable for their foliage ornaments. In the l. side aisle, near the door, is the slab of *nero-bianco* granite on which S. Praxedes slept, and in the middle of the nave a well in which she is said to have collected the bodies and blood of the martyrs who suffered on this hill. The 3rd chapel in the rt. aisle of S. Zeno, or of *l' Colonna e Sint.*, is entered by a door formed of 2 columns of the rare black porphyry and granite (*porfido e granito nero-bianco*), supporting a portion of an elaborately sculptured frieze; the outer wall towards the nave, as well as the interior, are covered with mosaics of the time of Paschal I.; from their richness this chapel was formerly called the *Orto del Paradiso*: it derives its present name from a portion of a column of black and white marble, to which our Saviour is said to have been bound at his Flagellation; and which was brought from Jerusalem in 1223 by a Cardinal Colonna. The mosaics, which are indistinctly seen, represent, in the centre of the roof, the Saviour holding a book; on the altar, the Virgin and infant Saviour, SS. Praxedes and Pudentiana; on the rt. wall, SS. John, Andrew, and James; and on the l., SS. Agnes, Pudentiana, and Praxedes; over the door, a throne, of God, with SS. Peter and Paul. [Ladies are forbidden, under pain of excommunication, from entering.] Amongst other relics contained in this chapel are the bodies of SS. Zeno and Valentinian. The tomb of Cardinal Ceteve (1474), in the adjoining chapel, with his recumbent statue, and those of St. Peter, St. Paul, S. Prassede, and S. Pudentiana, is a good work of the 15th century. The bust of Monsignore Santoui, by Bernini, on his monument upon a pier of the nave, opposite the chapel of S. Zeno, is said to have been executed when the artist was only 10 years old. The

tomb of Cardinal Anchera, in the chapel of the Crucifix, near the side door, bears the date 1286, and is probably by one of the Cosimati. The 3rd chapel on the l. contains a picture of Christ bearing the Cross, by *Lehrigo Zuccaro*; the Ascension, on the roof, is by *Cor. d'Apino*. In the large chapel of S. Carlo Borromeo are his seat, and the table on which he distributed food to the poor. In the Confession beneath the high altar are 4 sarcophagi of early Christians, one of which contains the remains of SS. Praxedes and Pudentiana; the mosaic decorations of some of these urns, and especially of the adjoining altar, are fine specimens of this class of work. The Sacristy contains a picture of the Flagellation, attributed to *Giulio Romano*. Amongst the relics here is the Portrait of the Saviour (the colours are totally effaced), which St. Peter is said to have presented to Pudens, the father of S. Praxedes and S. Pudentiana; teeth of St. Peter and St. Paul; the Mitre of St. Charles, &c. The Church tradition tells us that Pudens was the first person in Rome converted to Christianity by St. Paul; the apostle lodged in his house from the 1st year of Claudius to the 9th, and again A.D. 62, when he returned a 2nd time to Rome. The departure of the Jews from Rome is mentioned in Acts xviii. 2; "because that Claudius had commanded all Jews to depart from Rome." The apostle mentions Pudens in the Second Epistle to Timothy, iv. 21: "Eubulus greeteth thee, and Pudens, and Linus, and Claudia, and all the brethren." Linus is considered by the historians of the Church as the successor of St. Peter; Claudia is believed to have been the wife of Pudens, and the daughter of the British chief Caradoc or Caratacus. There are remains of a very early bell-tower, dating from 815, on the basement of which are paintings in a rude style, relative to the life of S. Agnes.

II Priorato (see *Sta. Maria Aventinense*, p. 265).

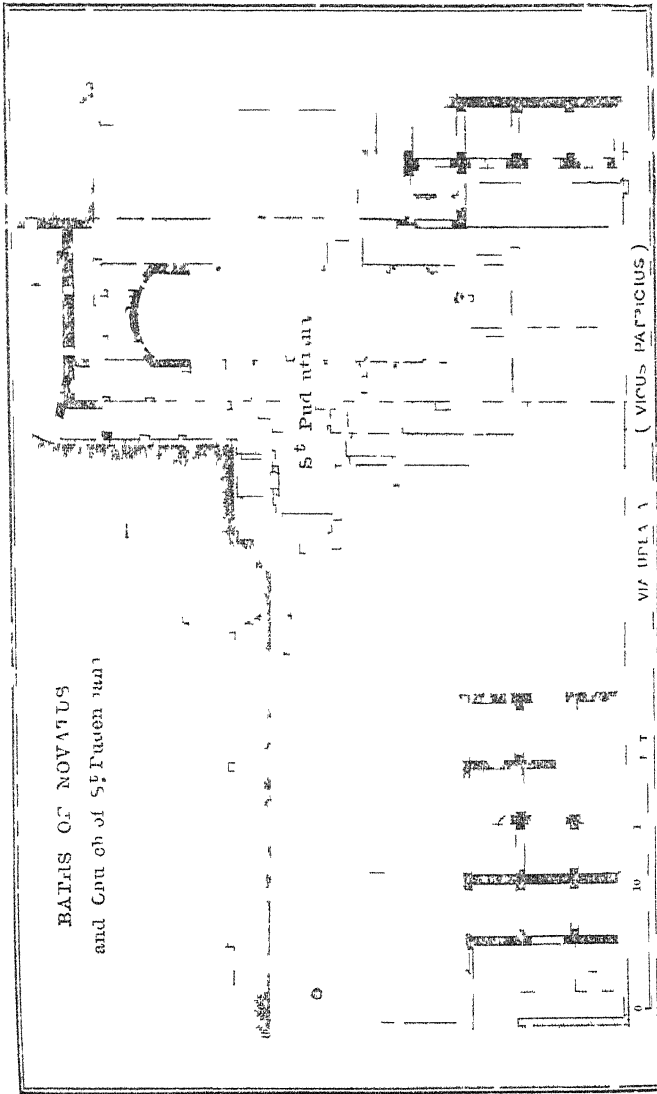
S. Frisca, on the Aventine, a very

ancient ch., supposed to occupy the site of the house in which St. Prisca was baptized by St. Peter. It was consecrated by pope S. Eutichiannus in 280, and rebuilt or restored by Cardinal Giustiniani from the designs of Carlo Lombardi in 1600. It has 14 ancient columns of marble and granite in the nave, built into the piers; and at the high altar the Baptism of the Saint, by *Pissinotti*. In the crypt is a curious baptismal font, in the form of a fantastic capital of a column, having a large basin in the centre, and smaller ones at the 4 angles. This ch. is supposed to occupy the site of the celebrated Temple of Diana, founded by Servius Tullius as the common sanctuary of the Latin League. This ch. is seldom open, except on the anniversary of St. Prisca (Jan. 18), and during the Station on the 6th Mon. in Lent.

S. *Pudentiana*, in the valley between the Viminal and Esquiline, on the N. side of Via Urbana, the ancient Vicus Patricius, is very interesting from its historical relations, and the works of mediæval art contained in it; it is supposed to be the most ancient of all the Christian edifices of Rome (*omnium ecclesiarum urbis ætustissima*), to have been considered in early times as the cathedral of the Christian city, and to occupy the site of the house of the senator Pudens, where St. Peter lodged from A.D. 41 to 50, converted his daughters Praxedes and Pudentiana, and baptized many thousands of the first followers of the Christian faith. The ch. was dedicated, S. Pudentiana, by St. Pius, A.D. 145. Beneath the present edifice are numerous remains of Roman edifices, which have been explored by Mr. Parker, amongst which a bath-room, probably belonging to the *thermæ* of Novatus. This church was successively restored by Adrian I. in the 8th centy., by Gregory VII. and Innocent II. in the 12th, and reduced to its present form in 1597 by Card. Caetani. It consists of a nave, and formerly of side aisles (the latter having been divided off into chapels) separated by 14 ancient columns of

grey marble. The mosaics are the finest of the kind in Rome. They date probably from the 9th centy. under Adrian III. (A.D. 884), although assigned to the 4th by Messrs. Vitet and Parker, on the authority of an inscription of Pope Siricus (A.D. 384-397) on the wall of the apse, but which appears to refer only to the building of the latter.* They represent our Saviour, seated on a throne, having on each side four of the Apostles in Roman costume, S. Pudentiana and S. Praxedes standing behind, and stately Roman edifices in the background, with the emblems of the Evangelists above. In the neighbouring chapel, on the l., dedicated to St. Peter, is a large marble group by *G. della Porta*, representing our Saviour delivering the keys to the Prince of the Apostles; the floor of the aisle leading to this chapel, as of other parts of the ch., retains the old Roman mosaic pavement, supposed to have formed part of Pudens' house. There were some early Christian inscriptions let into the walls, now removed to the Lateran, but replaced by casts—one discovered in the catacombs of St. Priscilla, to Cornelia, of the family of Pudens, with a rude portrait; the table on which St. Peter ate was formerly placed under the altar, but was removed during the erection of the new and more elegant altar put up by Cardinal Wiseman, who was titular of St. Pudentiana. Opening out of the l. aisle is the richly decorated chapel of the Caetani; the Adoration of the Magi over the altar, in high relief, is by *Paolo Olivieri*; on each side are fine columns of *Lamachella* marble, and in the roof are introduced some ancient mosaics of the 4 Evangelists, and of S. Pudentiana collecting the blood of the martyrs; the tombs on either side are of members of the family of Caetani in the 17th centy. The paintings of the oval cupola of the ch. are by *Pomponcio*. On each side of the entrance

* This beautiful work of art was mutilated when the cupola was built by subsequent restorers of the church; but a good drawing of it, as it originally stood, has been reproduced in Spithöver's publication on the Mosaics in the Roman Churches.



the church is a fine specimen of the style of the sixteenth century. The facade has been lately rebuilt by Cardinal Borghese from the designs of Mattiotti in the style of the sixteenth century. The interior is a fine specimen of the style of the sixteenth century. The bell tower of this church is one of the most beautiful of its kind, it dates from the rebuilding of the church in 1550. The church is finished with their open colonnade in the style of the sixteenth century. The great conventual church of the order of the Friars Minor, called the *Pantheon*, is one of the most extensive in Rome. It belongs to monks of the order of St. Augustin who are principally occupied with the education of young females.

Santi Quattro Incononati, an interesting church situated on that ridge of the Colatin which extends from the Colosseum to the Latician, and which was called *Sancta Trinitas*. The present edifice was built by Paschal II, to replace a more ancient one erected by Honorius I in 628, it is now attached to a conservatory of young females, and is seldom open, except at an early hour. Before the church are two square courts, the inner one, originally the quadriporticus has, built into its walls, several columns, evidently from ancient edifices. The interior consists of a nave separated from the narrow aisles by 8 columns in grey granite, with composite capitals, and surmounted by a gallery of smaller Ionic pillars, as we have described at *Sia Agnese fuori le Mura* (p. 231), and which, was intended for families alone. The tribune, which is very wide and ample, has in the centre an episcopal chair, and its vault and walls covered with frescoes of various subjects by *Giulio Romano*. Beneath in a subterranean chapel are the relics of St. Carpentianus, Severus, Severianus, and Victorinus, to whom the church is dedicated, in turn placed here by St. Leo

the Great in the year 461. The church is a fine specimen of the style of the sixteenth century. The facade has been lately rebuilt by Cardinal Borghese from the designs of Mattiotti in the style of the sixteenth century. The interior is a fine specimen of the style of the sixteenth century. The bell tower of this church is one of the most beautiful of its kind, it dates from the rebuilding of the church in 1550. The church is finished with their open colonnade in the style of the sixteenth century. The great conventual church of the order of the Friars Minor, called the *Pantheon*, is one of the most extensive in Rome. It belongs to monks of the order of St. Augustin who are principally occupied with the education of young females.

S. Saba, on the eastern portion of the Aventine, near where is supposed to have stood the *Porta and Island* of the *Wall of Servius Tullius*, and on the site of the house of Julia, the mother of St. Gregory the Great, a very ancient church, standing isolated on the southern summit of the hill. It is more remarkable for its position, and for the view from its portico, which contains an ancient *synagogue*, than for its architecture. The interior consists of a nave, separated from the aisles by 7 ancient columns on either side, and of a tribune, on the vault of which is a miserable copy, in painting, of the mosaics, of the time of Adrian I, which have long since disappeared, representing our Saviour, having on either side St. Saba and St. Andrew, with the usual emblematical band of the Saviour and the Apostles, represented as a lamb and 12 sheep. *Light* is seldom open for Divine service except on the Saint's day (Dec. 5). On Thursdays a person is generally in attendance who, for a small fee, will unlock the door.

S. Sabina, on the Aventine supposed to occupy the site of the Temple of Juno Regina, founded by Camillus after the taking of Veii, and of the Atrium erected by Asinius Pollio, in which he placed the Library of Varro. S. Sabina was built in the form of a basilica in 425, by Peter, an Italian priest, where the house of St. Sabina stood, as we learn by a mosaic inscription over the principal door. The figures of draped females on either side, which formed part of a

large composition, are amongst the oldest in Rome; (early part of the 5th centy.). Sixtus V., in 1587, reduced it to its present form. The ch. has been restored at various times, but has lost a great deal of its original character; it consists of a nave and 2 aisles, separated by 24 fluted white marble columns of the Corinthian order. Arches spring from the columns, as in the basilicas, on the face of which, towards the nave, are mosaic decorations in *pietra dura* (red and green porphyry). The chapel of the Rosary, on the rt. of the high altar, contains the picture of the Virgin of the Rosary, with S. Dominick, and St. Catherine of Siena, by *S. Sallustiana*. In this chapel is the tomb of a cardinal of the 15th centy., with the inscription *Ut moriens ceteris vivit ut moriturus*.

In this ch. is shown a marble slab on which St. Dominick was wont to pray. A round piece of black marble, placed on a little pillar, is said to have been thrown at him by the Devil when thus occupied. The chapel of St. Hyacinth, opening out of the rt. aisle, has an altarpiece, by *L. Fontana*; the frescoes representing the Canonization, and on the side walls subjects from the life of the saint, are by the two *Zuccheri*. Out of the l. aisle opens the handsome chapel of St. Catherine; its cupola is painted by *Odazzi*. Of the sepulchral monuments in this ch. the most worthy of notice is that in mosaic of Munio di Zamora upon the floor of the nave; he was general of the Dominican order, and lived in the pontificate of Boniface VIII. (1300). At the S. end of the nave is the ancient portico or vestibule, now enclosed in the conventual buildings; it is supported by spirally fluted marble columns, and on the walls are some interesting early Christian inscriptions; the great door which opens from it into the ch. has richly sculptured marble jambs of the early part of the 13th centy.; the doors are in cypress wood, probably of an earlier period, particularly the rudely sculptured panels representing subjects from the Old and New Testaments, which

have been attributed by the Annalist of the Dominican Order, Mamachi, to before the 7th centy. Beyond the portico is one of the gardens of the convent, in which may be seen a lemon-tree planted by St. Dominick himself, when a recluse here. The adjoining monastery, which belongs to the order of St. Dominick, contains an extensive cloister, surrounded by a 4-sided portico, formed of small marble columns that support narrow Lombard arches; this cloister is contemporaneous with the foundation of the convent, in the 13th centy., when Pope Honorius I. approved of the rules of the Dominican order, and gave to its brethren the present site, then his palace, to erect their convent upon. From the cloister a door leads to the declivity of the Aventine towards the river, from which a magnificent panorama of the Transiberine region will open before the visitor.

Some interesting archæological discoveries have been made on this declivity, which may be worth a visit. They consist of several chambers with paintings on the walls, and which probably formed the lower apartments, destined for the dwelling of menials or slaves of some magnificent Roman edifice. In one of these chambers some curious inscriptions scratched on the stucco may be seen, amongst which can be deciphered a list of the names of slaves, the mode of spelling of which would refer them to the time of the early Cæsars. The houses to which these chambers belonged were built on either side of the Servian wall, which ran along this part of the hill, and a considerable fragment of which is seen included in them. The artistic merit of the paintings in these chambers has been much exaggerated. Lower down the declivity a gallery leads into a series of intricate subterranean passages, cut through the tufa rock, and which have been partially explored: it is difficult to say what they were intended for, possibly to drain more effectually the soil; several vertical shafts from the surface open into them. At a lower level are another series of subterranean gal-

leads, into which we may descend by a flight of circular steps, near the bottom of which is a chamber paved with marble and some traces of painting on the walls. From here an excellent tunnel enters at right angles a narrow gallery excavated in the tufa, and which, from its level, its direction, and its sides being covered with calcareous incrustations, the deposit of water, there is reason to believe, formed the canal for the Aqua Appia, which emptied itself at the *Castellum*, near the Porta Trigemina, not far from this spot, and from which that earliest of Roman aqueducts distributed its waters to the regions of ancient Rome, at the base of the Palatine and Capitoline hills, and to that beyond the Tiber.

The site on which the ch. of S. Sabina and its gardens stand was formerly covered, beginning from the N. by the Temple of Juno Regina, founded by Camillus after the fall of Veii; by that of Jupiter Libertas, erected by Caius Gracchus, restored by Augustus, and to which Asinius Pollio added an extensive atrium, in which he placed the library of Varro, the first opened to the public in Rome. A part of the ch., and of the garden before it, is probably on the site of the latter, whilst the Temple of Juno stood farther back, extending to the modern descent to the Bocca della Verità, which follows the direction of the Clivus Publicius of ancient times. On these sites in the middle ages rose a fortress of the Savellis, and the residence of Honorius III. of that family, which he made over to the Dominican monks, for their gardens, in the 13th centy. The ch. of Il Priorata (p. 265) is supposed to stand on the site of the Temple of the *Bona Dea*, mentioned by Ovid, and where Remus consulted the auguries respecting the building of Rome; that of S. Alessio on the site of the *Armitustrum*, near where Tatius was buried at a more remote period, and where stood subsequently the Temple of Minerva. If we prolong our walk farther E. over the Aventine, where the ch. of Santa Prisca stands was probably the site of the Temple of Diana Aventina, near where Licinius Sura, the

[*Rome.*]

friend of Tiberius, erected his *Therma*, between which and the valley of the Circus Maximus was the house of Tiberius before he became emperor. In the ch. of the opposite side of the road on Santa Prisca (p. 266) are two well-preserved specimens of the walls of Servius Tullius—one nearly 40 yards long and 15 high, consisting of massive blocks of volcanic tufa admirably adjusted, on which rests a good arch in the Etruscan style, and upon which, as below Santa Sabina, less durable constructions of the Imperial period were erected.

S. Salvatore in Lauro, in the small piazza of the same name, opening out of the Via de' Coronari, on the site of the laurel-grove which stood near the Portico of Europa; it was originally of the Pointed style of the 15th centy., but all traces of that have disappeared under modern restorations: a new façade in the Corinthian style has been erected, with a huge tasteless bas-relief on it by Rinaldi, representing the transport by angels of the Holy House to Loreto; it contains at the 3rd altar on the rt. P. da Cortona's early work of the Nativity. The adjoining convent has a handsome cloister, opening out of which is a chapel, where have been placed some good mediæval sepulchral monuments that stood formerly in the ch., amongst which is that raised by the Canons of S. Giorgio in Alga, at Venice, to their patron Eugenius IV., on which is his recumbent statue by *Isotta da Pisa*, and an inscription relative to the part he took in the Councils of Basle and Florence held during his pontificate. In a smaller court beyond the cloister is a monumental doorway to an oratory belonging to the natives of the March of Ancona, erected to Cardinal Latino Orsini, the founder of the ch. and convent in 1450, with a portrait-bust of that celebrated personage.

San Sebastiano, about 2 miles beyond the gate of that name on the Via Appia.

The foundation of this basilica is scarcely less ancient than that of the others we have described, and is also attributed to Constantine. But the present edifice is not older than 1611, when it was entirely rebuilt by Cardinal Scipio Borghese, from the designs of Flaminio Ponzio. All traces of the ancient basilica have disappeared, and neither the architecture nor the decorations present anything which requires notice. The chapel of St. Sebastian, in the S. aisle, designed by Ciro Ferri, has a recumbent statue of the saint by Antonio Giorgetti, after his master, Bernini. The remains of St. Sebastian are buried under the altar in a marble urn, having been removed here from the Vatican by Honorius III. In the opposite aisle is the handsome Albani chapel, erected by Clement XI. as the burying-place of his family, and dedicated to St. Fabianus; and near it another celebrated for its relics: the most curious of which perhaps is the stone which is said to offer the impression left by the Saviour's feet, when he was met by St. Peter at the spot now occupied by the little ch. of *Dominus quo vivis*, which was built to commemorate the event, and so called from the words which St. Peter addressed to our Lord. This traditional relic is but one of the many *relics* formerly offered by persons restored to health, or returning from long and difficult journeys, to the divinity to which they attributed the benefit. The material used, being white marble, could evidently not have belonged to the lava pavement of the Via Appia. On the l. of the principal door the visitor will remark a large marble slab, on which are inscribed 12 verses in honour of the martyr Eutychius: they were composed by pope St. Damasus, and are in the same beautifully formed letters so peculiar to all the inscriptions of that pontiff, and in the same style of metrical composition as we shall find in the catacombs of Sta. Agnese, S. Calisto, &c.

A door out of the l. aisle leads into the *Catacombs*. See § 22. p. 173, *Catacombs*.

S. Silvestro al Quirinale is remarkable for the 4 circular paintings on the pendentives of the cupola in the Baudini chapel opening out of the l. transept, by *Domenichino*. They represent David dancing before the Ark, the Queen of Sheba sitting with Solomon on the Throne, Judith showing the Head of Holofernes, and Esther in a swoon before Ahasuerus. Lanzi classes them among his finest frescoes, and says that, for the composition and the style of the drapery, they are by some preferred to all the rest. The Assumption over the altar is considered the best work of *Scipione Gentili*; it is painted on slate. The large painting of S. Caetano and S. Andrea di Avellino, in the opposite transept, is by *Luca de Meina*. The 3 subjects on the roof of the 2nd chapel on the l. were painted by *Cav. d'Arpou*, and the 2 landscape paintings on the side walls by *Polidoro da Caravaggio* and *Melozzino*. The Sacred College assembled in this ch. before going in procession to the conclave, when held at the Quirinal. Cardinal Bentivoglio, the historian of the war in Flanders, and Farinacci, the celebrated lawyer (ob. 1618), who defended the Cenci family, have sepulchral monuments in this ch., the first in the l. transept, the second near the entrance. There is another ch. dedicated to the same saint, *S. Silvestro in Capite*, in the Piazza S. Silvestro: it derives its name from the head of St. John preserved in it. Amongst the relics preserved here is a napkin with the portrait of Christ impressed upon it. According to tradition, Christ himself sent it to Abgarus, King of Edessa. For a long time it was at Constantinople. Amongst other miracles wrought by its instrumentality, it is said to have destroyed all the siege engines when a Persian army invested Edessa. The extensive convent attached to this ch. has been converted into the general post and telegraph-office.

S. Sisto, a very ancient foundation opposite the Baths of Caracalla, on the Via Appia, barbarously modernised, not far from the site of the Porta

Capena, the Temple of the Camene, and the Fountain of Egeria. It was here that S. Dominick first established his order in Rome, and where he founded the Devotion of the Rosary. It now belongs to the Irish Dominican friars of S. Clemente, but, from the insalubrious state of the quarter, owing to malaria, the convent is no longer habitable. The extensive gardens annexed to it have been converted into nursery-grounds by the Roman municipality.

S. Stefano sopra Cacco, in the street of the same name turning out of the Via di Pè di Marmo, at the corner of which stands an ancient colossal foot of marble. This ch., which is only interesting as preserving the form of an ancient basilica, has a wide nave separated from 2 aisles by ranges of columns of granite and grey marble and 7 arches; it has been recently handsomely modernised. The rising ground on which it stands is formed of the debris of the Temple of Isis and Serapis.

S. Stefano Rotondo, on the western part of the Celian Hill, one of the remarkable churches in Rome; it is probably the adaptation of an ancient edifice to ecclesiastical purposes, and not, as supposed by some, one of those circular churches built expressly for Christian purposes, like that of Sta. Costanza; the most generally received opinion now is, that it was the circular portion of the *Macellum tirale*, or great market for butcher's-meat, erected in the time of Nero; all that is known, and on the authority of Anastasius, is, that it was consecrated as a place of Christian worship by Pope St. Simplicius, A.D. 467. The name expresses its circular form. The original edifice consisted of 2 concentric rows of grey granite columns with Ionic capitals. The intercolumniations of the outer one were filled up by Nicholas V. (1447), to form the wall of the present building, beyond which are still traces of the third circuit, a solid wall, which formed the outer enclosure in more ancient times. The interior, 133 ft. in diameter, has 56 columns: 36 of these are in the

outer circle, and 20 in the inner. The former have a series of low arches springing from them. In the central area are 2 Corinthian columns, higher than the rest, which, with 2 pilasters, support a cross wall: it is probable they were added at a later period to support the roof, as the two pilasters occupy the places of Ionic columns in the inner circular row, and which were removed to make room for them. The plan and details of this curious building are given in Canina's work on Christian Temples. The windows over the columns bear some resemblance to those in early Gothic buildings beyond the Alps. The walls are covered with frescoes by *Pomarancio*, representing in chronological order, from the Crucifixion of our Saviour to the reign of Julian, the martyrdoms of different saints: a series of paintings which are displeasing to the eye and imagination, having nothing to recommend them as works of art. The chapel of S. Primus and S. Felicianus has behind its altar in the circular recess a mosaic of the middle of the 7th centy., representing the Saviour with the patron saints. In the vestibule is an episcopal chair, from which St. Gregory the Great is said to have read his fourth homily. The ch. is only opened for divine service early on Sunday morning, and on the 26th of December, the anniversary of St. Stephen: but admittance on application to the Sacristan can be obtained at all times.

S. Stephen's Basilica on the Via Latina (see page 480).

Santissimo Sudario, a small ch., built in 1605 for the Piedmontese in Rome, and named after the chief relic in the cathedral of Turin. It has been appropriated as a court chapel, and is attended by the king and royal family when in Rome. It has been richly adorned with marbles, and with recent frescoes by Cesare Maccari of Siena. On the vault is a group of beatified persons belonging to the house of Savoy, amongst whom is the Beato Bonifacio, who was consecrated Archbp. of Canterbury by Pope Innocent IV. in 1245.

Sta. Susanna, in the Piazza di Termini, near Santa Maria della Vittoria, a church attached to a convent of Bernardine nuns; its handsome front was erected in 1603 by Carlo Maderno. The interior, with its heavy roof in deep panels, is rich in ornament, and frescoes representing events in the life of the saint, by *B. Croce*: the painting over the high altar is by *Lauretti*, and those of the choir by *C. Nebbia*. The chapel dedicated to St. Lawrence, in the l. transept, was erected at the expense of a sister of Sixtus V., and has a good altarpiece of the martyrdom of the Saint, by the last-named painter.

S. Teodoro, commonly called **S. Toto**, a circular building in the street leading from the Forum to the Bocca della Verità, and under the Palatine Hill. The present building shows by its construction that it belongs to the decline of art: it is supposed to have been built by Adrian I. in the 8th century, restored by Nicholas V. in 1450, and by Clement XI. in 1700. The mosaics of the tribune are of the time of Adrian I. (772-795), and represent our Saviour between SS. Peter and Paul, presenting 2 figures, one of S. Teodorus, bearing garlands, with the usual emblem of the Almighty above, a hand grasping a wreath of flowers. A very ancient custom of carrying infants to be blessed in this ch. is still continued (every Thursday morning), especially after their recovery from the effects of vaccination. In the centre of the court before the ch. is a mutilated Pagan altar, and beneath extensive sepulchral vaults belonging to a burial confraternity.

S. Tommaso degli Inglesi, or *St. Thomas of Canterbury*, in the Via di Monserrato, near the Farnese palace, was attached to the English college, but was desecrated under the French republic. The college has been restored, but not the ch., which was founded in 775 by Offa king of the East Saxons, and dedicated to the Holy Trinity. The hospital was afterwards built

by a wealthy Englishman, John Scoppard, for English pilgrims. The ch. was destroyed by fire in 817, and rebuilt by Egbert. Thomas-à-Becket, during his visit to Rome, lodged in the hospital; and on his canonization by Alexander III., 2 years after his death, the ch. was dedicated to him as St. Thomas of Canterbury. In addition to this institution, another hospital and an oratory, dedicated to St. Edmund, king and martyr, were founded by an English merchant, near the Ripa Grande, for the benefit of English sailors frequenting Rome; but as the commerce of the two countries declined, the new establishments were incorporated with that of St. Thomas. The united hospitals were converted into a college for English missionaries by Gregory XIII. in 1575, and the ch. was afterwards rebuilt by Cardinal Howard. It is said to have been endowed with considerable property by the above-mentioned John Scoppard. The halls of the college contain some curious portraits of the Roman Catholics said to have been put to death in the reigns of Henry VIII. and Elizabeth. On the 29th Dec., the Festival of St. Thomas, high mass is performed in the college chapel, in the presence of the College of Cardinals. The college contains about forty pupils, and the order and neatness that reign throughout contrast in a remarkable degree with all similar establishments in Rome. During the late Card. Wiseman's mastership, several sepulchral monuments from the desecrated ch. were placed in the lower corridors of the college; that of Cardinal Bainbridge, Abp. of York and British Envoy to Julius II., has a fine recumbent statue of the deceased in full pontificals, in a good style, resembling the fine monuments of the same period. (See *Sta. M. del Popolo*.) Cardinal Bainbridge, who was also Prelate of the Order of the Garter, died at Rome in 1514. Sir Thomas Dereham, a follower of the Stuarts (ob. 1739), has a monument here; as also a young lady of the Swinburne family, upon which her charms and accomplishments are detailed in most exaggerated terms, and in lan-

guage little suited to the severe lapidary style. The travellers' book here records that on the 30th Oct. 1688, John Milton dined at the college with other Englishmen. Attached to the college, the object of which is to educate young Englishmen for the Church, has been lately added another institution, under the denomination of *Collegio Pio*, to receive clergymen who have become converts to Roman Catholicism, and prepare them for the ministry of that Church. There are now about 22 pupils in the English College and 15 in the Coll. Pio.

A church, adjoining the college, and dedicated to *St. Thomas à Becket*, was commenced 1870-71, from the designs of Vespignani, for which large subscriptions were raised among the Catholics of England. The building, of unpretending dimensions and Gothic style, is still in progress. Remains of ecclesiastical edifices of the 11th centy., and of an ancient Roman road, were discovered in digging the foundations.

La Trinità de' Monti, well known to English visitors from its commanding position above the Piazza di Spagna, and from the fine flights of steps which lead to it. The ch. was built in 1494 by Charles VIII., king of France, at the instigation of S. Francesco da Paola. It suffered severely at the time of the French revolution, and was abandoned in 1798, but was restored by Louis XVIII., from the designs of Mazois. It is now attached to a convent of nuns of the *Sacré Cœur*, who devote themselves to the education of young females,—the most frequented institution of the kind in Rome. The ch. is closed after morning prayers, at 9½ A.M., but strangers are admitted at the side door. In the second chapel on the rt. hand is a picture of S. François de Sales. In the third are the Assumption, over the altar, by *Daniello da Volterra*, the Presentation in the Temple, and the Massacre of the Innocents, on the side walls, from the master's designs. The Massacre of the Innocents is said to have been retouched by Michel Angelo. The Assumption has suffered

considerably in its lower portion; in the rt.-h. corner we recognise in the old man with outstretched arm the portrait of Michel Angelo. The 5th chapel is painted by the school of Sodoma, but the frescoes are much injured; the 6th by that of Perugino, and are in better preservation; the high altar is an execrable specimen of modern taste. The Assumption of the Virgin in the l. transept is by *Tid. Zuccherò*, and the prophets Isaiah and Daniel, with the histories of the Virgin, on the vault, by *Pierino del Vaga* and *Selviati*; the one representing the Procession of St. Gregory the Great, on the pillar towards the nave, on the rt., by an unknown hand, is interesting for the view of the Mausoleum of Hadrian as it existed in the time of Leo X. The transepts alone have preserved unaltered the original pointed architecture. The great painting of this ch. is in the 2nd chapel on the l., the fresco of the DESCENT FROM THE CROSS, the masterpiece of Daniele da Volterra, executed with the assistance of Michel Angelo, and considered by Poussin to be the third finest picture in the world, inferior only to Raphael's Transfiguration, and to the Communion of St. Jerome of Domenichino. "We might," says Lauzi, "almost fancy ourselves spectators of the mournful scene,—the Redeemer, while being removed from the cross, gradually sinking down with all that relaxation of limb and utter helplessness which belongs to a dead body; the assistants engaged in their various duties, and thrown into different and contrasted attitudes, intently occupied with the sacred remains which they so reverently gaze upon; the mother of the Lord in a swoon amidst her afflicted companions; the disciple whom he loved standing with outstretched arms, absorbed in contemplating the mysterious spectacle. The truth in the representation of the exposed parts of the body appears to be nature itself. The colouring of the heads and of the whole picture accords precisely with the subject, displaying strength rather than delicacy, a harmony, and in short a degree of skill, of which M. Angelo

himself might have been proud, if the picture had been inscribed with his name. And to this I suspect the author alluded, when he painted his friend with a looking-glass near it, as if to intimate that he might recognise in the picture a reflection of himself." In 1821, the fresco was detached from the wall of the 3rd chapel on the l., transferred to canvas, and removed to that next the door, into an excellent light. In the 3rd chapel on the l. is an *Innocentiate Conception* by *Vici*, in the pre-Raphael style, with frescoes of the Annunciation and Salutation on the side walls, and a monument to the Prince di Rohan, Cardinal Archbishop of Besançon, kneeling before the Virgin. In the Massimo chapel, 5th on the l., is a *Noli me tangere*, attributed to *Giulio Romano* or *il Fattore*, and in the 6th a picture of our Saviour by Satz, a modern German artist; the frescoes on the side walls are by pupils of Overbeck. The grave of Claude de Lorraine was in front of the 2nd chapel on the l. before his remains were transferred to the monument raised to him by the French government in the ch. of St. Luigi (see p. 259). On Sundays and great festivals vespers are sung by the nuns; the music in general is very good; the service commencing at half an hour before sunset.

La Trinità de' Pellegrini, near to the Ponte Sisto, built in 1614, with a façade designed by Francesco de' Sanctis. It is remarkable chiefly for the fine picture of the Trinity, by *Guido*, over the high-altar; a Madonna and Child with Saints, by *Cic. d'Arpino*; and the same subjects by *Doggonone*. Annexed to this ch. is an hospital for convalescent patients, and for pilgrims arriving at Rome, who are lodged for a certain number of days depending on the distances from which they have come. On the Wednesday, Thursday, and Friday of Holy Week, the Roman nobility and several of the cardinals used to assemble in this hospital, and wash the feet of the poor pilgrims. The ladies of the nobility

might also be seen here on these occasions, performing the same office towards the female pilgrims.

SS. Vincenzo ed Anastasio, near the fountain of Trevi. Clement IX. granted this ch. to the regular nuns. It was rebuilt by Cardinal Mazzarini. The architect Lungli decorated the façade, and the paintings inside are by painters of the period, of no great note. As this parish included the Pontifical residence of the Quirinal, it was customary to preserve in a subterranean chapel the interior parts of the deceased Popes' bodies. Near the high altar are the inscriptions relating to the series of remains of Popes from Sixtus V. to Pius VIII.

SS. Vincenzo ed Anastasio (see p. 273).
Alle tre fontane.

San Vitale, in the street of the same name, which runs down the valley of Quirinus, that separates the Quirinal and Viminal hills, is a very ancient foundation retaining its form of a Christian basilica. After having remained long neglected, it has been restored; and although it has lost much of its original character, it will be worth visiting, as presenting in its outer walls, at least, a good example of the earlier Christian edifices of Rome. Except the carved wooden doors leading from the vestibule into the ch., there is little worthy of notice in it. Its foundation dates from the early part of the 5th centy., under Innocent I.; and it is supposed to stand on the site of the entrance to the Great Portico which led to the Temple of Quirinus.

§ 3. COLLEGES.

The **Collegio di Propaganda Fide**, in the Piazza di Spagna. The College of the Propaganda was founded in 1622 by Gregory XV., for the purpose of educating as missionaries young foreigners from infidel or heretical countries, who might afterwards return

and spread the Roman Catholic faith among their countrymen. The present building was erected by Urban VIII. from the designs of Bernini, and completed under the direction of Borromini. It contains a library of upwards of 30,000 volumes, chiefly of works on divinity and canon law; annexed to which is the *Museo Borgia*, bequeathed to the institution by the Cardinal of that name, who was prefect of the Propaganda in the last century. This Museum is chiefly interesting for its collection of Oriental MSS.; for the celebrated *Codex Mexicanus*, published in Lord Kingsborough's magnificent work; for an illuminated Church Service on vellum of the time of Alexander VI., with the portrait of that notorious Pope; for a second Church Service, prepared on the occasion of the coronation of Charles V. at Bologna by Clement VII., containing a painting of the ceremony, and portraits of several of the personages present at it; and for a precious relic of Raphael—a letter to his uncle Simone di Carela, written from Florence on the 21st April, 1507, in a bold hand, and signed "Vostro Raphaello, Dipintore di Firenze"—it has been published in Bottari's edit. of Vasari, of 1792. There are several curiosities sent by the missionaries from different parts of the world. The Museo Borgia can only be seen on application to the Rector of the College, or to the Secretary of the Propaganda. The celebrated printing-office of the Propaganda is rich in Oriental types, and has produced many works of great typographical beauty. It has been recently furnished with the most improved printing apparatus. There is a shop in the Via di Propaganda where all the works published by the institution can be seen and procured. The annual examination of the pupils, which takes place in January, is an interesting scene, which few travellers who are then in Rome omit to attend; the pupils reciting poetry and speeches in their several languages, accompanied also by music, as performed in their respective countries.

Collegio Romano, built in 1582 by Gregory XIII., from the designs of B. Ammannati. It was also called the *Universita Gregoriana*, and was under the management of the Jesuits until 1870. It is now a Lyceum for secondary instruction, under the name of *Liceo Ennio Quirino*. The instruction comprises the Italian, Latin and Greek languages and literature, History, Philosophy, Mathematics, Physics and Natural History.

The library of the Collegio Romano has been incorporated in the *Biblioteca Vittorio Emanuele*, containing 650,000 vols., derived chiefly from suppressed monasteries. Amongst its curiosities are a metrical description of the Greek Archipelago, with 49 maps engraved on wood, supposed to have been printed at Venice between 1175 and 1185: editions of Strabo and Pomponius Mela, printed at Venice in 1180; a Latin edition of Ptolemy, printed at Bologna in 1162; some Chinese works on Astronomy, and some editions of the classics, with notes by Christina Queen of Sweden.

The **Observatory** of the Collegio Romano, for many years directed by the learned Father Secchi, one of the first astronomers of present times, is one of the most complete establishments of the kind in Italy; formerly placed in a rickety tower at the S.E. quadrangle of the convent, it now stands on two of the immense solid piers raised by Cardinal Ludovisi to support the never-completed cupola of his ch. of S. Ignacio. Besides the instruments for current astronomical researches, such as the transit instrument, mural circle, &c., it possesses a magnificent equatorial by Merz of Munich, with an object-glass 9½ inches in diameter, and furnished with a full collection of spectroscopical instruments for observing stars, a donation from a member of the order of Jesuits. Pius IX. contributed most liberally to the requirements of the Observatory. The apparatus for registering the atmospheric pressure, and all other

meteorological phenomena, invented by the late director, will interest our scientific countrymen. It was exhibited in Paris in 1867, and gained the grand gold prize medal, with a premium of 6000 fr. Attached to the establishment is a good Astronomical Library and a Magnetic Observatory well supplied with English instruments. In 1879, after the death of Father Secchi, this Observatory was transferred to the direction of Government professors. The entrance is at 7, Via della Caravita.

Collegio della Sapienza, the University of Rome, founded by Innocent IV. in 1244, as a school for the canon and civil law. It was enlarged in 1295 by Boniface VIII., who created the theological schools; the philological professorships were added in 1310 by Clement V. Subsequent pontiffs enlarged the plan by the introduction of scientific studies, and endowed the university with the taxes on various articles of excise. The present building was begun by Leo X. from the designs of Michel Angelo, and finished in 1576, under Gregory XIII., by Giacomo della Porta. The oblong court, with its double portico, supported in the lower tier by Doric and in the upper by Ionic pilasters, was built by this able architect. The ch. and its spiral cupola are in the most fantastic style of Borromini. It contains a large composition by Pietro da Cortona, relating to St. Ivo. The university derives the title of the *Sapienza* from the inscription over one of the entrances, *Initium Sapientiae Unus Domini*. Its organisation was entirely remodelled by Leo XII. in 1825, and by the Italian Government in 1871. It has 4 faculties—Law, Medicine, Philology, and Physics and Mathematics. 11 Professors are attached to the first faculty, 24 to the second, 13 to the third, 16 to the fourth. All their lectures are gratuitous. Their salaries are 7200 frs. yearly, paid by the Government. The number of students in 1873 was 531. Attached to the university is a *Library*, founded by Alexander VII., and liberally increased by Leo XII.

It is open daily from 8 to 12, and from 6 to 10 P.M., with the exception of Thursdays. The *Museum* contains a very good collection of minerals, recently much increased by the purchase of that of Mon-signore Spada, particularly rich in Russian specimens; a collection of gems bequeathed by Leo XII.; an extensive series of geological specimens illustrative of Brocchi's work on the "Suolo di Roma"; a collection of fossil organic remains from the environs of Rome; a series of the principal varieties of marbles and stone used in the ancient monuments of Rome, formed by Signor Belli; a cabinet of zoology and comparative anatomy; an extensive one of philosophical instruments, &c. Attached to the medical faculty is a small *Botanic Garden*, adjoining the Salviati Palace, in the Trastevere, and to that of natural philosophy, the Astronomical Observatory on the summit of the Capitol, directed by Professor Respighi. The Professors of the University of Rome are among the most celebrated of the kingdom, and generally enjoy a Continental reputation. The Italian Government has done very much for the improvement and enlargement of the University. The technical faculties have been removed to the beautiful convent of S. Pietro in Vinculis, and a handsome new building for the study of physics and chemistry has been erected in the garden of S. Lorenzo Panisperna, on the Viminal.

The English, Irish, and Scottish Colleges are noticed under the description of the Churches attached to them—S. Tommaso degli Inglesi, S. Agata dei Goti, and S. Adrea dei Scozzesi (see Index). The *American College*, recently established for the education of ecclesiastics from the United States, occupies the spacious Convent, 30, Via dell' Umiltà, which was bestowed on it by Pius IX.: it is supported by contributions from the United States, and by the fees of its inmates, now 50 in number. The Rector is the very Rev. Dr. Hostlot. There is also the Pio-

Latin (S. American) College, 58, Via del Quirinale, and that of the Irish Augustines, 113, Via Tordinona, besides others especially devoted to various nationalities. In addition to the above are the 3 seminaries (Romano, Pio. and Vaticano), for the education of Italian clergy, containing at present upwards of 200 pupils: another founded by the late Pope, in the Piazza Pia, for the education of missionaries; and that of San Luigi, for natives of France.

§ 4. FOUNTAINS.

Fontana dell' Acqua Felice, more generally called the *Fontana de' Termini*, near the Baths of Diocletian. Under the former name it has been celebrated by Tasso in some of his finest *Rime*. This fountain was designed by Domenico Fontana. It has 3 niches. In the central one is a colossal statue of Moses striking the rock, by Prospero da Brescia, who is said to have died of grief at the ridicule excited by his performance. In the side niches are figures of Aaron, by Giambattista della Porta, and of Gideon, by Flaminio Vacca.

Fountain of the Acqua Marcia (or *Pia*), Piazza di Termini. This fountain, in the public garden, between the Baths of Diocletian and the rly. stat., is only remarkable for its powerful jet of the Marcian water whose level allows of considerable height. The last appearance of Pius IX. in public was to witness the first burst of water from the fountain in Sept. 1870.

Fontana della Barcaccia, in the Piazza di Spagna, in the form of a boat, from which it derives its name. It was designed by Bernini, in commemoration of the great flood of 1598, during which a boat was left by the retiring waters in the very place where the fountain was constructed. It has little beauty to recommend it. The Piazza di Spagna is more celebrated for the magnificent flight of steps leading to the Trinità de' Monti, begun in the

reign of Innocent XIII., at the expense of a French nobleman, Geuffier, and finished in 1725, from funds bequeathed by him for that purpose.

Fontana del Campidoglio, at the foot of the flight of steps leading to the Palace of the Senator on the Capitol (see p. 357).

Fontana Paolina, on the Janiculum, the most abundant, and perhaps the most imposing, of all the Roman fountains. It was erected by Paul V. in 1612, from the designs of Fontana: both their names are commemorated in that of the fountain. The elevation of the fountain is an imitation of the façade of a church; it has 6 Ionic columns of red granite, taken from the Temple of Minerva, which stood in the Forum Transitorium (see p. 91). Between the columns are 5 niches, 3 large and 2 smaller. In the larger ones 3 cascades fall into an immense basin, and in the smaller niches are 2 dragons, the armorial bearings of the pope, each of which pours out a stream of water into the same basin. The water is collected from springs about the lake of Bracciano, and conveyed to Rome by the Pauline aqueduct. The Acqua Paola, after forming this noble fountain, serves to turn the chief part of the city flour-mills, situated in the streets between the Janiculum and the Tiber. The style of the fountain is not in the best taste, but the effect of the water can hardly be surpassed. From this fountain, which is now reached by an excellent road leading to S. Pietro in Montorio and the Porta di S. Pancrazio, the view over the whole of Rome and the Campagna, is very fine.

Fountains of the Piazza Farnese.—Like the fountains in the Piazza of St. Peter's, these are simple jets falling into magnificent oblong granite basins, each 17 feet long, found in the Baths of Caracalla.

Fountains of the Piazza Navona.—This piazza contains 3 fountains. Those at the extremities were erected

by Gregory XIII. That to the N. was restored in 1878. The central group struggling with a sea monster, surrounded by Nereids and sea-horses, is by Amici. That to the S. is adorned with the figure of a Moor with Masks and Tritons, by Bernini. The central fountain, which supports the obelisk brought from the Circus of Romulus, was raised by Bernini in the pontificate of Innocent X. It forms a circular basin, 73 feet in diameter, with a mass of rock in the centre, to which are chained 4 river-gods, representing the Danube, the Ganges, the Nile, and the Rio della Plata. In grottoes pierced in the rock are placed a sea-horse on one side, and a lion on the other. The figures and the design of the whole fountain are criticised by Forsyth as "a fable of Æsop done into stone."

Fountains in the Piazza of St. Peter's.

—These magnificent but simple vases are better calculated to give general pleasure than any other fountains in Rome. They were designed by Carlo Maderno. The water is thrown up to a height of about 18 feet, and falls back into a basin of Oriental granite, 15 feet in diameter; it runs over the sides of this into an octagonal basin of travertine, about 28 feet in diameter, forming a mass of spray, upon which the sun at times paints the most beautiful rainbows. The height of the jet above the pavement of the piazza is 64 feet.

Fountains in the Piazza dell' Popolo.

—There are 6 fountains in the piazza. Four of them, ornamented with lions in the Egyptian style, are placed round the obelisk, the two others, called *di Romo* and *del Nettuno*, from the colossal groups which surmount their beautiful basins, are in the centre of the two hemicycles. They were designed by Valadier.

Fountain of the Ponte Sisto, placed opposite the Via Giulia, near the bridge from which it takes its name. This pretty fountain was constructed by Paul V., from the designs of Fontana. It is formed of 2 Ionic columns, sup-

porting an attic. From an aperture in the large niche the water falls in a body into a basin below. This was removed in 1879 to make room for the new Tiber quay, but will be re-erected in the same form opposite the Via del Mascherone, at the corner of the Farnese Palace.

Fountain of the Quirinal, placed by Pius VII. at the foot of the obelisk erected on the Piazza di Monte Cavallo (Quirinal) by Pius VI. It is a simple but pretty jet, flowing from a noble basin of grey Oriental granite, 25 feet in diameter, found in the Forum. The approach to the Piazza was much improved by Pius IX. During the works immense substructions in rubble-work of Aurelian's Temple of the Sun, extending into the Colonna Gardens, and a portion of the Servian Wall, were discovered. Along the ascent are placed in niches several Senatorial statues, and an inscription in honour of Pius IX., and of the municipal authorities under whom the works were conducted.

Fontana di Trevi, the largest and most celebrated of the modern fountains in Rome, was erected by Clement XII. in 1735, from the designs of Niccolò Salvi. The water is made to fall over artificial rocks; above which, in a large niche in the centre of the façade, is a colossal figure of Neptune standing in his car drawn by horses and attended by Tritons. It was scarcely to be expected that the very questionable taste of this design would escape the criticism of Forsyth: he calls it "another pompous confusion of fable and fact, gods and ediles, aqueducts and sea-monsters; but the rock-work is grand, proportioned to the stream of water, and a fit basement for such architecture as a castel d'acqua required, not for the frittered Corinthian which we find there." The Tritons, horses, &c., and other figures of the fountain, are by Pietro Bracci. The façade of the Palazzo Piombino, against which it stands, has 4 columns and 6 pilasters of travertine, of the Corinthian order; between the columns are statues of

Salubrity and Abundance, sculptured by Filippo Valle; above them are 2 bas-reliefs,—one by Andrea Bergondi, representing Marcus Agrippa, who brought the Aqua Virgo into Rome; the other by Giovanni Grossi, representing the young virgin who pointed out the springs to the soldiers of Agrippa, as mentioned in the account of that aqueduct (see p. 122). Between the pilasters are 2 rows of windows. The whole is surmounted by an attic, bearing an inscription in honour of Clement XII. Close to the fountain in the Via della Stamperia Camerale is the entrance to the *Salò Dantesca*, a large elegant hall, where public concerts, balls, and entertainments are frequently given during the winter.

Fontana del Tritone, in the Piazza Barberini. It is composed of 4 dolphins supporting a large open shell, upon which sits a Triton, who blows up the water from a conque shell, which he holds in his hands. The effect would be better if the water were more abundant. It is from the design of Bernini.

Fontana delle Tartarughe, in the Piazza of the same name, near the Palazzo Mattei, so called from the 4 tortoises which ornament it. It has 4 bronze youthful figures in very graceful attitudes supporting a tazza, from which the water flows into the basin. The design, by Giacomo della Porta, has been incorrectly attributed to Raphael by Passavant; the figures are by Taddeo Landini.

§ 5. GALLERIES AND MUSEUMS.

In the following account of the art treasures of Rome the principal public collections are described first, and the private galleries are arranged alphabetically after.

The palaces containing collections of pictures and statues are described together with them, as well as palaces not containing such collections, in § 6.

[Persons wishing to make copies, sketches, casts, or drawings, in the public galleries at Rome must apply, for the Vatican Libraries, to the Cardinal-Prefect of the Sacred Palaces; for the Vatican Museum and Gallery, to the Pope's majordomo; for the Capitoline Collections, to the Syndic of Rome; for the Palatine, Forum, Colosseum, Baths of Caracalla, Villa Adriana, Ostia, and other ruins, to the Superintendent of the Antiquities, Commr. Fiorelli; for private collections, to their respective owners.]

THE VATICAN.

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There is no palace in the world which approaches the Vatican in interest, whether we regard its prominent position in the history of the Church, or the influence exercised by its collections on the learning and taste of Christendom for nearly 300 years. It is an immense pile of buildings, irregular in plan, and composed of parts constructed at different times, without regard to general harmony. A palace was attached to the basilica of St. Peter, probably as early as the time of Constantine. It certainly existed in the 8th centy., for Charlemagne resided in it at his coronation by Leo III. In the 12th century this palace had become so dilapidated that it was rebuilt by Innocent III., who entertained Peter II., King of Aragon, in the new edifice. In the following

century it was enlarged by Nicholas III., whose additions occupied the site of the present Torre di Borgia. The popes for upwards of 1000 years had inhabited the Lateran Palace, and did not make the Vatican their permanent residence until after their return from Avignon, in 1377. Gregory XI. then adopted it as the Pontifical palace, chiefly on account of the greater security enjoyed in it by the vicinity of the Castle of St. Angelo. John XXIII., in order to increase this security, built the covered gallery which connects the palace and the fortress, along the line of the Leonine wall. From that time the popes seem to have vied with each other in the extent and variety of their additions. Nicholas V., in 1450, conceived the idea of making it the largest and most beautiful palace of the Christian world, but he died before he could accomplish his design, and was only able to renew a portion of the old edifice. Alexander VI. completed that part of the building nearly as we now see it. The chapel of San Lorenzo, the private chapel of Nicholas V., well known from the frescoes of Fra Angelico, is considered to be the only part of the edifice which is older than his time. The buildings of Alexander VI. were distinguished from the later works by the name of the Old Palace, and are now called, from their founder, the Appartamento Borgia. To this structure Sixtus IV. in 1474 added the Sistine Chapel, from the designs of Baccio Pintelli. About 1490 Innocent VIII. erected at a short distance from the palace the villa called the Belvedere, from the designs of Antonio del Pollajuolo. Julius II. conceived the idea of uniting the villa to the palace, and employed Bramante to execute the design. Under his direction, the celebrated *Loggie* were added, and the large rectangular space between the palace and the villa was divided by a terrace separating the garden of the villa from the lower courts of the palace, which he intended to convert into an amphitheatre for bull-fights and public games. In the gardens of the Belvedere, Julius laid the foundations of the Vatican Museum. This

honour has been often attributed to Leo X.; but Cabrera, in his curious Spanish work on the Antiquities, published at Rome in 1600, enumerates the Laocoon, the Apollo, the Cleopatra, and other statues placed there by Julius II. After his death Leo X. completed the Loggie under the direction of Raphael. Paul III. built the Sala Regia and the Pauline Chapel, from the designs of Antonio di Sangallo; and Sixtus V. completed the design of Bramante, but destroyed the unity of the plan by constructing across the rectangle the line of buildings now occupied by the library. When Cabrera wrote his description, Sixtus V. had begun a new and more imposing palace on the eastern side of the court of the Loggie, and it was then advancing towards completion under Clement VIII. This is now the ordinary residence of the Pope, and is by far the most conspicuous portion of the mass of buildings which constitute the Vatican Palace. Numerous alterations and additions were made by succeeding pontiffs. Under Urban VIII. Bernini constructed his celebrated staircase, called the Scala Regia; Clement XIV. and Pius VI. built a new range of apartments for the Museo Pio-Clementino; and Pius VII. added the Braccio Nuovo, a new wing covering part of the terrace of Bramante, and running parallel to the library. Leo XII. began a series of chambers for the gallery of pictures, which were finished by Gregory XVI., during whose pontificate also the Etruscan Museum was placed where we now see it. Pius IX. enclosed the Loggie in glass, by which the invaluable frescoes of Raphael and his school are no longer exposed to the inclemency of the elements; removed the Gallery of Pictures to a more suitable situation in the upper part of the palace; continued the decoration of the Loggie left unfinished by Gregory XIII.; erected the magnificent stairs leading from the portico to the Court of St. Damasus, and thence to the state apartments.

The successive additions to the Vatican Palace, during upwards of four

centuries, have rendered it rather a collection of separate buildings than one regular structure. The space it occupies is immense: its length is 1151 English feet, and its breadth 767. The number of its halls, chambers, galleries, &c., almost exceeds belief; it has 8 grand staircases, 200 smaller ones, 20 courts, and 4422 rooms. From this statement the stranger may form some idea of the extent of its contents.

An Englishman may pace the art galleries of the Vatican with some just pride, when he remembers that the most valuable part of their contents, painting, sculptures, &c., were replaced in their present position through the generosity and firmness of the British Government. They not only enforced the restitution by the French of the plunder accumulated in the Louvre by the rapacious armies of Napoleon, but even contributed (some 30,000*l.*) to defray the expenses of the removal, which the finances of Pius VII. could ill-afford, no other allied Power contributing a farthing.

I. The chief entrance to the palace is at the end of the rt. colonnade, where a few steps lead to

II. The Bronze Gate, worked with the arms of Paul V. and Alexander VII. It is flanked by two *poronazzetto* marble columns, and surmounted by two angels, and a mosaic representing the Virgin and SS. Peter and Paul. Inside this gate the pope's Swiss guards, in their particoloured uniform, are always on duty. Proceeding up the long corridor, a door on the rt. gives access to the inner staircase, constructed in 1866, by order of Pius IX. At the end of the corridor is the

III. *Scala Regia*, one of Bernini's most remarkable works, and celebrated for the effect of its perspective. It consists of two flights, the lower decorated with Ionic columns, and the upper with pilasters; the stucco ornaments are by Algardi. This staircase leads to the *Sala Regia*, built by Antonio di Sangallo, in the pontificate of Paul III., as a hall of audience for

the ambassadors. It is decorated with stucco ornaments by Daniele da Volterra and Pierino del Vaga, and is covered with frescoes illustrating various events in the history of the popes. The most remarkable of these paintings are the Abolition of the Emperor Henry IV. by Gregory VII., in the presence of the Countess Matilda, by *Taddeo and Federico Zuccheri*; the Attack of Tunis in 1553, by the same; the Massacre of St. Bartholomew, the Removal of the Holy See from Avignon by Gregory XI., the League against the Turks, by *Tusari*; and Frederick Barbarossa receiving the Benediction of Alexander III. in the Piazza of St. Mark at Venice, by *Giuseppe Porta*. The *Sala Regia* serves as an ante-hall to the *Sistina* and *Paolina* chapels.

IV. The *Cappella Sistina*, or *Sixtine Chapel*, is so called from Sixtus IV., who built it in 1473, from the designs of Baccio Pintelli. It is a lofty oblong hall, 146½ feet long and 50½ feet wide, with a gallery running round three of the sides. The walls beneath the windows are divided into two portions: the lower one, painted in imitation of drapery, was intended to be covered with the tapestries executed from the cartoons of Raphael; the upper contains a series of remarkable frescoes by eminent artists of the 15th century, whom the pope employed to decorate the chapel. "It was designed," says Lanzi, "to give a representation of some passages from the life of Moses on one side of the chapel, and from the life of Christ on the other, so that the Old Law might be confronted by the New, the type by the person typified." Two of these subjects are on the wall over the main entrance, and six on each side of the chapel. They stand in the following order. First Series, subjects from the Old Testament (on the l. looking towards the Altar, and the Last Judgment):—1. *Lucas Signorelli*, the Journey of Moses and Zipporah into Egypt, one of the best; 2. *Sandro Botticelli*, Moses slaying the Egyptian who maltreated the Hebrew, Moses driving away the Midianite Shepherds who prevent the

Daughters of Jethro from drawing Water, and the Appearance of the Lord in the Fiery Bush; 3. *Cosimo Rosselli*, The Overthrow of Pharaoh in the Red Sea; 4. *Cosimo Rosselli*, The Setting up and Destruction of the Golden Calf, and Moses delivering the Commandments; 5. *Sturo Botticelli*, the Punishment of Korah, Dathan, and Abiram, the Rebellion of Korah; 6. *Luca Signorelli*, the Publication of the Law, and the Death of Moses. Second Series, subjects from the New Testament:—1. *Perugino*, the Baptism of Christ in the Jordan; 2. *Sturo Botticelli*, the Temptation of Our Lord; 3. *Dom. Ghirlandajo*, the Calling of St. Peter and St. Andrew; 4. *Cosimo Rosselli*, the Sermon on the Mount; 5. *Perugino*, St. Peter receiving the Keys from Our Saviour, very fine, many of the figures evidently portraits; 6. *Cosimo Rosselli*, the Last Supper. On the wall over the entrance doorway are the Archangel bearing away the body of Moses, by *Francesco Salviati*, and the Resurrection of Christ, by *Dom. Ghirlandajo*, both much injured by restorations in the time of Gregory XIII. Between the windows is a series of portraits of the popes who lived at the time, by the authors of each of the subjects beneath. These paintings are highly interesting in the history of art, but they lose their importance when compared with the creations of MICHEL ANGELO, whose genius has given such celebrity to the Sixtine chapel.

The Roof, begun after Michel Angelo's return to Rome in 1508, at the earnest entreaty of Julius II., was finished in 1512: it is generally stated that the actual execution of the work, after the completion of the cartoons, occupied only 20 months. The design was intended as a continuation of the scheme of Scripture history, already begun upon the walls by the older masters, but it is remarkable as containing a much larger proportion of subjects from the Old Testament than from the New. It is evident at the first glance that no one but an architect and a painter could have conceived the architectural decorations which form, as it were, a framework for the prin-

cipal subjects. No language can exaggerate the grandeur and majesty of the figures, which are subservient to the general plan, and carry out the sublime idea which presides over it, even in the minutest details. On the flat central portion of the roof is a series of 9 compartments and subjects, from the Creation to the Deluge. Commencing from the side of the Last Judgment:—1. The Separation of Light and Darkness; 2. The Creation of the Sun and Moon; 3. The Creation of Trees and Plants; 4. The Creation of Adam; 5. The Creation of Eve; 6. The Fall and the Expulsion from Paradise; the serpent is here represented after the manner of the early masters, with the body of a female; the Eve is admitted by all critics to be one of the most faultless personifications of female beauty which painting has ever produced. The whole subject was so much admired by Raphael, that he made a drawing of it, which formed a part of Sir Thos. Lawrence's collection. 7. The Sacrifice of Noah. 8. The Deluge, with a multitude of small figures: this was the first subject which Michel Angelo painted, and it is conjectured that he found the effect unequal to his expectations in consequence of the small size of the figures, and therefore adopted a more colossal proportion in the other subjects. 9. The Intoxication of Noah. The curved portion of the ceiling is divided into triangular compartments, in which are 12 sitting figures of Prophets and Sibyls, the largest in the composition. They are in the following order, commencing from the entrance to the chapel:—on the l. on entering, Joel, the Sibilla Erithrea, Ezekiel, the Sibilla Persica, Jeremiah, and Zakariah; Jonah, over, in front of the Last Judgment: following on the opposite side, the Sibilla Lybica, Daniel, the Sibilla Cumæa, Isaiah, and the Sibilla Delphica. Nothing can be more grand or dignified than these wonderful creations; the sibyls embody all that is majestic and graceful in woman and the prophets are full of inspiration. Each figure has its name inscribed beneath, and it is therefore unneces-

sary to particularise them. At the 4 corners of the roof are represented scenes in the history of the Jews, where the Lord exercised his power on behalf of his people; on the l. of the Last Judgment, and looking towards it, are—1. The Healing by the Brazen Serpent; 2. The Punishment of Haman; and at the opposite angles—3. David and Goliath, and, 4. Judith and Holofernes. In the triangular recesses between the Prophets and Sibyls, and in the arches over the windows, are a series of lovely groups of the history of the Virgin down to the birth of Our Saviour.

The great fresco of the LAST JUDGMENT occupies the end wall opposite the entrance. The wall was previously covered with 3 frescoes by Perugino, representing the Assumption of the Virgin, the Finding of Moses, and the Nativity. Michel Angelo designed this great work in his sixtieth year at the request of Clement VII., and completed it in 1541, during the pontificate of Paul III., after a labour of nearly 8 years. In order to encourage him in his task, the pope went in person to his house, accompanied by 10 cardinals:—"an honour," says Lauzi, "unparalleled in the annals of art." At the suggestion of Sebastiano del Piombo, the pope, as we are told by the same authority, "was anxious to have the picture painted in oils; but this point he could not carry, M. Angelo having replied that he would not execute it except in fresco, and that oil-painting was an occupation fit only for women and idlers, or such as had plenty of time to throw away." In the upper part of the painting is the Saviour seated with the Virgin on his rt. hand, which is extended in the act of pronouncing condemnation. Above, in the arches of the vault, are groups of angels bearing the instruments of the Passion. On one side of the Saviour is the host of saints and patriarchs, and on the other the martyrs, with the symbols of their sufferings: St. Catherine may be recognised with her wheel, St. Bartholomew with his skin, St. Sebastian with his arrows, St. Peter with the keys, &c. Below is a

group of angels sounding the last trumpet, and bearing the books of Judgment. On their left (rt. of the observer) is represented the fall of the damned: the demons are seen coming out of the pit to seize them as they struggle to escape; their features express the utmost despair, contrasted with the wildest passions of rage, anguish, and defiance; Charon is ferrying another group across the Styx, and is striking down the rebellious with his oar, in accordance with the description of Dante from which Michel Angelo sought inspiration:—

"Batte col remo qualunque s'adagia."

On the opposite side the blessed are rising from their graves; while saints and angels are assisting them to ascend into the region of the blessed. It is impossible to examine these details without appreciating the tremendous power by which the composition is pre-eminently distinguished. It is a remarkable fact in the history of the painting that it narrowly escaped destruction in the lifetime of the great artist. Paul IV. was displeased with the nudity of the figures, and wished the whole to be destroyed. On hearing of the pope's objection, Michel Angelo said, "Tell the pope that this is but a small affair, and easily to be remedied; let him reform the world, and the pictures will reform themselves." The pope, however, employed Daniele da Volterra to cover the most prominent figures with drapery, an office which procured for him the nickname of *Braggiottone*, or the breeches-maker. M. Angelo submitted to the pope's will, but revenged himself on Messer Biagio di Cesena, the master of the ceremonies, who first suggested the indecency of the figures. He introduced him in the right angle of the picture, standing in hell, as Midas with ass's ears, and his body surrounded by a serpent. Biagio complained to the pope in order to have the figure removed, who declared that it was impossible; for though he had the power to release from purgatory, he had none over hell. In the last century Clement XII. thought that the process of Daniele da

Volterra had not been carried far enough, and in his fastidious scruples did serious injury to the painting by employing Stefano Pozzi to add a more general covering to the figures. We see it therefore under many disadvantages: the damp of three centuries, the smoke of the candles and incense, and the neglect which it has evidently experienced, have obscured its effect, and impaired the brightness of its original colouring. The accidental explosion of the powder magazine in the castle of St. Angelo in 1797, which shook the buildings to their foundations, is said to have seriously injured all the frescoes in the Vatican. [The Church ceremonies which take place in the Sixtine chapel are described in the account of St. Peter's.]*

V. *Cappella Paolina*.—Near the Sixtine chapel, and opening from the S. end of the Sala Regia, is the Cappella Paolina, built in 1549 by Paul III., from the designs of Antonio di Sangallo. It is only used in great ceremonies, chiefly during the Holy Week. It is remarkable for two frescoes by *Michel Angelo*, which were so much injured by the smoke of the candles in the time of Lanzi, that it was even then difficult to form an opinion of their colouring. The first and the best preserved is the Conversion of St. Paul, who is represented lying on the ground, with the Saviour in the cloud, surrounded by angels. The composition is very fine, and full of dignity. The other subject is under the window, so that it is impossible to see it in a good light. It represents the Crucifixion of St. Peter, and, though blackened by smoke, still retains many traces of the master-hand. The other frescoes of this chapel, including the 28 portraits of popes, are by *Lorenzo Sabatini*, and *Federigo Zuccherò*, who painted the roof.

VI. *Sala Ducale*.—The great Hall leading from the Sala Regia to the Loggia of Bramante is called the Sala Ducale, in which the popes in former times gave audience to princes; it was

* A person attends daily at the Sixtine chapel to admit visitors to it and the Paolina.

reduced to its present form by Bernini under Alexander VII. The arabesque decorations and paintings are of the times of Paul IV. and Pius IV. (1555-59) and of Gregory XIII. It is now used for holding public consistories.

VII. *Galleria Sacra*.—Following the same staircase which leads from the Scala Regia to the Sixtine Chapel, on the next floor we enter two rooms hung with modern pictures of sacred subjects, and especially martyrdoms, of which some by Fracassini, although talented in other respects, are most ghastly compositions. The second of these rooms opens into the

VIII. *Hall of the Immaculate Conception*.—The large fresco paintings by Podesti represent the definition of the dogma relating to the Virgin, from which the hall takes its name, by Pius IX., in the Vatican basilica. It is interesting to see the portraits of the prelates of that day. A door at the E. end of this room gives access to the

IX. STANZE OF RAPHAEL.

The Stanze are 4 chambers opening out of the second range of Loggia. Before Raphael's visit to Rome Julius II. had employed Luca Signorelli, Pietro della Francesca, Pietro Perugino, Bramantino, Il Sodoma, Bernardo della Gatta, and other celebrated artists of the period, to decorate these halls. They were still proceeding with their task when Raphael was summoned by the pope in order to assist them. He was then in his 25th year, which fixes the date in 1508. The first subject which he painted here was the *Disputa*, or the Dispute on the Sacrament, in the Camera della Segnatura. The pope was so delighted with it, that he ordered the works of the earlier masters to be destroyed, in order that the whole might be painted by him. A ceiling by Perugino, to which we shall advert hereafter, was preserved at Raphael's intercession as a mark of respect to his mas-

ter, but all the other works were effaced, with the exception of a few minor paintings on some of the ceilings by Il Sodoma. Raphael immediately entered upon his task, and the execution of the work occupied the great painter during the remainder of his life, which was too short to allow him to complete the whole. Those subjects which were unfinished at his death were executed by his pupils. The prevailing idea, which may be traced throughout these paintings, is an illustration of the establishment and triumphs of the Church from the time of Constantine. The subjects of the loggia were intended to be the types of the history of the Saviour and of the rise and progress of the Church; and hence the connected series has an epic character which adds considerably to its interest, and in a great measure explains the subjects. Those which seem to have less connexion with this scheme, as Philosophy, Theology, &c., are supposed to have been executed before Raphael had conceived the idea of making the whole work subservient to a comprehensive cycle of Church history. With the exception of the 2 figures of Meekness and Justice in the Sala di Constantino, all the paintings are in fresco. A few years after they were completed they were seriously injured during the sack of Rome by the Constable de Bourbon, whose troops are said to have lighted their fires in the centre of the rooms. In the last century they were carefully cleaned by Carlo Maratta; but the smaller compositions underneath the principal subjects were so much obliterated that he found it necessary to repaint many of them.

The Camera della Segnatura, as we have already mentioned, was the first painted; the Stanza of Eliodoro and the S. del Incendio the next; and the Sala di Constantino the last, after the death of Raphael, and by his scholars.

I. The Stanza of the Incendio del Borgo.—The subjects of the paintings in this room are the glorification of the
[Rome.]

Church, illustrated by events in the history of Leo III. and Leo IV. The selection of these pontificates is, supposed to be complimentary to the name of the then reigning pontiff, Leo X. The roof is remarkable for the frescoes of Perugino, which Raphael's affection for his master would not allow him to efface when the other frescoes of the early painters were destroyed to make room for his works. It contains 4 circular paintings, representing the Almighty surrounded by angels, the Saviour in glory, the Saviour with the Apostles, and his glorification between Saints and Angels. The walls are partly painted by Raphael, and were completed in 1517. 1. *Incendio del Borgo*, representing the destruction of the suburb called the Borgo, or the Città Leonina, in the pontificate of Leo IV., A.D. 847. This district was inhabited by the Anglo-Saxon pilgrims, from whom, according to Anastatius, it derived the name of "Saxonum vicus." The same authority tells us that, in the language of these pilgrims, to whom he gives the name of *Angli*, the district was called *Burgus*, and that, in consequence of their carelessness, it was burnt to the ground. The Church tradition relates that the fire was approaching the Vatican, when the pope miraculously arrested its progress with the sign of the cross. In the background is represented a portion of the front of the old basilica of St. Peter's: in the balcony for the papal benediction is Pope Leo IV., surrounded by church dignitaries; on the steps below, the people who have fled to the sanctuary for shelter are raising their outstretched arms, in the act of imploring his intercession. On each side are the burning houses. On the rt. a group of men are endeavouring to extinguish the flames, while two fine female figures are bearing water to their assistance. On the l. are several groups escaping with their kindred. A group of distracted mothers and their children, in the centre of the composition, are earnestly stretching out their arms to the pope and imploring succour. The

composition of this subject is of the very highest order: the forms and action of the principal figures bear evident marks of the influence of Michel Angelo. The details seem to have been suggested by the burning of Troy: the group on the l. of a young man carrying off his father recalls the story of Æneas and Anchises, accompanied by Ascanius and Creusa. A considerable part of this picture was painted by the scholars of Raphael: the group of Æneas was coloured by Giulio Romano. 2. Over the window, the *Justification of Leo III. before Charlemagne*.—The pope is represented clearing himself on oath of the calumnies thrown upon him by his enemies, in the presence of the emperor, cardinals, and church dignitaries. 3. The *Coronation of Charlemagne by Leo III.*: a fine composition, partly painted by Raphael, and partly, it is said, by Picirino del Vaga. The pope and emperor, as in the *Incendio* are portraits of Leo X. and Francis I., as almost all the figures in the others are likenesses of persons belonging to the court of Leo X. 4. The *Victory of Leo IV. over the Saracens at Ostia*, painted from Raphael's designs by Giovanni da Udine. The chiaroscuro subjects of this chamber are by Polidoro da Caravaggio: they are portraits of the princes who have been eminent benefactors of the Church. One of them will not fail to interest the English traveller: it bears the inscription, *Aistulphus Rex sub Leone IV. Ponti. Britanniam Beato Petro rectigalem fecit*. Ethelwolf was king of England during the reign of Leo IV. (845-857). The inscription confirms the opinion of those historians who regard him as the first sovereign of England who agreed to pay the tribute of Peter's pence to the Holy See. He is represented bearing his offering in a cup filled with coin; the other benefactors are Godfrey de Bouillon, Ferdinand the Catholic, Lothaire, and Charlemagne. The *doors* and *window-shutters* of all the Stanze are remarkable for their elaborate carvings by Giovanni Barile. They were carefully copied by Poussin at the command of Louis XIII.,

who intended to use them as models for the Louvre: they are supposed to have been executed partly from designs of Raphael. Of the intarsia work, by Fra Giovanni da Verona, little remains. The mosaics of the floor, representing vases of fruit and the four winds in the corners, are from an ancient Roman villa.

II. The *Camera della Segnatura*, or *delle Scienze*, often called the Chamber of the School of Athens, contains subjects illustrative of Theology, Philosophy, Poetry, and Jurisprudence, completed in 1511, after a labour of three years. The *roof*:—The arrangement of the compartments and several of the mythological figures and arabesques had been completed by Sodoma, before the arrival of Raphael, who preserved them without change. The subjects painted by Raphael are the circular pictures containing the allegorical figures of the Virtues just mentioned, and a corresponding number of square ones illustrating their attributes: thus we have Theology and the Fall of Man, Poetry and the Flaying of Marsyas, Philosophy and the Study of the Globe, Justice and the Judgment of Solomon. They are in Raphael's second manner. The *walls*:—The four subjects on the walls are arranged immediately under the allegorical figures on the roof, with which each subject corresponds. 1. *Theology*, better known as the Dispute on the Sacrament, suggested by the "Triumphs" of Petrarch. In the centre of the picture is an altar, with the eucharist overshadowed by the dove, as the symbol of Christ on earth: the fathers of the Latin Church, St. Gregory, St. Jerome, St. Ambrose, and St. Augustin, sit on either side of it. Near them are the most eminent theologians and divines; while at each side is a crowd of laymen attentively listening to the tenets of the Church. These groups are remarkable as containing several interesting portraits; Raphael has represented himself and Perugino in the background, on the l.; near them,

the figure leaning on a parapet and holding a book is Bramante; in the rt. corner is Dante in profile crowned with laurel; near him are St. Thomas Aquinas and Denis Scotus. On the same side is Savonarola, immediately behind Dante, in the 1st row. The pope in front is Sixtus IV. In the upper part of the composition are represented the Trinity, with the Virgin and St. John the Baptist in glory, surrounded by a group of 10 majestic figures, representing patriarchs and the Evangelists; the Saviour and the Evangelists have gold glories, in the manner of the older masters. Underneath this composition are 3 chiaroscuros, by Pierino del Vaga, the central one representing the Angel appearing to St. Augustin on the sea-shore, and warning him not to inquire too deeply into the mysteries of the Trinity. 2. *Poetry*, represented by Mount Parnassus, with Apollo and the Muses, and an assemblage of Greek, Roman, and Italian poets. Apollo is seated in the midst of the picture playing on a violin, and surrounded by the Muses and the epic poets; on his rt. are Homer, Virgil, and Dante, in a red robe, and crowned with laurel. Homer, a fine inspired figure, is reciting, while a young man is engaged in writing down his inspirations. Below these, and on each side of the window, are the lyric poets; on one side is Sappho holding a scroll which bears her name, and addressing a group of four figures, representing Corinna, Petrarch, Propertius, and Ovid, a fine tall figure, in a yellow dress. On the other side of the window is Pindar, a venerable old man, engaged in earnest conversation with Horace. Close by are Callimachus, with his finger on his lips, and a beardless figure, supposed to be Sannazzaro. Above these is Boccaccio. Near this fresco is inscribed the date 1511. 3. *Philosophy*, well known by the popular name of the "School of Athens." A Portico, or Temple, of imposing architecture, is crowded with the greatest philosophers of ancient times. On a flight of steps in the centre of the composition stand

Plato and Aristotle, holding a volume in the act of disputation, and surrounded by the most celebrated followers of the Greek philosophy. Plato, as the representative of the speculative school, is pointing towards heaven; Aristotle, as the founder of the ethical and physical philosophy, points towards the earth. On the l. is Socrates, explaining his doctrines to Alcibiades and other disciples. In the foreground and on the lower platform are the philosophers of lesser note. On the l. is Pythagoras writing on his knee, surrounded by Empedocles and other followers; one of these wears a turban, and another holds a tablet inscribed with the harmonic scale: behind him a youthful figure in a white cloak, with his hand in his breast, is supposed to be the portrait of Francesco Maria della Rovere, duke of Urbino, the friend and patron of Raphael, and the nephew of Julius II. On the rt., Archimedes, under the likeness of Bramante, is represented tracing a geometrical figure on the floor, surrounded by a group of graceful youths attentively watching the progress of the demonstration: the young man in blue by his side is Federigo II., duke of Mantua. Behind this group, in the angle of the picture, are Zoroaster and Ptolemy, one holding a celestial and the other a terrestrial globe, as the representatives of Astronomy and Geography: they are both in the act of addressing two figures in the background, which are Raphael himself and his master Perugino. Between this group and that of Pythagoras a solitary and half-naked figure on the steps is Diogenes. This masterly composition contains 52 figures, all characterised by the variety and gracefulness of their attitudes, and their masterly connexion with the principal action of the picture. The arrangement of the subject may be regarded as a proof of the learning of the period: there is abundant evidence that Raphael, although a very young man, was well versed in the history of ancient times; he was also probably assisted by the learned men who

lived at the court of Julius II. in the details of the composition, and a letter is preserved in which he asks the advice of Ariosto on the leading argument of the picture. The original cartoon, from which some slight variations may be traced, is preserved in the Ambrosian library at Milan; some of the old engravings converted it into Paul preaching at Athens, and altered several of the figures to correspond with that subject. One of the historical chiaroscuros underneath, by Pierino del Vaga, represents the death of Archimedes while absorbed in his studies. During the siege of Rome in 1849, one of the French balls penetrated this chamber, and slightly damaged a corner of the vaulting. 4. *Jurisprudence*, represented in three compartments: in the first over the window are three allegorical figures of Prudence, Fortitude, and Temperance; the first has two faces, one with youthful features, the other with those of bearded old age, indicative of her knowledge of the past and future. On one side of the window, underneath the figure of Fortitude, Justinian is presenting the Pandects to Tribonian, in allusion to the civil law; on the other, under Temperance, Gregory IX. delivers the Decretals to an advocate of the Consistory, in allusion to the canon law. The arrangement of this subject, in which law is made dependent on morals, seems to have been suggested by the ethics of Aristotle. The pope is the portrait of Julius II.; near him are Cardinal de' Medici, afterwards Leo X., Cardinal Farnese, afterwards Paul III., and Cardinal del Monte, Julius III.

III. *Stanza of Heliodorus*, finished in 1514: the subjects illustrate the triumphs of the Church over her enemies, and the miracles by which her doctrines were substantiated. The *roof* is arranged in 4 compartments, containing subjects from the history of the Old Testament: the Covenant of Abraham, the Sacrifice of Isaac, Jacob's Dream, and the Appearance of God to Moses in the fiery Bush. The *walls*:—1. The *Ex-*

pulsion of Heliodorus from the Temple, taken from the 2nd chapter of the 2nd book of Maccabees, an allusion to the successful efforts of Julius II. in liberating the States of the Church from the enemies of the papal power. In the foreground is Heliodorus with his attendants in the act of bearing away the treasures of the temple, and flying before the "horse with the terrible rider," and the two youths who are scourging them with rods. Heliodorus himself has fallen beneath the feet of the horse on which sits the avenging angel, who drives them from the temple. In the background is Onias the high-priest, at the altar, praying for the divine interposition. In the l. of the fresco is a group of amazed spectators, among whom is Julius II., borne by his attendants on a chair of state, and accompanied by his secretaries; one of the bearers in front is a portrait of Marcantonio Raimondi, the celebrated engraver of Raphael's designs; the person with the inscription "Jo. Petro de Folicariis Cremonen." in his hand was the Secretary of Briefs to Julius II. "Here," says Lanzi, "you may almost fancy you hear the thundering approach of the heavenly warrior and the neighing of his steed; while in the different groups who are plundering the treasures of the temple, and in those who gaze intently on the sudden consternation of Heliodorus, without being able to imagine the cause, we see the expression of terror, amazement, joy, humility, and every passion to which human nature is exposed." The whole of this fine composition is characterised by the exceeding richness of its colouring: in this respect the Heliodorus and the Miracle of Bolsena are justly regarded as the very finest productions in the series. The Heliodorus shows how far Raphael had profited by the inspirations of Michel Angelo, but he has here combined the dignity of form, the variety and boldness of the foreshortening, which characterise the work of that great master, with a grace and beauty of sentiment peculiarly his own. 2. The *Miracle of Bolsena*,

illustrating the infallibility of the doctrines of the Church by the representation of that celebrated miracle. Over the window is the altar, with the officiating priest regarding the bleeding wafer with reverential astonishment; behind him are the choir-boys and the people pressing forward with mingled curiosity and awe. On the other side of the altar is Julius II. praying, attended by two cardinals, one of whom is Raf. Riario, and below 4 bearers of the Pope's *Sedia Gestatoria*, with a masculine-looking female, evidently a portrait. This fresco was the last work completed by Raphael during the reign of that warlike pontiff. 3. *S. Leo I. preventing Attila's entrance to Rome*, in allusion to the victory of Leo X. over Louis XII. at Novara in 1513, in driving the French out of Italy. On the rt. of the picture Attila is represented in the midst of his cavalry slinking in terror before the apparition of St. Peter and St. Paul in the heavens; his followers are already flying in amazement. On the other side is the pope, attended by two cardinals and the officers of his court; their calm expression contrasts strongly with the wild terror of the Huns. The pope is a portrait of Leo X.; he may also be recognised as one of the attendant cardinals, which has been adduced as a reason for supposing that the painting was commenced in the reign of Julius II., while Leo was yet Cardinal de' Medici. On the l. of the pope are three figures on horseback: the one in a red dress on a grey horse is supposed to be a portrait of Perugino, the cross-bearer to be Raphael himself. 4. *The Deliverance of St. Peter*, an allusion to the liberation of Leo X., while cardinal and papal legate at the court of Spain, after his capture at the battle of Ravenna. It is remarkable for the effect of the 4 lights. Over the window, the angel is seen through the gratings of the prison awakening the Apostle, who is sleeping between the two soldiers. The interior is illumined by the rays of light proceeding from the angel. On the rt. of the window the angel is leading St. Peter from the

prison while the guards are sleeping on the steps; the light, as in the former case, proceeds from the person of the angel. On the other side of the window the guards have been alarmed and are rousing themselves to search for their prisoner; one holds a torch from which, and from the moon shining in the distance, the light of the group is derived. Vasari tells us that one of the frescoes painted in the Stanze by Pietro della Francesca was destroyed to make room for this picture. The chiaro-scuro subjects in this chamber are subjects allegorical to the reigns of Julius II. and Leo X. The mosaics on the floor are ancient, but rude in execution, the best portion being the Medusa's head in the centre. One of the borders consists of the rostra of galleys under a series of arches.

IV. *Sala of Constantine*.—This large hall was not painted until after the death of Raphael. He had prepared the drawings, and had begun to execute them in oil. The figures of *Justitia* and *Fides*, on each side of the great painting, were the only portions of the composition which he actually painted, for the work was interrupted by his death, and ultimately completed in fresco by Giulio Romano, Francesco Penni, and Raffaello del Colle. The subjects are illustrative of the establishment of the Church, and their mode of treatment seems to have been suggested by the frescoes of Pietro della Francesca in the ch. of S. Francesco at Arezzo. 1. *The Defeat of Maxentius by Constantine at the Milvian Bridge*, entirely designed by Raphael, and executed by Giulio Romano; the largest historical subject ever painted. No other composition by Raphael contains such a variety of figures, such powerful and vigorous action, such animation and spirit in every part of the picture. Bellori says that he appears to have been borne along by the energy of the warriors he was painting, and to have carried his pencil into the fight. It represents the moment when Maxentius in his re-

great is driven into the Tiber by Constantine, whose white horse rushes forward as if partaking of the energy of his rider. One body of the troops of Maxentius is flying over the bridge in disorder, while another on the l. hand is gallantly sustaining the last struggle of despair. In the midst of this tumultuous scene an old soldier is seen raising the dead body of a young standard-bearer, one of those touching episodes which are so peculiarly characteristic of the gentle spirit of the master. The colouring, on the whole, is rough and dusky in the middle tints, but very powerful in parts. Lanzi says that Poussin praised it as a fine specimen of Giulio's manner, and considered the hardness of his style well suited to the fury of such a combat.

2. *The Cross appearing to Constantine* while addressing his troops prior to the battle. This and the succeeding subjects are the least interesting of the series: it is said that many deviations were made from Raphael's designs, and several episodes may be recognised which could not have entered into any composition dictated by his genius. The ugly dwarf in one corner is Gradasso da Norcia, celebrated in the poetry of Berni. In the background are several ancient Roman monuments—the Moles of Hadrian, the Pyramid of Caius Cestius, &c. The execution of this subject is by Giulio Romano.

3. *The Baptism of Constantine by St. Silvester*, painted by Francesco Penni (Il Fattore), in 1524, who has introduced his portrait in a black dress with a velvet cap. This painting contains also a portrait of Baldassare Castiglione, dressed in black, and leaning against a column; and a view of the Baptistery of the Lateran 310 years ago.

4. *Constantine's donation of Rome to the Pope*, painted by Raffaele del Colle, has an interesting view of the old Basilica of St. Peter's. The 8 figures of popes on each side of these 4 large paintings are said to be by Giulio Romano. The chiaro-scuro subjects below are by Polidoro da Caravaggio; the Triumph of Faith on the roof, a Pagan statue thrown

from its pedestal and replaced by the cross, is an inferior work by Tommaso Lauretti; the other paintings of the vault are by the Zuccheri. During the siege of Rome in 1849 a French musket-ball passed through the window of this chamber, but did no further damage than the erasure of half of the letter T in the inscription, "SIXTUS V. Pont." The mosaics which form the floor of this hall were discovered near the ch. of the Scala Santa, on the Lateran, in 1853, and placed here by order of Pius IX.; the arrangement is different from what it was in the ancient edifice, to adapt it to its present site.

From the Sala of Constantine a low door leads into the *Anticamera delle Stanze* (1), or *Sala degli Chiaroscuro*, originally painted by Raphael: the Apostles are by G. d'Udine, but have been ruined by C. Maratta's restorations; the other frescoes by the Zuccheri and their school. From here open the Chapel of San Lorenzo on one side, and the Loggia of Raphael on the other; the former is not open to the public, but can be seen on application to the custode of the Stanze.*

X. *Cappella di San Lorenzo* (2).—This little chapel is interesting in the history of art for its frescoes by *Fra Angelico da Fiesole*. It was built by Nicholas V. as his private chapel, and, as we have already remarked, is probably the only decorated portion of the Vatican Palace which is older than the time of Alexander VI. The frescoes represent different events in the lives of St. Stephen and St. Lawrence. Those on the walls are—*First or Uppermost Series in the Lunettes*: 1. The Ordination of Stephen. 2. Stephen distributing charity; 3. His preaching, a beautifully expressive composition; 4. His appearance

* The frescoes of Raphael in the Stanze, and of Michel Angelo in the Sixtine Chapel, have been well reproduced in carbon photographs by Mr. Braun, at Dornach, near Coimar, in France; they are on a large scale, and consequently most suited to artists; their price is high. The same artist has reproduced, and in the same way, the original drawings of the old masters in the collections of Florence, Milan, Venice, &c.

before the Council at Jerusalem; 5. His being dragged to Execution; 6. The Stoning of the Martyr. *Second or Lower Series:* 1. The Ordination of St. Lawrence by Sixtus II., under the likeness of Nicholas V.; 2. The Pope delivering to him the Church treasures for distribution among the poor; 3. Their Distribution by St. Lawrence; 4. The Saint carried before the Prefect Decius; 5. His Martyrdom, A.D. 253. Upon the pilasters on each side of the lower course of frescoes are 4 Fathers and 4 Doctors of the Church, two of whom, SS. Athanasius and Chrysostom, transferred to canvas, are nearly obliterated, the others have been badly restored; on the roof are the 4 Evangelists with their symbols. Most of these interesting works have been well preserved; Lanzi says that all critics were delighted to bestow upon them the highest praise. It is related that, so completely had these beautiful frescoes been forgotten or lost sight of in the last century, that, when search was made by Bottari to discover them after Vasari's indications, it was necessary to effect an entrance to the chapel through the window; and we have it on the authority of Goethe that it was one of the merits of a German artist then residing at Rome, in exploring the labyrinths of the Vatican, to have discovered the chapel of Nicholas V. The paintings were restored under the superintendence of Camuccini in the reign of Pius VII.

XI. The Loggie were begun by Julius II., from the designs of Bramante, and completed by Raphael in the pontificate of Leo X. They form a triple open portico, of which the 2 lower stories are supported by pilasters, and the third by columns. The only part painted by Raphael is that which faces the city, on the middle tier. The two other sides in continuation were added by Gregory XIII. and his successors, in order to complete the uniformity of the court of San Damaso. The Loggia of the lower story is covered with stuccoes and arabesques, executed by *Giovanni da Udine* from the designs of Raphael,

the restoration of which has recently been completed by Sig. Mantovani, with great talent and success. The vaults of the small domes, in which are figured the devices of Leo X., the Medicean tricoloured Prince of Wales's feather, and the oxen-yoke, are particularly varied and elegant for their decorations. A bust of Giov. da Udine has been placed in the niche at the end of this gallery. The second story contains the celebrated frescoes which have given to it the name of the "Loggia of Raphael." It is divided off into 13 arcades, sustained by pilasters covered with stucco ornaments in low relief, and arabesques painted by *Giovanni da Udine*, from the designs of *Raphael*, who is said to have derived the idea from the then recently discovered paintings beneath the Baths of Titus. Nothing can surpass the grace and delicacy of these decorations: figures, flowers, animals, mythological subjects, and architectural ornaments are combined with the most delightful fancy; and though seriously injured by the troops of Charles V. and by the restorations of Sebastiano del Piombo, they are full of interest. Each coved vault of the 13 arcades contains 4 subjects connected with some particular epoch of Scripture history, executed from Raphael's designs by Giulio Romano, Pierino del Vaga, Pellegrino da Modena, Francesco Penni, and Raffaele del Colle. There are, therefore, 52 subjects in all. Of these, 48, being those of the first 12 arcades, represent different histories of the Old Testament; the last 4 are taken from the New, and serve to connect the typical subjects of the former series with the establishment and triumph of the Church, represented in the paintings of the adjoining *Stanze*. The Old Testament subjects begin with the Creation, and end with the building of the Temple of Solomon; they stand in the following order.—1. The Creation of the World, executed by Raphael himself, as Lanzi tells us, in order to serve as a model for the rest. The four subjects consist of—The Separation of Light

and Darkness, of Earth and Water, the Creation of the Sun and Moon, and of Animals; amongst the latter the fabulous unicorn and the one-horned rhinoceros have been introduced. 2. The history of Adam and Eve. 3. The history of Noah. These 2 compartments are by *Giulio Romano*: the Eve in the Fall, on the second, is supposed to have been painted by Raphael himself. 4. Abraham and Lot; 5. Isaac; both by *Francesco Penni*. 6. Jacob, by *Pellegrino da Modena*. 7. Joseph; 8. Moses; both by *Giulio Romano*. 9. A continuation of the same subject, by *Raffaello del Colle*. 10. Joshua; and 11. David, by *Perino del Vaga*. 12. Solomon, by *Pellegrino da Modena*. 13. New Testament subjects,—the Adoration of the Magi, the Adoration of the Shepherds, the Baptism of the Saviour, and the Last Supper, by *Giulio Romano*. Lanzi justly says that “the exposure of the gallery to the inclemency of the weather has almost reduced it to the squalid appearance of the ancient grotesques; but they who saw it after it was finished, when the lustre of the gilding, the snowy whiteness of the stuccoes, the brilliance of the colours, and the freshness of the marbles, made it resplendent with beauty on every side, must have been struck with amazement as at a vision of Paradise. Vasari says much of it in these few words, that “it is impossible either to execute or imagine a more beautiful work.” The other 2 wings of this tier have less interest by the side of these beautiful compositions: they contain a series of frescoes in continuation of the New Testament history, painted by *Sicciolante da Serroneta*, *Tempesta*, *Lorenzo Sabbatini*, &c. Those in the gallery forming the continuation of the Loggia of Raphael, and which were executed in the time of Gregory XIII., have been recently very judiciously restored by Signor Mantovani.

XII. Loggie of Mantovani.—The third side of this gallery, next the Pope's apartments, hitherto neglected,

has been painted by the same talented artist, and offers one of the best examples of modern pictorial decoration in Rome. The square subjects, representing the Passion of our Saviour, are by Prof. Comoni; the views of modern monuments of Rome erected during the reign of Pius IX., the groups of animals, birds, fishes, &c., and the arabesque ornaments, entirely from studies of Sig. Mantovani. Some of the carved doors, which date from the time of Leo X., are fine specimens of sculpture in wood. The uppermost Loggia, on which the Pinacotheca opens, were painted in the pontificate of Clement VII. with maps and landscapes; that on the side which overlooks the city, and from which there is a fine view, was restored under Gregory XVI., the walls being covered with maps of European countries.

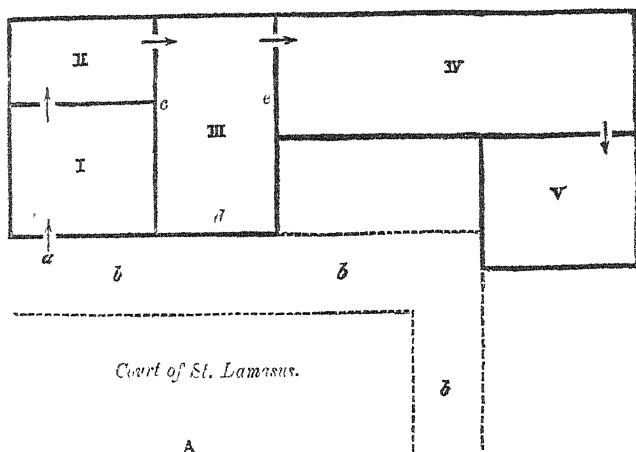
XIII. PINACOTHECA, OR GALLERY OF PICTURES.

Although, the Vatican Pinacotheca does not contain in all 50 pictures, it has more real treasures of art than any collection in the world. The Transfiguration, the Madonna da Foligno, and the Communion of St. Jerome, are a gallery in themselves; it is rather an advantage, perhaps, that there are so few inferior works to distract the attention of the visitor from these chefs-d'œuvre. The collection, which was formerly placed in a series of small ill-lighted rooms at the extremity of the 2nd Gallery of the Arazzi, and between the latter and the Stanze of Raphael, has been removed to a handsome suite of halls, forming the part of the palace erected by Gregory XIII., and opening out of the upper Loggia, where the pictures are seen to much more advantage. Instead of simple numbers, as formerly, the painter's name and the subject of the picture are affixed to each.

The annexed plan will be useful to the visitor in following our notice of the contents of the Pinacotheca.

Before the French invasion of the Papal States at the close of the last

PLAN OF THE PINACOTHECA AT THE VATICAN.



a. Entrance.
 b. Upper Loggia of Palace.
 c. The Communion of St. Jerome.

d. The Madonna da Foligno.
 e. The Transfiguration.

century, almost all the pictures in the Pinacotheca belonged to churches from which they were carried to the Louvre; and on being restored in 1815, instead of being returned to where they formerly stood, were retained by Pius VII., acting on the advice of Cardinal Consalvi and Canova, to form this now incomparable collection.

ROOM I.

is merely a passage-room, in which the custode examines visitors' permissions.

ROOM II.

On the l. of the entry is a picture by *Leon. da Vinci*.—(I.) St. Jerome, a sketch. Above it is (II.—*Guercino*.) St. John the Baptist, formerly in the Capitoline Collection. Next on the same wall are (III.—*Raphael*.) The Christian Mysteries of the Annunciation, the Adoration of the Kings, and the Circumcision: 3 exquisite little subjects in Raphael's early manner, which originally formed the predella

of the Coronation of the Virgin (No. XXVII.) in the 3rd room. Above which is (IV.—*Guercino*.) The Incredulity of St. Thomas, a fine composition; the head of the Saviour is particularly grand. Adjoining the window is (V.—*Andrea Mantegna*.) a Pietà (assigned by Crowe to Giovanni Bellini). An excellent and characteristic specimen of the master's style, formerly in the Aldrovandi Gallery at Bologna; surmounted by (VI.—*F. Francia*.) The Virgin and Child, with St. Jerome, sadly retouched. Between the two windows is (VII.—*Carlo Crivelli*), one of the old Venetian masters) The dead Christ, the Mater Dolorosa, with St. John and the Magdalen; and in the next corner (VIII.—*Benvenuto Garofalo*.) A Holy Family; the Virgin and Child; St. Joseph and St. Catherine; formerly in the Picture Gallery at the Capitol. The centre of the third wall is occupied by (IX.—*Raphael*.) The 3 Theological Virtues Faith, Charity, and Hope, beautiful circular medallions, with angels; these lovely subjects formed the predella

to Raphael's picture of the Entombment now in the Borgnese Gallery (see page 408). On the fourth wall is (X.—*Perugino*) St. Benedict, S. Placidus, and Sta. Flavia, formerly in the Benedictine ch. of S. Pietro de' Casinensi at Perugia, from which it was removed to the Louvre by the French; above which is placed a Holy Family, by *Bonifazio Veneziano* (XI.). Continuing to the right is (XII.—*Benozzo Gozzoli*) a predella with the miracles of St. Hyacinthus, consisting of several subjects; and above (XIII.—*Murillo*) The Marriage of St. Catherine of Alexandria with the Infant Christ. This painting was presented to Pius IX. by the Queen of Spain. An inferior work, the Adoration of the Shepherds, lately placed in this room, is attributed to the same master. Two figures of the Virgin and Child, with Saints, by *Fra. Angelico*, and a Holy Family by *Bonifazio*. Next to the *Benozzo Gozzoli* (XII.) is a charming little picture by *Beato Angelico* (XIV.) representing the Virgin and Child, with saints and angels; and last, to the right (XV.—*Fra Angelico da Fiesole*), The Legend of St. Nicholas of Bari, represented in two predella pictures, formerly in the sacristy of S. Domenico at Perugia, from which they were carried by the French to Paris, where the third still remains,—surmounted by (XVI.) The Adoration of the Shepherds, attributed to *Murillo*.

The Return of the Prodigal Son, by *Murillo*, which was presented to Pius IX. by the Queen of Spain, together with the Marriage of St. Catherine, and formerly occupied a place in this room, is now in the possession of the Earl of Dudley, who having in his collection the other five pictures illustrating that touching parable, painted by *Murillo*, was extremely desirous to complete the series by obtaining the sixth, in exchange for which he presented to the Pinacotheca the *Beato Angelico* described above (XIV.), and the *Bonifazio Veneziano* (XI.), besides a pecuniary compensation of 1000*l*.

ROOM III.

Domenichino.—(XVII.) The COMMISSION OR ST. JEROME.—This magnificent work, the undoubted masterpiece of Domenichino, is generally considered second only to the Transfiguration of Raphael, opposite to which it stands. The composition is remarkable for its unity and simplicity of action, which explain the subject at the first glance. It was painted for the ch. of the Ara Cœli, at Rome, but the monks quarrelled with Domenichino and placed the picture out of sight. They afterwards commissioned Pousin to paint an altarpiece for the ch., and, instead of supplying him with new canvas, they sent him the St. Jerome to be painted over. He not only refused to commit such sacrilege, but threw up his engagement, and made known the existence of the picture, declaring that he knew only 2 painters in the world, Raphael and Domenichino. To him, therefore, we are indebted for the preservation of this masterpiece of the Bolognese school. The painting afterwards belonged to the ch. of S. Girolamo della Carita, from which it was removed to Paris. St. Jerome, who died at Bethlehem, is represented receiving the Sacrament from St. Ephraim of Syria, who is clothed in the vestments of the Greek Church: the deacon bearing the sacramental chalice wears the dalmatica, and the kneeling attendant holds the volume of the Gospels. Santa Paola, on her knees, kisses the hands of the dying saint. The Arab in a turban and in the background, and the lion, give variety to the composition, and identify it with the scene in which the action is laid. The landscape seen through the arch is very characteristic of Domenichino's style in this department of art. On the lower part of the painting is the inscription DOM: ZAMPERIUS BONON F.A., MDCXIV.

Raphael.—(XVIII.) The *Madonna da Foligno*, painted originally for the high altar in the ch. of the Ara Cœli, and transferred in 1565 to the convent

of Sant' Anna, or *delle Contesse*, at Foligno. It was executed about the time (1512) when Raphael was engaged on the frescoes in the Stanze. The Madonna is represented with the Child seated on the clouds, surrounded by cherubs. Below, on one side, is St. Jerome, recommending to her protection Sigismondo Conti, a native of the town, uncle of the abbess of Foligno, and secretary of Julius II., at whose cost the picture was painted. On the other side are St. Francis and St. John the Baptist. Between these two groups stands an angel holding a tablet, which is said to have borne an inscription recording the names of the donor and the painter, with the date 1512. In the background is a city with a bomb falling on it—an allusion, it is supposed, to the preservation of S. Conti during the siege of Foligno, or from lightning. This picture is one of Raphael's most remarkable examples for the expression of character: the angel is the personification of beauty, and the figure of Sigismondo Conti has all the reality of life. In the St. Francis we see the fervour of devotion combined with the expression of those holy aspirations which were the characteristics of his life. The picture was taken to Paris, where it was transferred to canvas (having been originally painted on wood), in doing which it was a good deal injured, and, what is still worse, considerably retouched; indeed, the outstretched arm of St. John appears to have been entirely repainted.

Raphael.—(XIX.) The TRANSFIGURATION, the last and greatest oil picture of the immortal master, and justly considered as the first oil painting in the world. It was undertaken, as Vasari tells us, to redeem his reputation, which had suffered from the numerous works whose execution he had intrusted to his pupils, and which were naturally inferior to those executed by his own hand. The Transfiguration was painted for the cathedral of Narbonne by order of Cardinal Giulio de'

Medici, then archbishop of that city, and afterwards Clement VII.; it was not completed when the illustrious artist was cut off by death at the early age of 37, and was suspended over the couch on which his body lay in state, and afterwards carried before it at his funeral, while the last traces of his master-hand were yet wet upon the canvas.

“And when all beheld
Him where he lay, how changed from yesterday—
Him in that hour cut off, and at his head
His last great work; when, entering in, they
look'd
Now on the dead, then on that masterpiece—
Now on his face lifeless and colourless,
Then on those forms divine that lived and
breathed,
And would live on for ages—all were moved,
And sighs burst forth and loudest lamentations.”
Rogers.

For several years this picture stood in the church of S. Pietro in Montorio, from which it was removed to Paris by the French. On its return in 1815 it was placed in the Vatican, a compensation being granted to the church in the form of an annual stipend. The twofold action of the picture has been frequently criticised, but it appears to be in perfect accordance with the intention of the painter to produce a work in which the vicissitudes of life should lead the afflicted to look to Heaven for comfort and relief. The upper part of the composition is intended to represent Mount Tabor; the 3 Apostles are lying on the ground, unable to bear the light proceeding from the divinity of Christ, who is floating in the air with Moses and Elijah, as a personification of the power of the Lord and the source of Christian consolation. The scene below is a representation of the sufferings of humanity: on one side are 9 of the Apostles; on the other a group of persons are bringing to them a demoniac boy. His limbs are fearfully convulsed, and every countenance wears an expression of terror. Two of the Apostles point upwards to indicate the only Power by whom he can be cured. “In the fury of the pos-

essed," says Lanzi, "in the steady faith of the father, in the affliction of a beautiful and interesting female, and the compassion evinced by the Apostles, he has depicted the most pathetic story he ever conceived. And yet even all this does not excite our admiration so much as the primary subject on the Mount. There the figures of the 2 Prophets and the 3 disciples are truly admirable; but still more admirable is that of the Saviour, in which we seem to behold that effulgence of eternal glory, that spiritual lightness, that air of divinity, which will one day bless the eyes of the elect. In the head of the Saviour, on which he lavished all his power of majesty and beauty, we see at once the last perfection of art and the last work of Raphael." The figure of the demoniac boy is said to have been finished by Giulio Romano, as well as a considerable part of the lower portion of the picture. The 2 figures who are seen kneeling under the tree on the mount in adoration of the mysterious scene are St. Julian and St. Lawrence, introduced at the request of Cardinal de' Medici, as the patron saints of his father Giuliano, and of his uncle Lorenzo the Magnificent.

ROOM IV.

To the right on entering is (XX.—*Titian*) The Virgin and Child surrounded by Angels in the clouds, with various saints underneath: St. Sebastian, a fine figure, pierced with arrows; St. Francis with the cross, St. Anthony of Padua with the lily, St. Nicholas, St. Ambrose, and St. Catherine of Alexandria. The colouring of the St. Sebastian is of the finest kind, and the details of the dresses, &c., are elaborately worked. It was once semicircular at the top, which is said to have given it the effect it now appears to want: this upper part was removed, in order to make it a companion picture to the Transfiguration. In the middle is the inscription "Titianus faciebat," who painted it for the ch. of S. Nicola dei

Frari at Venice. Next to this is (XXI.—*Guercino*) St. Margaret of Cortona, recently purchased by Pius IX. for the gallery; and in the corner is a new acquisition, of no great merit (XXII.—*Spagnoletto*) The Martyrdom of St. Lawrence. Continuing round to the l. is (XXIII.—*Guercino*) The Magdalen, restored by Camuccini; painted for the ch. of the Conventite in the Corso. Next comes (XXIV.—*Perugino*) The Resurrection, painted for the ch. of S. Francesco de' Conventuali at Perugia. The soldier flying in alarm is a portrait of Perugino, painted by Raphael, whom Perugino has represented as a young soldier asleep on the pt. (XXV.—*Giulio Romano and il Fattore or F. Penni*) The Madonna di Monte Luce, painted for the convent of Monte Luce near Perugia. It was ordered in 1505, when Raphael was in his 22nd year; but the multiplicity of his engagements did not allow him to do more for many years than make a finished study for the picture, which was in Sir Thomas Lawrence's collection. His occupations increasing, he had only commenced the upper part of the composition shortly before his death: it was afterwards finished by Giulio Romano and Francesco Penni. It bears all the evidence of inferior hands, and can scarcely be classed among the works of the great painter. The upper part, painted by Giulio Romano, representing Christ crowning the Virgin in the heavens, is by far the best. The lower, representing the Apostles assembled round the tomb of the Virgin, is by Francesco Penni. (XXVI. *School of Perugino*.)—The *Presepe*—The Adoration: the Virgin and Joseph are kneeling on each side of the infant Saviour; in the background on l. are the 2 shepherds and the 3 kings arriving with their attendants. The greater part of the picture is supposed to be the work of Pinturicchio and Lo Spagna; the head of Joseph and the 3 kings are attributed to Raphael. Some critics attribute the whole picture to *Lo Spagna*. In the new arrangement of the gallery, this picture, called

il Santo Presepe, is attributed to Perugino, Raphael, and Pinturicchio; it was painted for the ch. of La Spinetta near Tod. (XXVII.—*Raphael*) The *Coronation of the Virgin*, painted for the ch. of the Benedictine Monastery of S. Pietro dei Cassinesi at Perugia. It is one of the earliest works of Raphael, and was executed during his residence at Città di Castello. The Virgin and the Saviour are throned in the heavens, surrounded by angels bearing musical instruments, and cherubs above. Below are the Apostles standing round the empty tomb, which seems to have suggested the idea imperfectly followed out by Francesco Penni in the picture No. XXV. The *Predella* once attached to this picture is preserved in room II. (No. IV.). (XXVIII.—*Perugino*) The *Madonna and Child*, throned, with S. Lorenzo, S. Louis of Toulouse, S. Herulanus, and S. Constantius in adoration. This picture was formerly in the Palazzo Comunale at Perugia. In the corner is (XXIX.—*Sassoferrato*) The *Virgin and Infant Christ* seated on the moon, surrounded by angels. On the middle of the third wall is (XXX.—*M. A. Caravaggio*) The *Entombment of our Lord*, one of the finest specimens of light and shade, powerfully painted, but deficient in religious expression. It formerly stood in the Chiesa Nuova at Rome, and is copied in mosaic in the chapel of the Holy Sacrament in St. Peter's. And in the corner next the window is (XXXI.—*Titian*) A *Doge of Venice*—probably A. Gritti—a fine portrait, formerly in the Aldrovandi gallery at Bologna. The three spaces between the windows are occupied by (XXXII.—*Nicolo Alunno*, or *da Foligno*) a large Gothic altar-piece in 14 compartments: the *Coronation of the Virgin* by the Saviour in the centre; above an *Ecce Homo*, with Saints, Angels, Cherubs on either side, and portraits of the Doctors of the Church. On each side are full-length figures of 6 saints; whilst on the predella below are small figures of the Apostles and 15 female saints. Painted in 1456, and signed,

brought from the Museum at the Lateran. (XXXIII.—*Melozzo da Forlì*) *Sixtus IV. giving audience*; a fresco originally painted on the walls of the Vatican Library, and removed by Leo XII. The figures are all portraits, and are full of character: the 2 figures on rt. and near the pope are his 2 nephews—Giuliano della Rovere, afterwards Julius II., in a Cardinal's dress, and Cardinal Pietro Riario in that of the monastic order to which he belonged. In the centre, the kneeling figure is Platina, Librarian of the Vatican and the historian of the popes. In the background are 2 young men—Giovanni della Rovere, brother of Julius II.; and the tallest, in a blue dress, Girolamo Riario, nephew of Cardinal Pietro, who became celebrated in connection with the conspiracy of the Pazzi, and perished miserably in the castle of Forlì. This fresco was commissioned by him and by his brother the cardinal, to both of whom, while in possession of the sovereignty of his native city, Melozzo was indebted for encouragement and patronage. (XXXIV.—*Nicolo Alunno*), another Ancona in 3 compartments; in the centre the *Crucifixion* with the 3 *Marys*, and on each side 2 *Saints*: also removed from the Lateran collection.

Pinturicchio.—(XXIII.) The *Coronation of the Virgin*: below, St. Francis kneeling in the midst of the Apostles and other saints in adoration, painted for the ch. of La Fratta in Perugia.

ROOM V.

On entering this room, the first picture to the l. is (XXXV.—*Andrea Sacchi*) *S. Romualdo*. The saint and his 2 companions are represented in the act of recognising the vision of the ladder by which his followers ascend to heaven, typifying the glory of his new order. Next to it is (XXXVI.—*Correggio*) *Christ sitting on the clouds*, with extended arms, surrounded

by a host of angels: formerly in the Marescalchi Gallery at Bologna. Above which is (XXXVII.—*Cesare da Sesto*) The Virgin enthroned, called *The Madonna della Cintura*, between S. John and S. Augustin, signed and dated 1521. The expression of the saints is very fine. Last on the same wall is (XXXVIII.—*Guido*) The Madonna and Child in glory, with St. Thomas and St. Jerome; the heads are beautiful. Proceeding to the right, near the window is (XXXIX.—*Paolo Veronese*) St. Helena, the mother of Constantine, with the Vision of the Holy Cross; and next (XL.—*Alessandro Buonvicino*, called *Il Moretto da Brescia*) The Virgin and Child enthroned, between St. Jerome and St. Bartholomew; a good specimen of the master. On the third wall are—(XLI.—*Baroccio*) The Ecstasy of S. Michelina, considered as one of Baroccio's finest works—it was formerly in the ch. of S. Francesco at Pesaro; (XLII.—*Andrea Sacchi*) The Miracle of St. Gregory the Great; (XLIII.—*Baroccio*) The Annunciation, frequently described as the masterpiece of Baroccio, who made himself an engraving of it—a beautiful composition, and formerly stood in one of the chapels of S. Maria at Loreto, but was carried to Paris in 1797: on its restoration it was retained in Rome, in exchange for a copy in mosaic. On the fourth wall are—(XLIV.—*N. Poussin*) The Martyrdom of St. Erasmus, the largest historical subject he ever painted—it is copied in mosaic in St. Peter's; (XLV.—*Guido*) The Crucifixion of St. Peter—a magnificent painting, classed among Guido's best works, and said to have been painted in imitation of Caravaggio, and to have been so much admired that it procured him the commission for the Aurora in the Rospigliosi Palace; (XLVI.—*Valentin*) The Martyrdom of S. Processus and S. Martinianus—an imitation of Caravaggio by the ablest of his French pupils, but seems hardly worthy of a place in this collection: it has been copied in mosaic in St. Peter's.

XIV. MUSEUM OF SCULPTURE.

ORDER OF THE GALLERIES.

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The entrance to the Museum is behind St. Peter's by the Via dei Fondamenti, and through the garden gate; it is open every day, from 9 A.M. to 3 P.M., except Thursday, Saturday, Sunday, and festivals. Permissions are obtained gratis from the pope's major-domo, to whose office in the court of S. Damasus the Swiss Guards will direct visitors. They are usually to be had also at the consulates, banks, and libraries in Piazza di Spagna. In this, as well as the other departments of the Vatican, the principal objects of interest will be found indicated in the following pages; but visitors who wish for a more comprehensive catalogue, will find that of Prof. H. Massi, head-keeper of the Museum, and professor of Italian and French, very exact and complete. It may be purchased at the entrance, in three languages.

In consequence of the change of entrance to the Museum, since 1870, visitors now begin with what were previously the last of the suite of sculpture galleries. In the present edition of the Handbook, the new order has been adopted so as to facilitate the recognition of each hall, and its contents, in a progressive round.

By this entrance the visitor, ascending a noble staircase, constructed by

Simonetti, under Pius VI., and richly adorned with entablatures and columns of marble, granite, and porphyry, gains access to the

2. **Hall of the Greek Cross**, built from the designs of Simonetti, a noble hall, with one of the finest modern doorways, ornamented by two colossal Egyptian statues in red granite, found in Hadrian's villa; they serve as Caryatides to support the massive entablature. The pavement is composed of ancient mosaics, with arabesques and a head of Minerva in the centre, found among the ruins of Cicero's villa at la Rufinella, below Tusculum, in 1741. The one representing a flower-basket was discovered in the Villa de Quintilii, at Roma Vecchia, near the Appian Way. The principal objects in this hall are the two immense sarcophagi of red Egyptian porphyry, the largest known, and probably the largest ever made out of that material. One of these (566) is the **SARCOPHAGUS OF CONSTANTIA**, the daughter of Constantine, found in the tomb erected to her by the emperor near the church of S. Agnese fuori le Mura. It is ornamented with bas-reliefs representing a vintage, a Christian as well as a bacchanalian emblem. Constantia died A.D. 351, and, although the style of sculpture indicates that decline of art which is evident in all the works executed in the time of Constantine, some antiquaries are disposed to consider it older than the 4th century. Paul II., shortly before his death, had begun to remove it from the tomb to serve as his own monument in the Lateran. Sixtus IV., his successor, restored it to its original position, but it was ultimately brought to the Vatican by Pius VI. as a companion to the **SARCOPHAGUS OF THE EMPRESS HELENA**, 589. This interesting sarcophagus exhibits a better style of art than that of St. Constantia; it is covered with high-reliefs representing a battle, with the capture of prisoners and portraits of Constantine and his mother; the cover is ornamented with

figures of Victory and festoons of flowers and fruit. It was found in the tomb of our countrywoman, St. Helena, now called the Torre Pignattara, beyond the Porta Maggiore, and was removed by Anastasius IV. to the Lateran, from where it was brought to this museum by Pius VI. The sarcophagi of Sta. Constantia and Sta. Helena were so much mutilated when removed to the Vatican as to require extensive restorations, especially the latter, owing to the high-relief with which it is covered; its restoration required the labour of 25 artists during as many years, in consequence of the great hardness of the material, and the excessive difficulty of working it, and cost upwards of 90,000 *scudi* — very nearly 20,000*l.* sterling. The most remarkable statues in this hall are—571. Euterpe with the flute. 572. Bust of Didius Julianus; and 585. Marciana, the sister of Trajan; 574. An extremely valuable *replica* of the Venus of Cnidos, the chef-d'œuvre of Praxiteles. Vasari mentions this statue in his life of Bramante. 597. A veiled Augustus as Pontifex Maximus. The 2 Sphinxes at the bottom of the stairs (581, 582) in grey granite were found near the Vatican. Behind the sarcophagus of St. Helena is a curious cippus (590), found in the ruins of a villa near Tivoli, bearing the name of Syphax, king of Numidia, who was brought to Rome by Scipio Africanus to grace his triumph. There is much doubt as to its authenticity; indeed by some it has been pronounced to be an absolute forgery. Livy refers to the statement of Polybius that Syphax was led in triumph, and contends that he died previous to that event at Tibur; at the same time admitting that Polybius is an authority by no means to be slighted. As it is clear from this that the circumstances attending the death of Syphax were ~~different~~ in the time of Livy, it would be useless to attempt to reconcile them with this inscription. It is, however, worthy of remark that his death is placed by that historian at Tibur, where this monument was

discovered in the 15th century. The principal facts it relates are the death of Syphax in captivity at Tibur in his 48th year, and the erection of this monument by P. C. Scipio. The following is a copy of this inscription:—SYPHAX NVMIDIAE REX—A SCIPIONE AFRC. JUR. BEL. CAUSA.—ROM. IN TRIUMPH. SUM. ORNU. CAPTIVS PERDUCTUS.—IN TIBURTINO TERRI RELIGATU—SUAMQUE SERVIT V IN ANI REVOL—SUPREMAM D CLAUSIT—ETATIS ANN. XLVII. M.V.I.D.XI. CAPTIVVS V. OBRUT—P. C. SCIPIO CONDITO SEPUL. On the wall above this is a finely-engraved inscription recording the restoration by the Empress Helena of her Thermæ, near S. Croce in Gerusalemme, near the Sta. Maria Maggiore. At the bottom of the stairs is (600) a recumbent statue of a river god, supposed to represent the Tigris; the restorations of the head, right arm, and left hand are attributed to Michel Angelo: and on the landing-place, near the entrance to the Museo Gregoriano, bas-reliefs (604) of Cybele enthroned, and of (605) a Dacian prisoner; and 2 columns of the rare black Egyptian porphyry.

3. *Rotonda* or *Circular Hall*, built by Pius VI. from the designs of Michel-Angelo Simonetti. In the centre is a grand basin in porphyry, 41 ft. in circumference, found in the Baths of Diocletian. The floor beneath is formed by a fine mosaic pavement found at Otricoli in 1780, representing the head of Medusa in the centre, with the battle of the Centaurs and the Lapithæ; wreaths of flowers and fruit and groups of sirens and marine divinities in concentric bands around. The marine monsters in black mosaic, and fine group representing Neptune on his car drawn by hippocampi, were found near the Thermæ of Caracalla. On each side of the entrance are 2 colossal hermes, found in Hadrian's villa, representing Tragedy and Comedy. Round the hall are statues and colossal busts in the following order, beginning on the rt. hand:—539. Jupiter, found at Otri-

coli, very fine. 540. The Braschi Antinous, a colossal statue, found in 1733, at Santa Maria della Villa, near Palestrina, on the site of one of Hadrian's villas. The drapery is a modern adaptation, and, from being of an inferior quality of marble full of spots, produces a disagreeable effect. This statue belonged to Duke Braschi, from whom it was purchased for 12,000 scudi by Gregory XVI. 541. Faustina, wife of Antoninus Pius, from Hadrian's villa. 542. Statue of a draped female, restored as Ceres, from the theatre of Pompey. 543. Head of Hadrian, found in his mausoleum, a work of very fine sculpture, perfectly entire, interesting as a work of art, and as a grand intellectual head; it is supposed to have belonged to the colossal statue of the Emperor that stood in the vestibule of his tomb (see p. 163). 544. In the central niche is the *bronze statue of Hercules*, one of the largest of the ancient bronze statues existing, being 15 ft. high. It retains a considerable portion of its gilding, and was discovered in the autumn of 1864 in making excavations for the foundation of the Pal. Righetti, on the site of the Theatre of Pompey (p. 157). It was found enclosed in a chamber formed of marble slabs at a depth of 30 ft., having evidently been thus hidden for its preservation. Considerable difference of opinion has been expressed as to the period from which it dates, and its merit as a work of art; to us it appears, since it has been placed upright, of a time long posterior to that of Pompey, and to date probably from the Gladiatorial school of the age of the Antonines, being heavy and coarse in its proportions; the left foot, restored in plaster by Tenerani, is not calculated to add to its artistic excellence; the top of the head, which was wanting, has also been restored. From coins of the Emperor Maximianus found with it, it was probably hidden during the reign of that emperor; it was removed to where it now stands, having been purchased by Pius IX. from Sig. Righetti for a sum exceeding 10,000*l.* sterling. 545.

Colossal bust of Antinous, from Hadrian's villa, where it was discovered by Count Fede in 1790. 346. The colossal statue, called the Barberini Juno, of excellent sculpture, discovered by Card. Francesco Barberini, on the Viminal, near the ch. of S. Lorenzo Panisperna. On the pedestal is a curious bas-relief of the games in a circus. 517. The Ocean, by others called the Sea Divinity Glaucus, a colossal hermes, discovered between Pozzuoli and Baia, on the Gulf of Naples. 548. Statue of Nerva, discovered near the city walls, between the Lateran and the Sessorian basilicas; the arms restored. 549. Colossal head of Serapis, discovered near the Trattoecchie, the site of Boville, on the Appian Way. 550. A fine colossal statue of Claudius, with the attributes of Jupiter, found at Civita Lavinia, in 1865. 551. Bust of Claudius, crowned with the civic crown of oak-leaves: from Otricoli. 552. Juno Sospita, or Lanuvina, with the goatskin, shield, and sandals, discovered probably on the site of the Sanctuary of Juno Sospita on the Palatine, by the Paganica family, in whose possession it formerly was. 553. Plotina, wife of Trajan, from the Villa Mattei. 554. Julia Domna, wife of S. Severus. 555. Genius of Augustus, from the Palazzo Colobrano at Naples. A veiled figure, as Pontifex Maximus, with a cornucopia. 556. Head of Pertinax on a modern bust.

4. **The Hall of the Muses** (10). The dome is supported by 16 marble columns, with ancient Corinthian capitals, from Hadrian's Villa. Nearly all the statues and busts were found in the villa of Cassius at Tivoli. The mosaic pavement contains some interesting fragments. That of a panther was found in the March of Ancona, the head of Medusa near the arch of Gallenus, and the theatrical groups at Porcu-reccia, near the site of ancient Lorium. Some of the hermes of the philosophers and great men of antiquity have their names inscribed in Greek characters; they are highly interesting as portraits. The Muses are also character-

[Rome.]

istic figures. *Ante-room*.—490. Diogenes. 491. Silenus. 492. Sophocles, from the garden of *le Mediceanti*, near the Temple of Peace. 495. Bacchus in female attire. 496. Homer. *Central Hall*.—498. Epicurus. 499. Melpomene. 500. Zeno. 501. Bas-relief, Centaurs and Lapithæ. 502. Æschines. 503. Thalia. 504. Urania. 505. Clio. 506. Demosthenes. 507. Antisthenes. 508. Polymnia. 509. Metrodorus. 510. Alcibiades, found on the Calian. 511. Terpsichore. 512. Epimenides. 514. Socrates. 515. Calliope. 516. Apollo Musagetus. 517. Erato. 518. Themistocles. 519. Zeno. 520. Euterpe. 521. Euripides. *Ante-room*.—523. Aspasia, with the name: this unique bust was found on the site of *Castrum Novum*, near *Civita Vecchia*. 524. Sappho. 525. Pericles, very fine and full of expression. 528. Bias. 530. Lycurgus, from the excavations of Centocelle. 531. Periander. 489, 497, 526, and 527. Four headless hermes, bearing the names of Thales, 497; Cleobulus, 488; Solon, 526; and Psittacus, 527.

5. **Hall of the Animals**, divided by a vestibule into 2 parts, and paved with mosaics chiefly found at Palestrina. The sculptures of animals in this hall constitute the finest collection of the kind ever formed, and fully confirm the statement of Pliny respecting the excellence of the Greek sculptors in their representations of animals. It has been with truth called a menagerie in marble. The animals, of course, will be recognised at once, without the necessity of a particular description. The following are the most remarkable objects. The two dogs of Molossus, on each side of the entrance, among the best works of the collection, are one from the Pighini collection, the other from La Chiaruccia, near *Civita Vecchia*. *Left-hand branch*.—228. A group of a Triton and a Nereid. 213. Hercules leading away Cerberus. 205. A camel's head. 201. A crocodile; a sphinx, in flowered alabaster. 194. A sow and pigs, supposed to allude to the history of Alba

Longa, from the garden of the Barberine nuns, on the Quirinal; the head of an ass crowned with ivy. 208. A group of Hercules slaying Geryon, and carrying off his oxen. 195. A lion tearing a horse. *Right branch*.—116. The beautiful greyhounds playing. This delightful group, along with the opposite one (n. 117), and a third greyhound (n. 169), was discovered at Monte Cagnolo, or Canino, near Civita Lavinia, a name evidently derived either from these or other similar works discovered in earlier ages. 124. The celebrated group of Mithras stabbing the bull, with the dog, the serpent, and the eagle, the mystical types of the Mithraic worship. The two good mosaics let into the wall on either side of this group, representing a figure of Ceres and a group of goats, were found in the Villa Adriana. 132. A stag in flowered alabaster; a lion in yellow breccia, with the teeth and tongue of differently-coloured marble. 156. A large lion in grey marble. 170. A lion with a ball under his paw. 180. The rape of Europa. 134. Hercules and the Nemean lion. 137. Group of Diomedes and his horses slain by Hercules. 138. Young centaur, with Cupid on his back, found near the Lateran in 1870. 139. Equestrian statue of Commodus throwing a javelin, from the Mattei collection. 151. Ara, with a slaughtered victim, from the Villa Mattei. 153. A beautiful small group of goats with a sleeping shepherd, called Endymion. 154. Panther in Oriental alabaster, the spots formed by inlaid black and yellow marble. 157. Votive relief with a rural scene, brought from Otricoli. 158. Cupid in a biga, drawn by boars. 228. Triton carrying off a nymph, a beautifully conceived group, discovered in a pozzolana pit in the Vigna degli Effetti, outside Porta Latina. 232. Fragment of the Minotaur, formerly in the Cavaceppi collection. 247. A large basin of Breccia di Serravalle, supported by 3 double Hermes. 119. A pointer pointing, in the same material. 107-173. Groups of a stag and a roebuck, each seized by a bloodhound; restored by Franzoni.

6. Gallery of Statues, collected by Clement XIV., and especially by Pius VI., in the halls belonging to the Casino of Innocent VIII.—In the centre is a *Puteal* of archaic form. On the right hand (216) a statue of Clodius Albinus, in armour; the head of an inferior style to the armour, which is beautifully sculptured, standing on a travertine pedestal, brought from the *Bustum* at the Piazza degli Otto Cantoni, near the Mausoleum of Augustus, and bearing the inscription, C. CESAR. GERMANICI CESARIS F. HIC CREMATVS EST. The modern bas-relief above is by Michel Angelo, representing Cosimo II. of Tuscany expelling the vices and welcoming the virtues, sciences, and art, at Pisa. 250. The half-figure of the supposed Cupid of Praxiteles, called the GENIUS OF THE VATICAN, in Parian marble, found among the ruins of a Roman villa, called Centocelle, on the Via Labicana, outside of the Porta Maggiore; it was evidently winged, the holes for the insertion of the wings being visible on the shoulders. 253. Mutilated statue of a Triton, discovered in the farm of St. Angelo, in the neighbourhood of Tivoli. 255. A sitting statue of Paris holding the apple, from the Altemps collection: it is placed upon an altar dedicated to Hercules by the artisans of the imperial mint, in the reign of Trajan, whose names are engraved on one of the sides. 256. Hercules. 259. So-called Minerva Pacifera, originally in the garden of the Palazzo Fiano. The head belongs to another statue of different style and marble, and the masculine character of the body seems to justify the opinion of those who think it to be a statue of Apollo in the long choragic garment. The bronze helmet in the hand is ancient. 261. A muse, or Penelope—head restored. 262. Culligula; the bas-relief below represents a gold-beater, with his name and calling, *Aurifex Bacliarus*. 264. A copy of the Apollo Sauroctonos of Praxiteles, found in 1777, in the ruins of Augustus' palace on the Palatine, and purchased from Gavin Hamilton; there is a cele-

brated repetition of it in bronze in the Villa Albani. 265. The AMAZON, one of the good statues in this collection, but inferior to that of the Museum of the Capitol; from the inscription on the pedestal it appears to have once stood in a portico or schola of the Physicians, erected in the time of Augustus. Both arms badly restored. The statue was originally in the Villa Mattei. 270. A sitting female figure as Urania, found in the villa of Cassius at Tivoli; the head does not belong to the statue. 271. A sitting figure of the comic poet Posidippus, found near the ch. of S. Lorenzo Panis Perna, on the Viminal. It was transferred to the Villa Montalto, at Frascati, then to the Jenkins collection, and finally to the Vatican. *Left Side.*—390. A corresponding statue of Menander, found at the same place. These two statues, which formerly stood in the ch. of St. Lorenzo Panis Perna, were converted into saints, as is evident from marks of the points of the metal halos of glory on the heads, and the bronze sandals on the feet, to protect them from the kisses of the devotees. 393. Statue of the abandoned Dido. 394. Neptune. 396. A wounded Adonis, called also the Barberini Narcissus. 397. A reclining statue of Bacchus. 399. Group of Æsculapius and Hygeia, brought from the Forum of Præneste. 401. Procris falling dead at the foot of Cephalus. 405. Danaid, discovered in the garden of the Padri Dottrinarii at Palestrina (Præneste). 406. The second repetition of the celebrated Faun of Praxiteles, discovered at Fullerone, in the March of Ancona. 414. The celebrated recumbent statue of the *ARIADNE*, formerly called Cleopatra, because the bracelet has some resemblance to a serpent. The drapery is managed with consummate skill, and altogether it is one of the interesting draped statues in the Museum, it was found near Lunghezza. It is celebrated by Castiglione, under the name of Cleopatra, in a beautiful Latin poem written in honour of its discovery, a copy of

which, engraved on marble, is placed alongside. 412, 413. The Barberini candelabras, on each side of the Ariadne, were found by Bulgarini, in the so-called Academy of Hadrian's Villa, near Tivoli, and were purchased by Cardinal Francesco Barberini. The bas-reliefs on the bases represent Jupiter, Juno, Mercury, Mars, Venus, and Minerva. 416. A bas-relief in 3 compartments, the central one of Ariadne abandoned, resembling the statue (414). 420. Statue of Lucius Verus, on a pedestal, inscribed *TI. CÆSAR DRVSI . C. CÆSARIS . F . HIC . SITVS . EST*. There are other pedestals here, inscribed with the names of Titus Cæsar, the son of Livilla, the daughter of Germanicus, and of another child of Germanicus, and of a son of Vespasian (see p. 138), from the *bustum* near the Mausoleum of Augustus, in the Piazza degli Otto Cantoni. 462. Egg-shaped cinerary urn of Oriental alabaster found on the same site with the cippus of Livilla in 1777: it is supposed to have contained the ashes of some member of the Imperial family not deposited in the mausoleum, as was the case of those who met with violent deaths, like the two Agrippinas, Livilla (Julia), the youngest child of Germanicus, &c., whose inscription, instead of stating she was burned here, has upon it "*hic sita est.*" At the extremity of this apartment, leading to the Hall of the Masks, in the recess of the window overlooking the Giardino Belvedere, is the 422, Puteal, known as the Pozzo Giustiniani, from having formed a part of the marbles in the palace of that family; on it are sculptured three bacchanalian groups, in each of which Bacchus and Silenus are represented as the principal personages; it is of a good period of art, and, as its name indicates, served as the mouth of a well or cistern.

Hall of the Busts, the continuation of that of the Statues. 273. Alexander Severus. 274. Julius Cæsar. 276. Augustus. 280. Marcus Agrippa. 288. Marcus Aurelius a colossal bust in

Pentelic marble, found by Marefoschi in Hadrian's villa. 298. Head of Menelaus, and fragment of the body of Patroclus, a repetition of the group of Pasquino, discovered in 1772 by Gavin Hamilton in Hadrian's villa, at Pantanello. Colossal mask in *rosso antico*, on a pedestal of nero antico marble, valuable for the rare material. 299. A colossal head of Jupiter Serapis, in basalt. 302. Julia Mammea. 301. Caracalla, an admirable head, discovered behind the basilica of Constantine. 306. Augustus, at an advanced age, remarkable for the circlet round the head. The cameo worn on the forehead is supposed to be a portrait of Julius Cæsar. 307. Septimius Severus. 308. Nero, as Apollo. 311. Otho. 325. Colossal statue of Jupiter seated, holding the thunderbolt; on the pedestal a bas-relief of Silenus and a Faun. 328. Colossal head of a captive king, belonging probably to the Arch of Constantine. 350. Livia Drusilla, 4th wife of Augustus, from the basilica of Otricolis. 353. Julia, daughter of Titus. 357. Antinous. 359. Sabina, wife of Hadrian. 361. Hadrian. 383. Bust in porphyry of the Emperor Philip the Younger. The historical busts have been arranged in chronological order. 382, 384. Two unique representations in marble of the Organs of Respiration, interesting as showing the knowledge of the ancients in human anatomy. 389. Three dancing nymphs round a column which supports a cuirass, sculptured in the beautiful sugar-candy-like alabaster of Orte. 393. An expressive group of half-figures of an aged man and his daughter, called without any authority Cato and Portia. Of the numerous other busts in these chambers, there are scarcely any which can be identified with any certainty. The alabaster basin in the centre of the hall was discovered in the Piazza dei SS. Apostoli.

7. **Cabinet of the Masks** (9), (only visible by permission from the Cardinal Secretary-of-State, to be applied for personally at his residence in the Vatican palace), remarkable chiefly for

the scenic masks in mosaic forming the floor, which, as well as the beautiful border that surrounds them, were found in the Villa Adriana: they have been much restored. To the rt. 427. Bacchante, discovered not far from Naples, and originally in the Colabrano collection, transferred to the Vatican in 1788. Goethe thought of purchasing it, but was dissuaded by Angelica Kauffmann. 428. The apotheosis of Hadrian. 429. Venus coming out of the bath, discovered in the farm of Salone, on the rt. of the Via Prænestina. 431. Sabina. 432, 444. 2 good bas-reliefs of the Labours of Hercules. 432. A faun in *rosso antico*, from the same place, together with the Capitoline repetition. 435. Venus Anadyomena. 436. Idem. 437. Small mosaic, Egyptian subject, from Hadrian's villa. 438. Minerva, from the villa of Cassius at Tivoli. 439. A *Sella balnearia*, formed out of a single block of *rosso antico*. 440. Bacchanalian scene. 440A. Theatrical masks. 442. Ganymede. 442A. Apollo, from the excavations of Centocelle, beyond Porta Maggiore.

8. **External Balcony.** 445. Priestess of Isis. 449. The she-wolf suckling Romulus and Remus (bas-relief). 452. Cupid conducting Paris to Helen. 456-463. Chariot-races and mythological subjects in bas-relief. 475. Sacrifice of Mythras, with Greek inscription. 477, 478. Infants Bacchus and Hercules. 482. Nymphs, with Hercules, Diana, and Sylvanus. 486. Genius guiding a serpent and lion.

Returning through the Hall of Animals, we enter the

9. **Belvedere Court**, designed by Bramante. This court is an octagon, of unequal sides, surrounded by 4 open porticos, with 4 cabinets in the angles, which contain some of the most celebrated examples of ancient sculpture. The porticos contain numerous statues, bas-reliefs, and sarcophagi, which we shall notice as we pass on, alternately with the cabinets. Crossing the court, and proceeding round to the rt., we

find the most interesting objects in the following order:—

First Portico (8').—A large oval sarcophagus, with bas-reliefs of fauns and bacchantes, found in 1777 in laying the foundations for the sacristy of St. Peter's: it contained 2 skeletons. 31. Sarcophagus with a Latin and Greek inscription to Sextus Varius Marcellus, father of the emperor Elagabalus: the designation of the different dignities with which he was invested is curious; it was discovered near Velletri. 29, 100. 2 fine baths with lions' heads, one in black granite, the other in green basalt, found in the Baths of Caracalla. 26. 2 fine columns of white marble, covered with foliage in relief.

First Cabinet (8).—The Perseus, 32, and the 2 boxers, Creugas and Damoxenus, 33 and 34, by *Claudio*. These celebrated figures were brought here when the ancient statues were carried off to Paris: the Perseus was placed on the pedestal of the Apollo, and obtained the name of the Consolatrice. On the restoration of the Apollo and the Laocoon, the Perseus and the boxers were ordered to remain here, in opposition to the wishes of Canova, who felt that they would challenge comparison when standing by the side of those masterpieces of ancient art. 34. Mercury Argoreus. 35. Minerva Argolica.

Second Portico (7').—37. A sarcophagus with a fine bas-relief of Bacchus and Ariadne, found at Orte. 39. A large sepulchral bas-relief, representing prisoners before a Roman consul or chief, probably of the age of Hadrian. 43. Statue of Venus and Cupid: the principal figure is supposed, from the inscription beneath, to represent Sallustia Barbia Orbiana, wife of Alexander Severus, raised to her by two of her libertæ, Sallustia and Helpidus. 44. A square altar with low reliefs of the Judgment of Paris, scenes from the Siege of Troy, the birth of Romulus and Remus, &c., bearing a dedicatory inscription of Ti. Claudius Faventius. 45. An oblong altar of the Lares Augusti, much defaced; still 3 figures can be made

out, on one of the sides, of Augustus, of Livia, and Octavia; on another, those of his ancestors; on the third, the apotheosis of Augustus, on the fourth, Latinus, the founder of the Julian family. This relic, probably of the time of the emperor himself, was found on the Palatine. 49. Large sarcophagus, with bas-reliefs representing a battle of the Amazons, with the contest of Achilles and Penthesilea: the two figures on the cover belong to another tomb of a much later period. 50. A fine column of the rare brecciaform Egyptian porphyry.

Second Cabinet (7).—53. The BELVEDERE ANTINOUS, considered by Visconti to be Mercury, found near S. Martino ai Monti, in the ruins of an edifice erected by Adrian, and thence called *Adrianello*, in the pontificate of Paul III. The loss of the right arm and left hand seriously interferes with the symmetry of the figure, and the foot on which it rests is so badly restored that it produces an appearance of deformity. The proportions of this beautiful statue have received unqualified praise: its high finish is combined with elegance of form and with all the gracefulness of youth. Domenichino made it his constant study, and declared that he was indebted to it for his knowledge of the beautiful. Poussin declared this to be the statue which, of all others, represents the proportions of the human body in the purest form. Its anatomy is pronounced by John Bell, a most competent judge in this respect, to be faultless in every point: he dwells with enthusiasm on its just proportions, the balance and living posture of the figure, the exquisite formation of the legs and ankles, and its entire freedom from insipid flatness of feature and from strained anatomy. 54. Bas-relief, from the front of a sarcophagus, representing combat of the Amazons; and another, 55, a procession of Isis proceeding to a sacrifice. 56 and 57. Statues of Hercules and Vertumnus.

Third Portico (6').—61. A sarco-

phagus, with bas-reliefs of the Nereids bearing the arms of Achilles; another, 58, with reliefs of the Seasons; 69, a third with a battle of the Amazons; 73, a fourth with bacchanalian figures. On the latter a female as a reclining nymph, probably the portrait of the person to whom the sarcophagus belonged. Two fine baths of Egyptian granite. At the entrance of the Hall of Animals are two mastiff dogs (64, 65).

Third Cabinet (6).—74. The LAOCOON, found in the Vigna de' Fredis, on the Esquiline, between the Sette Sale and S. Maria Maggiore, in 1506, during the pontificate of Julius II., who rewarded the discoverer, Felice de' Fredis, by bestowing on him half the receipts derived from the gabella of the Porta San Giovanni. Some idea may be formed of the value attached to its discovery by the fact that the tolls thus appropriated were entirely the property of the basilica of St. John Lateran, and that Leo X. compromised the matter by granting to the family of de' Fredis the lucrative office of Apostolic Secretary, on condition that the revenue granted by his enthusiastic predecessor should be restored to the Church. Michel Angelo, who was in Rome at the time of its discovery, called it the wonder of art; and a curious letter, written by Cesare Trivulzio to his brother Pompomo, July 1, 1506, describing the excitement produced by the event, is preserved in the Lettere Pittoriche. After a good deal of controversy there is no longer any doubt that the Laocoon is the group described by Pliny in the following interesting passage:—"The fame of many sculptors is less diffused, because the number employed upon great works prevented their celebrity; for there is no one artist to receive the honour of the work, and where there are more than one they cannot all obtain an equal fame. Of this the Laocoon is an example, which stands in the palace of the emperor Titus, a work which may be considered superior to all others both in painting and statuary. The whole

group, the father, the boys, and the awful folds of the serpents, were formed out of a single block, in accordance with a vote of the senate, by Agesander, Polydorus, and Athenodorus, natives of Rhodes, and sculptors of the highest class."—(Lib. xxxvi. c. 4.) The great difficulty in this passage is the statement that the group was cut out of a single block; Michel Angelo is said to have denied the fact on its first discovery, and subsequent investigation has fully confirmed the accuracy of his opinion. Three separate pieces can be clearly made out: out of the first is formed the son on the l., out of the second the upper part of Laocoon himself as far as down to the knees, and the rest of the group out of the third. Winckelmann no doubt suggested the true mode of reconciling these facts with the statement of Pliny, by advert- ing to the probability that the joinings were imperceptible in his time; indeed it is said to have required the practised eye of a sculptor to discover them in the time of Michel Angelo. The rt. arm of the father, and those of the 2 sons, are restorations. In the opinion of Canova the rt. arm of Laocoon is not in its proper position, as a projection on the head of the figure shows that the hand, or some other part of the group, rested on the head. At present the angles formed by it are disagreeable to the eye, and detract from the effect of its intense action. Another knob on the serpent shows that the son on the l. had his hand in a similar position. Vasari tells us that Baccio Bandinelli made an arm for the Laocoon in wax in 1525, which he followed in his copy, now in the gallery of the Uffizi at Florence. This restoration, which was not adopted, seems to have suggested the present form, for the group is represented as we now see it in Marliani's engraving, published in 1544. Fra Giovan Angelo da Montorsoli began a restoration of the arm in marble by order of Clement VII. He made it bend back, so as to come over the head of the figure; but it does not appear to have been com-

pleted, as Winckelmann mentions an arm of this kind, which is that now lying near the statue in an unfinished state. The common story, that Michel Angelo began the restoration of the figure, and gave up the task in despair, "because he found he could do nothing worthy of so admirable a piece," cannot, we believe, be traced further than 'Spence's Anecdotes,' and probably had its origin in the attempt of Montorsoli, who was one of Michel Angelo's pupils. The present arm is of terracotta, and is said by Winckelmann to be the work of Bernini. The arms of the children were added by Agostino Cornacchini of Pistoia, who merely followed Bandinelli's design for the first restoration. The group of the Laocoon is in very fine-grained Greek marble. Scholars have often desired to connect this group with the fine description of the fate of Laocoon in the 2nd Æneid; but the passage will not bear the application, and affords nor the least evidence that it was suggested by the sculpture. There can be no doubt, however, of its having inspired the passage in 'Childe Harold,' which has invested the statue with additional interest for the English traveller:—

"Or, turning to the Vatican, go see
Laocoon's torture dignifying pain—
A father's love and mortal's agony
With an immortal's patience blending;—vain
The struggle: vain, against the coiling stram
And gripe, and deepening of the dragon's grasp,
The old man's clench; the long venom'd
chain
Reveals the living links,—the enormous asp
Enforces pang on pang, and stifles gasp on gasp."

The bas-reliefs in this cabinet represent—75, the triumph of Bacchus over the Indians; 76, a bacchanalian procession. The statues in the niches are Pollynnia, and a nymph with a shell, found near the basilica of Constantine.

Fourth Portico (5').—79. Alto-relievo, representing Hercules and Telephus, Bacchus and a Satyr; 80, a sarcophagus, with Cupids carrying arms; another, with Tritons and Nereids below; another with a bas-relief of

2 winged genii opening the tomb for its owner Clodius Apollinari, a boy of five years of age. This graceful monument is from the Mattei collection. 81, a bas-relief on the wall, representing an Emperor with a sacrificial procession, probably from some ancient triumphal arch; 81 and 87, altars found in the sepulchre of the Volusi on the Via Appia, in the well-known estate of Santa Ammendola—one in the shape of a house is richly sculptured—the first represents a sitting senatorial personage; 85, statue of Hygeia; 88, a bas-relief representing Rome accompanying a victorious emperor; 2 large baths of red and grey granite, and 2 fine masses of *alabastro a' pecorelle*, brought from the Villa Adriana, the largest and most beautiful known specimens of this very rare marble.

Fourth Cabinet (5').—92. The APOLLO BELVEDERE, found in the end of the 15th century at Porto d'Anzio, the ancient Antium. It was purchased by Julius II., when Cardinal della Rovere, and was one of the first specimens of ancient sculpture placed in the Belvedere Palace, so that we may regard it as the point from which the Vatican Museum commenced. It is supposed to have stood in the baths of one of the imperial villas at Antium, which was a favourite retreat of many of the early emperors, and the birthplace of Caligula and Nero. Some doubt has been expressed as to the character in which Apollo is represented. Visconti considered it the statue described by Pausanias, and dedicated to the god in his medical capacity after the great plague of Athens. Winckelmann was of opinion that he had just slain the serpent Python. The l. hand and rt. forearm are restorations by Montorsoli. Both ankles and the rt. leg were broken when it was discovered; the original fragments were fortunately not lost, but they have been joined in so careless a manner as to impair the action of the figure in the eye of a sculptor or anatomist. It is now

generally admitted that the statue is of Lunì or Carrara marble; the opinion of Visconti that the marble is Greek, though neither from Pentelicus nor Paros, has found few supporters. Canova not only rejected this idea, but considered that the statue is a copy from a work in bronze; and that the peculiarities of style in which a bronze statue differs from one in marble are distinctly traceable, more particularly in the drapery. The first sculptors of our time coincide in the opinion of Canova; some have even fixed the age of the statue, and referred it to the time of Nero. The Italian writers describe it as the work of Agasias of Ephesus, the sculptor whose name occurs on the Fighting Gladiator in the Louvre, which was also found at Antium; but there is no evidence to support the conjecture. Lord Byron has thrown the influence of his genius over this statue in one of his finest descriptions:—

“ Or view the Lord of the unerring bow,
The God of life, and poesy, and light—
The Sun in human limbs array'd, and brow
All radiant from his triumph in the fight;
The shaft hath just been shot—the arrow
bright
With an immortal's vengeance; in his eye
And nostril beautiful disdain, and might,
And majesty flash their full lightnings by,
Developing in that one glance the Deity.

But in his delicate form—a dream of Love,
Shaped by some solitary nymph, whose breast
Long'd for a deathless lover from above,
And madden'd in that vision—are express'd
All that ideal beauty ever bless'd
The mind with in its most unearthly mood,
When each conception was a heavenly guest—
A ray of immortality—and stood
Starlike, around, until they gather'd to a god!”

The bas-reliefs in this cabinet represent a hunt, and female figures with a bull about to be sacrificed. The statues in the niches are a Minerva and a Venus Victrix.

The Octagonal court of the Belvedere was erected by Simonetti, in the pontificate of Clement XIV. The 8 large marble masks were brought from the Pantheon, having formed part of the Thermæ of Agrippa; on the walls above are bas-reliefs from Roman

sarcophagi, and below, ancient statues, which stand on altars and cippi.

10. *Hall of Meleager* (4).—10. Statue of Meleager with the boar's head and the dog, found outside the Porta Portese in a nearly perfect state, the left hand, which is supposed to have held a spear, only wanting. This work of art, when it stood in the Palazzo Pighini, was the object of the admiration of Raphael, and of M. Angelo, who is said to have refused to try the restoration of the left hand. The want of finish in the naked portions of the body, the negligent treatment of the dog, in contrast with the perfection of the head, seem to indicate that the work had been left unfinished by the sculptor. On the walls are some sepulchral bas-reliefs representing—20, Æneas and Dido; 22, a Roman galley, or Biremes; 21, a colossal head of Trajan; and an interesting historical inscription relative to the foundation of a temple to Hercules, by the Consul Mummius, the conqueror of Corinth, in accordance with a vow made by him during his celebrated campaign in Achaia (B.C. 146), discovered in the Villa Campana on the Lateran.

11. *Round Vestibule* (3).—4, 5. Fragments of 2 statues: remarkable for the fine arrangement of the drapery. 6. Bas-relief of Cupid and Psyche before Pluto and Proserpine. In the centre of this hall is a handsome basin in *Pavonazzetto* marble, supported by sea-horses. On the balcony an antique Anemoscopium or 12-sided dial, each side containing the name of corresponding winds in Greek and Latin. This unique monument was found in 1779, in the garden of the Maronite monks, opposite S. Pietro in Vincoli. The view over Rome from this balcony is so beautiful that it gave the name of Belvedere to this portion of the palace. There is no point from which the panorama of the Alban hills and Sabine Apennines, with the evening sun shining on them, is seen to greater advantage.

12. Square Vestibule of the Torso (2),* adorned with arabesques by Daniele da Volterra, in the reign of Julius III. They represent histories of the Old and New Testament, and landscapes. 3. The TORSO BELVEDERE, sculptured by Apollonius, son of Nestor of Athens, as we learn by a Greek inscription on the base, found in the Campo dei Fiori, near the site of the Theatre of Pompey, to whose times it is generally referred. This noble fragment has commanded the admiration of the first sculptors of modern times. Michel Angelo declared that he was its pupil, and was indebted to it for his power in representing the human form; and Winckelmann considered that it approached nearer to the sublime than the Apollo Belvedere. It is generally supposed to represent Hercules in a state of repose. Winckelmann thought that it had the left arm over the head, but Visconti contends that it formed part of a group, and that the arm surrounded some other figure. Flaxman adopted this opinion, and introduced it into one of his finest compositions. In the niche opposite the window, 2, is the SARCOPHAGUS OF L. SCIPIO BARBATUS.—Few objects in this museum have been made so well known by models and engravings as this celebrated relic of republican Rome. It is of the coarse *peperino*, or grey volcanic tufa, of the Alban hills, in the early Doric style, ornamented with a frieze of rosettes and triglyphs. The inscription bears the name of Lucius Cornelius Scipio Barbatus, great-grandfather of Scipio Africanus, and the conqueror of the Samnites, who was consul B.C. 298 (A.U.C. 455). It is one of the most ancient Latin inscriptions which have been handed down to us, and is often so incorrectly given on the models, that the following copy may prove acceptable:—CORNELIVS . LVCIVS . SCIPIO . BARBATVS . GNAIVOD .

PATRE—PROGNATVS . FORTIS . VIR . SAPIENSQVE . QVOIVS . FORMA . VIRIVTEI . PARISSIMA—IVVIT . CONSOL . CENSOR . AIDILIS . QVEI . IVIT . APVD . VOS . TAVRASIA . CISAVNA—SAMNIO . CLPIT . SVBIVGIT . OMNE . LVCANA . OPSIDISQVE . ABDOVCIT.—When the sarcophagus was first opened in 1751, upwards of 2000 years after the death of Scipio Barbatus, the skeleton was found entire, with a ring upon one of the fingers. The bones were carefully collected by the Venetian Senator Angelo Quirini, who removed them to his villa near Padua, and placed them in a beautiful little monument. The ring found its way to England, where it is still preserved in the collection of the Earl of Beverley. The history of this interesting relic is given by the antiquary Dutens, in his 'Recherches sur l'Usage des Voûtes.' He had left England in 1768 on his travels with Lord Algernon Percy, and was in Rome at the time of the discovery. He says, "Le squelette était très entier. Il avait au doigt une bague, que le Pape Pie VI. me fit l'honneur de me donner, et que j'ai placée dans le beau recueil des antiques de Lord Beverley." The bust, of peperino crowned with laurel, upon the sarcophagus, has been supposed to be that of Ennius. On the wall are the original inscriptions of other members of the Scipio family found in the recesses of the tomb: amongst which those of Aulla Cornelia, the daughter of Sc. Hispanus; of Lucius Corn. Scipio, the son of Sc. Barbatus and conqueror of Corsica (B.C. 259); of L. Cornelius Scipio Asiaticus, who conquered Antiochus (B.C. 190); of Gneius Corn. Scipio Hispanus, &c., are very remarkable for the primitive orthography of the Latin. In the recess of the window is a recumbent statue called Cleopatra.

13. The Museo Pio-Clementino concludes with the square vestibule just described, which formed its commencement when visitors were allowed to enter by the Gallery of Inscriptions. It is so called after Clement XIV.

* This hall was formerly the private chapel of the Pope. The numbers in a parenthesis correspond to those of the different halls on the ground-plan. The apartments without numbers have their names inserted upon the plan.

and Pius VI., from whom it received its most important accessions. It contains the collections formed by Julius II., Leo X., Clement VII., and Paul III., and is, without exception, the most magnificent museum of ancient sculpture in the world. Pius VI. contributed more munificently to its completion than any of his predecessors; there is hardly a corner of it in which some object does not bear the inscription, *Munificentia Pii Sexti*. The frequent recurrence of this record has been ridiculed by Pasquin; but the best apology for the pope is the simple fact that he enriched the museum with more than 2000 specimens, and built from their foundations the Hall of the Animals, the Gallery of the Muses, the Rotonda, the Halls of the Greek Cross and of the Biga, the Grand Staircase, and other portions of the building, which have justly been classed among the most splendid works of papal times.

14. The **Museo Chiaramonti**, founded by Pius VII., whose family name it bears, was arranged by Canova. The visitor descends to a long corridor by a marble staircase from the Museo Pio-Clementino. This constitutes the second division of the gallery, and, independently of the new wing called the *Braccio Nuovo*, contains upwards of 700 specimens of ancient sculpture, arranged in 30 compartments. Many are, of course, of secondary interest; but, taken as a whole, the collection in any other place but Rome would be considered a museum in itself. The following numbers begin at the S. extremity of the corridors at the gate of the Gallery of Inscriptions, and show the most remarkable objects:—*Compartment I.*—1. Bas-relief of a sarcophagus, with winged bacchanalian figures, supposed to be engaged in the Pythian games. 2. Apollo seated, a bas-relief, found in the Colosseum during the excavations of 1803. 5. A beautiful fragment of a draped female figure, found at Ostia. 6. Autumn, a

recumbent figure surrounded by chalanians, found at Ostia, placed on a sarcophagus, with bas-reliefs of a band, wife, and a child wearing a bulla. 13. Winter, a recumbent of the same kind, surrounded by playing with swans and tortoise found at Ostia, and placed on a Etruscan sarcophagus, with bas-relief of husband and wife, and their son, bearing the name of Publius Ælius. *Compartment II.*—14. Euterpe, in the gardens of the Quirinal. *Compartment III.*—23. Fragment of relief of the Calydonian boar-hunt. Bust of Septimius Severus. 30. Antoninus Pius. 49. M. Agrippa. *Compartment V.*—70. A Bacchic figure. 71. Pluto and Cerberus, a small statue, found in the Villa Negroni. 81. Ceres. 81. A Faun playing the flute, found in Hadrian's villa. 107. Julius Cæsar. 113. Æsculapius with a prayer of a certain senator to the Divinity engraved on it. *Compartment VI.*—120. A female figure found in Hadrian's villa. 1 sitting female figure, supposed to be Clio. 122. Diana, of Greek worship. 124. Statue of Augustus in the shape of a cippus of Mummius Bassus, a praetor and engineer, who, amongst the other names he had filled, was *Curator* of the Roman citizens of the Colonia Julia at Camalodunum in Britain, the name of which is now Colchester. *Compartment VII.*—A bas-relief of considerable interest illustrating some religious mystery connected probably with the worship of the sun; the style indicates the age of art. 136. Julius Cæsar (?) veiled, the Pontifex Maximus. 144. A bust of Bacchus. 148. The stork's nest, an allegorical allusion to filial love. Flavia Domitilla, wife of Vespasian and mother of Titus. 159. Diana, the wife of Domitian. 165. A bust, a portrait, as Venus. 166. A female figure thrown from the ass, a bas-relief. *Compartment VIII.*—176. Tormentum, a Niobid (formerly in the Quirinal), but brought from Hadrian's villa, a work scarcely surpassed in grandeur and beauty of execution. Sarc

of C. J. Evhodus, and of Metilia Acte his wife, a priestess of Cybele, found at Ostia, with bas-relief of the fable of Admetus and Alceste. The dying wife extends her hand from the death-bed, bidding farewell to Admetus and his children, a boy and girl. Two women break into lamentations beside the bed. On one side Apollo is leaving the house of the king, who is represented giving his hand to Hercules, followed by Cerberus. The three Parcæ complete this composition, less remarkable for its style than for its excellent preservation. 181. Diana triformis. 182. A square altar, with interesting bas-reliefs representing Venus and Cupids, with bacchantes, at the Dionysiac festivals. *Compartment IX.*—197. Colossal bust of Minerva, found at Tor Paterno, near the site of ancient Laurentum, much restored. 198. Cippus of large size, with fine mythological reliefs, found in the Villa Giustiniani. 219. Bust of Isis. 221. Antonia, wife of Drusus (?). 230. Large cippus of Lucia Telesina, richly ornamented with sphinxes, rams' heads, &c., and a bas-relief containing an allegorical allusion to the death of Telesina and her twin children. 232. Scipio Africanus: the bust of white marble, and the head of nero antico. *Compartment X.*—241. A colossal bearded mask of Oceanus, apparently belonging to some fountain. 245. Polhymnia. *Compartment XI.*—254. Niobe. 255. A small Jupiter Serapis. 261. Torso of a boy. 284. A boy with a bird in his hand and a bird's nest in his apron, very graceful. 287. The sleeping fisher-boy. *Compartment XII.*—294. Colossal statue of Hercules, restored, from the designs of Canova. 297. A wrestler reposing, found near Porto d'Anzio. 295. A fine torso of Bacchus, with the head. *Compartment XIII.*—300. Fragment of a shield, with fighting Amazons in relief. 308. A child riding on a Dolphin. 309. A leopard, very spirited. 315. A panther, in Egyptian granite. 329. Fragment of a bas-relief representing the story of Diana and Actæon. 349, 350, 351. Fragments of sitting Muses,

Polhymnia, Clio, and Melpomene. *Compartment XIV.*—352. Paris. 353. Venus on a rock. 354. Minerva. 355-6. Two beautiful female statues, evidently portraits, supposed to be members of the family of Rutilia from the inscriptions on the plinths. One of this family was consul A.U.C. 649. These statues were discovered at Tusculum. 357. A captive king, in pavonazetto, from the Villa Negroni. *Compartment XV.* 360. A bas-relief, with 3 finely draped dancing female figures, of an early period of art; found near the Lateran Palace. Few of the numerous busts in this division have been identified. 372. Grecian bas-relief, with the fragment of a horseman, from the Giustiniani collection, a work of such perfection that it might be attributed to Phidias' Panathenaic procession of the Parthenon, were there not some difference in size and execution. It was brought from Greece to Venice by the Doge Morosini. 392. Hadrian. *Compartment XVI.*—399. Tiberius, a fine colossal bust, found in the excavations at Veii. 400. A sitting statue of Tiberius, in the toga, with a crown of oak: this interesting statue was also found at Veii in 1811; on the wall above is the restored dedicatory inscription which was found close to where the statue was discovered, giving its date Trib. Potest. XXIX. 401. Augustus, a colossal head, from the same locality. *Compartment XVII.*—408. A bas-relief of a four-wheeled cart, very like a modern brake, with a male and female figure behind the driver. 416. BUST OF THE YOUNG AUGUSTUS, one of the most beautiful busts known, found at Ostia, in the beginning of the present century, by Mr. Fagan, the British consul. It represents the emperor at the age of about 14, and the most eminent modern sculptors dwell with admiration on its exquisite beauty, which is enhanced by the perfection of the marble. 417 and 419. Busts of Lucius and Caius, sons of Augustus, discovered in 1859 in the excavations near the ch. of Sta. Balbina, in the ruins of the house of Q. Fabius

Cilo. 418. Bust, supposed to be of Julia, the daughter of Augustus, discovered at Ostia in 1855. 421. Demosthenes. 422. Head of Cicero, agreeing perfectly with the features represented on Siphylan coins, and with the description given by Cicero himself of his thinness. 437. Septimius Severus. 441. Alcibiades. *Compartment XVIII.*—451. A nymph. 453. Meleager restored as an emperor, holding a globe and a Victory. 454. Æsculapius. *Compartment XIX.*—456. Fragment of an urn, with a representation of public games, and geni. 461. A stork. 463. A wild boar in *nero antico*. 464. A Mithraic sacrifice. 466. A phoenix on a burning pile. 473. Bust resembling Antonia, wife of Drusus. *Compartment XX.*—493. Statue of Didumenianus, son of the Emperor Maecinus. 494. The sitting statue of Tiberius, in white Pentelic marble, found at Piperno: it was purchased for 2500*l.*, and is one of the most remarkable statues of the kind. 495. *Cupid*. This figure was dug up near the Lateran, together with the statues of Titus and Julia in the Braccio Nuovo. It is a copy of an original in bronze, and consequently cannot be attributed to Praxiteles, whose statues of Cupid were executed in marble. Several other copies of this statue are known: that now mentioned, one in the Capitol, another in the Villa Albani, one in London, and one in Paris. 497. Bas-relief belonging to a sarcophagus, of a corn-mill turned by horses. 497*A*. Portion of a sarcophagus, representing children playing at the modern common game of *castelletto*. 498. A female statue found in Hadrian's villa, restored as Clotho. *Compartment XXI.*—505. Antonius Pius with the civic crown. 509. Ariadne. 510*A*. Cato. 511. Juno, found near St. John Lateran. 511*A*. Marius. 512. Head of Venus, in the hard marble called *Greco-duro*, found in 1804 in front of the Baths of Diocletian, remarkable for the delicacy of its finish and its good preservation. 533. A female figure as Proserpine, with a funeral chaplet and a lamb. 534. Juno, found at Ostia. 535*A*. Claudius. *Compartment XXII.*—544. Silenus, with a tiger, a very beautiful piece of sculpture, found at Lariccia. 545. Two torsos with finely-sculptured cuirasses—on one a relief of a Mithraic sacrifice, on the other of the Wolf with Romulus and Remus. 546. Diana Lucifera. 547. Isis, a colossal bust. On the cippus below, a poet surrounded by various muses, and an inscription in Greek verses in his praise. *Compartment XXIII.*—550. Fragment with a shield of Medusa, and a chace of different animals, supposed to allude to the games of the Amphitheatrum Castreusæ, a work much admired for its thoroughly Grecian taste. 554. Antoninus Pius. 555. Pompey. 556. The young Lucius Verus. 560. Trajan. 561. A fine expressive head, called, without any authority, Domitius Enobarbus, the father of Nero. 567. Allegorical figure resembling the monkish representations of Satan in the middle ages, perhaps of Æon; found at Ostia. 568. Bas-relief of a Mithraic sacrifice, from Ostia. *Compartment XXIV.*—587. Faustina the elder, probably, as Ceres. 588. Bacchus with a satyr, and panther, a colossal group discovered in the last century near Frascati. Recently transferred here from the Rotonda. 589. Mercury, a very graceful statue, found near the Monte di Pietà. 591. Statue of Claudius. *Compartment XXV.*—598. Carneades. 600. Augustus. 606*A*. Head of Neptune, in Pentelic marble, found at Ostia, and presented to Pius VII. by the English consul, Fagan. 621. Typhon. *Compartment XXVI.*—636. Group of Hercules and Telephus. It stands on a square altar with bas-reliefs of different divinities, two on each side: 1. Apollo and Diana; 2. Mars and Mercury; 3. Fortune and Hope; 4. Hercules and Sylvanus. 637. Good torso of a draped figure. 638. A good draped figure of an hermaphrodite. *Compartment XXVII.*—641. An interesting bas-relief of Juno Pronuba persuading Thetis to marry Peleus. 642-3. Fragments of bas-reliefs relating to Bacchus, found in Hadrian's villa. 644.

Relief representing the dances at the Dionysiac mysteries, found in the Villa Palombara on the Esquiline, one of the most exquisite remains of pure Grecian workmanship. 651. The boy with the swan, found at Ostia. 653*A*. Antonia, daughter of Marc Antony and Octavia. 668. Head of Jupiter Serapis. *Compartment XXVIII.*—682. Colossal statue of Antoninus Pius. 684. Esculapius, a fine statue, found at Ostia. 685. A sarcophagus, with a bas-relief representing the different operations for pressing the oil from the olives, with the names of 5 *liberti*, supposed to have belonged to Nonius Asprenas, a rich oil-merchant of Ostia, near which he had a villa, where this bas-relief was discovered. 686. The Vestal Tutia, who proved her chastity by carrying water in a sieve from the Tiber to the Temple of Vesta. *Compartment XXIX.*—693. The young Hercules, crowned with a wreath, a head brought from the Aldobrandini Gardens, but probably discovered in the Vigna Bonelli, outside the Porta Portese. 698. An interesting bust, supposed to be of Cicero, found in the ruins of the Pagus Lemonius, on the Appian Way. 700. A colossal bust of Antoninus Pius, found at Ostia. 701. Ulysses, dressed as a sailor, handling the cup to Polyphemus, whose figure, which completed the group, is lost. 709. A bas-relief beautifully worked, with Bacchus riding on a tiger, and Silenus on an ass. 713. Melpomene. *Compartment XXX.*—732. A colossal recumbent statue of Hercules, found in Hadrian's villa. Opening to the W. from the Museo Chiaramonti, we enter

15. The **Braccio Nuovo**. This part of the Museo Chiaramonti was erected by Pius VII. in 1817, from the designs of the architect Stern. It is a noble hall, 260 ft. in length, and well lighted from the roof, which is supported by columns of cippolino, giallo antico, and grey granite, with Corinthian capitals; in the centre are 2 tribunes, that on the rt. looking into the garden of the Pigna, decorated

with 2 fine columns of white Oriental alabaster and 2 of giallo antico. There are upwards of 40 statues and nearly 80 busts in the collection: the statues are mostly placed in niches; the busts stand on half-columns of red Oriental granite. The frieze is composed of bas-reliefs, arranged and chiefly composed by Labourer, the late president of the Academy of St. Luke. The floor consists of ancient mosaics, the 2 largest compartments representing tritons, marine animals, boats, &c. Many of the busts were originally in the Ruspoli collection. The following are the most remarkable objects:—5. A Canephora, or Caryatid, of fine Greek workmanship, the head and forearms restored by Thorwaldsen. it was brought from Athens to Venice by Doge Morosini in the 17th centy. according to the common tradition; but it is very likely one of the Caryatides, with which, according to Pliny, Diogenes of Athens decorated the Pantheon of Agrippa. 8. Statue of Commodus, as a hunter. 9. Colossal head of a Dacian, from the Forum of Trajan. 11. Silenus nursing the infant Bacchus, formerly in the Ruspoli collection. Several repetitions of this celebrated group are known. It is described by Pliny, who asserts that the name of the artist who executed the original group had perished, even in his time. The black and white mosaic in the pavement represents Ulysses in his boat listening to the song of the Sirens; it was found at Tor Marancio. In the 4th niche on rt., 14, is the celebrated **STATUE OF AUGUSTUS**, the most important addition to the Museum of the Vatican of late years. This fine statue was discovered in the early part of 1863, amongst the ruins of the Villa of the Empress Livia, above Prima Porta, the Roman Station of *ad Sara Rubra*, near the 8th mile from the city on the Via Flaminia; scarcely any portion was wanting, and the few restorations were carefully executed by Professor Tenerani, the principal additions being the sceptre and the arrow in the hand of Cupid. The statue, of fine Greek

marble, represents Augustus about the age of 45: it is of heroic size, about 9 ft. in height; the head, which is detached from the trunk, is as admirable as a work of art as it is for its expression; it is evidently one of the finest likenesses of the great Roman Emperor in the prime of life, who is represented holding in his l. hand the sceptre, and the rt. outstretched as addressing an auditory or his army; on the pedestal is a Cupid astride upon a dolphin, in supposed allusion to the divine descent, from Venus, of the Julian family. The cuirass is elaborately sculptured, representing above, the Sun on his chariot preceded by Iris and Aurora, and below, Tellus, the emblems of the Heavens and the Earth: the two children near the latter have been supposed to refer to Caius and Lucius, the grandsons of Augustus, born about this period. The central group of a Barbarian King presenting a Roman standard to a military chief is evidently intended to represent the restoration of the ensigns, captured by the Parthians (A.U.C. 700) from the legions under Crassus, to Tiberius, the lieutenant of Augustus, by Phraates (A.U.C. 745). On each side are seated figures, emblematical of Barbarian provinces, probably of Gallia and Dacia; and lower down Apollo seated on a griffon and Diana on a stag, the tutelary divinities of the Emperor. From the rough execution and unfinished state of the back, the statue must have stood in a niche. There are many traces of red paint on the drapery, but none on the naked portions or head of the figure. As to the period of its execution, it has been with great probability referred to the institution of the *Ludi Sæculares* by Augustus (A.U.C. 746), shortly after the principal event represented on the cuirass had taken place, and most probably by one of the many Greek sculptors who had followed Augustus to Rome. 17. Fine portrait statue of a young man as Æsculapius: supposed to be that of Musa, the physician of Augustus. 18. Colossal bust of Claudius, found at Piperno.

20. Statue in a toga, head restored as Nerva. 21. Pudicitia; a fine draped figure, the head modern, transferred to the Vatican by Clement XIV. from the Villa Mattei. 26. Statue of Titus, found in the garden adjoining the ch. of S. Giovanni in Fonte, near the Lateran, in 1828, with those of his daughter Julia (Nos. 56 and 111); it appears to have been painted. 27, 40, 93. Colossal masks of Medusa, found in the ruins of the Temple of Venus and Rome. Only three of them are ancient, the fourth is in plaster. 28. Statue of Silenus, 29, 30. Standing fauns. 31. A priestess of Isis. 32, 33. Seated Fauns, found at Quintiliolo, the site of the villa of Quintilius Varus near Tivoli. 39. A large vase in green Egyptian basalt, exquisitely worked with reliefs of masks and bacchanalian emblems, found in fragments near the ch. of S. Andrea, on the Monte Cavallo. The clumsy foot is modern. The mosaic round the granite pedestal on which it stands, representing bacchanalian figures, birds, &c., was found at Tor Marancio, on the Via Ardeatina. 41. A small statue of a Faun playing on the flute, found in the ruins of the villa of Lucullus, on the Circeian promontory. 44. Statue of a wounded Amazon: both arms and part of the legs restored. It is considered to be a copy of the celebrated Amazon of Kresilas, a contemporary of Phidias. 47. A Canephora. 48. Bust of Trajan. 50. A draped statue, discovered a few miles beyond Porta Cavallegieri, representing Diana overpowered by emotion at the sleeping Endymion on Mount Lathmos. 53. Statue of Euripides holding a mask, originally in the Palazzo Giustiniani. 56. Julia, daughter of Titus, remarkable for her towering head-dress; originally in the Camuccini collection. 59. Statue of Abundance, with the cornucopia. 60. Bust called Sylla, but very doubtful. 62. STATUE OF DEMOSTHENES, one of the most celebrated in the collection. The scroll which he holds, the hands, and the forearm, are modern restorations. The statue, formerly in the Camuccini collection, was discovered at Villa Mon-

dragone, near Frascati, the site of the Tabularium of Cicero. 63. Bust of Elius Caesar. 67. ATHLETE, a semi-heroic statue, found in the Vicolo dell' Palme in the Trastevere in 1819, near the spot where the Bronze Horse, in the Capitoline Museum, was discovered. So admirably has this statue been preserved, that, although one arm and both legs were broken, none of the pieces were missing, and the only restoration necessary was a small fragment of the nose and some of the fingers of the right hand. It is of Greek marble, and represents a wrestler, or athlete, in the act of cleaning his arm with a "strigil." Canina, who directed the excavation in which it was found, and the Roman artists generally, regard it as a work of the highest art, and declare it to be a copy of the celebrated bronze figure by Lysippus (B.C. 325), known as the *Αροῖσμενος*, which is said by Pliny to have so pleased Tiberius, that the emperor caused it to be transported from the Baths of Agrippa to his own palace, but from the clamour of the people was obliged to restore it to the original situation. Whatever may have been its origin, it is one of the few examples which have yet been found in statuary of an athlete scraping or cleaning his skin with the *strigil*, though paintings of such are to be seen at Naples, and on Etruscan vases. The present statue is holding the strigil with his l. hand, and is cleaning with it his rt. arm, which he holds extended for the purpose. His countenance is ideal; his head is small, his neck rather thick, and his shoulders show vigour and force, while his legs hardly surpass the natural size. This apparent incongruity is explained by the Roman artists as indicating that the sculptor wished to represent not only a wrestler but a runner; his strength being shown by the size of his shoulders, his small head, and his short neck, as in the statues of Hercules; while his lightness and quickness in running are shown by his legs, which are strong and nervous. The die, in the rt. hand, is an addition

by the sculptor Tenerani, who restored the fingers. The ancient marble support to the rt. arm, which greatly disfigured the statue, has been removed safely. The painter Lais covered some dark stains on the marble with a light tint in 1877. 68. Bust of the young Marcus Aurelius. 69. The emperor Gordian the Elder (?). 70. Caracalla, young. 71. Statue of a fighting Amazon: the arms are modern. 72. Bust of Ptolemy, son of Juba king of Mauritania. 77. Statue of Antonia, wife of the elder Drusus, and mother of Germanicus, Claudius, and Livia; an interesting statue, remarkable for the drapery. It was found among the ruins of Tusculum. 80. Statue restored by adding a head of Plotina, wife of Trajan (?). 81. Bust of Hadrian. 83. Statue of a finely-draped female recently discovered at Ostia, restored as Ceres. There is a similar figure, rather smaller, at the Lateran Museum. Also one at Vienna, said to have been found in Greece, and another recently found in the Stadium, and now in the Palatine Museums. All these statues were headless when discovered. 86. Statue of Fortune, wearing a diadem, and a veil hanging over the back of the head to indicate her mysterious origin; she holds the rudder and the cornucopia: a valuable and beautiful statue, finely preserved; found at Ostia. 87. Bust bearing the name of Sallust, very doubtful, on a torso of oriental alabaster. 88. Bust of Lucius Antonius, brother of Marc Antony. 91. Bust of Marciana, sister of Trajan. 92. Statue of Ganymede, found in the ruins of some baths at Ostia: on the bark of the tree against which he rests is engraved the name of Phaidimos. The mosaic pavement in the centre of the hemicycle is an interesting specimen, well known by the illustrations of the Visconti. It represents Diana of Ephesus, with arabesques and figures of birds and plants around. It was found at Poggio Mirteto, among the Sabine hills. 94. Supposed statue of Proserpine, of Grecian simplicity and gracefulness, from the Quiri-

nal Gardens. 95. Apollo with the lyre, in Greek marble. 96 and 106. Busts of the Triumviri, Marc Antony, and M. Æmilius Lepidus, discovered in a grotto at Tor Sapienza, outside Porta Maggiore, together with a bust of Augustus, now in the Palazzo Casali. 97, 99, 101, 103, 105. Athletes, placed in the niches of the hemicycle; the third was found with the Faun (No. 41) near the Lacus Circæi, where the villa of Lucullus is generally supposed to have been situated; the other 4 are from the villa of Quintilius at Tivoli. Above, in the middle of the hemicycle, is a bust of Pius VII., the most excellent of pontiffs and the generous founder of this gallery, by Canova. 100. Bust of the young M. Aurelius. 102. Bust of Augustus. 102A. Commodus. 106. Bust of Lepidus, found with No. 96. 107. A small statue of Minerva Polias. 108. A small statue of Diana. 109. The colossal group of the Nile, found near the church of the Minerva, on the site of a Temple of Isis, in the pontificate of Leo X. The Nile is one of the grandest figures in the Vatican: the 16 children who play around him are supposed allegorical allusions to the 16 cubits at which the rise of the river begins to irrigate the land: nearly all these children are modern. On the base are symbolical representations of the river, the Nile boats, the ibis, the stork, the hippopotamus, the ichneumon, ox, lotus in flower, and crocodile. 111. Statue of Julia, the daughter of Titus, found with the statue of Titus (No. 26) near the Lateran. 112. Bust of Juno Regina. 114. MINERVA MEDICA, one of the fine draped statues in Rome, found on the Esquiline in the ruins called the temple of this Divinity, or more probably near St. Maria Sopra Minerva, on the site of the celebrated Temple of Minerva Campensis. It is of Parian marble, and was formerly in the Giustiniani collection. The right forearm and left fingers are modern. 117. Good statue of Claudius in a toga. 118. Colossal head of a Dacian prisoner, belonging

probably to a full-length figure, from the Forum of Trajan. 120. An antique copy of the FAUN OF PRAXITELLES. 121. Bust of Commodus, one of the finest known; found at Ostia. 123. Heroic statue of Lucius Verus, restored. 124. Good bust of the elder Emperor Philip. 129. Statue of Domitian. 132. Good STATUE OF MERCURY. It was formerly in the gardens on the Quirinal, and was recognised by Canova, who had it removed to the Vatican. The head, which does not belong to the statue, was found in the Colosseum in 1803, and replaces that of Hadrian, formerly upon it. 134. Head of Vespasian, recently adapted to a bust with a tunic of *verde antico*. 135. Draped Hermes, with a modern head, and an inscription in Greek hexameters on the base, which states that it bore the bust of the sculptor Zeno, of Aphrodisia, in the island of Cyprus, who lived in the time of Antoninus Pius.

16. At the S. extremity of the Chiaramonti Gallery is the Gallery of Inscriptions, or *Galleria Lapidaria*, a long corridor, 230 yards in length, occupied almost exclusively with ancient sepulchral inscriptions and monuments, arranged in classes by Marini. To visit it a permission from the Director is necessary, for which apply to Sig. Massi, Head Keeper of the Museum. On the rt. hand, beginning from the S. entrance gate (now closed), are the Greek and Latin Pagan inscriptions: those on the l., with the exception of a few near the entrance, are early Christian. The collection contains upwards of 3000 specimens, and is in every respect the finest known. The Pagan inscriptions are classified according to ranks and professions, from divinities to slaves. Nothing is so striking in the Roman inscriptions as the frequent disregard of grammar and orthography; and many of the verses are quite irreconcilable with the laws of metre, showing that the epitaphs of the ancients are as little to be trusted as indications of literary taste as those of our own times. Some of the Roman

trades are extremely curious. We recognise the *Numularius*, or banker; the *Melioris Jumentarius*, or cattle-doctor; the *Obstetrica*, or accoucheuse; the *Topiarius*, or ornamental gardener; the *Lectarius*, or coach-maker; the *sericarius*, or silk vestment maker; the *Laniator*, or butcher; the *Marmorarius*, or lapidary; the *Hortitor*, or green-grower; the *Locutator*, or agent; the *Negotiatorum Vitruis*, or wine-merchants; the *Cæsaris Præsignator*, or imperial notary; the *Evocator Calcarius*, or scavenger; the *Pistor Jugarius*, or whole-sale baker; and the *Navicularius Cæsar. Corporis Maris Adriatici*, the commissioner of the Adriatic Company. Besides the inscriptions on the wall there are many interesting sarcophagi, funeral altars, and cippi, with some finely worked fragments of architectural ornaments, found chiefly in the neighbourhood of Ostia. On the left side of the corridor are the early Christian inscriptions, found chiefly in the catacombs. These are not arranged on the classified plan observed in the Pagan ones. It is impossible to imagine a series of more interesting illustrations of the first ages of Christianity, whether we regard them as connected with the funeral rites and religious symbols of the early Christians, or with the history of the Church and the chronology of the consuls during the 4th and 5th centuries. The errors of orthography and grammar noticed in the Pagan inscriptions are still more glaring in those of the Christians: they show the rapid corruption of the Latin language, and sometimes enable us to fix the period when matters of faith were introduced. The inscriptions are frequently very touching: the influence of a purer creed is apparent in the constant reference to a state beyond the grave, which contrasts in a striking manner with the hopeless grief expressed in the Pagan memorials. The representations which accompany the inscriptions are generally symbolical: the most frequent are the well-known monogram of Christ, formed by the Greek letters X and P;

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the I. H. S. or the *ICXC*, composed of the initial letters of the common Greek epigraph, expressing "Jesus Christ the Son of God, the Saviour:" the vine; the dove with the olive-branch, emblematical of the Soul in Peace; the anchor of Hope; the Ship of the Church; the loaves and flask of the body and blood of Christ; the palm; and the sheep. The Christian bas-reliefs of the 4th and 5th centuries are taken from the history of the Old Testament and from the life of the Saviour previous to his crucifixion. The representation of the Godhead does not occur on any monument which is referred upon good evidence to the first 3 centuries; and as the subject of the crucifixion is never met with, it would seem to have been purposely omitted for at least 2 centuries later. The Virgin and Child had been supposed to have been introduced in the 6th century for the first time as a distinct composition, but recent discoveries in the Catacombs show distinctly that representations of the Mother and Child existed at a remoter period in the paintings of these early Christian cemeteries. An examination of these monuments will prove an appropriate and instructive study after a visit to the Catacombs (p. 173). The following are the most remarkable objects, commencing from the iron gate at the S. end, opening on to the lower loggia.

1st *Compartment* to the Rt. 5. Sarcophagus. The myth of Adonis in two scenes. 6. Ditto, with Neriads and Tritons. Passage to Elysium. *Compartment V.*—Lt., 21. Sarcophagus with Circus races, symbolical of the rapid course of life. Interesting for the details of costume. *Compartment XI.*—Rt., 47. Sarcophagus of the boy Marcianus, six years old, as stated in the metrical inscription. The boy's portrait is sculptured on the lid, front, and base of the monument. *Compartment XIV.*—Rt., Sepulchral bas-relief, with busts of husband, wife, and child. The inscriptions *Fidei Simulacrum—Honor—Veritas—Amor*, are modern, but copied from another ancient monu-

ment. *Compartment XXIV.*—Rt., 101. A sitting figure of monstrous form, possibly a Tiphion, or an ancient caricature. *Compartment XXVI.*—Rt., Oval basin with bas-relief of 2 lions incited by *bestiarii* to devour 2 horses. In front is a fountain resembling the *Meta Sudans*. *Compartment XXIX.*—Rt., Sarcophagus of the *Chimæra*. *Compartment XXXIII.*—Rt., 141. Two Mythraic monuments found at Ostia. *Compartment XXXIV.*—Lt., 149. Round ossuary, with a head of Medusa on the cover. Rt., 147. In front of the window, monument of L. Cornelius Atinactus, and L. Cornelius Epaphras, cutlers. A good work of the early Empire, with interesting details allusive to their trade. *Compartment XXXVIII.*—Lt., 162. Sarcophagus found at Roma Vecchia, near the Appian Way. Husband and wife taking leave. Genii with reversed torches, and a mask thrown down, allude to the end of life. 163. Cippus, a centurion pouring a libation on an altar covered with fruit. *Compartment XLI.*—On the rt. wall. Inscription from the temple of Trajan adjoining his forum. *Compartment XLVII.*—Rt., 201. Fragment of a fine colossal draped statue of Claudius found at Piperno. The head is in the *Braccio Nuovo*. 202. Colossal hermes of Carystian marble, representing a bearded Bacchus.

17. Returning through the long suite of the above-described galleries to the **Hall of the Greek Cross**, the visitor will observe two lateral flights of the grand staircase leading to the **Hall of the Biga**, a circular room, so called from the ancient chariot on 2 wheels in white marble which stands in the centre of it. It has two horses yoked to it, and seldom fails to receive the admiration of travellers; but unfortunately, it derives nearly all its beauty from the art of the restorer. The seat of the car, and the body of one of the horses, are the only parts which are ancient, and even these were found in different places; the wheels, the second horse, and all the remaining portions, are modern additions.

This monument existed in the middle ages in the ch. of S. Mark, where it was used as an episcopal chair, and was presented by the Chapter to Pius VI. In the niches and round the room are statues of—608. The bearded Bacchus, or Sardanapalus, with the name in Greek characters engraved on the toga. It was discovered in 1761, in the villa of Lucius Verus, near Monte Porzio, in a niche ornamented with four Caryatides, which are now preserved in the vestibules on each side of the casino of the Villa Albani. 611. Alcibiades, with his foot resting on a helmet. 612. Colossal statue of a veiled personage in the act of sacrificing, brought from the Guistiniani Palace in Venice. 614. Apollo, with his lyre. 609, 613, 617. Sarcophagi, with relief of horse and chariot races in the circus, the riders and drivers being genii. 615. A Discobolus, in the act of hurling the *discus*; supposed to be a copy of the bronze original by Naukydes, found by our countryman Gavin Hamilton near the tomb of Gallienus on the Via Appia: the head unfortunately was wanting, and has been replaced by another, however, antique. 616. Statue of a warrior, commonly called Phocion, and Aristomenes, by Emile Braun, found in 1739 under the Palazzo Gentili, opposite S. Niccola in Arcione. 618. A repetition of THE DISCOBOLUS OF MYRON, whose name is engraved on the trunk of the tree close to which he stands; found at the Villa Adriana. The arm, right leg, and head are restored; it is consequently less perfect than that in the Palazzo Massimi. 619. An auriga, or charioteer of the Circus, curious for its costume, originally in the villa Montalto-Negrone, on the Viminal. 620. A philosopher holding a scroll—the head is supposed to be that of Sextus of Cheronca, the uncle of Plutarch. In front, 621, is a sarcophagus with the race of Pelops and Œnomaus in relief.

Out of this hall opens to the S. the

18. **Gallery of the Candelabra**, a fine hall nearly 300 ft. long, erected by

See also in the ruin of Pias VI., on which was once an open gallery. It derives its name from several ancient candelabra placed in it; it is divided into 6 compartments separated from each other by columns of alabaster from the Tolia, or the Villa Vecchia, and other precious marbles. Besides several interesting specimens of ancient sculpture, it contains a series of modern urns, sculptured in different species of porphyry and granite, to illustrate the materials derived from the harder rocks used by the ancients. The following are the most remarkable objects in this gallery:—*Hall I.*—Nos. 2 and 66, two sets of trees with birds' nests and children. Some of these lovely little figures and part of the trunk are modern restorations: several torsos, amongst others—7, a very fine one of a Bacchus, in Parian marble. 19. Statuette of a boy with an expression of astonishment, and hastening towards some unseen object. 26. Fragment of a colossal toy discovered near the base of the Colossus of Nero. 31, 35. Pair of candelabra from Otricoli. 48. Egg-shaped cinerary urn in granite. 52. A recumbent figure of a Faun, in fine green basalt. *Hall II.*—74. A satyr, with a Faun extracting a thorn from his foot, from the Villa Mattei. 81. An Ephesian Diana, discovered by Hamilton in draining the fish-pond of Hadrian's villa. 82. Sepulchral urn; the bas-reliefs representing the death of Agamemnon and Cassandra, by Egichus and Clytemnestra, brought from the Barbarini collection. 84. Handsome cinerary urn of Titus Geminius Stella, a centurion. 87. Phrygian carrying a vase. 90. A tazza supported by 3 kneeling Sileni (one modern), from a nymphæum of the Villa de Quintilii, at Roma Vecchia. 93, 97. Two candelabra, from the mausoleum of Sta. Costanza. 101. Ganymede playing with the eagle. 112. Sarcophagus with bas-relief of the story of Proteus and Laodamia, from a tomb in the Templa del Corso, on the Via Latina. *Hall III.*—All the objects in this division were discovered in 1827, at Tor Marancia,

on the Via Ardentina, 3 m. from the Porta di San Sebastiano, during excavations made by the Duchesse of Chablais on the site of an extensive Roman villa which belonged to a certain Numasia Procula, of the time of Commodus. They were presented by the discoverer to the Vatican, with the frescoes of Myrrha, Pasiphae, &c., now in the hall of ancient paintings in the Library. 131. A mosaic forming a part of the floor of one of the apartments, probably the dining-room, representing groups of fish, prawns, scipia, dates, grapes, asparagus, &c. 140. Bust of Socrates. 141. Statue of a Bacchus with a panther. 153. Another Bacchus holding a vase, in Parian marble. 8 small ancient frescoes let into the wall. 113. Head of an idiot. 157 and 219. Pair of Candelabra from S. Agnese. 162. Victory leaning on trophies, from the Palazzo Alttempo. 166. Candelabrum, with the figure of Diana. *Hall IV.*—173. Sarcophagus, with reliefs of Bacchus and Ariadne. An old fisherman, called Seneca, by Winklemann. 175. Marble vase, with olive-boughs and meanders. 179. Mouth of a fountain, with the punishment of the Danaids, and *Oknos* weaving the rope, which is eaten up by an ass. 181. Base of a candelabrum, with the arms of Mars. Between n. 182 and 183 is n. 262: fragment of a statue of Saturn, from the Palazzo Massimi Alle Colonne. 184. A group representing Antiochia seated on a rock, with the river Orontes at her foot. Discovered in the farm of *Quadrato*, a name evidently connected with a villa of C. Unmidius Quadratus, Prefect of Syria under Claudius and Nero. 187. Candelabrum with the contest for the tripod, discovered in the 17th centy., in the Villa Verospi, in the gardens of Sallust. 190. Bacchic candelabrum, a cast in plaster of the original (discovered near Naples) left in Paris by Canova. 198. A fine vase, standing on a puteal, on which is a bas-relief representing Charon landing souls from his bark. 204. A fine Sarcophagus, with reliefs of Diana and Apollo destroying the children of Niobe, dis-

covered in the Villa Casali, adjoining the Porta S. Sebastian. 208. Statue called the young Marcellus, found at Otricoli. 203. An *Amorino*. *Hall V.*—222. Statue of a female running, the drapery in the Etruscan style, from Hadrian's villa. 231. Comic figure wearing a mask. Several cippi with inscriptions. 234. Candelabrum with a spiral shaft, discovered at Otricoli. 237. Candelabrum with bunches of leaves, scenic masks, and birds catching grasshoppers and butterflies. 240. Ethiopian, attending at the bath. The sponge in the left hand is a clumsy modern restoration. 246. Youthful Pan, from the Villa de' Quintilii, at Roma Vecchia. *Hall VI.*—250. Vase in white marble with Neptune and sea-horses. 253. Mnemosyne, from the Villa Mattei, a most graceful work, badly restored as Ceres. 255. Large oval urn, with vine-leaves and grapes in relief, and handsome handles. 257. Ganymede, from the Roman theatre at Falerone, in the March of Ancona. 259. A Faun. 261. Paris. A milestone of the time of Maxentius, marked V., and supporting a handsome marble urn (266) with Cupids engaged in the vintage in relief. 264. Statue of one of the sons of Niobe. 269. Sarcophagus representing the rape of the daughters of Leucippus by Castor and Pollux. Continuing to the S. we find

19. The *Arazzi* or *Tapestries of Raphael*, which are arranged in a long corridor divided into three portions, preceding the Gallery of Maps. They are called *Arazzi*, from having been manufactured at Arras in France. In 1515 and the following year Raphael designed 11 cartoons for the tapestries which Leo X. required to cover the walls of the Sixtine chapel. These cartoons were executed by Raphael himself, assisted by his pupil Francesco Penni; seven of the number were purchased in Flanders by Charles I., and are now preserved in the S. Kensington Museum. The tapestries from these cartoons were executed under the direction of Bernhard van

Orley, the pupil of Raphael, then resident in the Low Countries. Ten of the subjects represent the history of St. Peter and St. Paul; the 11th, of which all trace is lost, was the Coronation of the Virgin, for the altarpiece. A second series of 13 tapestries was executed at a later period, by Giulio Romano and others of Raphael's pupils, but only partially from the great master's designs: they represent various events in the life of Christ, and some among the number are so much inferior to the first series, that there is little doubt of their being by his scholars. During the sack of Rome by the Constable de Bourbon, in 1527, these tapestries were seriously injured and stolen from the Vatican: they were restored in 1533 by the Constable Anne de Montmorency, but some valuable portions of them were lost for ever. They were again carried off by the French in 1798, and were sold to a Jew at Genoa, who burnt one of them for the sake of the gold and silver threads used in the bright lights. The speculation fortunately did not pay, and the Hebrew in 1808 offered to sell the remainder; when they were purchased by Pius VII. During the siege of

* The tapestries of this second series were executed by order of Francis I. of France to decorate the basilica of St. Peter's on the occasion of the canonization of S. Francesco da Paola in 1579. They are generally known under the name of *Arazzi della Scuola Nuova*, to distinguish them from those exclusively from the designs of Raphael: as at present arranged the tapestries of both series are mixed together. Several of these tapestries have been restored at the Government manufactory of S. Michele.

The *Arazzi della Scuola Vecchia*, exclusively from Raphael's designs, are—1. The Miraculous Draught of Fishes; 2. Christ delivering the Keys to St. Peter; 3. The Stoning of St. Stephen; 4. St. Peter healing the Lame Man in the Temple; 5. Death of Ananias; 6. The Conversion of St. Paul; 7. Clymas struck Blind; 8. St. Paul and Barnabas at Lystra; 9. The Preaching of St. Paul at Athens; 10. St. Paul in Prison at Philippi.

The *Arazzi della Scuola Nuova*, by Raphael's pupils—1. The Massacre of the Innocent; 2. The Adoration of the Shepherds; 3. The Adoration of the Magi; 4. The Presentation in the Temple; 5. The Resurrection; 6. Christ in Hades; 7. Christ at Emmaus; 8. The Ascension; 9. The Descent of the Holy Spirit; 10. Religion, Justice, and Brotherly Love.

Rome in 1819 they were again exposed to injury from the fire of the French artillery. Two balls penetrated the gallery, but fortunately one fell on the floor, and the other at the foot of the "Miraculous Draught of Fishes." *First Series*.—The 10 subjects of this series have suffered greatly from time, and are much faded, but the beauty of their composition is imperishable, and, considering the difficulty of the material, they are worked with surprising fidelity to the original designs. In the Hall of the Arazzi, 310 feet long, preceding the Gallery of Maps, erected by Pius VIII., are the following, commencing with the L-hand side:—1. The Death of Anania; on the margin below, the return of Cardinal de' Medici, afterwards Leo X., to Florence in 1512. 2. Our Lord delivering the keys to St. Peter; and below, the flight of Cardinal de' Medici from Florence in 1494, disguised as a Franciscan friar. 3. Paul and Barnabas at Lystra; and below, the Farewell of St. Paul and St. John. 4. Paul preaching at Athens. 5. Our Saviour appearing in the Garden to Mary Magdalene. 6. The Supper at Emmaus. 7. The Presentation in the Temple. 8. The Nativity. 9. The Ascension. 10. The Adoration of the Magi. 11. Christ coming out of the sepulchre. 12. The Light of the Holy Spirit descending on the Apostles.

From here, crossing to the opposite side of the Hall, where the remainder of the Arazzi have been recently placed, and less well seen from being between the windows, are:—13. St. Paul in prison at Philippi during an earthquake, which is here represented by a giant in a cavern beneath. 14. Religion, Justice, and Brotherly Love, by Van Orley and other pupils of Raphael. 15. The Stoning of St. Stephen; and below, the return of Card. de' Medici to Florence as Papal Legate. 16. The Miraculous Draught of Fishes; and below, the entrance of Card. de' Medici into the Conclave, where he was elected Pope (Leo X.). 17. 18. 19. The Massacre of the Innocents, in 3 portions, some of the cartoons for which are now in

the Foundling Hospital in London. 20. 21. 22. 3 smaller tapestries of a different period, representing the Crucifixion; the Presentation in the Temple; and our Saviour carrying the Cross. 24. Christ and the Disciples. 25. Paul healing the lame man in the Temple. 26. The Conversion of St. Paul.

From this corridor the visitor enters

20. The Gallery of Maps.—This fine hall, 500 feet in length, is celebrated for its series of geographical maps of Italy and its islands, painted in the reign of Gregory XIII., 1572-1585, by the Dominican Friar Ignazio Danti, afterwards Bishop of Alatri. They are interesting chiefly as showing the geographical knowledge possessed at that period of the different provinces of the peninsula.

Returning through the Gallery of Candelabra, the third flight of the grand stairs is decorated by ten fine columns, and leads from the landing-place of the Hall of the Biga to

XV.—21. The Etruscan Museum, or *Museo Gregoriano*, to be seen on Thursdays (not festivals) from 9 A.M. to 3 P.M. by permissions, and on other days by fee to guardian, same days and hours as the galleries of sculpture. This interesting department is owing to Pope Gregory XVI., whose memory will ever be honoured by the student of Etruscan antiquities for the zeal and liberality with which he added these valuable objects of art to the treasures accumulated in the Vatican by his predecessors, many of which would have been dispersed, perhaps irrecoverably lost, if Gregory XVI. had not secured them for the museum. They have been arranged in a series of 13 rooms. The first contain a collection of terra-cotta monuments, sarcophagi with recumbent figures, and other remains, which it would require a volume to describe in detail. Our limits, therefore, will only allow us to point out the most remarkable objects in each chamber, referring the visitor

to Dennis's 'Cities and Cemeteries of Etruria,' where most of the objects in the collection are accurately noticed.

First Chamber, or Vestibule (1).—In the walls of this apartment are placed numerous portrait heads, found in different Etruscan sites. The 3 recumbent and full-length figures in terracotta formed the lids of sarcophagi found near Toscanella. The 2 horses' heads in *scenfro* (volcanic tufa) were found over the entrance to a tomb at Vulci.

Second Chamber.—This narrow corridor contains two large tombs, one in travertine, remarkable for its recumbent bearded figure and its bas-reliefs in low archaic character, representing a man in a chariot, a procession of musicians, &c., the figures of which have been painted red, the colour still perfect: the other large urn, without a lid, has also interesting reliefs: an extensive series of cinerary urns in terracotta, and alabaster urns chiefly from Volterra and Chiusi, with recumbent figures on their lids, and decorated in front with the popular mythological sculptures which we have mentioned as characteristic of these urns in our descriptions of Chiusi and Volterra.

Third Chamber. The most remarkable objects in this room are the series of small *hut urns*, upon the brackets in the corners, still containing the buried bones of the dead, and formerly supposed to be inscribed with Oscan characters. They were found in 1819 in the Necropolis of Alba Longa, between Marino and Albano, buried under three strata of successive eruptions from the Latian volcanoes, and are considered to represent the huts inhabited by the Latin tribe to which they belonged. Independently of their high antiquity, they are extremely curious as illustrations of a style differing from all other sepulchral monuments which have come down to us. A large sarcophagus standing in the centre of the room, found at Tarquinii in 1834; on the lid is a male beardless figure holding a scroll, the 4 sides are ornamented with reliefs representing

the story of Clytemnestra and Ægisthus, of Ortes persecuted by the Furies, of the Trojan brothers, and of Clytemnestra immolated to the Manes of Agamemnon; head of a Medusa in negro; and a slab of travertine from Todi, with bilingual inscriptions in Latin and Umbrian.

Fourth Chamber. In the centre of this room is a statue of Mercury in terracotta, found at Tivoli, elegantly proportioned; it is of Roman workmanship. Among the other objects are a terracotta urn found at Toscanella in 1831, on the cover of which is the recumbent figure of a youth, probably Adonis, with a wound in his thigh and a dog at his feet; fragments of 3 female statues found in excavating the tunnel of Monte Catillo near Tivoli; several small urns; an extensive series of terracotta bas-reliefs, representing the Labours of Hercules, of the Roman period, amongst which one of Hercules destroying the Hydra shows that the artist had before him the ordinary Polyppus or Octopus, in designing the anomalous classical monster; votive offerings, small portrait busts and profiles, with ornamented tiles, sepulchral friezes, mural decorations, and Etruscan and Greek glass vessels and ornaments, &c.

Fifth Chamber (5). This and the three next chambers contain the Vases and Tazze. The collection comprises examples of all the known varieties of Etruscan workmanship, the elegant forms of Magna Græcia and Campania contrasting with the peculiar outlines of those which belong more particularly to Etruria. Here are collected the light yellow vases, with parti-coloured griffins, sphinxes, and mythological animals, in which we trace Etruscan art to its Egyptian origin; mostly from the tombs at Cervetri. In another part we see the pure red vases with black figures, marking the period when Etruscan workmanship was independent of Egyptian influence: in another we find examples in which the manufacture attained its highest perfection, as shown in the black vases with red figures, where the skill of the designer has realised the

most beautiful forms. The black vases of Sarteano and Volterra, and the red ones of Arezzo, all with reliefs, may also be recognised. Amongst the great number of vases may be particularly one on a pedestal, found at Vulci, with parti-coloured figures on a pale ground, representing Mercury presenting the infant Bacchus to Silenus; and the celebrated Poniatowski vase of Triptolemus sent by Ceres to instruct mankind in agriculture. In a corner near the window of the first room of the vases is a humorous representation of Jupiter serenading Alceste seated at a window, and Mercury carrying a ladder on the opposite side to assist his father—as Mr. Dennis says, the scene is worthy of ‘Punch.’ In the recesses of the windows which look out on the Giardino della Pigna are some small Etruscan objects, and a few good specimens of coloured glass, similar to that of Magna Græcia.

Sixth Chamber (6). Large square hall, containing fine vases, of which the 5 most important are placed on pedestals in the centre. Three of these were found at Vulci, and 2 at Cervetri. Of the Vulci vases, one represents Apollo attended by 6 Muses; another, of great interest and beauty, represents, on one side, Achilles and Ajax playing at the modern game of *morra*, the *discoctia digitorum* of classical gamesters, the names of these personages being inscribed in Greek letters, as well as the numbers that are issuing from their mouths, and the name of the artist, Exekias, by whom it was made; and, on the other side, Castor with his horse Kyllaros, and dog; the 3rd represents the death of Hector, and is also remarkable for its beauty. Of the 2 Cervetri vases, one of globular form represents, in 4 rows, chimæra, wild boars, lions, &c., and the combat of Greeks and Trojans over the dead body of Patroclus; the other, on one side, Pelcus and Thetis receiving the dead body of Achilles; on the opposite, Bacchus driving a quadriga.

Seventh Chamber (7). A large semi-

circular gallery corresponding to the hemicycle of the Giardino Belvidere outside. Along the walls are arranged some of the very fine painted vases of the collection; in 3 of the niches are the larger Amphoræ, one from Ruvo; the finest perhaps is that in the central niche, representing a meeting between Minerva and Hercules; another, the last interview between Hector and Hecuba; two prize vases, one of which, allusive to a cock-fight, shows Minerva surrounded by the combatants; another the contest between Cygnus and Hercules, where Minerva and Mars appear acting as seconds.

Eighth Chamber: Hall of the Tazze

(8). A long gallery containing a large number of vases and tazze arranged on shelves. A few of them were found in Magna Græcia and among the Sabine hills, but by far the greater number are from Vulci and Cervetri. The collection of tazze in this and the 2 preceding rooms is perhaps the most interesting in the museum; it contains numerous specimens of the highest rarity and beauty, many of which can hardly be surpassed in size, in delicacy of form, or in the interest of the subjects painted upon them. Two of the most beautiful had been mended when discovered, a proof of the value set upon them by the Etruscans themselves. The subjects present us with a complete epitome of ancient mythology; we recognise most of the deities with their symbols, many well-known episodes in the Trojan war and the siege of Thebes, the labours of Hercules, the history of Theseus, gymnastic exercises and games, races, combats, nuptial processions, and religious rites. The collection of patera and goblets, found chiefly at Vulci, is perhaps unrivalled; the most remarkable have been illustrated in the work entitled the ‘Museo Gregoriano.’ Some of these patera are most interesting for the subjects represented on them, and as works of art: one, the Dragon, represented here with the head of a serpent, vomiting Jason; the rape of Proserpine; another, the infant Mercury stealing the cattle of

Apollo, and afterwards betaking himself to his cradle, near which Maia is standing; a third, Ajax bearing away the body of Achilles; and a fourth, Hercules on the waves, in the bowl given to him by Apollo, may be particularized. The press in this hall contains some good examples of black ware, and a remarkable painted vase found at Vulci, representing Menelaus hastening to avenge himself, on entering Troy, upon Helen, when he is arrested by Venus, whilst Cupid appears between them as a winged figure bearing a wreath, on which the warrior lets fall his sword before the goddess of Love, and Helen flies towards a statue of Minerva for protection. The name of each personage is inscribed in Greek characters. The bust of Gregory XVI. in this hall is by Cav. Fabris, the late Director of the museum.

Ninth Chamber (9), containing the Bronzes and Jewellery. The collection of bronzes in this chamber is most interesting, indeed almost unique. On entering the room the attention is at once arrested by the bronze bier, or funeral couch, with 6 legs, found at Cervetri, the ancient Cere, in the sepulchre which was excavated in 1826 by Monsignore Regolini and General Galassi, from whom it derived the name of the Regolini-Galassi tomb, as will be described in our account of Cervetri. Near it are several tripods, each supporting a caldron decorated with dragons' and lions' heads, and a bronze tray, supposed to have served as an incense-burner. Among the other treasures of this chamber may be mentioned the statue of a boy wearing the bulla, found at Tarquinii, having an Etruscan inscription on the left arm;—a statue of a warrior in armour, found at Todi in 1835; the helmet is a restoration, the coat of mail, which is beautifully worked, bears an Etruscan or Umbrian inscription on the girdle, supposed to be the name of the artist;—a very beautiful *cista mistica*, found at Vulci, with handles formed of female figures riding upon swans, and decorated with ex-

quisite reliefs representing the combat of Achilles and the Amazons; this *cista* contained, when found, various articles of a lady's toilette, hair-pin, rouge, 2 bone combs, a mirror, now preserved in one of the glass cases in the recess of the window, &c.;—a small statue of Minerva, winged, with an owl in her hand, found at Orte;—several braziers from Vulci, with tongs, rakes, and shovels;—a statue of an *Aruspex*, in his sacrificial costume, with an Etruscan inscription on his left thigh, found near the Tiber;—a war chariot of Roman times, found amongst the ruins of the Villa of the Quintilii, on the Via Appia; it is elaborately ornamented, and, with the exception of the pole and wheels, which are modern restorations, it is so perfect, that doubts of its antiquity were long entertained. By the side of the car are 2 fragments of colossal statues: the one, a portion of an arm, found in the harbour of Civita Vecchia, is considered to equal any ancient work in metal which has come down to us; it probably belonged to the colossal statue of Trajan, represented as Neptune, which existed there; the second, a portion of the tail of a gigantic dolphin found at the same time, and supposed to have formed a part of the same colossal marine group. Arranged round the walls are several circular shields in bronze, found in the Regolini-Galassi tomb with the objects already described; some of them are 3 ft. in diameter;—another shield found at Bommarzo, of the same size, with a lance-thrust through it, and its wooden lining and leather braces still perfect; a bronze hand studded with gold nails; several helmets, spears, battle-axes, cuirasses, greaves, and other pieces of armour; a very curious bronze vizor; a long curved Etruscan trumpet or *pilicus*, such as we see represented in the painted bas-reliefs of the tombs at Cervetri; some fans: numerous beautiful candelabra, of great variety of form; and an almost countless collection of *specchj*, or mirrors, many of which are highly polished, some gilt on the concave sides, and others ornamented

with engraved figures or inscriptions. In cases placed in different parts of the room are most curious collections of household utensils—flesh-hooks, cups, caldrons, strainers, jugs, locks, weights, handles of furniture richly ornamented; a series of idols in black earthenware, found at Cere: small figures of animals; comic masks: strigils, or scrapers, used in the baths; hair-pins; coins; stamped clay-pieces, supposed to be Etruscan money; a pair of jointed clogs, the frame-work of bronze, with a wooden lining, found at Vulci: writing implements of various kinds; and last, though not the least in interest, an *Alphabet*, scratched on a vase, or ink-bottle, of common terra-cotta, and arranged in single letters and in syllables, so that it might serve both as an alphabet and a spelling-book. This remarkable relic was found in one of the tombs of ancient Cere; it has 25 letters, supposed to be of the Pelasgic character, read, unlike the Etruscan, from left to right. Lepsius regards it as the most ancient known example of the Greek alphabet and its arrangement, and the letters as the most ancient forms of the Greek characters. Among its other peculiarities, the letters H and Ω are altogether wanting. The *Jewellery* is contained in a stand in the centre of the room, which revolves on a pivot for the convenience of visitors. The compartments into which it is divided contain a miscellaneous collection of gold ornaments, most varied and beautiful. The extent of the collection is surprising when it is considered that most of the objects in it were found in the single Regolini-Galassi tomb at Cervetri. The gold and silver filigree of Genoa, the chains of Venice and Trichinopoly, do not surpass them in minuteuess of execution, and rarely approach them in taste. The patterns of the female ornaments are exquisitely beautiful, and might be worn as novelties in any court of modern Europe. In one compartment are wreaths for the head, chaplets for the priests and magistrates, and bands for the female head-dress; some are simple fillets, while others are com-

posed of leaves of ivy, myrtle, and olive, most delicately wrought. In other compartments are necklaces, bracelets, earrings, and armlets of solid gold, in every variety of pattern; many of them are elastic, and several are in the form of a serpent, either single or coiled. The bullæ, or amulets, worn on the breast, are of large size, and elaborately worked. The rings are of various kinds; some are set with precious stones, others are jointed, others are simply composed of scarabæi set on a swivel. The earrings are even more varied in their patterns; some consist of a single stone set in gold, while others are in the form of a ram's head, a bird, or other animals. The fibule for fastening the toga, the chains for the neck, the gold lace, &c., are so beautiful and minute in workmanship, that modern skill can produce few specimens of equal delicacy. One of the most remarkable objects in this table is the embossed breastplate of the warrior buried in the sepulchre. It is of gold, with fibule of an elaborate description. Among the silver articles are cups and vases, decorated with reliefs of an Egyptian character, some of which are inscribed with the name "Larthia" in Etruscan letters. In an adjoining glass case is a collection of Roman bronzes and glass, discovered at Pompeii in 1849 during an excavation at which Pius IX. was present; there are some good pieces of window-glass, a marble bas-relief of Alexander and Bucephalus, and an iron spade similar in form to those used at this day in England.

Tenth Chamber. A passage containing a series of Roman water-pipes in lead, dug up near the aqueduct of Trajan, close to the Porta Aurelia; a bronze statue of a boy found near Perugia, having an Etruscan inscription on the leg, and holding a bird in his hand; and an Etruscan urn, with an inscription, from Vulci, leads us to

Eleventh Chamber, or of the Tombs (10), in which are preserved copies upon canvas of the paintings discovered in the principal tombs of Tarquinii, and in the

Painted Tomb of Vulci; they do not give the complete series of any single tomb, but are a selection of the choicest subjects. The Etruscan paintings here copied are noticed in our account of Tarquini, at the close of this volume. The Vulci paintings are from one of the few painted tombs discovered on that site. As this tomb is now entirely destroyed, and as the paintings at Tarquini are rapidly perishing from damp and exposure to the atmosphere, these copies are of great value as representations of costume and domestic manners. On one we see a boar-hunt, with huntsmen in full chase; in another a horse-race, with the judges, the stand, the prize, and all the anxiety of the start; on a third is represented a death-bed scene of touching interest; on others are various dances, games, funeral feasts, and religious ceremonies. This room also contains several red and brown fluted jars for oil and wine from Veii and Cære; a sarcophagus in the form of an Ionic temple, with an inscription recording the name of Tanaquil (Thanchvilus); an inscribed cippus in the form of a millstone; earthen braziers; some specimens of Etruscan sculpture in marble; an inscription of A.D. 305 found at Vulci, interesting as fixing the name of the site, &c.—Returning through the Hall of the Bronzes, is the *Twelfth Chamber*, off which is a facsimile of an unpainted tomb; it is entered by a low door, and guarded on each side by lions couchant from Vulci. It is divided in the interior into 2 vaulted cells with 3 couches, on which the bodies were placed, while on the walls are hung vases, tazze, and other objects of domestic use. In a glass case in the centre of this chamber are several handsome vases in bronze, some of a peculiar yellow metal, one a kind of *patena*, with an Etruscan inscription. Most of these objects were discovered in a tomb of the family of the Herennii, near Bolsena. The singular bronze vase in the form of two cones joined by their summits, placed over this case,

was found in the Regolini-Gala at Cervetri. Descending again to the Hall of the Greek Cross, a door at the top of the stair gives access to

XVI.—22. *The Egyptian Museum*, which, although inferior to similar collections N. of the city, presents much interest. It was commenced by Pius VII., by a collection purchased from Andriani and with various Egyptian objects formerly in the Capitoline museums: numerous additions have been made to it since then. It consists of 10 rooms, placed under the Etruscan collection.

First Room, opening near the Greek Cross.—Two fine cases in green basalt, and painted ones in gold.

Second Room—contains copies of Egyptian divinities, chiefly the lion-headed goddess Bubaste. The two antique lions in green marble, formerly stood at the Fontana del Gallo near the Baths of Diocletian. The Cartouches which are entered in the inventory are then, they appear to date from the reign of Amenhotep I., in the beginning of the 18th century B.C. The large femur between these lions is supposed to represent a daughter of Rhamesses III. In another part of the room are statues of Ptolemy Philadelphus and his wife Arsinoë, with hieroglyphical inscriptions; they form part of the Palace of the Senate in the Capitol, and were discovered in the ruins of the gardens of Sallustiana.

Third Room.—A large hall containing principally Roman copies of Egyptian statues, for part from the Villa Adriana are not genuine Egyptian but merely copies of the Egyptian originals of Hadrian. Their interest, consists in being illustrative of the art and taste of the period; one of the most remarkable works of art, one of the most valuable is the colossal statue of Amenhotep III. in white marble, and a recumbent statue of the Nile.

Fourth Room.—Smaller

divinities in stone, and a collection of Coptic and vase in oriental alabaster.

Fifth Room.—or semicircular hall, corresponding to the hemicycle of the Giustiniani Piazza outside, surrounded by a number of museum-cases, and statues of the larger Egyptian divinities in granite and basalt.

Sixth Room.—Egyptian divinities, sarcophagi, &c.

Seventh Room.—The smaller Egyptian divinities, &c.

Eighth Room.—Surrounded with glass-cases containing small figures, in stone and earthenware, of Egyptian divinities.

Ninth Room.—Several papyri in frames.

Tenth Room.—Sundry Coptic and Arabic inscriptions on the walls; a model of the great Pyramid, and some Steles, a cast of the Rosetta inscription.

XVII. LIBRARY OF THE VATICAN.

The entrance to the Library, formerly by one of the doors on the L. near the N. extremity of the Galleria Lapidaria of the Museum, at the entry to the Chiaramonti Museum, is now by a gate opposite the foot of the stairs which lead to the Hall of the Greek Cross. Visitors are admitted a few at a time by the Custodi: days and hours the same as for the Museum of Sculpture.

The Vatican Library may be considered to have been founded by Nicholas V. (1447), who transferred to his new palace the manuscripts which had been collected in the Lateran. The library at the death of Nicholas V. is said to have contained 9000 MSS., but many of them were dispersed by his successor Calixtus III. These losses were not repaired until the time of Sixtus IV., whose zeal in restoring and augmenting the library is celebrated by Ariosto and by Platina, who was appointed its librarian about 1480. The present building was erected by Sixtus V. in 1588, from the designs of Fontana, a new apartment having become necessary to receive the collec-

tions made by his immediate predecessors, and particularly by Leo X., who, like his father Lorenzo the Magnificent, had sent agents abroad to procure to the museum MSS. The celebrity of the library dates, however, from the rise of the 16th century, when the munificence of the popes was aided by the acquisition of other important collections. The first was that of Fabius Ursinus in 1600, followed by the valuable collections of the Benedictine monastery of Bobbio, composed chiefly of Palimpsests. The library then contained 10,660 MSS., of which 8500 were Latin, and 2160 Greek. The Palatine library, belonging to the Elector Palatine, captured at Heidelberg by de Tilly, and presented to Gregory XV. in 1621 by duke Maximilian of Bavaria, was the next accession; it contained 2388 MSS., 1956 of which were Latin, and 432 Greek. In 1658 the Vatican received the library of Urbino, founded by duke Federigo, whose passion for books was so great, that at the taking of Volterra in 1172 he reserved nothing but a Hebrew Bible for his own share of the spoil. This collection enriched the Vatican with 1711 Greek and Latin MSS. In 1690 the Bibliotheca Alexandrina, the collection of Christina queen of Sweden, was added to the library; it comprehended all the literary treasures taken by her father Gustavus Adolphus at Prague, Wurtzburg, and Bremen, and amounted to 2291 MSS., of which 2101 were Latin, and 190 Greek. Clement XI. in the beginning of the last century presented 55 Greek MSS. to the collection; and in 1746 it received the splendid library of the Ottobuoni family, containing 3862 MSS., of which 3391 were Latin, and 474 Greek. About the same time it was augmented by 266 MSS. from the library of the Marquis Cayponi. The last addition of importance was that of 162 Greek MSS. from the convent of S. Basilio at Grotta Ferrata. At the peace of 1815 the late king of Prussia, at the suggestion of W. Humboldt, applied to Pius VII. for the

restoration of some of the manuscripts which had been plundered from the Heidelberg library by De Tilly. A more favourable moment for this request could not have been chosen: the service rendered to the Church by the restoration of the pope to his throne was acknowledged by that enlightened and virtuous pontiff on all occasions: and in this instance the request of the king of Prussia was immediately answered by the restoration of many MSS. of great importance to the German historian. At the present time the Vatican Library contains in the Oriental collection 590 Hebrew, 787 Arabic, 80 Coptic, 71 Æthiopic, 459 Syriac, 64 Turkish, 65 Persian, 1 Samaritan, 18 Armenian, 2 Iberian, 22 Indian, 10 Chinese, and 18 Slavonic manuscripts. The amount of the whole collection of Greek, Latin, and Oriental manuscripts is 23,580, the finest collection in the world. The number of printed books was not more than 30,000, though it had been loosely stated at double that figure, until the addition of the library of Count Cicognara, chiefly relative to the fine arts and their history, and, in 1855, of the collection of Cardinal Mai (6950 vols., and 292 MSS.), a munificent donation of Pius IX. to the Library of the Vatican. The library is open daily for study from 8 in the morning until noon, excepting during the recess, which begins on June 28th, and continues until Nov. On Thursdays, and on numerous feast-days, it is always closed to students, although generally open to visitors, and the accommodation is so limited that only those who wish to consult MSS. can find places. The printed books are little available for study for want of a catalogue. The present Pope has ordered this deficiency to be supplied. The fee to the custode who shows the library, for a party, is from 1 to 2 francs.

The Anteroom (11) contains in a glass case a fine papyrus relating to funeral rites of the Egyptians; and two casts of columns with Greek inscrip-

tions, found in the Triopæum of Herodes Atticus on the Via Appia (the originals are now in the Museum at Naples). A series of portraits of the cardinal librarians hung round this and the next room; that of Cardinal Giustiniani is by Domenichino, the most recent being that of the celebrated Cardinal Mai. In the adjoining one, called the Chamber of the Scribes, round which sit the assistant librarians, in stalls decorated with intarsia-work by Frate Giovanni da Verona, are tables for persons admitted to study and consult the MSS. in the Library. The ceiling is painted by *Paul Brill* and *Marco de Fianza*.

The Great Hall, which is 220 ft. long, is divided by pilasters into 2 porticoes, and is decorated with frescoes by Scipione Caletani, Paris Nogari, Cesare Nebbia, and other artists; it underwent a complete restoration under Pius VI., and is one of the most magnificent halls of the kind. The marble pavement has been laid down by Pius IX. in place of the original one in red tiles, and which adds greatly to the splendour of the Hall. Attached to the pilasters and the walls are the painted cabinets or presses which contain the MSS.; these are shut with closed doors, so that a stranger might walk through the entire suite of apartments, and have no suspicion that he was surrounded by the first literary treasures in the world. Between the pilasters are placed several valuable modern works of art. Two fine tables of granite, supported by bronze figures by Valadier; a beautiful column of Oriental *alabastro fiorito*; 2 candelabra of Sèvres china, presented to Pius VII. by Napoleon; a fine vase from the same manufactory to Leo XII. by Charles X.; a vase of Malachite by the Emperor of Russia, and a very large specimen of the same valuable material by the late Prince Demidoff; two handsome vases of Meissen porcelain, with views of the royal residences near Berlin, presented by the King of Prussia to Pius IX. in 1860; a fine vase of Oriental ala-

haster, made in Rome from a block presented by the Pasha of Egypt; the large vase in Sevres porcelain, covered with Christian emblems in an early style, presented by Napoleon III. to Pius IX. on the occasion of the baptism of the heir to the Imperial throne, when it was used as the baptismal font; and a third in 1869, on the occasion of the Pope's 50th Mass, by the King of Prussia; and a beautiful basin in Aberdeen granite, a gift from the late Algernon Duke of Northumberland to Cardinal Antonelli, and by him presented to the library. Two vases of Chinese enamelled metal, opposite two windows, were sent from Pekin by the Pope's Apostolic Vicar in 1872. The frescoes on the walls represent on one side the foundation of the most celebrated ancient libraries, and on the other the different councils of the Church; those on the pilasters the inventors of the characters or letters used in expressing the principal known languages. Out of the great hall a door on the rt. leads into the *Archivio Secreto* (12), where are preserved the most interesting manuscript historical documents connected with the government of the popes, diplomatic correspondence, &c. The door leading into it is a fine specimen of *intarsia*-work, with views of 4 of the principal monuments erected during the reign of Pius IX.—the Viaduct of Laticcia, the Basilica of St. Paul, and the tabernacles of the latter ch. and of the Lateran.

The Galleries which open from the extremity of the Great Hall, and which occupy a length of 1200 feet, contain also presses with the manuscripts; they are divided into several halls. Entering on the l., on each side are presses containing the MS. collections of Queen Christina of Sweden, on the outside of which have been painted the several monuments of Rome restored during the present pontificate. On the end wall of the second Hall is an interesting view of St. Peter's, as designed by Michel Angelo, surrounded

with a square portico; and opposite another of the raising of the Vatican obelisk by Fontana. To these succeed 5 other halls: the first contains the continuation of the MS. collection; the 3 Halls (13, 14, and 15 of plan), forming the *Museo Cristiano*, follow. In the first, enclosed in cabinets, is an interesting collection of lamps, glass vessels, gems, personal ornaments, instruments for domestic use of the early Christians, chiefly from the Catacombs; there are also instruments of torture employed against the early sufferers for our faith, amongst which deserves notice a *plumbatum*, or copper ball, filled with lead and attached to a chain, found alongside the body of a Christian martyr in his tomb. One of the remarkable collections in the Museo Cristiano is that of ancient glass, chiefly used in the funeral banquets, from the catacombs. Among the other objects are amber vessels with reliefs and Christian symbols, carvings in ivory. In the press marked No. 14 is the Diptychon Rambonense of Agiltrude, wife of Guido da Spoleto, a curious specimen of Italian art of the 9th century; in another a fine diptych of the 5th, on which may be seen one of the earliest representations of the Cross. Beyond this is the hall called the *Stanza dei Papiri* (14), containing a series of diplomas and charters from the 5th to the 8th cent., the oldest being of A.D. 469; on the ceiling and walls are historical frescoes by Mengs. The room (15) that follows contains a very interesting collection of Byzantine and mediæval Italian paintings to the end of the 15th century, and a Russian Calendar of the 17th, covered with minute figures, in the form of a Greek cross. On the end wall is a fine crucifix in rock crystal, with three medallions, engraved in *intaglio*, the latter with the Kiss of Judas, Christ bearing his cross, and the Entombment. They were executed by a modern artist, Valerio de' Belli of Vicenza, and added to the Library by Pius IX. The tables in the centre are made of fragments of marble discovered in the Catacombs of S.

Calixtus, SS. Nereus and Achilleus; and the circular one from the ruins of Hippo, in N. Africa, the country of S. Augustine.

Opening out of the hall of Christian paintings, and on the rt., is an apartment of 2 rooms (16), very handsomely restored. The first, with the Samson slaying the Philistines, and carrying off the Gates of Gaza, on the ceiling, painted by *Guido*, is specially destined to ancient frescoes, of which the most celebrated is that known as the *Nozze Aldobrandini*, found near the Arch of Gallienus, in 1606. It became the property of Clement VIII., and has from this circumstance been designated by the name of his family. For many years it was the chief ornament of the Villa Aldobrandini, and was considered the most precious specimen of ancient painting, until the discoveries at Herculaneum deprived it of that pre-eminence. Many celebrated painters made it the object of their study, and a copy by Poussin is preserved in the Doria gallery. Although injured by restoration, it was considered so valuable in 1818 that it was purchased of Cardinal Aldobrandini by Pius VII. for 10,000 scudi. It represents, in the opinion of Winckelmann, the Marriage of Pelcus and Thetis. The composition consists of 10 figures: the bridegroom is sitting at the foot of a richly-carved couch, on which sits the bride, attired in white drapery, accompanied by a female, who seems to be advising with her; on the extreme l. of the picture a priest and two youths are standing at a circular altar preparing for the lustral offering. Between them and the couch is a finely draped female figure leaning on an altar, and holding what appears to be a shell. On the rt. of the picture is a group of 3 figures standing near a tripod: one holds a tazza; the second, a fine commanding personage, wears a crown; the third is playing on a harp of 6 strings. The bridegroom, in the opinion of John Bell, is the finest thing he had ever seen. "His brown colour gives a singular appearance of hardihood and

token of having grappled with danger and felt the influence of burning suns. The limbs are drawn with inimitable skill, slender, of the finest proportions, making the just medium between strength and agility; while the low sustaining posture, resting firmly on the rt. hand, half turning towards the bride, is wonderfully conceived. A pleasing tone of purity reigns through the whole composition, in which nothing bacchanalian offends the eye or invades the chaste keeping of the scene." A good terra-cotta relief, in the Musée Napoleon III., formerly in the Campana Collection, is an exact reproduction of the principal group in the *Nozze Aldobrandini*. The other ancient paintings here are, a Race of Tigers, Antelopes, and Apes, in which the Egyptian A.oryx is very accurately represented; all these animals bearing feathers on the head, as we see in the modern Roman races of the Corso: five figures of Scylla, Phædra, Pasiphae, Canace, and Myrrha, discovered on the walls of a villa near Tor Marancio on the Via Ardeatina: a series of subjects from the Odyssey, found in the ruins of a Roman house in the Via Graziosa, on the Esquiline; they have been described in a work by Father Matranga, who endeavoured to prove that the building formed part of the house of Livia, and some paintings from the Ruins of Ostia, one representing the unloading of a vessel with corn, the porters having their names beneath, the master on the poop, who is designated as Magister *Farneanus*. The floor of this room has inlaid as its pavement an ancient mosaic, from a Roman villa near the Porta di San Lorenzo. In front of the window is placed a large gold vase, presented to the Pope in 1856 by the King of Siam, with the miniature portrait of his bare-legged Majesty, a frightfully ugly old man. Opening to the rt. from the end of the room containing the *Nozze Aldobrandini* is a smaller one containing a collection of inscriptions or *Signa Topularia* stamped on Roman tiles; some Christian frescoes,

the most worthy of notice amongst which are—Our Saviour amongst the Apostles, or the Last Supper, a dove with the olive-branch, and a copy of a female in the act of adoration (an Orante), from the Catacombs of St. Nereo. The pretended painting of Charlemagne is of very doubtful authenticity. A curule seat, in bronze, a fragment of the mosaic which covered the Triclinium of Leo III. near the Lateran Palace; and a Ciborina in La Robbia ware. The Luca della Robbia plates, from the palace of Castel Gandolfo, were placed on shelves in this room in 1880. Returning to the gallery of the Library, in the farthest room, formerly the chapel of Pius V., is a fine full-length portrait of Pius IX., painted on glass by Schmitz at Aix la Chapelle; a *Præ-Dieu* sculptured by an artist of Tours, named *Blottiere*, a labour of 25 years, in the style of the 16th centy., presented to Pius IX. by the inhabitants of La Touraine; a reading-desk by the ladies of Tournay; a missal, with richly-carved figures, by the Emperor of Austria; and in cases round the walls, portfolios containing the addresses presented to His Holiness from every corner of the Catholic world on the occasion of his recent misfortunes; in a bag are the visiting cards left for the Pope upon the same occasion.

Beyond the chapel of Pius V. is a series of several chambers called *Gabinetto Borgia* (17), containing the printed books, illustrated works, the library on the history of the Fine Arts, formed by Cicognara, and that of the late Cardinal Mai, purchased by Pius IX.: the sculptures which were formerly here have been removed to the Lateran Museum. These chambers were built by Alexander VI., from whom they derive their name; they are well worth visiting for the paintings on the vaults and walls, and will be shown by the person who accompanies strangers over the Library on presentation of a permission from the Prefect of the Library; they are

preceded by a series of rooms also filled with printed books. *Room I.*, remarkable for its ceiling, decorated with stucco reliefs by *Gianni da Udine*, and arabesques by *Pierino del Taya*; the 12 Sibyls are the works by *Piaturichio*; the circular medallions represent the 7 planets, and a group of philosophers discoursing over a globe. *Room II.*, called of the *Crete*, from the paintings of the 12 Apostles and Prophets discoursing on the subject of the Belief. This apartment was the treasury of Alexander VI., whose armorial bearings are upon the walls. *Room III.*, of the *Arts and Sciences*. In each of the painted spaces of the roof are emblems of the liberal arts; in that of Rhetoric may be seen the name of the painter *Piaturicchio*; each figure has the name below. In this room expired Pope Alexander VI., of fever, Aug. 13, 1503. *Room IV.*: this and the last apartment had their walls covered with tapestries. The paintings represent events in the lives of SS. Antony, Sebastian, Catherine of Alexandria, Juliana, and Barbara, and the meeting of S. Elizabeth and the Virgin. On the lunette over one of the doors, the figure of the Virgin is supposed to be the portrait of Giulia Farnese, the favourite of Alexander VI. *Room V.*: the paintings here represent the Annunciation, Nativity, Adoration of the Magi, Ascension, Pentecost, and Assumption (the kneeling figure in one of these, before the Virgin, is that of the notorious Cæsar Borgia, the illegitimate son of the Pope, so celebrated for his cruelties, and the part he played in the history of Italy in the 15th centy. *Room VI.*, or *Hall of the Guards*: the fine chimney here is by *Sansovino*; the paintings and decorations by *Giovanni da Udine* and *Pierino del Taya*, and executed in the reign of Leo X., the paintings relative to the history of the Church having replaced others by *Piaturicchio*. To 2 rooms opening out of the App. Borgia have been removed the Collection of Coins and Medals, which was plundered of so many of its treasures by one of its

own curators during the absence of the Pope in 1849. The number ascertained to be missing is considerable. Many of these medals were of great rarity; their loss was a public misfortune, the greater part having been melted down. Some were unique gold coins, chiefly of the Roman period, amongst which was a medal of Antinous, one of the largest specimens in gold which had been handed down from antiquity. The present collection, classed by Sibilio, is now in progress of re-arrangement by the eminent philologist Ignazio Guidi; when completed, the most important specimens will be exposed to the public view. In addition to the ancient coins and medals, and Papal coins, the earliest of which is of the reign of Gregory III. (A.D. 731-41), is a large series of Papal bull-seals—the most remote attributed to Pope Deodatus, A.D. 614.

The Gallery on the rt. of the Great Hall of the Library, contains also presses with MSS., surmounted by Etruscan vases, and is ornamented with indifferent frescoes illustrating the principal events in the troubled reigns of Pius VI. and Pius VII. It is separated into halls by columns of ancient marbles and red porphyry. In one—that preceding the Museo Profano—are two curious statues of the god Mithras, in the form as he was venerated in the temples, consisting of a human figure with a lion's head, the body entwined with a serpent, and holding keys in each hand. On two of the porphyry columns near this are sculptured twin figures, in high relief, of warriors, similar in style and costume to those at the corner of the Basilica of San Marco at Venice; they were in all probability brought from the East during the Lower Empire. At the extremity of the rt.-hand gallery is the so-called *Museo Profano* (18), to distinguish it from the M. Cristiano in the opposite gallery of the library; it contains a very valuable collection of small Greek and Roman antiquities in bronze, ivories, glass, &c., consisting principally of

lamps, vases, and personal ornaments: some antique mosaics. The carvings in ivory, affixed to the shutters of the cabinets, having, for the greater part, been found attached to the Christian sepulchres in the catacombs: they date from the 2nd to the 7th century: amongst them is a remarkable group of a triumphal car drawn by four horses, a close resemblance to that of the large bas-relief of Marcus Aurelius on the stairs of the Palazzo de' Conservatori, in the Capitol. The collection of modern cameos in pietradura by Girometti, purchased by Gregory XVI., and a very beautiful cup in amber, with reliefs. Two works of Cellini, representing the fable of Perseus, and the wars of the Trojans, have been placed here. Here also are the nails, tiles, and other fragments of the framework of Cæsar's villa, found in the lake of Nemi, and long supposed to be the timbers of an ancient ship; several vases and articles of domestic economy; and the hair of a Roman young lady, tastefully tressed up, found with her skeleton in a sarcophagus.

The principal manuscript treasures of the library are the following:—The celebrated *Codex Vaticanus* or *Bible of the early part of the 4th century*, in Greek, containing the oldest of the Septuagint versions of the Scriptures, and the first Greek one of the New Testament. It is supposed to have been one of the 50 copies procured at Alexandria by Eusebius, by order of Constantine, for the churches at Constantinople. This most important monument of biblical literature, and which had remained so long unedited, had been printed under the superintendence of the late Cardinal Mai several years since, but scruples had arisen to prevent its publication until lately, when the reigning Pontiff withdrew the interdict of his predecessor.* The *Vigil of the 4th or 5th century*, with 50

* *Vetus et Novum Testamentum, ex antiquissimo Codice Vaticano, ed. ANGELUS MAIUS, S.R.E., Card., Romæ, 1857, Spithöver; and Novum Testamentum, Romæ, 1859, Spithöver.*

man times, including a portrait of Victor, well known by the engravings of Santo Bartoli. The *Terence* of the 6th century, with subscriptions. These versions of Varel and Terence belonged to Cardinal Bembo, and passed with his other collections into the ducal library of Urbino; the Terence was presented to his father, Bernardo Bembo, by Pope Sixtus Pardoño, the Neapolitan poet. A *Terence* of the 4th or 5th centy., the oldest known. *Fragments of a Virgil* of the 12th century. The *Constitutione Republicæ*, the celebrated paper-MS. discovered by Cardinal Mai under a version of St. Augustin's Commentary on the Psalms. This is considered the oldest Latin MS. extant. The *Psalms* of *Livy*, lib. 91, from the library of Christina queen of Sweden. The *Platarch* from the same collection, with notes by Gretius. The *Seneca* of the 14th centy., with commentaries by the English Dominican monk Trivet, from the library of the dukes of Urbino. A *Pliny*, with interesting figures of animals. The *Menologia Græca*, or Greek calendar, of the 10th centy., ordered by the emperor Basil: a fine example of Byzantine art, brilliantly illuminated with representations of basilicas, monasteries, and martyrdoms of various saints of the Greek Church. The *Homilies of St. Gregory Nazianzenus* of the year 1063, and the *Evangelists* of the year 1123, both Byzantine MSS. of great interest; the latter is from the Urbino library. A Greek version of the *Acts of the Apostles*, written in gold, presented to Innocent VIII. by Charlotte queen of Cyprus. The large *Hebrew Bible*, in folio, from the library of the duke of Urbino, for which the Jews of Venice offered its weight in gold. The *Commentaries on the New Testament*, with miniatures of the 14th centy., by Niccolò da Bologna. The *Breviary of Matthias Corvinus* of the year 1492, beautifully written and illuminated by *Altavanti*. The *Parchment Scroll* of a Greek MS. of the 7th century, 32 feet long, with miniatures of the *history of Joshua*. The *Officium Mor-*

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ty, with 16 vivid miniatures. The *Codex Mexicanus*, a collection of immense length. The dedication copy of the *Asertio Septem Sacramentorum christians Martirium Lutheri*, by *Henry VIII.*, printed on vellum at London in 1521, with the king's signature and the autograph inscription on the last page but one, "Finis. Henry Rex."

"Anglorum rex Henricus, Leo Decimo, mittit.
 Hoc opus et fidei testis et amicitie."

2 *Letters from Henry VIII. to Anne Boleyn*, in French and English. The *Dante* of the 15th centy., with miniatures by Giulio Clovio. The *Dante del Boccaccio's* in the very beautiful writing of the author of the Decamerone, to which his signature as *Johannes de Certaldo* is affixed, and with notes said to be by Petrarch; the poem is preceded by Boccaccio's dedicatory epistle to the poet. A volume of *Tasso's Autographs*, containing a sketch of the first 3 cantos of the *Gerusalemme*, written in his 19th year, and dedicated to the duke of Urbino; and several of his *Essays* and *Dialogues*. *Petrarch's Autographs*, including the *Rime*. The Latin poem of *Donizo*, in honour of the Countess *Matilda*, with a full-length portrait of that celebrated personage, and several historical miniatures of great interest; among which are the repentance of the emperor Henry IV., his absolution by Gregory VII., &c. The *Lives of Duke Federigo di Montefeltro*, by *Muzio*, and of *Francesco Maria I. della Rovere*, by *Leoni*, the latter with 5 fine miniatures by Giulio Clovio. The autograph copy of the *Annals of Cardinal Baronius*, in 12 volumes. The *Treatise of the Emperor Frederick II. on Hawking*, from the Heidelberg library. Several *Manuscripts of Luther*, and the principal part of the *Christian Catechism*, translated into German by *Melanchthon*, 1536. The most interesting, to the general visitor, of these MSS. are now exhibited to the public, being placed in 2 handsome inlaid cabinets, in the large hall of the library, which will be opened by the

custode; to examine the others a special permission of the Prefect of the library is necessary.

We wish we could draw the attention of the proper authorities to the manner in which one of the most important collections, and literary depôts in the world—the Vatican Library—is shown to visitors: they are hurried through it by a servant, more intent on receiving his fee than anything else. The selected collections of the most valuable MSS. formerly exhibited to the public are seldom shown except by special permission; the sight of the Medals and Coins is still more difficult. As to the Library of printed books and the *Stanze Borga*, so interesting for their paintings by the great artists of the 16th centy., they are closed. The library authorities at the Vatican would do well to imitate the liberality shown and facilities granted in other countries to the foreign visitor, e. g. at the British Museum, in the Imperial Libraries in Paris and Vienna, and in those of Florence, Venice, Milan, Turin, &c.

XVIII. Vatican Archives.—These documents occupy three floors, each composed of 8 or 9 rooms. On the first are kept all the bulls, briefs, and other documents of the Papal chancellery since the 15th centy. On the second floor are the documents formerly in the archives of the Castle of St. Angelo, and the records of the temporal administration. Here also are the Carolingian diplomas in favour of the Holy See, with golden seals, those of the Saxon Emperors, and that of Rodolph of Hapsbourg, distinguished by a golden seal of extraordinary magnitude. On the third floor are the diplomatic documents of the Popes; the collection of Mousacrat, comprising thousands of parchments, dating from the 10th to the 15th centy., relating to the history of the city and province of Rome. There is also a hall containing a great quantity of miscellaneous ancient codes, which, unfortunately, are not elucidated by any catalogue.

The severity with which entrance into these archives was formerly prohibited may be inferred by the warning over the door, "*Intrants se conuincant in triplici peccato.*"

Admittance, for purposes of study, is now occasionally granted, but only by the Pope himself, on application to the Cardinal Archivist.

Manufactory of Mosaics.—Persons who have admired the beautiful mosaics of St. Peter's should visit, before they leave the Vatican, the studio in which they are manufactured. The number of enamels of different tints preserved for the purposes of the works amounts to no less than 10,000. The manufacture is by no means so mechanical as is generally supposed: great knowledge of art is requisite to do justice to the subjects which are thus invested with durability; some idea of the difficulty of the process may be formed from the fact that many of the large pictures have occupied from 12 to 20 years in their execution; that few of the smaller ones occupy less than 5 or 6; and that the rough portraits of the popes for the Basilica of St. Paul's were seldom completed in less than 12 months. Visitors are admitted by orders granted at the Major-domo's office, or procured through their bankers: the entrance to the manufactory is from a corridor at the N.W. corner of the Court of S. Damaso, on the ground floor.

XIX. Gardens of the Vatican.—Few travellers visit these interesting gardens, which deserve to be better known: they are entered from the further end of the long gallery of the Museo Chiaramonti. The first portion is that called the *Giardino della Pigna*, in the quadrangle formed by the Museo Chiaramonti, the Braccio Nuovo, the Etruscan Museum, and the long gallery of the library: it was begun by Nicholas V., and enlarged by Julius II. from the designs of Bramante, who constructed the 4 façades. In front of the principal façade is a large semicircular

containing the 2 bronze pedacols and the colossal *pigna* or pine-cone, 11 feet high, found in the mausoleum of Hadrian, and supposed to have stood on the summit of the building. In the centre of the garden is the pedestal of the Column of Antoninus Pius, found on Monte Citorio in 1709, and removed to this spot after the slant, discovered at the same time, had been damaged by the accidental burning of the scaffolding on which it lay. It is 11 ft. high, 12 ft. on each of its sides, and ornamented with high relief, representing the apotheosis of Antoninus and Faustina, funeral games, allegorical figures of Rome, and a genius holding an obelisk. The inscription has been already quoted in the account of the column (p. 137). A flight of steps descends from the quadrangle of the Giarano della Pigna to the terrace of the Navicella, so called from a large fountain with a bronze ship in the centre, from every point of which water is made to flow. The view from this terrace over the northern part of Rome is very fine. Several very ingenious devices of waterworks play in this garden. In one place the visitor is made to stand on a circular space to admire the bronze Pigna, when water spouts from invisible openings in the ground around him. A similar mischievous device awaits him as he unpreparedly passes down the stairs to the terrace of the Navicella.

The Gardens of the Vatican, properly speaking, extend beyond the long line of buildings of the library and palace, along the declivity of the hill, occupying the space between the wall of Leo IV. and the modern fortified enclosure of Urban VIII. They are very extensive, with casinos, formal flower-gardens, and long alleys bordered with box hedges. An order to visit the gardens is necessary, or a fee to the gardener, during the hours when the Pope is not expected to walk.

The *Casino del Papa*, built by Pius IV. from the designs of Pirro Ligorio, is one of the most elegant villas in

Rome. It is a circular building, designed by Barocci, Federigo Zuccheri, and Santi di Tito, and has a beautiful fountain which pours its waters into a basin of pavonazzato, adorned with antique groups of children riding on a dolphin. Among its antiquities is an interesting series of bas-reliefs in terra-cotta, collected by d'Agincourt and Canova. In the upper part of the gardens a portion of the mediæval wall of Leo IV. with two fine round towers is still standing, beyond which Pius IV. and Urban VIII. extended the present bastions. It was from the most western and elevated point of the latter, which enclosed the post-road from Civita Vecchia, that the French army suffered so severe and unexpected a repulse on their first approach to Rome in April 1819.

XX.—The **Pontifical Armoury**, behind the Sacristy of St. Peter's, contains numerous cannon, bombards, &c.; the most remarkable object is the iron armour of the Constable de Bourbon, which he wore, when killed before the Castle of St. Angelo, in 1527; a melancholy record of the cruel pillage which devastated Rome more than all the attacks of the barbarians, sparing neither the monuments of antiquity nor the works of the great masters of the Revival. His sword is preserved in the Kircherian Museum. To visit the Armoury an order from the Pope's Majordomo is necessary.

XXI.—The **Zecca**, formerly the *Pontifical Mint*, now under the direction of the Italian Treasury, is also behind St. Peter's; open daily, except on Sundays and holy days, from 9 to 3. To see the workshops, an order from the Director will be necessary. Here are preserved all the dies of Papal medals struck since 1417, under Pope Martin V., 479 in number. The entire collection, in bronze, costs 985 frs. Any separate medal can be obtained. Several are due to Benvenuto Cellini, of which the finest is one of Paul III. The reverse represents Ganymede pour-

ing ambrosia on the Farnese fleurs-de-lis, and resting his l. hand on an eagle. Most historic events of the period are commemorated in these medals. The war of Pius V., against the Turks, the massacre of the Huguenots by Gregory XIII., and the establishment of his Calendar, the great public works executed by Sixtus V., and succeeding popes, are thus recorded. Observe also the medal commemorative of Victor Emanuel's death. Around his effigy is the legend, "*Diède al suo popolo libertà e gloria;*" and on the reverse, "*La virtù del primo re Italiano tutto il mondo onora. Roma 17 Gennaio, 1878.*" Among the latest medals worthy of remark are those coined in memory of Humbert I.'s accession to the throne, and those of large size presented by Leo XIII. to the three architects whose advice he requested on the works for the prolongation of the apse of St. John Lateran. These medals are worth 1600 francs each, and each architect received four bearing the effigy of Pius IX. on the obverse, and, severally, the four great basilicas of Rome on the reverse.

GALLERIES AND MUSEUMS (PUBLIC).

THE CAPITOL.

The palaces which now cover on three sides the central part of the Capitoline Hill named *Piazza del Campidoglio*, were erected by Paul III. from the designs of Michel Angelo. The effect as we approach from the *Piazza di Ara Cœli* is imposing. The easy foot ascent was opened in 1536, on the occasion of the entrance of the emperor Charles V. The carriage ascent on the rt., ornamented with flower-beds and shrubs, was opened to the public in 1873. In laying the foundations of the substruction wall, two interesting fragments of the Servian walls were brought to light, along with some architectural remains supposed to belong to the *Ædes Jovis Vejovis*. To make room for this road, the fine old house,

begun by Michel Angelo, was pulled down and its frescoes removed to the Pinacoteca Capitolina. The architectural decorations of the court have been inserted on the façade of the new house, on the rt. of the ascent.

At the foot of the central stairs are 2 Egyptian lions, brought here by Pius IV. from the ch. of S. Stefano Sopra Cacco. At the summit of the steps, on the angles of the balustrades, are 2 colossal statues, in marble, of Castor and Pollux standing by the side of their horses: they were found in the Ghetto, in the middle of the 16th century, and are supposed to have belonged to the theatre of Balbus. Near these are the celebrated marble sculptures called the *Trophies of Marius*. We have already noticed this misnomer in the description of the ruins (p. 121) near which they were discovered. Their style shows that they are imperial works; Winckelmann referred them to the time of Domitian, and recent antiquaries have even assigned to them so late a date as that of Alexander Severus. Next are the statues of Constantine and his son, found in his baths on the Quirinal. At the extremity of the balustrade, on the rt. of the ascent, is the *Miliarium*, or milestone, which marked the first mile on the Via Appia: it was found in 1584 in the Vigna Nara, a short distance beyond the modern Porta di San Sebastiano, and has inscribed on it the names of Vespasian and Nerva: as a pendant, on the opposite balustrade, is that which stood at the 7th mile on the same road, and which was brought here from the Giustiniani palace. In the centre of the piazza is the bronze equestrian statue of Marcus Aurelius. In the middle ages it was supposed to be a statue of Constantine, a fortunate error for the interests of art, since it was this belief which preserved it from destruction. A very curious tradition respecting it will be found in the '*Mirabilia Romæ*.' There is a great uncertainty as to where it originally stood, some supposing it was in the fore-court in front of the Tem-

ple of Antoninus and Faustina in the Forum, others on the brick pedestal at the foot of the arch of Septimius Severus; it was placed in front of the Lateran in 1157, by Clement III, and was removed to its present position by Michel Angelo in 1538. It stands on a pedestal of marble formed from a single block of an architrave of the Temple of Castor and Pollux, in the Forum. It is one of the very few ancient equestrian statues in bronze which has been preserved entire, and, as a specimen of ancient art, is admitted to be the finest in existence. It was originally gilt, as may be seen from the traces of gold still visible on the horse's head. The admiration of Michel Angelo for the statue is well known; it is related that he said to the horse "*Cannino*," and declared that its action was full of life. So highly is it prized, that even in recent years an officer was regularly appointed to take care of it, under the name of *Custode del Cavallo*. A bunch of flowers was annually presented to the chapter of the Lateran basilica as an acknowledgment that it belonged to them. While the statue stood in front of the Lateran in 1347, it played an important part in the festivities on the elevation of Cola di Rienzo to the rank of tribune. On that occasion wine was made to flow out of one nostril and water out of the other.

On 3 sides of the piazza are the buildings designed by Michel Angelo. The central one is the Palace of the Senator; that on the W. side is the Palace of the Conservators; that on the E. contains the Capitoline Museum. The upper balustrades of these buildings are crowned with 32 ancient statues.

PALACE OF THE SENATOR,

founded by Boniface IX. at the end of the 14th century, on the ruins of the Tabularium, as a fortified residence for the Senator. The façade was ornamented by Michel Angelo with Corinthian pilasters, and made to harmonise

with his new palaces. In front it is approached by a double flight of stairs. At the base is a large fountain constructed by Sixtus V., and ornamented with 3 statues: that in the centre, of *Minerva*, draped, in porphyry, found at Cori, commonly called *Rome triumphant*; the marble head and arms are modern; the 2 others are colossal figures of the Nile and the Tiber, which existed *in situ* on the Quirinal among the ruins of the Baths of Constantine in the 15th centy., and were commonly called *Rome and Bacchus*. They appear to be works of the Antonine period. The principal apartment in this palace is the hall, decorated in the worst taste, and containing busts of Count Cavour and King Victor Emmanuel, and casts of the *Eginetic* marbles, now in Munich, a gift of the King of Bavaria. In the upper rooms are the offices of the Municipality, the local police courts, the apartments of the Academy of the Lincei, and, high above all, the Observatory of the Capitol attached to the Chair of Astronomy, at the University. From near this we may ascend to the summit of the Tower, remarkable for one of the most instructive views of Rome, described in a preceding page (p. 63). The great bell of the Capitol, the celebrated *Patarina*, captured at Viterbo in the middle ages, is suspended in this tower. In the lower floor, occupying the portico of the Tabularium, are several fine fragments of ancient architecture discovered in the subjacent Forum, and lower down still the passages leading to some interesting remains of the substructions of the Capitol and of the Tabularium, which well deserve a visit. (See p. 87). In these substructions are the works of art and architectural fragments which are daily brought to light in the construction of the new quarters of the city. To see these extremely valuable collections, which are strictly private, application must be made to the Secretary of the Archaeological Commission, Sig. Rodolfo Lanciani, whose office is behind the Capitoline Museum, and who will enable

visitors to see also the collection of bronzes, cameo, coins, &c., which are preserved in the rooms of the Archaeological Commission. The upper portico of the Tabularium is arranged as a Topographical Museum for the preservation of those architectural fragments of ancient Rome which cannot be left *in situ*.

[The museums and galleries of the Capitol are open to the public gratuitously on Sundays from May to September, and a few of the principal holidays, until 2 P.M.; and on Sundays from Sept. to May, and weekdays all the year, from 9 to 3 P.M. on payment of 50 centimes. They are only closed on Easter Sunday, the 20th Sept., 1st Nov., and Christmas-day.]

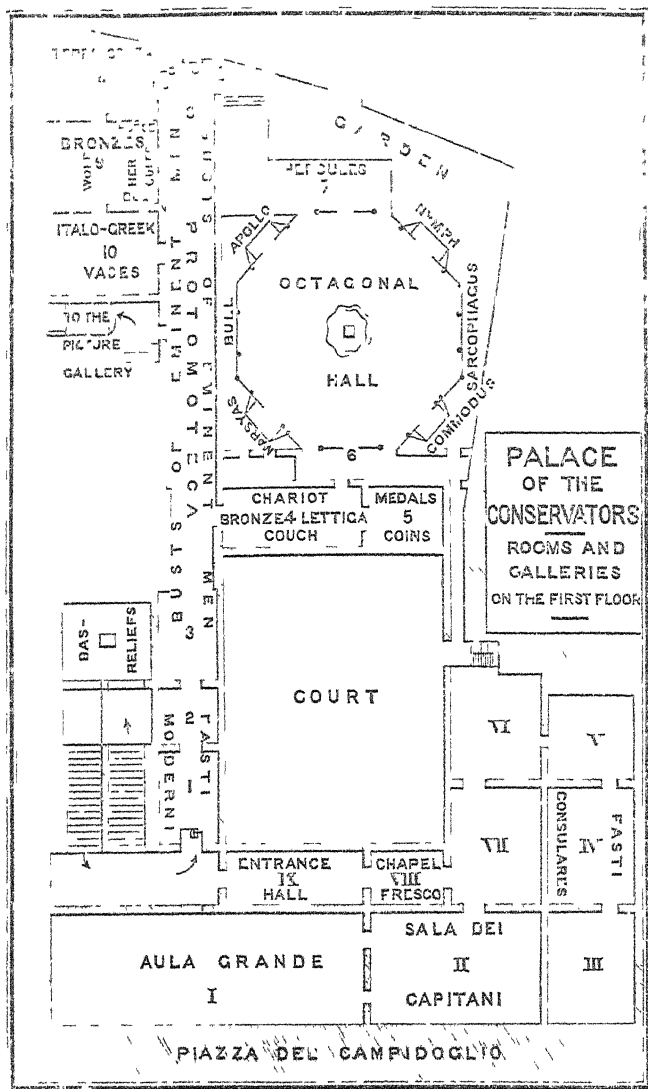
PALACE OF THE CONSERVATORS.

The entrance is in the centre of the portico, on the W. side of the square. Under the arcade, on the rt. hand is a colossal statue of Julius Cæsar; on the l. one of Augustus, with the rostrum of a galley on the pedestal, an allusion probably to the battle of Actium, originally in the collection of the Bishop Ruffini. In the court opposite the entrance there are ranged on the l. or S. side five marble pedestals, with sculptured figures in alto-relief, representing Roman provinces, and 3 intermediate slabs with sculptured trophies of arms, belonging originally to the T. of Neptune, in the Portico of the Argonauts (see p. 143).

The first two pedestals were found a couple of centuries ago, near the Piazza di Pietra, and bear some municipal inscriptions of that period. One supports a colossal marble head of Domitian. The other three, with the three intervening slabs, were found in the same piazza in 1878, and were transferred here in March 1880. On the opposite side of the court stands the massive marble pedestal on which stood the cinerary urn of Agrippina, wife of Germanicus, discovered near the Mausoleum of Augustus, with the very in-

teresting inscription—*OPSA—AGRIPPINÆ. M. AGRIPPINÆ—DIVI. AIG. NLETTI. VAORIS.—GERMANICI CÆSARIS.—MITHRI C CÆSARIS ATG—GERMANICI PRINCIPI;*—a cavity cut in it served as the standard measure for *p. m.*—*Robatella di grano*, as it is styled in Gothic letters—in the middle ages; the inscription to Agrippina is of the time of Caligula, when he caused the ashes of his mother to be removed to the imperial mausoleum, from the place where Tiberius had caused them to be buried. On the same side are the feet and hand of 2 colossal statues, in marble, interesting fragments; they are supposed to have belonged to the statue raised on the Capitoline by Lucullus to Apollo, and to a second effigy of the same god, 30 cubits high, fragments of which were found behind the Basilica of Constantine. On the W. side, inside a railing, are the statue of Rome Triumphant, from the Cesi collection, and on its pedestal the keystone of an Arch of Trajan, with a bas-relief of a captured province, probably Dacia; 2 captive Scordiscan kings, in *bigio morato*, from the Cesi collection; the group of the lion attacking a horse, found in the bed of the Almo, remarkable for its fine workmanship and for the restorations by Michel Angelo; a hand and head of a colossal bronze statue, supposed to be portions of that of Commodus.

At the foot of the staircase is Michel Angelo's restoration of the Duilian Column, with the fragment of the ancient inscription on the pedestal, relative to the first naval victory over the Carthaginians, by Caius Duilius, A.U.C. 492. It was discovered in the 16th centy. near the arch of Septimius Severus. At the end of the corridor is the statue of Charles of Anjou, as Senator of Rome, in the 13th centy. It was removed here from the great hall of the Senator's palace in 1876. The walls of the 1st flight of stairs are covered with ancient inscriptions. On those of the 2nd flight are some interesting bas-reliefs: that of Curtius leaping into the gulf is curious, the gulf



being here represented as a marsh: it is of a very rude style of art, and was found near where the event represented is supposed to have occurred, opposite the church of Sta. Maria Liberatrice. The long inscription on the opposite wall in Gothic characters is relative to the gift of the Carroccio, or Chariot, sent to Rome as a trophy by the Emperor Frederick II., by whom it was taken in 1237 from the Milanese, at the battle of Corte Nuova.

In the centre of the first landing-place is a pedestal on which stands a good bust of Hadrian, and below a dedicatory inscription to that emperor by the *Magistri Vicorum Urbis* of the 14 Regiones of Rome, and containing the names of the 1st, 10th, 12th, 13th, and 14th, with those of the respective streets.

The series of large alto-reliefs around, represent events in the life of the Emperor Marcus Aurelius, and are not only interesting as works of fine sculpture, but as showing several monuments of Rome as they existed during the reign of that sovereign. Of the four inserted in the first landing-place, three were brought from the ch. of S. Martina, the fourth was discovered about 1594, in the Piazza di Sciarra, with other remains of the arch of Claudius. The first on the rt. represents Marcus Aurelius sacrificing before a Temple of Jupiter; the two in front his entering triumphantly into Rome; and granting peace to the Germans; to the l. the Emperor Claudius presented with the globe of power by an allegorical figure of Rome. The head of the Emperor has been wrongly restored as Marcus Aurelius. At the head of the stairs are two other large alto-relievs representing an harangue by Marcus Aurelius, and the Apotheosis of Faustina the elder. They were taken from the arch dedicated to that emperor and to Lucius Verus, which formerly existed near the Palazzo Fiano, and which was taken down in 1563 by Alexander VII. to widen the Corso. Of the others on the same arch, one is

in possession of Duke Torlonia. On this landing-place are four standard measures for oil and wine. They bear the arms of the Castrui family, and date from the 14th centy.

A door to the rt. opens on to the **Halls of the Conservatori** (I to IX), not open to the public, but access is at all times easily obtained on application to the Syndic of Rome, whose offices are in the adjoining Palazzo Senatorio.

I. The Aula Grande, painted in fresco by *Cav. d'Arpino*, with subjects taken from the history of the Roman kings: the finding of Romulus and Remus, the foundation of Rome, the rape of the Sabines, Numa Pompilius sacrificing with the vestals, battle between Tullius Hostilius and the army of Veii, battle of the Horatii and Curiatii, &c. The other objects of interest are the marble statues of Leo X. (a very poor production by G. del Duca), of Urban VIII. by Bernini, and of Innocent X., in bronze, by Algardi; medallions of Christina of Sweden, and of Maria Casimira, queen of Poland; and a representation of a sturgeon of the size beyond which all caught in the Tiber belong to the *Senatus Populusque Romanus*.

II. Sala dei Capitani, painted by *Laureti*, with subjects from the history of republican Rome: Mutius Scaevola burning his rt. hand before Porsenna, Brutus condemning his two sons to death, Horatius Cocles on the Sublician bridge, the battle of Lake Regillus. The statues in this room are of celebrated Roman generals in modern times: Marc Antonio Colonna, the conqueror of the Turks at Lepanto; Tommaso Rospigliosi; Francesco Aldobrandini; Alessandro Farnese, duke of Parma, distinguished as a commander in Flanders; and Carlo Barberini, brother of Urban VIII.

III. Sala dei Bronzi, so called from the wolf and other bronzes now trans-

ferred to the museum, painted in fresco by *Laureti*, wrongly attributed to *Daniele da Volterra*, with subjects taken from the wars with the Cimbri. On the walls are inserted the front of a sarcophagus, representing the gate of Hades with 2 griffins on each side, not older probably than the 4th century; and a bas-relief, representing a splendid edifice called the Temple of Solomon, with a team of oxen drawing a vehicle laden with architectural decorations. The picture of S. Francesca Romana on the wall is a good work by *Romanelli*; that of the Dead Christ opposite is by *Cosimo Piazza*.

IV. *Sala dei Fasti*, containing the celebrated *Fasti Consulares*, found near the three columns in the Roman Forum, belonging to the Temple of *Dioseuri*. (See *Lanciani's* article in the 'Bull. dell' Inst. Arch.,' March 1871.) These inscriptions contain a list of all the consuls and public officers to the time of Augustus: they are much mutilated, and broken into numerous fragments; but they are still legible, and have been illustrated with great learning by the late *Car. Borghesi*: they give the names of the consuls from A.U.C. 272 to the reign of Augustus. These records, after A.U.C. 600 (B.C. 143) became imperfect, several magistrates after that time were altogether omitted, only one of the 10 tribunes being mentioned. These interesting tablets, attributed by some to *Verrius Flaccus*, were discovered in the reign of Paul III., when they were arranged by *Bottari*, *Michel Angelo* having designed the architectural decorations by which they are surrounded: some portions more recently found were added by *Fea* in 1820. During the recent researches in the Forum, some more fragments of the *Fasti Triumphales* and *Consulares* were brought to light and added to the *Capitoline set*. The bust of *Gabriele Faerno* is one of the few executed by *Michel Angelo*. There is a fine column of Egyptian breccia supporting a bust of *Hadrien* in the centre of this room.

It is remarkable mineralogically from the great number of rolled fragments of red granite which it contains. The splendid mosaic pavement found below the *Via Nazionale*, at the S.E. angle of the *Colonna Palace*, in 1879, has been adapted to the centre of this room.

V. *Sala d'Udienza*, containing a bust in rosso antico, called *Appius Claudius*, a bust of *Tiberius*, 2 bronze ducks found among the ruins in the gardens of *Sallust*, a small head of *Isis* in bronze, a head of *Medusa* by *Bernini*, and a *Holy Family*, after *Raphael*, attributed to *Giulio Romano*. There are other ancient busts in this room, called *Aleibnades*, *Socrates*, *Diogenes*, and *Sappho*.

VI. *Sala del Trono* is ornamented with a frieze in fresco by *Daniele da Volterra*, representing events in the life of *Alexander the Great*, in 8 compartments. The walls are hung with faded tapestry, made in the hospital of *San Michele* from the designs of *Rubens* and *Poussin*. The busts in the corners of this room have had the names of *Ariadne*, *Poppæa*, wife of *Nero*, &c., given to them.

VII. *Sala di Volterra*, painted in fresco with subjects taken from the history of the *Punic wars*, by *Daniele da Volterra*.

VIII. *Cappella*, formerly a chapel containing on the l. wall a fresco, *Madonna and Child throned*, with adoring angels on either side, attributed by some to *Pinturicchio*—more probably by *V'Ingegno*: the 4 *Evangelists*, by *M. A. Caravaggio*; the *Almighty*, on the roof, by the *School of the Carracci*; *Sta. Cecilia*, *S. Alexis*, *S. Eustachius*, and *B. Luigia Albertoni*, by *Romanelli*.

IX. *Long Ante-room*, opening again on to the landing-place. The door to the rt. gives access to the

NEW CAPITOLINE MUSEUM.

On the walls of the first two rooms are placed the **Fasti Capitolini**, being inscriptions of the names of municipal dignitaries, from 1519 to the present time.

Through these we reach (3) the

PROFOMOTHECA.

In this long corridor is a collection of busts of eminent Italians, including those which formerly stood in the interior of the Pantheon. The busts stand on half-columns of Sardinian granite. The regulations of Pius VII., defining the rules of admission to this new temple of Fame, are engraved on a marble slab, near the entrance to the gallery. The busts of eminent foreigners preserved here, on the ground that they had become entitled by their long residence at Rome to the honour of naturalised Italians, are those of Nicholas Poussin, Raphael Mengs, Winckelman, Angelica Kauffmann, d'Agincourt, and Joseph Surée, director of the French Academy. As each piece of sculpture is labelled with the name of the personage it represents, we shall only direct the attention of the visitor to the exquisite bust of Pius VII. by *Canova*, one of his finest works, and to the monument of *Canova* at the end of the gallery by *Fabris*.

Returning down the corridor, we enter to the l.

ROOM 4 (chiefly bronzes).

It contains in glass cases (1) various bronze utensils, (2) objects of personal use or ornament, (3) the *Bisellium*, or magistrate's chair, found at S. Vittorino, near Anagninum, and presented by Sig. A. Castellani in 1873. It is in bronze, inlaid with silver, and has a footstool. (6) Candelabra and vases. (10) Statuette of a Hermaphrodite, to support a lamp, (11) a *biga*, ornamented with bronze plates in relief, illustrative of the Trojan war. (14) In-

tiga, found on the Viminal on r.

ROOM 5.

The pavement, of rare and different kinds, was found in a Lombard Villa on the Esquilin centre are 12 cases containing an old series of Imperial gold coins formed the Braschi-Alba Collection, the only remnant of the Campana Museum retained. On the l. of the door are 3 cases containing a series of *as rude signa* on are silver consular coins. Beside the door the fine collection of the Museum by Signor Lanzi. On the rt. wall are several medals bequeathed by the Roman architect St. Ignace passed many years in Russia, collected upwards of 10,000 coins from Poland, with a French and German series of gold which will in time be also added to this museum. Returning to the door on the rt. opens on

NEW SCULPTURE GALLERY.

In the vestibule to the right is a sepulchral *cippus* of Q. Sulpicius, a precocious scholar, 10 years of age, who won the prize for Greek poetry against 52 competitors in the third celebration of the *Capitolinus*, instituted by Augustus in A.D. 86. His fine coin is the subject of which is, "How the sun proached the Sun for an hour in a chariot to Phaton," is on each side of his portrait. A very interesting monument was erected in 1871, in pulling down the wall of Salaria. To the l. (8) is a statuette of "Mother Earth" in a little temple, with a dedication to the *Capitolinus*, found near S. Lo. (9) a semi-colossal statue of Bacchus, from the Gardens on the Esquiline. (10) reliefs from the same localities inserted in the wall. From the rt. we enter the

6. OCTAGONAL HALL.

This is a temporary construction, designed by the architect Vespi gnani. To the rt. on entering is a statuette of an old peasant woman carrying a lamb. 11. Bust of Faustina the elder. 12. Statue of Juno. 13 and 16. Half-figures of Tritons from the Lami an Gardens. 15. Half-figure of Commodus, as the Roman Hercules, well preserved and highly polished. Two Amazons, one injured, form the pedestal. They bear a shield with cornucopiae, under which is a celestial globe. 17. Pompeia Plotina, wife of Trajan, large bust. 20. Hadrian, ditto. 21. Large sarcophagus, with two reclining figures on the lid, unfinished, and bas-reliefs representing the Caledonian hunt; found at Vicovaro. 25. Commodus, young, with traces of colour. 26. Venus Anadyomena, extremely graceful, but without arms. 28. Polyhymnia. 29. A small fountain with Bacchanalian reliefs supporting a candelabrum. On each side, 30, 31. Colossal female statues found on the Esquiline. 33. Claudia with the attributes of Fortune. 35. Statuette of a boy Hercules with a bow. 36. Silenus carrying a skin of fluid. 37. Fortune. 38. Athlete running, found near Velletri. 42, 43. Similar figures, idem. 40. A cow found on the Esquiline. 45, Tiberius. 46. Mecenas, colossal bust found at Otricoli. 49. Statuette of a Faun carrying a basket of grapes. 50. Female bust, with head-dress like Antonia of Drusus. 51. Genius of a fountain. 52. Ariadne. 53. Esculapius. 54. Female head resembling Crispina. 55. Valerianus. 56. Gordianus Junior. 57. Venus. 59. Fine head of an Amazon, probably a copy of the statue attributed to Phidias, found in the Gardens of Mecenas, on the Esquiline. In the central part of the hall is a fountain surmounted by a figure of a young hunter. 60. Laughing Faun, from the Gardens of Mecenas. 62 to 65. Caryatides in the Archaic style, from idem. Between these are placed two large and extremely fine vases, with Bacchanalian reliefs. 69. Fountain in

the form of a Rhyton, or drinking-horn, with Bacchanalian reliefs, an extremely elegant work by the Athenian sculptor Pontios, as appears from the inscription, found in the Gardens of Mecenas. A tazza for a fountain in the Greek style, from the same gardens, on a pedestal supported by 4 greyhounds, stands opposite another tazza, also found on the same spot, with serpents twining on the rim.

7. DOUBLE HALL.

The gallery at the W. end of the octagon contains in the centre on entering, 74. Headless horse, found, with 75, Fighting Hercules, in many fragments, in a wall of the Villa Caserta. The latter is a fine statue, cleverly reconstructed. 70. Fragment of a colossal foot, found in 1872, opposite the ch. of S. Cesario, on the Appian Way. The sandal is adorned with a delicate bas-relief of Tritons, Cupids, and Dolphins. It is supposed to have belonged to the celebrated statue of Isis Athenodoria. 71. Nymph. 72. Antelope on a pedestal, with a sculptured relief of battlemented walls and a temple. 76. Ariadne, upper part. 77. Hope, a fragment. 80. Caryatides in rosso antico. 81. Elegant statuette of Venus Anadyomena. 82. Fragments of an Augustan calendar, mentioning the foundation of Rome. 85, 86. Mutilated statuettes of Faunus and Esculapius. In this and the second portion of the room are a great number of fragments, sepulchral inscriptions, and representations of the Mithraic sacrifice. On the wall to the l. are copies of the mural paintings illustrative of the origin of Rome, found near the so-called temple of Minerva Medica, the originals of which are now in the Kircherian Museum. 25. A young Mercury (restored) with a tortoise. Observe two exquisite statuettes placed under glass. Descending a few steps we see a door on the rt. leading to a garden in which part of the sub-structions and a fragment of one of the columns of the temple of Jupiter Capitolinus may be

observed. Through the open door on the l. we re-enter the W. extremity of the Protomotheca, which is railed off, and passing before the monument to Canova, we enter

S. HALL OF TERRA COITAS.

This room contains an immense variety of household ware and utensils, jugs, jars, lamps and earthenware implements in common use, ranged round the walls and in glass cases in the centre, also pottery from the ancient tombs on the Esquiline, and a singular kind of shaft or well-staircase for entering a tomb, composed of several earthenware cylinders large enough to admit a man, superposed on each other and with holes for the feet and hands for the person going up or down. It was found on the Esquiline, and on the cover is scratched EGO C. ANTONIOS. It probably dates from the 6th centy. of Rome. Observe a cinerary urn in oriental alabaster enclosed in a leaden case and put in an earthen jar, found in the Piazza V. Emanuele—a series of *ex voto* offerings, and a variety of architectural fragments. Next is

9. HALL OF BRONZES.

Opposite the window is the celebrated *Wolf of the Capitol*, one of the most interesting relics of the early arts and history of Italy.

“And thou, the thunder-stricken nurse of Rome! She-wolf! whose brazen-imaged dugs impart The milk of conquest yet within the dome Where, as a monument of antique art, Thou standest:—Mother of the mighty heart, Which the great founder suck'd from thy wild teat,

Scorch'd by the Roman Jove's ethereal dart, And thy limbs black with lightning—dost thou yet

Guard thine immortal cubs, nor thy fond charge forget?”—*Childe Harold*.

This specimen of ancient art has given rise to endless controversies. Some authorities identify it with the wolf mentioned by Dionysius and Livy, others regard it as that alluded to by Cicero, while Winckelmann and later antiquaries confound the two, and describe the wolf mentioned by the his-

torian as the same which was struck with lightning in the time of the great orator. The wolf mentioned on the authority of a more remote writer, Fabius Pictor, by Dionysius, was an ancient work of bronze, standing in lifetime. The wolf mentioned by Cicero, both in the Catiline orations and in his poem on the Consulate, as a small gilt figure of Romulus sucking the teat of a wolf which was struck with lightning, and which his hearers remembered to have seen in the Capitol:—“Tactus est ille etiam qui hanc urbem condidit Romulus, quem inauratum in Capitolio parvum atque lactentem, uberibus lupinis inhiantem fuisse meministi.”—*Catilin.*, iii. 8. It is generally admitted that the wolf of Cicero is not the one mentioned by Dionysius; but the gilding, still traceable on that before us, and the fracture in the hind leg, possibly caused by lightning, have induced some writers to regard it as the one alluded to by Cicero in the passage above quoted. There is little doubt of its high antiquity: the workmanship of the wolf is manifestly of an early period, but the twins are modern. The great difficulty which has arisen in the solution of the question is the discrepancy in the statements of the antiquaries respecting the precise spot on which it was discovered. It is known to have been at the Lateran in the 9th centy., whence it was removed to the Capitol in 1473. Virgil alludes to this work in his beautiful verses:—

“Geminos huic ubera circum
Ludere pendentes pueros, et lambere matrem
Lupavidos: illam tereti cervicæ reflexam
Mulcere alternos, et corpora fingere lingua.”
Æneid, viii. 630.

Behind this stands the bronze-gilt statue of *Hercules*, found in the *Forum Bourium*, and until lately placed in the great hall of the opposite Capitoline Museum of Sculpture. The demi-god holds out the golden apples of the Hesperides in his left, and grasps his knotted club with his right hand. In the corner of the l. is the *Bronze Horse*, supposed to have belonged to one of the equestrian groups by Lysippus, in

the Portico of Octavia, and found in 1849 in the *Vicolo della Palme*, in the Trastevere, along with the Vatican Apoxyomenos and the *Bronze Bull*, a massive fragment greatly injured and corroded, which stands in the opposite corner. *Colossal hand and foot*, supposed to belong to the statue of Commodus (?) the head of which is preserved in the courtyard of this palace. *Statue of a youth* extracting a thorn from his foot, called the Pastore Marzio, one of the finest original Greek works. *Head of L. Junius Brutus*, with the eyes in enamel, presented to the City by Cardinal Pio di Carpi in the 16th centy. *Diana Triformis*, a group representing the moon, Diana, and Hecate, each having the attributes of the crescent, the arrow, and the key. *Pocillator*, a graceful statuette of a domestic god, discovered near the railway station in 1871. *Bronze vase*, ornamented with nail heading, discovered at Palestrina, and presented to the city by Sig. Augusto Castellani. *A bronze sapper*, discovered near the Piazza Colonna, a gift of Marchese Ferriaioli. *Two bronze globes* of sovereignty, one held by the hand already described, and the other belonging to the statue of Trajan that originally stood on his column. *Sacrificial tripod*, formerly in the Chigi Museum. *Large case* of fluted bronze, found at the bottom of the sea at Porto d'Anzio, in the time of Benedict XIII.; handles and feet restored. The Greek inscription on the rim states that it was presented by Mithridates, King of Pontus, to a gymnasium of the Eupatorists. The two words added in italics are interpreted by Winckelmann "KEEP ME CLEAN." A *Camillus*, one of the young patricians who had the honour of assisting at the sacrifices; a work of the highest merit. *Diana antilinamica*, a marble statue, with the head and hands in bronze.

The last room of this suite is

10. HALL OF ITALO-GREEK VASES.

This is a collection presented to the Museum in 1866, by Sig. A. Castellani,

and consists of vases, sarcophagi, and sepulchral antiquities from different Etruscan and Latin tombs, with some valuable specimens of ancient ornaments in silver from Palestrina, kept under glass. The door out of this room leads again into the *Protomedusa*, which we leave by the following door on the rt., and ascend a staircase to visit the

GALLERY OF PICTURES.

Although, as regards numbers, much more extensive than the Pinacotheca of the Vatican (there are about 230 pictures in all), the Capitoline gallery is inferior as regards the value of its contents. It has few works, indeed, of first-rate merit, the greater number being of second and third class. It was founded by Benedict XIV. in the last century.

Staircase.—Here are some *Frescoes* removed from the house of M. Angelo at the Salita delle 3 pile, destroyed in 1871. *Aranzino Rucci*, the Madonna and Child with S. Peter and S. Paul, formerly in the Chapel of the Palazzo dei Conservatori.

HALL I.

The places of the pictures in this collection having been changed lately, although their numbers have been retained, the following list of those best worthy of notice has been made on the spot for the present edition of this Handbook, following the order in which the pictures are now hung, but which will not be found in numerical succession. They are merely indicated, as the names of the painters and subjects of the pictures are given on tablets below each. Over the entrance door is a picture of Circe and Ulysses, by *E. Sirani*. To the l., 78, Madonna and Saints, by *F. Francia*, painted in 1513 for A. Malatesta. Above, 69, portrait by *Giorgione*. Over the pictures on this wall are two of the *frescoes* from the Rospigliosi Casino, demolished during the opening of the *Via Nazio-*

nale. On the l. wall, 2, is a fine although unfinished picture by *Guido*, of a "Blessed Soul" rising to heaven. Beyond the window, 54, St. Catherine, *Garofolo*, and 197, *Paul Veronese*. 38. Holy Family, *Schiavone*. 50. Adoration of the Magi, *Scarsellino*. 52. Madonna and Holy Family, *Botticelli*. 196, 199. Death and Assumption of the Virgin, a fine specimen of *Cola dell' Amatrice*, formerly two pictures, but lately cleverly rejoined and cleaned. 110, a Soldier, and 130, a Witch, *Salvator Rosa*. 36. Hagar and Ishmael, *Francesco Mola*. By the window, 146, Village Fête, *Breughel*: beyond, 9, Magdalene, *Albani*. On this wall, above the pictures, are three more of the Rospigliosi frescoes, Story of Cupid and Psyche, by *Annibal Caracci*. On the wall opposite the door, l. corner, 70, fine copy, by *G. Bonatti*, of Madonna and Saints by *P. Veronese*. Proceeding to rt., 34. Persian Sybil, by *Guercino*. 27. Presentation, *Fra Bartolommeo*. 30. Holy Family, by *Garofolo*, the best work by this painter in the collection, and particularly interesting from having on the back of the panel a sketch for another picture, with one figure exquisitely finished. 26. Magdalene, signed by the painter *DOMENICO Tintoretto*. 142. Nativity of the Virgin, *Albani*.

On the rt. wall in the corner, Cumanæan Sybil, repetition of that in the Borghese Gallery, *Domenichino*. 16. Magdalene, *Guido*. 157. Judith, *Giulio Romano*. 42. Good Samaritan, *Palma Giovane*. 14. Triumph of Flora (one similar in the Louvre), *N. Poussin*. 13. St. John Baptist, *Guercino*. Beyond the window, 127, a fine picture of the Virgin and Child, with 2 angels, by *Lorenzo Credi*, hitherto attributed to Perugino. Above, 97 and 99, two sketches by *Guido*, Cleopatra and Lucretia Borgia. 6. St. Cecilia, *F. Romanelli*. After the window, 145, *Giorgione*. On this wall, above the pictures, are ten frescoes, by the scholars of Raphael, representing Apollo and the Muses. They were removed from Leo X.'s palace of La Magliana,

6 miles from Rome, on the rt. bank of the Tiber. Before leaving this hall, observe, to the rt. of the corridor door, 89, a fine picture by *Rubens*, Romulus and Remus. We now enter the

CORRIDOR.

In which are only an oblong landscape, between two oval ones, by *Claude*, hung over 7 small views of Rome in distemper, and 2 in oil, by *Tauritelli*, interesting as illustrating some localities of the city as they existed in his time. Through this corridor we reach

ROOM II.

The best pictures are 161, The Annunciation, by *Garofolo*. 61. *Guido Reni's* portrait, by himself, much restored. 80. Portrait of *Velasquez*, also by himself. 88. Two Portraits, by *Morone*. 100 and 106. Two Portrait-groups, by *Vandyck*, finely painted and in excellent preservation. 134. Portrait of *Michael Angelo*, attributed to himself.

ROOM III.

On the wall to the l. of the entrance door are—132, a fine portrait by *Gian Bellini*. 87. St. Nicholas, by the same; also 79, St. Sebastian; and in the corner, 136, Portrait of Petrarch. 207. Male Portrait, likewise by *Gian Bellini*; and 129, *id.* 121. Baptism of Jesus Christ, *Titian*. On the next wall is 103, St. Barbara, by *Domenichino*. Between the window and the door out is 98, A Holy Family, in the manner of *Bellini*.

HALL IV.

To the l. of the door by which we enter from the last room, is 84, a St. Francis, by *Rubens*. Between 74 and 82, two Portraits, much spoilt, by *Giorgione*. Beyond the window are—149, Hope; 148, Peace; and between them, 224, The Rape of Europa, all by *Paul Veronese*. The latter is a repetition of the picture in the Ducal Pa-

100. *St. Ann*. Before the window is 101, *The Virgin in Glory*, by *Guercino*. 111. *Orpheus*, a picture with great richness of detail, formerly attributed to *Poussin*, but evidently the work of a Flemish painter. 131. In the corner, the infants *Jesus* and *St. John*, *Guercino*. On the wall opposite the entrance is 113, *Santa Petronilla*, by *Guercino*, considered to be one of his finest productions.

The lower part of this large composition represents the grave of the martyr, where her body is shown to the Roman Senator *Flaccus*, to whom she had been betrothed. The Saint's ascent to heaven forms the upper part of the subject. This picture was formerly in *St. Peter's*, where it has been replaced by a very successful mosaic copy. The picture suffered much on being removed to France, but since its restoration, it has been judiciously repaired and cleaned.

On the rt. wall are—in the corner—128. *Cataraquio's Gipsy*. 126. *St. Mathias*, *Guercino*. Between the 2 windows, 119, *St. Sebastian*; and 117, *Cleopatra and Octavianus*, by *Guercino*. 116. *St. Sebastian*, *Guido*. Between the window and the door are 3 pictures by *Tintoretto*: 108, *Our Saviour Baptised*; 176, ditto, *Crowned with Thorns*; 114, ditto, *Scourged*. The frames are interesting as being the original ones of the painter's period; and a few similar frames may be observed on the other side of the hall.

MUSEUM OF THE CAPITOL.

The building on the E. side of the piazza, opposite to the palace of the Conservators, contains the *Museo Capitolino*, or Gallery of Sculpture. It was begun by *Clement XII.*, and augmented by *Benedict XIV.*, *Clement XIII.*, *Pius VI.*, *Pius VII.*, and *Leo XII.* It is a most interesting collection, although much less extensive than that of the Vatican. At the bottom of the Court (6) is the colossal recumbent statue of the Ocean, known by the popular name of *Murforio*, de-

rived from its having stood in the Forum of Mars (*Martis Forum*) near the Capitol, and celebrated as having had pasted on it the replies to the satirical witticisms of *Paquani*. The 2 sarcophagi on either side (*a, b*) in marble, with Christian emblems, one belonging to a certain *Licentius*, who died A.D. 406, during the Consulate of *Aradius* and *Anicius Probus*, and the other, of nearly the same period, belonging to the public orator (*Rhator Urbis*), *Flavius Magnus*, were discovered under the basilica of *S. Lorenzo fuori le Mura*. Built into the side wall are consular fasces in relief, and many inscriptions, mostly relating to the Praetorian cohorts, discovered in 1751, outside the *Porta Salaria*, in the *Vigna del Cinque*. Two Satyrs, in form of Telamonians, discovered about 1562 in the *Piazzetta dei Satiri*, near the Theatre of *Pompey*. Fluted sarcophagus of *Aurelia Extricata*, found in the catacombs of *S. Sebastian* in 1711. Sarcophagus, with boar and deer hunts on the frieze, from the same catacombs. In the inner portico on the l. of the entrance are:—3. Colossal statue of *Minerva*. 5. Portrait statue of a Roman lady; head antique, but adapted. 6. Sarcophagus, with Bacchaean reliefs, from the monastery of *Campo Marzio*. 7. *Apollo*. This stands at the end of the portico; a door on the l. opens on to

ROOM I.

On the l. wall is a large and interesting mosaic of a Roman galley, with a port and lighthouse. It was found on the *Quirinal* in 1878, in the house of *Claudius Claudianus*, and was presented to the museum by *Prince Pallavicini*. In the centre of the room is an Egyptian vase, on a pedestal bearing a *Palmyrene* inscription. Around are various fragments of bassi-relievi, and inscriptions; 3 stags in peperino, and on the S. wall is a good Roman mosaic of a lion surrounded by Cupids, with a male figure standing by and spinning, allegorical, probably, to the story of

Hercules conquered by Love. This finely worked mosaic was discovered in the woods of Porto d'Anzio in 1719.

ROOM II.

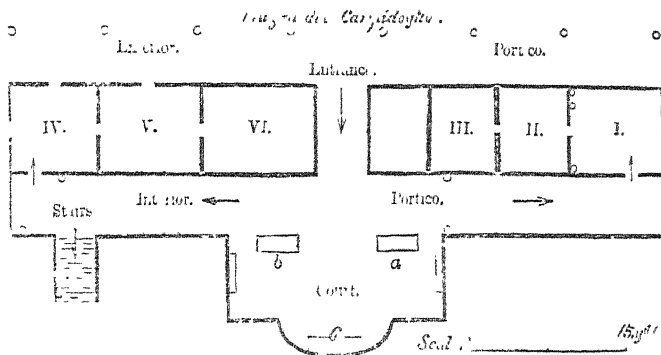
On the walls are inserted many inscriptions and fragments, bequeathed to the Museum by Sarti. The inscription No. 15, discovered on the Pincian Hill, in 1868, is particularly interesting, as showing that the hill belonged to the family of the Acilii Glabrones, and was kept as a garden. 9 Peperino base of a statue, found in 1867, on the site of the portico of Philippus, near the Piazza Tartaruga. It bears the name of M.

Fulvius Nobilior, the conqueror of Epirus. 11. Peperino base of a votive offering made to Hercules by M. Minucius, during the 2nd Punic War. 18. Monumental cippus, discovered in 1866, in the Campo Verano, or extramural cemetery, and bearing the name of a freedman of the Sabinii Verani.

ROOM III.

On the walls are inserted inscriptions from the Sarti and Melchiorri collections, among which one belonging to Septicius, a wreath-maker from the Sacra Via, and another belonging to Caeius, a money-changer, from the

MUSEUM OF THE CAPITOL—GROUND FLOOR.



Basilica Julia. The Mosaic Tables, placed against the wall, were removed, in 1869, from the ruins of the palace called *Ad Duas Domos*, in the Vicolo Sterrato, near S. Niccolo da Tolentino.

Returning to the portico, and proceeding to the opposite end, we see, 9, colossal head of Cybele, found at Hadrian's villa. 11. Captive Dacian king, in pavonazetto marble, a fragment of one of the statues on the arch of Constantine. 13. Colossal statue of Faustina the elder, discovered under the riv. stat. 14. Fragment of a bas-relief, with a Sow, from the Via Appia. 22. Diana, greatly restored. 25. Polyphemus, a group of doubtful antiquity, restored

as the god Pan. 26. Mercury, bought for the Museum in 1816. 27. Sarcophagus, with the portrait of the deceased, and the recumbent figures of Ceres and Oceanus. It formerly stood on the staircase of the Aracoli. 28. Hadrian, in sacrificial costume, discovered in the 16th centy., near S. Stefano Rotondo; left hand restored. 31. The Cyprian Mars, found on the Aventine: the torso is antique, and elaborately sculptured. The modern restorations are out of proportion. 32. Hercules killing the Hydra, discovered at S. Agnese, on the Via Nomentana, and restored by Algardy, before the discovery of the original left

ler with the Hydæ, which is now placed by side of it due to comparison. Near this is a portion of a colossal statue in red porphyry. There are several fragments of the bases and capitals of the columns from the Temple of Concord at the vestibule, which will enter at the arcade, from the elaborate manner in which they are executed; and two pedestals supporting Nos. 15 and 16 found near the Pyramid of Cæsar Castus (see p. 162), with inscriptions relative to its erection, with the names of his heirs, M. Valerius, Marcus Cæcilius, P. Rutilius Lupus, Junius Saturnus, L. Pontius Mela, D. Marcus Nævus, and M. Agrippa, names well known in history. At the S. extremity of the corridor, on the rt., are three more rooms, containing a series of Imperial and Consular inscriptions, arranged on the walls, down to the reign of Theodosius, and some interesting specimens of ancient sculpture. In the first,

ROOM IV.,

a square altar of Greek marble (c), found at Albano, with bas-reliefs of the Labours of Hercules, in the best Greek style, is particularly worthy of notice. On the shelf round the hall are several unknown busts, of no artistic value. In the next,

ROOM V.,

called the **Hall of the Sarcophagus**, is a sarcophagus (d) discovered in 1829, in the Vigna Ammendola, at the 2nd milestone on the Appian Way; the bas-reliefs in front represent a combat between the Gauls and Romans, in which the former are represented with cords round their necks, as on the statue of the Dying Gladiator. The Gaulish chief in the foreground, in the act of killing himself, is supposed to be Ancorestus, defeated in A. D. C. 417 by the Consul Atilius Regulus. In this same room is a sepulchral cippus (No. 13) of T. Statilius Aper, measurer of the public build-

[Rome.]

ings, with reliefs in which the cippus, the plurae, a measure of length, and various instruments of his profession, are introduced. The latter shows that the ancient Roman foot, divided into 16 parts, was not quite 12 English inches (11.59) in length. A *Milliarium*, marked VII., of the reign of Maxentius. On the back of the stum is a Greek inscription, with the name of Anna Regilla, the wife of Herodes Atticus. Found near the ch. of S. Eusebio. The walls of this room are covered with a series of inscriptions, extending from the time of Nero to Honorius and Valentinian. (7) Monumental cippus of Bathyllus, a celebrated actor of the Augustan age, discovered in the Columbarium of the liberti of Livia on the Appian. The head has been carelessly restored as that of a youth, although the original one, representing Bathyllus in advanced age, was discovered at the same time, and bought by Feoroni. In the last,

ROOM VI.,

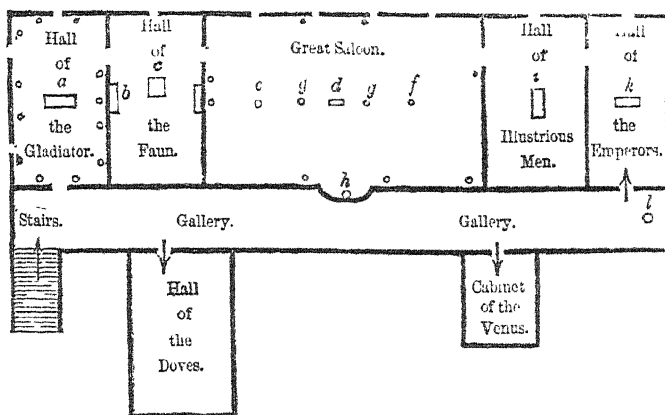
the most remarkable object is the fine sarcophagus (7) (e), celebrated for its bas-reliefs representing the history of Achilles; the subject in front is the dispute between Achilles and Agamemnon about Briseis, the opening scene of the Iliad; on the rt. sits Agamemnon on his throne, and on the l. an aged personage, Nestor or Chalcas, whilst in the foreground is a group of Achilles drawing his sword to avenge the wrong inflicted on him, whilst Briseis and Minerva persuade him to resheath it; the other figures are of Ulysses and Diomed. On one of the sides is Achilles with the daughters of Lycomedes, and his departure from Seyros; and on the other the Greek chieftains at Troy begging him to avenge the death of Patroclus. At the back but more roughly executed, is Priam interceding for the body of Hector. This interesting urn was found in the tumulus called the Monte del Grano 3 m. from the modern Porta S. Giovanni, on the road to Frascati. The

2 B

Portland Vase, now in the British Museum, was found inside of it, and contained the ashes of the persons to whom the tomb was erected. The 2 figures on the lid of the sarcophagus have been called Alexander Severus and *Mammaea* his mother, but without any kind of authority. A sitting statue of Pluto with Cerberus, found in the Baths of Titus. Several early Christian inscriptions from near the ch. of Santa Costanza are let into the walls of this room. The circular bas-relief, called the Shield of Achilles, from representing events in the life of that hero, formed a part of one of the

Ambones in the ch. of the Ara Colli, which explains why there is a mediæval mosaic in the centre, a work of the Cosmati. 6. An *Edicula*, consecrated to the Palmyrene divinities, *Aghbolus* and *Malechelus*, with inscriptions in Greek and Palmyrene characters, brought from the Villa Giustiniani, on the Cælian. 8. Votive altar to the Sun, with inscription in Palmyrene. 10. *Archigallus*, or high-priest of *Cybele*, a bas-relief found at *Civita Lavinia* in 1736. Fragments of Palmyrene inscriptions, discovered by *Guidi*, in 1851, outside *Porta Portese*. Returning through these rooms we ascend

MUSEUM OF THE CAPITOL.—UPPER FLOOR.



The Staircase, on the walls of which, leading to the upper halls of the Museum, are the fragments of the celebrated *Pianta Capitolina*, the ground-plan of ancient Rome engraved on marble, found by Antonio Dosi da S. Geminiano in the time of Paul III., in the garden behind the ch. of SS. Cosma e Damiano, on the area of the forum of Peace. The plan was engraved under Septimius Severus and Caracalla, whose names are preserved on one of the slabs. These fragments, in 26 compartments, are of great value to the Roman topographer, and have more than once enabled him to throw light on

disputed questions connected with the position of several monuments. One of the most perfect fragments contains a large portion of the ground-plan of the Theatre of Pompey; another of the Portico of Octavia, with the Temples of Jupiter and Juno within that enclosure; a third of the Basilica Ulpia; and a fourth of the Theatre of Marcellus, with the names annexed. A further portion was discovered in 1867 in the same place by Sig. Tocco, on which the plan of the portico of Livia is engraved. On the first landing are statues of *Pudicitia* and *Juno Lavinia*.

The Gallery.—At the top of the staircase are 2 finely-preserved busts (1 and 31) of Marcus Annius and Septimius Severus, discovered, the first at Lavinium, near Civita Lavinia, in 1701, the second at Porto d'Anzio. The walls of the Gallery are covered with the inscriptions found in the Colubaria on the Appian Way, and especially in that of the freedmen of Livii; many of which are very curious as conveying the names of persons attached to the imperial household of the Augustan age, and the designation of their occupations, &c. Among the busts and statues are the following:—2. Bust of Faustina, wife of Antoninus Pius. 5. Silenus. 10. A curious sepulchral relief: the deceased appears to be in the act of making his will. 12. Satyr playing on a flute; found in 1749 in the vineyard of SS. Cosma e Damiano on the Aventine. 13. An antique repetition of the *Cupid of Praxiteles*, from Hadrian's villa, of which we have already noticed others in the Museum of the Vatican. 16. Statue of Trajanus Decius. 19. Seated statue of a Roman lady and child, commonly called Agrippina and Nero. 20. An old drunken Bacchante, perhaps a *replica* of the celebrated work of Myron, found in the Via Nomentana. 21. Marcus Aurelius. 23. A laughing Bacchus. 24. Portrait statue, supposed to represent *Julia*, daughter of Titus, discovered near the Porta S. Sebastiano. 27. Head of Mythras or Atys. 28. Sarcophagus, with bas-reliefs of the Rape of Proserpine. 29. An octagonal cinerary urn, with 7 finely-sculptured Cupids, in relief. 32. Euterpe, a graceful statuette from Hadrian's villa. 33. A Satyr playing on the flute, found in 1749, on the Aventine, with No. 12. 36. Torso of the Discobolus of Myron, wrongly restored by Monot as a wounded warrior. 37. A wine-vase, with satyrs and bacchantes in low relief. 38. Colossal bust of Juno, grand, beautiful, and finely preserved. 40. Torso of a youth, restored as one of the Niobids. 41. Torso of a Psyche, restored as one of the Niobids. 42. The Della Valle

bust of Jupiter, so called from a family to whom it belonged. 44. Diana Lucifera, found on the Appian Way, with No. 21. 48. Sarcophagus, with bas-reliefs of the birth and education of Bacchus, a highly finished work, brought from the City of S. Blandia, at Nepi. 53. Psyche with the wings of a butterfly, from Hadrian's villa. 54. Bust of Antinous. 55. Venus. 58. A sitting female; the drapery, though coarsely executed, has considerable grandeur of style, found in the vicinity of S. Gregorio on the Celian. 57. Hermes of Jupiter Annon. 59. Ceres. 62. Bust of Tiberius. 63. Bacchus, with a panther. 64. Good statue of Jupiter, with the eagle, found in 1750 at Porto d'Anzio. On the altar underneath is a bas-relief of the history of the vestal Quinctia, found under Clement XI. at la Marmorata. 65. Jupiter Serapis. 67. Bust of Hadrian, the mask in alabaster. 70. Bust of Commodus, young. 71. Minerva, found at Velletri. 73. Silenus. 74. Domitius Enobarbus, father of Nero. 75. Caracalla. 76. The fine marble vase which formerly gave the name of "Hall of the Vase" to the next room, in which it stood. It was found near the tomb of Cecilia Metella, in the Vigna Cicciaporci in 1680. It stands on a circular altar, with bas-reliefs of 12 divinities, found at Nettuno, considered by some as a specimen of Etruscan art, and by others as an example of the early Greek style. The divinities are arranged in the following order:—1. Jupiter; 2. Juno; 3. Minerva; 4. Hercules; 5. Apollo; 6. Diana; 7. Mars; 8. Venus; 9. Vesta; 10. Mercury; 11. Neptune; 12. Vulcan. This vase stands at the N. extremity of the corridor.

Hall of the Dying Gladiator.—

Nearly all the sculptures in this hall are of the highest order as works of art, the greater part of which, having been carried to Paris in 1796, were brought back here in 1816. The first is the celebrated figure from which it derives its name:—1. THE DYING GLADIATOR (*a*). There is little doubt

that this wonderful figure is a Gaul, probably a Gaulish herald, and it is generally supposed by the most eminent modern sculptors that it formed one of a series of figures illustrating the incursion of the Gauls into Greece. The cord round the neck is seen as one of the distinctive characters of the Gauls in the bas-relief on the sarcophagus found on the Via Appia, and noticed under that head, and the horn has been considered conclusive as to the office of the herald. Montfaucon and Maffei supposed it to be the statue by Cressilas, the contemporary of Phidias, which Pliny describes as "a wounded man dying, who perfectly expressed how much life was remaining in him." (N. II., xxiv. S. § 74.) But that masterpiece was of bronze, and, if the present statue be considered to agree with Pliny's description, it can only be regarded as a copy. The rt. arm and the toes of both feet have been admirably restored. The arm is attributed to Michel Angelo.

"I see before me the gladiator lie:
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his droop'd 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 hail'd the
wretch who won.

"He heard it, but he heeded not—his eyes
Were with his heart, and that was far away.
He reck'd 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,
Butcher'd to make a Roman holiday.
All this rush'd with his blood—shall he ex-
pire,
And unavenged? Arise, ye Goths, and glut
your ire!" *Childe Harold.*

One of the most accurate critics, John Bell, describes the anatomy of the Dying Gladiator as perfect in every respect. "It is," he says, "a most tragical and touching representation, and no one can meditate upon it without the most melancholy feelings. Of all proofs this is the surest of the effect produced by art. Although not colossal,

the proportions are beyond life, perhaps 7 feet; and yet from its symmetry it does not appear larger than life. The forms are full, round, and manly; the visage mournful; the lip yielding to the effect of pain; the eye deepened by despair; the skin of the forehead a little wrinkled; the hair clotted in thick sharp-pointed locks, as if from the sweat of fight and exhausted strength; the body large; the shoulders square; the balance well preserved by the hand on which he rests; the limbs finely rounded; the joints alone are slender and fine. No affectation of anatomy here; not a muscle to be distinguished, yet the general forms perfect as if they were expressed. The forms of the Dying Gladiator are not ideal or exquisite, like the Apollo; it is all nature, all feeling." It was found among the ruins in the gardens of Sallust, and was for some time in the gallery at the Villa Ludovisi; it was purchased by Clement XII. It is highly probable that it made one group with the so-called *Arrie and Petus* of the Ludovisi Collection, not only from the fact of their being discovered in the same place, but for the great similarity of the workmanship and details. 2. Apollo with a lyre, or the Lycian Apollo, found at the Sulfatara, on the road to Tivoli. 3. A Roman Matron, as Priestess, with a consecrated vessel in her hand, found in Hadrian's villa. 4. Ariadne, a fine bust. 5. The AMAZON, one of the grandest figures of its class—much finer than the repetition in the Vatican, found in Hadrian's villa. 6. Atys, commonly called Alexander the Great. 7. Colossal statue of Juno or Ceres, known as the Juno of the Capitol. 9. Bust of Junius Brutus. 10. Isis, called also Electra or Pandora. 11. Portrait statue of a lady, commonly called Flora, discovered in 1744 at Hadrian's villa, one of the finest in the museum. 13. The ANTINOUS of the Capitol, found also in Hadrian's villa. This exquisite statue has commanded the admiration of all critics by its exceeding beauty. "In the Antinous," says John Bell, "the

anybody would look in vain to detect even the slightest mistake or misconception; yet such is the simplicity of the whole composition, so fine and unobtrusively the forms, that a trifling error would appear as a gross fault." The statue bears on the rt. leg a red stain; and a smaller one on the breast, produced by iron. 15. A repetition of the FAUN of PRAXITELLES. We have already noticed others in the Vatican: this is the most beautiful of all; the arms and feet are restored; it was found in 1701. near Civita Lavinia, on the site of a Roman villa. 16. Girl pecking a dove. 17. A good statue of Zeno, found at Civita Lavinia, in the ruins of a villa of Antoninus Pius. A large column of the finest variety of white Oriental alabaster: it was found at the Marmorata, or quay, on the Tiber, at the foot of the Aventine, where the marbles were landed.

Hall of the Faun.—On the wall to the rt. is the celebrated Table of Bronze, inscribed with part of the Lex Regia, or the Decree of the Senate conferring the imperial power on Vespasian. On this table Cola di Rienzi expounded to his followers the power and rights of the Roman people. It was found near the Lateran. The reliefs on the walls occur in the following order:—Four cars drawn by elephants, leopards, deer, and sheep, led by Cupids, with the attributes of Apollo, Bacchus, and Mercury. Front of a Christian sarcophagus, representing Cupids employed in the operations of the vintage. 1. The celebrated *Faun (c) in rosso antico, found in Hadrian's villa in 1736, valuable not only for the rare material but for its fine sculpture: it stands on an altar dedicated to Scipio, by Scipio Atrius, found in 1745 on the Appian Way, near S. Sebastian. 3. Colossal head of Hercules, on an altar dedicated to Neptune. 6. A fine colossal head of Bacchus, also on a rostral altar. 7. This altar, dedicated to Neptune, and the 2 preceding to Tranquillitas and the Winds, were found in clearing the harbour of Porto

d'Anzio, and are supposed to have been votive offerings from sailors. 13. Sarcophagus, with bas-relief representing the story of Diana and Endymion, found under Clement XI. in the ch. of S. Eustachio. 14. Unknown bust, on a votive altar to Isis, found in 1719 near the ch. of La Minerva. 15. The boy with a comic mask, full of nature, and very fine as a work of art. 20. Isis, restored with a head of Juno. 21. A repetition of the boy and goose in the gallery of the Vatican, but inferior in execution, found in 1711 between the Lateran and S. Croce in Geneslenne; the altar beneath it is dedicated to the Sun. 26. *Sarcophagus (b)*, with bas-reliefs of the battle of Theseus and the Amazons, among which is a group of extraordinary beauty, representing a soldier dragging an Amazon from her horse, while another seizes his hand and intercedes for her companion. It is mentioned by Flaxman in his lectures as one of the finest specimens of ancient reliefs; on the lid is another fine group of mourning Amazons. This fine sarcophagus was found near Torre Salona, on the Via Collatina. Upon the walls are numerous Roman inscriptions, with an interesting series of the *Signa Tegularia*, or private marks of the Roman brick-makers.

The **Saloon** (a fine room, with a heavy painted and gilt roof, in sunk panels, of the time of Innocent X.)—The 2 fluted columns of *portasanta* marble on each side of the niche in this saloon were found near the tomb of Cecilia Metella. The 2 Victories which support the arms of Clement XII. are said to have belonged to the Arch of Marcus Aurelius in the Corso. In the middle of the hall are—1. Jupiter (f), in black marble, on a circular altar found at Porto d'Anzio. 2 and 4. The beautiful centaurs in *bigliomurato (gg)*, amongst the fine works of ancient sculpture in Rome, were found in Hadrian's villa in 1736 by Furietti. On the base are the names of the sculptors, Aristaeus and Paphias of Aphrodisium. A colossal statue of

the infant Hercules, in green basalt (*d*), found on the Aventine. 5. Æsculapius in nero antico (*e*), on a circular altar, with reliefs relative to Jupiter, both found at Porto d'Anzio. 6. Roman matron (Julia Pia?). 7. Statue, supposed by Nibby to represent Ptolemy Apion, King of Egypt, restored as an Apollo Sittartius (?). 8. Apollo with a lyre. 9. Statue of Marcus Aurelius. 10 and 25. Amazons wounded. 11. Statues as Mars and Venus, found on the Isola Sacra at the mouth of the Tiber in 1770. 12. Isis with a lotus on the head. 15. The Pythian Apollo, found in the Villa Palombara on the Esquiline. 3, 16. 2 statues of Minerva Bellica. 17. Colossal bust of Trajan with a civic crown. 18. A naked statue with the head of Augustus. 19. Female statue with the head of Luella. 21. Naked statue of Hadrian, as Mars, found near Ceprano. 22. A Roman in his toga, called Marius, from which Chantroy copied his statue of Canning in Palace Yard. 24. The bronze statue of Hercules, which formerly stood here, has been removed to the Palazzo de Conservatori. The niche (*b*) is now occupied by a statue of Minerva. 25. An Amazon. 26. Apollo. 27. Mercury. 28. A Prætor or hired mourner at funerals. 30. Clemency (?), found on the Aventine in 1750. 31. Colossal bust of Antoninus Pius. 33. A hunter with a hare, found near the Porta Latina in 1717. On the plinth is the name *Polytinus lib*. 34. Harpocrates, with his finger on his mouth, found at Hadrian's villa in 1744.

Hall of Illustrious Men.—The bas-reliefs on the walls are the following:—Frieze, consisting of 5 pieces, probably from a temple of Neptune, representing sacrificial instruments, with 3 good reliefs of trident prows of galleys and other naval emblems. Death of Meleager, the front of a sarcophagus. Calliope instructing Orpheus. An interment. Conveying a dead body to the funeral pile. A victory. A sacrifice to Hygeia, in rosso-antico. A bacchic scene, with the name of the sculptor

Callimachus, found at Oric. In the centre of the hall is a fine sitting statue (*g*), supposed to be of Marcus Claudius Marcellus, one of the greatest generals of antiquity, the conqueror of Viridomar, B.C. 222, formerly in the Giustiniani collection. Round the room, on 2 ranges of shelves, are placed 93 busts of philo-sophers, poets, and historians:—1. Virgil, very doubtful; by some called Alexander the Great. 4, 5, 6. Socrates. 7. Alcibiades. 8. Carneade. 10. Semea. 11. Aspasia (?). 13. Lycias. 16. Marcus Agrippa, a colossal bust. 17. Hieron. 18. Isocrates, found in the Piazza of S. M. Maggiore. 19. Theophrastus, colossal. 20. Marcus Aurelius. 21. Diogenes. 22. Plato. 23. Thales. 24. Asclepiades. 25. Theon of Smyrna, with a Greek inscription, discovered at Smyrna in the last century. 27. Pythagoras. 28. Bust, called Alexander the Great. 30. Aristophanes (?). 31, 32. Demosthenes. 33. Pindar. 34. Sophocles. 37. Hippocrates. 38. Aratus. 39, 40. Democritus. 41, 42, 43. Euripides. 44, 45, 46. Homer. 48. Corbulo. 49. Bust of Scipio Africanus, with the wound on the left side of his head carefully worked out. 51. Pompey. 52. Cato the Censor. 53. Ari-totle. 54. Sappho. 55. Cleopatra. 57. Lysias. 59. Herodotus (?), according to some, Arminius. 60. Thucydides. 62, 91. Epicurus. 63. Double hermes of Epicurus and Metrodorus, found in 1743, in digging the foundations of the portico of S. M. Maggiore. 65. Pythodorus, found at Ephesus. 66. Phocion, a very clever forgery. 67. Agathon. 68, 69. Masinissa. 70. Antisthenes, found in 1741 between the Lateran. 72, 73. The Emperor Julian. 75. Cicero, supposed by some to be Asinius Pollio. 76. Terence (very doubtful), roughly executed, with a comic mask on the shoulder, discovered on the Via Latina in 1827. 82. Æschylus. There are several heads which bear the name of Plato, but they are more probably busts of the bearded Bacchus.

Hall of the Emperors.—On the walls

are a series of bas-reliefs, arranged in the following order:—Triumphs of Bacchus, and children at the games of the Circus. Bacchus on a tiger, with fauns and satyrs. The Muses. A good bas-relief of Perses delivering Andromeda. Socrates with Philosophy, and Hesiod with a Muse; the 2 latter reliefs are casts from a sarcophagus in Paris. A sleeping Endymion with his dog, found on the Aventine. A bas-relief dedicated by a freed man of Marcus Aurelius to the Fountains and Nymphs: in front a river-god, with a group of 3 Nymphs, similar to the celebrated group of the Graces in the Gallery at Siena; and on the other side, Hylas carried off by the river-nymphs. In the middle of this hall is the sitting *Statue (k) of Agrippina* the elder, the daughter of M. Agrippa, wife of Germanicus, and mother of Caligula, remarkable for the ease of the position and the arrangement of the drapery; archaeologists are not, however, agreed on the personage whom it represents. Around the room are arranged 81 busts of the Roman emperors and empresses in chronological order, a collection of great value, presenting us the portraits of some of the most remarkable personages in history. The following are the most interesting:—1. Julius Cæsar. 2. Augustus. 3. The young Marcellus (?). 4, 5. Tiberius, found at Prævernum in 1839. 6. Drusus, his brother. 7. Drusus, his son, found at Ins-culura in 1818. 8. Antonia, the wife of the first Drusus, mother of Germanicus and Claudius. 9. Germanicus. 10. His wife, Agrippina. 11. Caligula, a green basalt. 12. Claudius. 13. Messalina, the fifth, and, 14. Agrippina, the sixth wife of Claudius. 15, 6. Nero. 17. Poppæa, his wife, in *Avonazetto* marble, found near S. Lorenzo fuori le Mura. 18. Galba. 9. Otho. 20. Vitellius. 21. Vespasian. 2. Titus. 23. Julia, his daughter, found with No. 25 in the Villa Casali, in the Colian. 24. Domitian. 25. *Comitia Longina*. 26. Nerva, supposed to be modern and by Algardi. 7. Trajan. 28. Plotina, wife of Trajan.

29. His sister Marciana. 30. His daughter Marcia. 31, 32. Hadrian, found at Porto d'Anzio. 33. Julia Sabina, his wife. 34. Elms Cæsar, his adopted son. 35. Antoninus Pius, found at Lanuvium in 1701. 37. Annus Verus. 38. Marcus Aurelius. 39. Faustina, his wife, from Hadrian's villa. 40. Annus Verus, found at Lanuvium in 1701. 41. Laetus Verus. 42. His wife, Luella, found at Snyrna. 43. Commodus, found at Lanuvium in 1701. 44. Crispina, his wife. 45. Pertinax. 46. Didius Julianus. 48. Pescennius Niger. 49. Clodius Albinus, a forgery by the same artist who made the Phocion in the preceding room. 50, 51. Septimius Severus. 52. His wife, Julia Pia, with a wig. 53. Caracalla. 54. Geta. 55. Macrinus, found at Basilico, outside Porta S. Giovanni. 56. Didumenianus. 57. Elagabalus. 58. Amia Faustina, his wife. 59. Julia Mæsa. 60. Alexander Severus. 61. Julia Mammæa, his mother. 62. Maximinus. 63. Maximus. 64. Gordian the elder. 65. Gordian the younger. 66. Pupienus. 67. Balbinus, found outside Porta Portese in 1839. 68. Gordianus Pius. 69. Philip the younger (?) found at Civita Lavinia. 70. Trajanus Decius. 71. Quintus Herennius. 72. Hostilianus. 73. Trebonianus. 74, 75. Volusianus. 76. Gallienus. 77. Salo-nina, wife of Gallienus. 78. Saloninus, their son. 79. Carinus. 80. Diocletian. 81. Constantius Chlorus. 82. Julian. 83. Magnus Decentius, a specimen of the extreme degradation which sculpture had reached in the 5th centy.

Cabinet of the Venus, a small room opening out of the gallery, contains the VENUS OF THE CAPITOL, one of the noblest of all the representations of that goddess. It is in Pentelic marble, and was found in a walled-up chamber in the Suburra on the Viminal, and so entire that the only parts fractured were the point of the nose and one of the fingers. One of the hands was subsequently injured when the statue was carried off to Paris. E. Braun concludes his elaborate criticism of this

masterpiece of ancient sculpture with the following opinion: "As a work of the purest style, the Venus of the Capitol undoubtedly takes precedence of the Venus di Medici, which, both as regards material and intrinsic qualities, is in a much less perfect state of preservation, although its greater refinement of forms renders it more attractive to modern taste." Leda and the Swan, of very inferior workmanship; and the Cupid and Psyche, found on the Aventine in 1794, two graceful figures.

Hall of the Doves.—37. The Iliac Table, a bas-relief representing the principal events in the history of the Iliad and the fall of Troy, with the deliverance of Æneas by Stesichorus; engraved and illustrated by Fabretti, who refers it to the time of Nero, found at Bovillæ. 41. Triumph of Bacchus. 69. The fine sarcophagus of Gerontia, with bas-reliefs of the history of Diana and Endymion. Above it are 2 mosaic masks, found in the vineyard of the Jesuits on the Aventine. 77. Diana of Ephesus, or Multimammæa. 100. A small sarcophagus, from the villa Pamphili, with interesting reliefs, representing the creation and destruction of the soul according to the doctrines of the later Platonists. 101. The celebrated **DOVES** of **PLINY**, one of the finest and most perfectly preserved specimens of ancient mosaic. It represents 4 doves drinking, with a beautiful border surrounding the composition, and is formed of natural stones, so small that 160 pieces are contained in a square inch. It is supposed to be the mosaic by Sosus, described by Pliny as a proof of the perfection to which that art had reached in his day. He says there is at Pergamos a wonderful specimen of a dove drinking, and darkening the water with the shadow of her head; on the lip of the vessel others are pluming themselves. "Mirabilis ibi columba bibens, et aquam umbra capitis infuscans. Apricantur alia scabentes sese in cathari labro." It was found in Villa Adriana in 1737 by Cardinal

Furietti, from whom it was purchased by Clement XIII. In the recess of one of the windows is a collection of writing *styles*, discovered a few years ago in cleaning out the flight of steps leading from the Tabularium of the Capitol to the Forum (see p. 87); and on the shelves a large collection of busts, evidently portraits, several of which are finely executed; and upon the walls above, some Pagan and early Christian inscriptions.

THE LATERAN.

(Entrance from the piazza of the obelisk by the great W. door. Every day from 9 to 3, except festivals and Sundays. Fee to the custode, $\frac{1}{2}$ fr. to 1 fr. Ring the bell on the rt. in the passage.)

The Lateran was the palace of the popes from the time of Constantine to the period of the return of the Holy See from Avignon (1377), when Gregory XI. transferred the papal residence to the Vatican. The ancient palace, much more extensive than the present one, was destroyed by fire in the pontificate of Clement V., and was rebuilt by Sixtus V. from the designs of Fontana. It was converted into an hospital by Innocent XII. in 1693. Pope Gregory XVI., in 1843, appropriated it as a museum of Christian antiquities and works of art, for which room could not be found in the Vatican, whence it is called *Museo Gregoriano-Lateranense*.

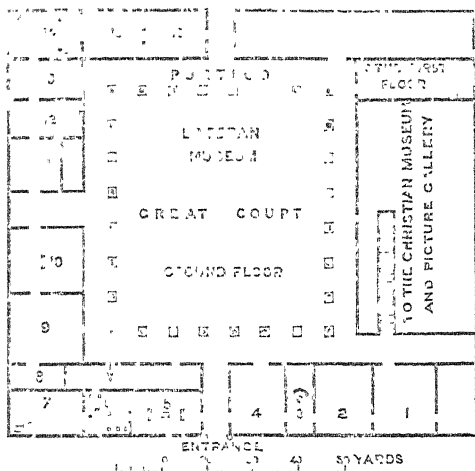
The **Museum** consists of a series of rooms on the ground and first floors: in the former are the sculptures, in the latter are paintings, mosaics, and early Christian inscriptions.

On entering the palace from the Piazza di San Giovanni, we will commence by the 4 rooms on the right hand, continuing afterwards through those on the left, mentioning the principal objects in each.

ROOM 1.

chiefly occupied by marbles formerly in the Vatican. There are several interesting bas-reliefs here, among which deserve to be noticed—a procession of licitors and senators, found in the Forum of Trajan, with the figure of that Emperor; 2 boxes in high relief, called

Dares and Estellus, only a fragment of a larger composition discovered near the arch of Gallienus; portion of a sarcophagus, with the history of Mars and Rhea Sylvia and of Diana and Endymion; a rude representation of a circus-race, a draped figure giving the signal for the start; Helen and Paris; a leaving-taking between a soldier and his wife;



LATERAN PALACE AND MUSEUM.

Ground Floor.

- | | | |
|---|-----------------------------|--|
| 1. Hall of Mosaic. | d. Ancient Mosaic of Boxes. | 7. Hall of Sophocles (o). p. Faun. |
| 2. " Architectural fragments. | | 8. " Neptune (n). |
| 3. " Statue of Æsculapius. [Applia.] | | 9. " Architectural fragments. |
| 4. " Antique Sculptures from Ostia and Via | | 10. " chiefly Bas-reliefs. 4. From monument of the Altare. |
| 5. " the Stige. | | 11. " Sundry Bas-reliefs and unfinished Statue. |
| 6. " the family of the Cæsars, from Cervetri. | | 12. " Sarcophagi. |
| | | 13. " Bas-relief. |
| | | 14. " Unfinished statues. |
| | | 15, 16. " miscellaneous; Mosaic of Silenus. |

* * A Catalogue in German of the Roman marbles and inscriptions contained in the 16 rooms on the ground-floor was published at Leipzig in 1867 (Die antiken Bildwerke des Lateranischen Museums, v. R. Schöne und O. Bernhardt); and a description of the sculptures by the Jesuit Father Garucci, in 2 vols. Rome, 1861.

Leucothea feeding the infant Bacchus; a fine bust of Marcus Aurelius. In the centre of the room is a mosaic pavement from the Baths of Caracalla, representing pugilists.

ROOM 2.

The marbles here consist chiefly of architectural fragments, many of great

beauty; portions of frieze which belonged to the Basilica Ulpia, representing arabesques, with children, chimeras, griffons, &c., are beautifully worked out.

ROOM 3.

Left of the entrance, a statue of Æsculapius, very life-like, found near Tivoli. On the rt. Antinous, head

restored, from Ostia. On the opposite wall is a child's sarcophagus, sculptured with various athletic contests.

ROOM 4.

Opposite the entrance is a repetition of the Faun of Praxiteles; on a cippus, a good bust of the young Tiberius; on the entrance wall, a bas-relief of Medea and the daughters of Peleus; and a naked figure of Germanicus, found at Veii. On the rt. wall, Mars; and several sepulchral cippi and bas-reliefs, discovered during the excavations on the Via Appia and Ostia. In the centre is a fine basin of *lunachella* marble. Crossing the vestibule we come to

ROOM 5.

Rt. and l. of the entry are Cupid asleep on a lion, and Cupid on a lion's skin. In the centre, a colossal stag in basalt, from beyond Porta Portese: a short-horned cow; a group of Mithras, found near the Scala Santa; a mutilated female figure seated on a lynx, the original idea, probably, of Danneker's celebrated group of Ariadne on the panther; a good bust called Scipio; an altar with bas-reliefs on its four sides, sacrifices to the Lares, bearing the name of Caius Manlius, a Censor of Cæra, found at Cervetri: on one of the sides is represented a cock-fight, the backers being Cupids, or Genii, one of whom is carrying off the dead bird, in a weeping mood, whilst the victor is borne to an altar, round which laurel crowns are suspended: although of diminutive dimensions, there is much character in the different groups; the relief of a bird feeding its young, on one of the sides, is graceful.

ROOM 6.

Statues of several members of the family of Augustus, discovered at Cervetri, the ancient Cære, in 1839. They decorated the theatre of the Roman Municipium, in the ruins of which they were found, with the de-

dicatory inscription by the SENATUS POPULUSQUE CÆRES; they consist of 4 full-length draped and erect figures of Drusus, Agrippina the wife of Germanicus, and Livia; 2 sitting statues of Tiberius and Claudius, crowned with wreaths of oak-leaves—the heads and torsos are very fine, the legs and arms wanting; 2 statues in armour of Germanicus and Britannicus, the ornaments on the armour very good; a colossal head of Augustus; a bas-relief supposed to have belonged to an altar, with 3 figures, having inscriptions beneath, of the inhabitants of the Etruscan cities of Vetulonia, Vulci, and Tarquinii, the first 6 letters of *Vulcentani* being alone wanting; 2 recumbent statues of Silenus; and several fragments of dedicatory inscriptions to members of the Imperial family—those to Drusilla and Julia Aug. Agrippina, the daughters of Germanicus, are the best preserved: all the objects in this room were found at Cervetri.

ROOM 7.

Opposite the entrance is a statue of Sophocles, found at Terracina in 1838: it is the finest specimen of sculpture in the Lateran Museum, and very similar to that of *Æschines* (miscalled *Aristides*) in the Museo Nazionale at Naples. On the rt. a Dancing Faun, found in the Via di S. Lucia in Selce on the Esquiline, supposed to be a copy of the Myronian *Marçyas*; a good female draped figure; on the l. an Apollo from Cervetri. On a jamb of the door leading into the next room is a curious sepulchral inscription of a certain Musicus Scuranus, a native of the province of Lyons in Gaul, who died in Rome; after the titles of their master follow the names of 16 persons of his suite, with the designation of their offices, such as physician, master of the wardrobe, cook, &c.—*qui cum eo Romæ cum decessit fuerunt*. This singular record was found over a cinerary urn in the Columbarium of the Vigna Codini on the Via Appia. (See Index.)

Room 8.

In the centre is a statue of Neptune from Porto, the legs and arms restored; on the l. of the entrance, bas-relief with a dramatic poet, and the Muse—on the r. a bas-relief of Cupid discharging his arrow at Mars, who drops his sword; and several unimportant busts.

Room 9.

Architectural fragments; the triangular base of a handsome candelabrum from the Forum; 2 columns, covered with foliage ornaments.

Room 10.

Bas-reliefs from a sepulchral monument of the Aterii, discovered in 1818 at Cento Celvi, on the Via Labicana; amongst which are two fragments, one representing a tomb in the form of a temple in low relief, with a crane alongside moved by a tread-wheel for raising stones, a curious illustration of the mechanical arts of the ancients; on the top of the crane is a bouquet of flowers and palm-branches; the other represents several monuments of Rome, amongst which an arch of Isis, and the better-known one of Titus, with the inscription, *ARCUS IN SUMMA SACRA VIA*. Two triumphal arches; an hexa-style Corinthian temple, with a figure of Justice under the portico, and instruments of sacrifice and thunder-bolts on the tympanum, from which it has been supposed to represent that of Jupiter Stator, on the Palatine; in the centre of this room is a pretty group of Cupid on a Dolphin; 2 good busts of a man and wife in high relief—the serpent is probably emblematical of the man's profession. Crossing the vestibule of the N. gate of the palace, now closed, we enter

Room 11.

Sculptures mostly found by Signor Fortunati on the Via Latina in 1857. To the l. of the entrance, Sleeping Nymph—to the r., a sarcophagus, with Bacchanalian subjects. In the centre

of the room is a large sarcophagus with the triumph of Bacchus. Around are a bas-relief of Boxers; a statue of the Diana Multimanua; 2 bas-reliefs of Pugilists, one on a small sepulchral urn, and another of the Labours of Hercules. Ara, found at Veii, ornamented with festoons of fruit, suspended between four lyres. Below the festoons are represented the instruments used in cooking.

Room 12.

l. of the entrance, Young Hercules; 3 large sarcophagi discovered at the Vigna Lozzano in 1839, with reliefs representing the slaughter of Niobe and her children; the history of Orestes and the Furies, in a good style of art; the third with festoons and Gorgon mask; fragment of a bas-relief of the storming of Olympus by the Titans.

Room 13.

Sarcophagus busts in high relief of five members of the Furia family, discovered on the Via Appia; 2 senatorial statues, one with the name of Dogmatius on its pedestal; alto-relievo of Ulpia Epigone, with a strange coiffure of the time of Titus; sepulchral urn, with recumbent figure surrounded by women and servants bearing the viands for a banquet.

Room 14.

Rt. of the entrance, small relief of Orpheus and Eurydice—l., statue in porphyry, unfinished. Opposite, an unfinished statue of a captive barbarian, found in 1840, in digging for the foundations of a house in the Via de' Coronari, still preserving the sculptor's points to guide the workman's chisel. Underneath, sarcophagus of L. Annius Octavianus Valerianus, from Casal Rotondo, on the Appian Way, remarkable for the adjoining inscription: "*Evasi, effugi—Spes et Fortuna valete—Nil mihi vobiscum est—ludificate alios.*" By the door are casts of the Statue of Sophocles, in Room 7, and

the *Æschines* at Naples, placed together for the sake of comparison.

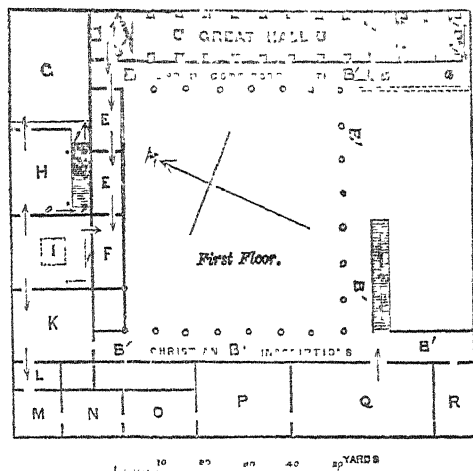
ROOM 15.

This and the next room are chiefly filled with objects found at *O-tia*, the smallest of which are in glass cases. Also 2 columns of *Pavonazzetto* marble, with the names of the Emperor *Lucius Verus*, and *Publius Balbinus*, who were Consuls in A.D. 197, indica-

ting their destination—they were discovered at the *Marmorata*, the quay on the *Tiber* at the foot of the *Aventine*, where all the marbles arriving at Rome were landed. Among the miscellaneous objects is a niche in mosaic, representing *Silenus* with his dog, discovered in the *Thermæ* at *O-tia*.

ROOM 16.

Several sepulchral urns, in marble



B'B'. Corridors, with Christian inscriptions.

α, α. Entrance and passage leading to Collections.

E E. Copies of Paintings in the Catacombs.

F. Frescoes of 14th century.

G. H all of the Great Mosaic.

H. Paintings.

I. Ancient Mosaics and Cartoons.

K. Paintings by *Palmezzano*.

L. Tapestry.

M N O. Paintings.

P. Hall of Portraits of Emperors.

Q. Modern *Terra-cotta* Busts and Statues.

L. Archive of the Inquisition.

and *terra-cotta*, with reliefs; a recumbent statue of *Atys*, with gilding on the hair; several fragments of leaden water-pipes, all found in the same locality; and portions of a gigantic syphon in *terra-cotta*, the pipes 13 inches in diameter, to carry the aqueduct at *Alatri*, subsequently restored by *Pius IX.*

The **FIRST-FLOOR** is reached by the S.E. corner of the quadrangle, or by the staircase opposite Room I. of the

preceding series, on the walls of which are inscribed early Christian inscriptions.

The **CHRISTIAN MUSEUM**, founded by *Pius IX.*, was very judiciously arranged by the late *Padre Marchi*, and the actual Director, *Commendatore G. B. de Rossi*. Entering by the S.E. corridor (*aa*)—on the wall at the end of which are 2 early mediæval mosaics from the catacombs, and a copy of one in the crypt of *St. Peter's*—we reach

the great hall, D, formed out of what was formerly the state passage leading from the palace to the vestibule of the Lateran basilica, the roof of which is covered with arabesque and frescoes of the time of Sixtus V., painted by the Zuccheri and their school.

At the bottom of the stairs is one of the most remarkable *sarcophagi* in the collection, as it is also the largest. It was discovered under the floor, and near the Confession of the Basilica of St. Paul *extra muros*, in sinking the foundations to support the tabernacle and its gorgeous columns of oriental alabaster. It is supposed to date from late in the 1th cent., when the basilica was re-erected by Theodosius, and is remarkable for its sculptures. In the centre are two unfinished busts in relief of its former occupants: the other bas-reliefs are also partly in an unfinished state, and arranged in two rows; in the upper one, on the l., is a male figure seated, in the act of benediction, with another behind and a third in front, supposed to represent the Trinity; the Saviour presenting the figure of Eve created to the Father; next comes a group of Christ, with Adam, Eve, and the Serpent; on the other side the changing of water into wine; the multiplication of loaves; and the resurrection of Lazarus, with Martha kneeling below. The lower range represents the Virgin and Child, with the three kings, in Phrygian bonnets, presenting their offerings; the miracle of restoring sight to the blind; the naked figure in the centre between 2 lions represents Daniel in the lions' den, or a Christian martyr in the arena. The figure alongside Daniel with a porridge pot, is evidently intended for Habakkuk, mentioned in the Apocryphal Book of Bel and the Dragon as bearing food to the Prophet. The subjects beyond this are St. Peter and our Saviour, the former carried off prisoner by the Jews, who wear round caps, and present the characteristic Hebrew physiognomies; and last of all Moses striking the rock, with Jews drinking from the spring. The other principal *sarcophagi*, 22 in

number, are arranged on either side of the hall: those on the l. are the most remarkable for their sculptures, which represent the frequently repeated subjects of the Good Shepherd; the Children in the Fiery Furnace; Adam, Eve, and the Serpent; the Sacrifice of Abraham; Daniel amidst the Lions; Moses striking the Rock; the Restoration to Life of Lazarus, expressed by a male figure striking a dead body with a wand; Jonah thrown to the whale, and emerging from another, now generally considered to be emblematical of martyrdom, and showing the short passage the sufferer has had to undergo from his being engulfed to his exit and arrival in the region of bliss, represented by a figure reclining under an arbour, possibly Jonah himself under his gourd at Nineveh; the Healing of the Blind, the Paralytic taking up his bed, &c. One of the interesting *sarcophagi*, the 7th on the l., is covered with reliefs of different operations of the vintage, with three figures of the Good Shepherd in front; on the two at the farther extremity of the gallery is represented the Labarum of Constantine, with figures of the sleeping and waking soldiers beneath. The 10th *sarcophagus* on l. is a very interesting one for its sculptures; on the front are a series of figures between columns—the Saviour in the centre, the Sacrifice by Abraham and the Resuscitation of Lazarus, with the ordinary early Christian emblems above; and on the ends 2 very curious representations of the streets of a town, with temples and ordinary dwellings, with glass windows: it is under a canopy or tabernacle, supported by 2 beautiful torse columns of Pavonazzetto marble, and is intended to show how the tombs were placed in the vestibules of the early basilicas, for it may not be out of place to inform our readers that most of those in this museum were so situated, although a few were discovered in the subterranean recesses of the catacombs.* Near the upper end of the

* In the early times of Christianity no human remains except those of saints and martyrs

hall, on ascending the stairs, is a bas-relief of Elijah ascending to heaven from a chariot drawn by 4 horses, and leaving his cloak to Elisha: this subject is considered by Christian archaeologists to be emblematical of Christ transferring his powers in the form of the Pallium to St. Peter, who receives the gift with great veneration, holding forth a fold of his own mantle to receive it. This piece of sculpture formed the front of a sarcophagus, and may date from the early part of the 4th century.

At the end of the hall is the sitting statue of St. Hippolitus, discovered near the basilica of S. Lorenzo *extra muros*, and, although the head is modern, it is perhaps the finest specimen of early Christian sculpture handed down to us; it is considered to be contemporaneous with the saint (A.D. 240). On one side of the chair is engraved in Greek the celebrated Paschal Calendar, composed about A.D. 223 to combat the error of those early Christians, denominated *Quartadecimani*, who observed the festival of Easter on the same day as the Jews; on the opposite side is a list of the saint's writings.

Hence we enter the upper corridor extending round the E., S. and W. sides of the quadrangle. On the walls are arranged early Christian inscriptions discovered chiefly in the catacombs, commencing with those of which the dates can be ascertained chiefly by the names of the Consuls who were in office at the time engraved upon them; the oldest inscription in this series is of the 3rd Consulate of Vespasian, corresponding to A.D. 71; but very great doubts exist as to its being of Christian origin, as well as regarding the locality and the circumstances under which it was discovered. Between this and the

were admitted into the churches, the tombs of all others being confined to the vestibules or to the quadraportici. Subsequently, sarcophagi were allowed to be placed at the columns of the interior nearest to the entrance. The general introduction of sepulchral monuments, and of burial in churches, took place at a comparatively recent period.

next is an interval of 167 years. One of the divisions is occupied by inscriptions written by Pope Damasus (chiefly fac-similes), which we have seen in some of the basilicas, and which we shall find in the subterranean cemetery; that in praise of a certain Projecta, who erected a church to the Martyr Liberalis, is curious; it was found on the floor of the ch. of S. Martino ai Monti. Projecta was the daughter of Florus, and died at the age of 16, in the consulate of Fl. Merobaudes and Fl. Saturninus (A.D. 383). All the inscriptions in the first seven compartments can have an approximate date assigned to them; those in the remaining 17 belong to different times, from the 3rd to the end of the 6th centuries. They have been carefully classed by Commendatore de' Rossi, and relate to persons in every rank of life, to matters connected with the dogmas and rites of the early Christians, and to the different ranks of the clergy.* Out of N.E. corner of this corridor we enter a suite of 3 rooms formed by closing up the arches of one side of the fine portico of Fontana: in the two first (E) are arranged a series of accurate copies of some of the most important paintings in the catacombs, prepared for Marchi's unpublished work. One of these cartoons contains 3 subjects of the Adoration of the Magi, remarkable as representing 2, 3, and 4 kings; the most ancient is that from the Catacombs of SS. Nereus ed Achilleus, that of the 4 kings, and believed to have been executed about the end of the 2nd cent. In the 3rd room (F) have been placed a series of frescoes, cut from the walls of S. Agnese *fuori le Mura*, interesting in the history of Italian painting, being of the 14th centy., and attributed to the school of the Cosimati, well known for their works in mosaic. There are some paintings, possibly dating from the 10th centy., representing Prophets and birds,

* Commendatore de' Rossi has written a voluminous work descriptive of these memorials under the title '*Inscriptiones Christianae Urbis Romae*.'

from the crypt of the ch. of S. Nicolo in Caracalla. From here we enter the

N.E. CORNER ROOM, G,

or Hall of the Mosaics (I): the floor of which is formed by the great mosaic of the Athletæ, found in the Baths of Caracalla, by Count Velo, in 1821, consisting of full-length figures and busts of boxers; this mosaic is rough when examined closely, but the effect of the whole, when viewed from the gallery at one end of the room, is fine: each boxer occupies a separate compartment; the names of JOVINVS ALVINVS, IOBIANVS, &c., upon it may be those of some of the combatants.* On the walls are hung drawings to show how these mosaics were originally placed in the hall of the Thermæ. The frescoes on the walls represent events in the life of Constantine the Great, after his conversion to Christianity. Proceeding N.E. we enter the next

ROOM II,

where are the following pictures:—Sir Thos. Lawrence's portrait of Geo. IV., presented by that sovereign to Pius VII. A copy of *Guercino's* Ascension of the Virgin, the original now in Russia. From this room we enter

ROOM I.

Giulio Romano's cartoon of his picture of the Martyrdom of St. Stephen; *Cannuccini's* of St. Thomas; and *D. da Volterra's* of his celebrated Descent from the Cross, in the ch. of La Trinita de' Monti. An interesting series of ancient mosaics: one set consisting of theatrical masks, with the name of Heraklitos beneath, possibly the artist by whom they were executed; another, discovered in 1833, in the Vigna Lupi, near the Porta di S. Paolo, represents the unswept floor of a dining-room, the remains of a banquet, well-picked fish-bones, lettuce-leaves, claws of cray-fish, &c. This celebrated mosaic, the work

* See G. P. Secchi, 'Il mosaico Antoniniano,' and Bionet, 'Les Thermes de Caracalla.'

of Heraklitos, is a copy of the well-known *Madon of Sosus*, at Pergamon, described by Pliny; and a third, relative to Egypt, with animals and emblems of that country. Retracing our steps from Room G, we enter

ROOM K.

Marco Palmezzano, a painter of Forli, little known out of Italy: 2 large pictures of Virgin, Child, and Saints, with the artist's name: one of these paintings is very fine, it represents the Virgin enthroned, surrounded by SS. John the Baptist, Lawrence, Francis, Benedict, Dominick, and Peter, and bears the artist's name and date (1481); the other the Virgin enthroned between SS. John the Baptist and Jerome. *Fra Angelico da Fiesole*, the Madonna surrounded by Angels above, with several small subjects on the predella beneath, much injured. *Giocanni Sanzio*, St. Jerome.

ROOM L.

Carlo Crivelli, a Madonna, signed and dated 1482. *Sassoferrato*, portrait of Sixtus V. when a cardinal. *M. A. Caravaggio*, The Tribute Money.

ROOM M.

Cola di Anatrice, the Assumption of the Virgin, with the Apostles around the empty sepulchre, and painter's name, dated 1515. *Andrea del Sarto*, a Holy Family.

ROOM N.

Cesare da Sesto, the Baptism of Our Saviour. *Fra Filippo Lippi*, an Ancona of the Coronation of the Virgin and Saints, with donatarii on each side. *Luca Signorelli*, 2 pictures of SS. Catherine of Siena and Ursula, SS. Lawrence and Benedict; an Ancona by *Anto. da Murano*, dated 1464, and representing S. Antonio Abbate, and 2 saints on either side. The 2 rooms that follow,

O AND P,

are unfurnished, and contain only a few indifferent paintings: the Supper at Emmaus, by Caravaggio, and a copy of the binding of St. Andrew, by Guido, at S. Gregorio di Monte-Cælio.

ROOM Q,

or the Great Hall of the Council, surrounded by portraits of the popes from St. Peter to St. Silvester, as the one that precedes it is by those of the Emperors who served the progress of Christianity, from Leo to Marcianus. The other paintings here represent the five councils held at the Lateran, in 1123, 1130, 1179, 1215, and 1513; and lower down, the principal embellishments of Rome by Sixtus V. In the great hall is arranged a large collection of terra-cotta sculptures, chiefly busts and groups of North American Indians, by Pettrich, of Dresden, who lived many years in Canada and the United States. The inner court of the palace is very fine; the frescoes which decorate its corridors were painted by T. Zuccherò.

The THIRD-FLOOR of the palace contains a series of casts from Trajan's column, executed at the expense of Napoleon III. The custode of the ground-floor will shew them, if requested.

It will be worth the visitor's while to ascend to the Terrace at the top of the palace, from which the view of the Sabine hills, and over the Campagna extending from their base to Rome, and over the eastern part of the city itself, is magnificent. The custode of the upper apartments of the Museum will, on application, open the door leading to this Belvedere.

* QUIRINAL PALACE.

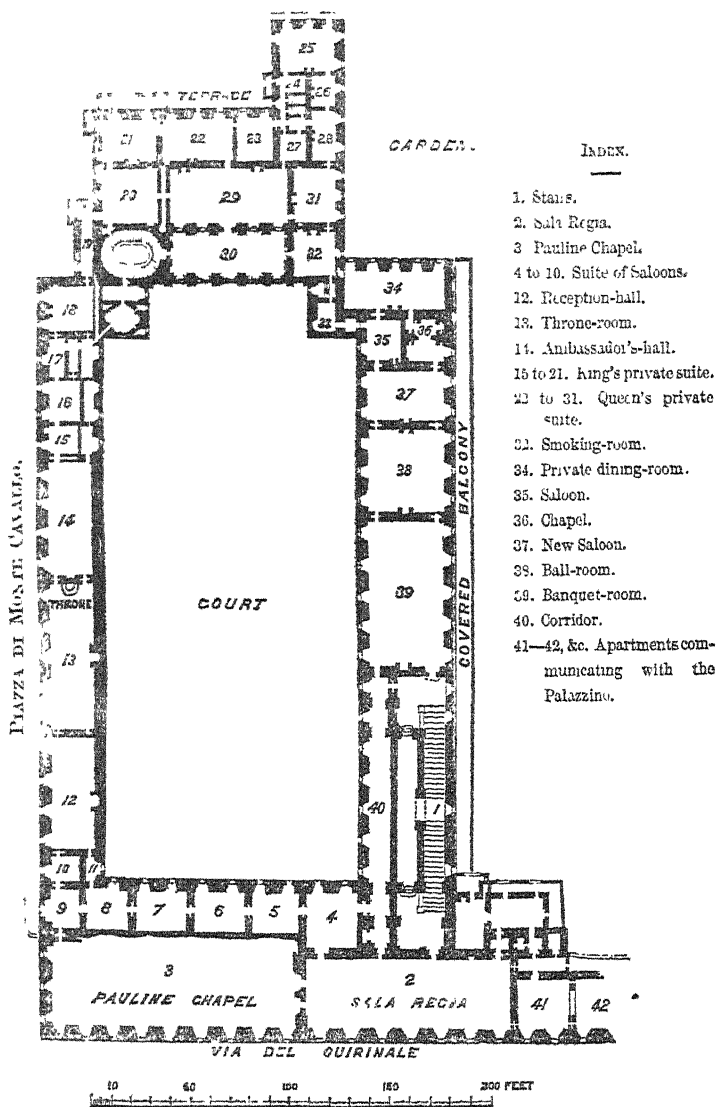
The Quirinal Palace and garden are supposed to occupy the site of the Temple of Mars, on the Capitolium Vetus. Several inscriptions belonging to the latter were discovered in 1626,

under Urban VIII., in laying out the gardens. The Servian wall, which surrounded the hill, followed the line of the Via del Giardino and dello Scalone. The site of the Porta Sanguinalis is marked by the tomb of the Sempronii, opposite the gate of the Panetteria; and that of the Porta Salutaris is supposed to correspond with the N.E. corner of the Barberini palace.

This Pontifical palace has become the residence of the Kings of Italy since 1870. The present edifice was begun by Gregory XIII. in 1574, continued by Sixtus V. and Clement VIII., from the designs of D. Fontana, enlarged by Paul V. and Innocent X., and by Clement XII., from the designs of Bernini. The garden was added by Urban VIII. It was the favourite residence of Pius VII., and was inhabited by his successors during a part of the summer, until Nov. 1848, when Pius IX. left it for Gaeta, and never occupied it since. It was the seat of the Conclaves for the election of popes for many years; the new pontiff's name was announced to the people from the balcony over the principal entrance. Gregory XVI. and Pius IX. did much to embellish this palace, and opened several new apartments, decorated with fine specimens of tapestry and other gifts from different sovereigns to the Head of the Church. Since the change of government the palace has been entirely refurnished and modified in accordance with the requirements of a modern royal residence.

On ascending the great stairs (see Plan No. 1) the visitor will see on the first landing-place a large and fine fresco of Christ ascending to Heaven surrounded by hosts of angels; it was painted in 1472 by *Melozzo da Forlì* in the tribune of the ch. of the SS. Apostoli, from which it was removed, with those now in the sacristy of St. Peter's, when the ch. was altered in 1711. The visitor enters the state apartments by the *Sala Regia*, (2) a grand hall 150 ft. long, built in the pontificate of Paul V., having a richly decorated but heavy carved and gilt ceiling, in the centre of which the cross

PLAN OF THE QUIRINAL PALACE.



INDEX.

1. Stairs.
2. Sala Regia.
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- 15 to 21. King's private suite.
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- 41—42, &c. Apartments communicating with the Palazzino.

of Savoy has succeeded the arms of Pius IX. The escutcheons of a hundred cities of Italy are painted round the frieze, under the frescoes, which are by Lanfranco and Carlo Veneziano.

On the walls to the rt. and l. of the entrance-door are 2 large modern pictures by Arrienti, representing the Lombard League, and Charon's Bark, from Dante. On the E. wall is a large picture, painted by Delfino in 1672, representing in characteristic costumes and on horseback the 2 wives of Carlo Emanuele, Francesca di Valois and Maria Giovanna Ballista, Duchess of Savoy, who was regent during the minority of Victor Amadeus II. In the centre of the Sala Regia stands a marble monument by Ambrogio Celi, consisting of a ped stal enriched with emblems and trophies, and surmounted by an eagle defending the crown and shield of Savoy from a serpent, with the quotation below from Dante's 'Paradiso' (c. vi.):—

"tema degai artifizii
Ch'a piu alto lion trasser lo vello."

At the W. extremity of the Sala Regia is the entry to

The Pauline Chapel (5), surmounted by a bas-relief by Landini, representing our Saviour washing the Apostles' feet. In this chapel, which is of nearly the same size as the Sistine chapel in the Vatican, the solemn church ceremonies used to be performed during the Pontiff's residence at the Quirinal. In it also the cardinals used to assemble in conclave for the election of a new pope. It is divided by a screen, on the left of which is a large piece of tapestry by Barthélemy, 1781, representing the death of Leonardo da Vinci. On the walls are 4 large pieces of Gobelins tapestry (dated 1755, 1759), representing the Washing of the Apostles' Feet, the Miraculous Draught of Fishes, Our Saviour driving the Money-changers from the Temple, and the Last Supper. Over the altar is a more modern tapestry, the Martyrdom of St. Stephen. Returning to the Sala Regia, we enter, by a door

contiguous to the Pauline chap l, a suite of rooms fitted up by Pius VII. and Gregory XVI., and inhabited by the Pope during his residence at the Quirinal, forming the whole of the palace on the side of the Piazza di Monte Cavallo. The 1st (10.1 4) contained a fine picture of Saul and David by *Verroino*, now removed to the Pauline chapel, in place of which is a picture by Desantis, an episode of Emanuel Philibert. In the next (5) is a large piece of tapestry by *Barthélemy*, 1781, the Massacre of the Huguenots. Opposite is a marble bust of King Humbert I. The 3rd room (6) has walls in scagliola imitation of marble, and is adorned with ancient Japanese vases. In the 4th (7) is a picture of the Japanese Martyrs, by *Bon japon*. The 5th room (8) has a portrait of King Victor Emanuel II. The 6th room (9) looks on to the Piazza di Monte Cavallo. From its balcony over the great gate newly-elected popes used to show themselves to the people, and Pius IX., in the days of his early popularity, frequently blessed the Romans from this spot. The late and the present King of Italy have on several occasions received popular ovations from this same balcony. The room contains 2 carefully-finished modern pictures; one representing Raphael's studio, with the Fornarina, and the other Pia de' Tolomei.

From this corner room the visitor looks down the noble suite of state apartments; in the first (10) of which is a picture of St. John Baptist, copied by Giulio Romano from Raphael, and two portraits of members of the house of Savoy. These rooms are handsomely furnished and adorned with fine Japanese vases. The large saloon (12), which follows, is magnificently draped and furnished in yellow damask, with splendid chandeliers of Murano glass, and 6 Japanese vases, 4 of which serve as chandeliers. The fresco frieze is by *Lanfranco*, and represents the Passage of the Red Sea by the Hebrews. On the wall opposite the fire-place is a full-length portrait of King Humbert, painted by *Decisotto* in 1878. The next saloon (13) is richly draped and

canvassed in crimson damask, and adorned with a full-length portrait of King Charles Albert, by *C. Pisani*. The chambers are from the royal palace of Caserta. This used to be the Pope's throne-room, and its destination has not been changed by the King of Italy. The throne and canopy erected here for his Majesty formerly served for the Duke of Parma, and were brought here from that city. Eight fine Japanese vases are ranged along the walls. The frieze, painted in 1850 by *Carlo*, represents the coronation of David. This would be a noble saloon if its width corresponded to its length, but the banquet room, formerly the Consistorial Hall, on the other side of the quadrangle, is better proportioned, being of the same length but wider. The next long saloon (14), blue tapestries and furniture, was called by the Pope's name the Ambassadors' Hall, and still retains that denomination. The fresco, by *Carlo*, of the *Descent of the Holy Spirit*, has been preserved, but the *Departure of the Apostles* to preach the Gospel has been covered by a fresco by *Luca*, *Martin* & *Pellini*, his. As a matter, opposite to which is *Cornelia*, picturer of the *Gracchi*. At the two ends of the room are full-length portraits of King Humbert and the Emperor of Germany. The marble busts of Victor Emanuel and Princess Margherita are by *Fontana* and *Ferté* respectively. This hall has an ancient mosaic pavement *Leon* & *Mirini's* *Tiberian* villa, representing birds, but it is now usually covered with carpets.

The room which follows (15) is the first of King Humbert's suite of apartments: it used to be the Pope's writing-room. On the vaulted ceiling is a fresco representing *David offering Sacrifice*. The two modern pictures by *Smirni* and *Dotti* *Monno* are episodes from the life of Tasso and the *Plague of Florence*. Next comes what used to be the Pope's bedroom (16). It is now a small snugly-furnished saloon, containing portraits of Maria Adelaide, the king's mother, and Maria Teresa. After a passage-room, the visitor enters the room (17), in which Pius VII. was

arrested in 1809, and from which Pius IX. took flight 40 years after. The fresco by *Don* *Ucci* on the vault, representing Jesus Christ escaping out of the hands of the Pharisees, who sought to throw him down from a rock, although not obliterated, is not now visible, a canvas ceiling, with Cupids and *putti*, having been stretched over it. This is now the King's bed-room. The corridor behind the 3 preceding rooms contains the King's wardrobe.

The visitor next passes through a corridor (19), in which the fresco-paintings by *De* *Boissac* represent works executed by Urban VIII., such as the fortress of Urbino, the Vatican armory, the restoration of the hall of maps, and the consecration of St. Peter's.

In the following saloon (20), *Leiti's* picture of St. Peter's centenary has been replaced by a modern picture of the mercantile port at Naples. Continuing forward, is what used to be the Pope's dining-room, now the King's private drawing-room (21). The 7 rooms following (22 to 28) constitute the private suite of Her Majesty the Queen, looking over the Quirinal gardens. In the large hall (29), to the right of the saloon (20) are 3 very large battle-pieces by *Comiti*, representing Prince Thomas at Valleggio, Victor Emanuel wounded at Custozza, and the battle of Solferino.

The adjoining Servants' Hall (30), of the same length, looking into the quadrangle, is occupied by the Queen's collection of rare birds. The Pope's audience hall, now the Queen's music saloon (31), will be recognised by the frieze, representing the entry of Alexander into Babylon, cast in plaster from the original bas-reliefs by *Thurvaldesen*, now in the Villa Carlotta, on the Lake of Como. In an oval frame, richly carved and gilt, are 17 miniatures of distinguished members of the House of Savoy. In the following room (32), now a smoking room, are the bas-relief friezes by *Finoni*, executed, like the preceding, for the proposed residence of Napoleon I. in the Quirinal and representing the

Triumph of Trajan, but converted on Pius VII.'s return into that of Constantine. The little saloon (33) looking into the court is decorated with subjects from Don Quixote, in tapestry. Their Majesties' private dining-room (34), tastefully furnished in grey satin, occupies the N.E. extremity of the quadrangle.

Returning from this saloon towards the Sala Regia, the visitor passes through a room (35) containing a full-length portrait of the present Queen, painted by *Gordigiani* in 1872, parallel to which is the Pope's private chapel (36), built in 1610 by Paul V. An inscription at the entry records that Pius VII. administered the Sacrament to Charles Emanuel and Maria Clotilda of Savoy herein 1801. The Annunciation, by *Guido*, is an exquisite specimen of that master. The vault by *Albani*, the Coronation of the Virgin, and his frescoes of the Nativity, Presentation, &c., are admirable. It is difficult now to see these treasures of art, as the chapel is entirely shut in by a canvas partition, the entrance to it serving as a buffet. The next saloon (37), newly and richly furnished, is adorned with tapestries recording the triumphs of Scipio. The next is a finely proportioned hall (38), recently and splendidly arranged as a ball-room, with white and gold mouldings, and 10 magnificent mirrors, on some of which are figures painted by *Decussato*. The ceiling is painted by *Pericci*, and decorated with stucco *putti* and flowers.

The last and largest room of the suite, formerly the Consistorial Hall (39), has become the King's state *Banqueting-Room*, and the arms of Paul V. surrounded by the cardinal and theological virtues, painted on the vault by *Gentileschi*, have been covered by Signors *Magnani* and *Barilli*, of Parma, with a fresh composition representing the Triumph of Italy. The 3 splendid chandeliers over the dining-table are from the royal palace at Naples. From the banqueting-hall the visitor, traversing a long and narrow corridor (40), containing ancient inlaid cabinets, tapestries, marble busts of the present Queens of Italy and Portugal, and

statues from different royal residences in Italy, returns to the *Sala Regia*. A covered balcony, overlooking the garden, has been added to the E. side of the palace, giving a separate entry to each saloon.

At the extremity of the Sala Regia, opposite to the Pauline chapel, a door opens on to a suite of apartments arranged for the late King to give audience to his ministers when residing in the Palazzino, expressly prepared for his Majesty, at the E. extremity of the Quirinal. The suite consists of an ante-room (41), officers' waiting-room (42), ministers' waiting-room, royal writing cabinet, council-room, and 3 saloons communicating with the Palazzino by a passage 232 metres long, overlooking the garden, and formerly called the Corridor of the Swiss, along which were the doors, opening separately into the rooms occupied by the cardinals during conclaves. These doors have been all closed, access to the conclave cells, now adapted to other uses, has been given from the ground-floor, and the Swiss Corridor was reserved for the King's exclusive use. The Palazzino, restored for the use of King Victor Emmanuel, but inhabited since his death by the Duke of Aosta, was originally constructed by the Chev. Fuga for Clement XII. It now consists of two stories, reached by a marble winding staircase, adorned with statues from the antique, through a handsome door opening on to the Via del Quirinale. Each story has 16 rooms, freshly decorated and tastefully furnished; the ceilings are chiefly by Barilli, and in the blue drawing-room on the 1st floor there is a very handsome marble chimney-piece by Lombardi, a sculptor unrivalled in the elaborate decorative style. From the upper windows and terrace a fine panoramic view over Rome is enjoyed. The billiard-room on the 1st floor, painted on the vault by Barilli and hung with a rich tapestry of birds and flowers, opens on to a spacious terrace over a building which affords stabling for 40 horses.

But the new stables, built on the N. wall of the gardens, and 500 yards long,

are constructed to receive 140 horses, and comprise on the ground-floor, at the angle opposite Via della Panetteria, a spacious *stall* for schooling horses.

The floor above the stables is appropriated to the carriage, saddle, and harness department, and the upper floor consists of sleeping-rooms for the coachmen and grooms.

The equipages are upwards of 100 in number, and many of them are extremely elegant. They are chiefly of Italian make, and the best are by Casolini of Rome, and Sala of Milan.

The royal stables and carriage department may be visited from 1 to 3 P.M., to bearers of tickets granted by the *Superintendent* of H.M.

The extensive additions and alterations thus executed in the Quirinal Palace, as well as the arrangement of the interior decorations and furniture, were designed and directed by the late Commendatore Cipolla, a Neapolitan architect of great distinction, whose premature death in the summer of 1874 was universally regretted.

The *tratta* can be visited on any day in the absence of the royal family. They are of considerable extent, handsomely laid out and decorated with statues and fountains: in an enclosure are some well-stocked greenhouses and a garden of out-door exotics. Among these curiosities is an organ, played by water in a grotto, constructed by Clement VIII. in 1596 and ornamented with fresco paintings and marble groups of Vulcan at his forge, satyrs, fauns, &c., whilst contemplating which the spectator gets an occasional sprinkle from some *jets-d'eau* planned for the purpose of a surprise.

KIRCHERIAN MUSEUM.

(Open from 9 to 3 daily. Admission, 1 fr. Gratis on Sundays.)

The entrance is at 216, Via del Collegio Romano, facing the Corso, near the Piazza S. Marcello. This collection was formed by the learned Jesuit,

Father A. Kircher, professor of mathematics in the Roman College, in the 17th centy., and was subsequently enriched by donations from distinguished and learned contributors, whose names appear in an inscription on the door of the second room. The late Father Marchi was a zealous director of the Museum. It is now a Government institution, and its contents have been more than doubled by recent acquisitions and discoveries, affording materials wherewith to study the life of the ancients in its various phases, and the science of archaeology in many interesting details.

On entering from the street we pass through a vestibule, on each side of which are ranged colossal heads of horses, *hippi* with inscriptions, and fragments of sculpture. A staircase on the l. leads to the second floor, whence a spiral one brings us to the door of the Museum.

ANTE-ROOM.

The specimens of sculpture here are chiefly of Roman art in its decadence. Most of the busts are unknown, excepting 15, *Seneca*—5, 46, *Caracalla*—9, *Adrian*, 8, Head of the *Aporymenos*, a good copy of the Greek original, and a few other busts of less importance. A cinerary urn of the 2nd centy., 1, of Greek marble, discovered in 1875, near Porta Maggiore, represents three scenes of the Eleusynian Mysteries—62, Sarcophagus sculptured with funeral rites; 63, Mythriac group.

From the ante-room, leaving to the rt. and l. the Prænestine and Italian collections for subsequent examination, we enter the long suite, beginning with

FIRST ROOM.

Here are many inscriptions, chiefly votive or sepulchral, and belonging to the old collection, of which three—1-3, are Etruscan—cinerary urns and monuments, illustrative of the different systems of combustion or interment of

corpses: important is the great bronze tablet, 183, found near Beneventum, recording the institution of *Nerva*, perfecting by Trajan, for the sustenance of needy children of the Italian municipalities. These emperors granted the towns money, to be let out on mortgage, at an interest of 5 per cent., which was devoted to the maintenance of poor boys and girls.

In the *CLAS. CASE I.* are various objects with inscriptions in different languages, such as 187, Etruscan; 188, Phaliscan; 190, *Greek* ("Drink and rejoice"); 191, a Roman weight, with *Greek* inscription; 193, a contract or patronage between a *Greek* city and a Roman citizen, Pompeius; 195, an *Archaic Latin* form of inscription, found in a tomb on the Latin Way, and intended to procure M. Licinius Fustus from the dangerous love of *Rodine*; 198, a magic bronze nail, with Gnostic symbols, and the names of *Iso* and *Sabaoth*; 119, 200, Gnostic figures and inscriptions, on lead and silver.

CASE II.

Collection of missile glands, used by ancient slingers; some bear inscriptions referring to the social war in Picenum (A. 90 B.C.), others to the siege of Perugia by Octavianus (A. 10 B.C.). A few come from Sicily, but those numbered after 257 are suspected to be counterfeit.

CASE III.

352-401. Cinerary urns found last century, on the rt. of the Appian Way. They have the names of the dead, and a date, scratched on each. Interesting for their *Archaic* inscriptions and the name of the month *Quintilis*, only called *Julius* after the death of *Cæsar*.

CASE IV.

402, 405. Three silver itinerary cups found at Vicarello, near the lake of Bracciano, among the ruins of the ancient *thermæ*, known by the Ro-

mans as the *Aque Appollinæ*; these vases have engraved upon them itineraries from *Cadiz* to *Rome*, giving the name of the several stations and the distance between them, forming important documents for the ancient geography of this portion of the Roman world. They date from the times of Augustus, Vespasian and *Nerva*; as those of the two last reigns contain stations established in the interval, and not enumerated in the list of those of Augustus, these vases are supposed to have been thrown into mineral spring, where they were discovered, by inhabitants of *Cadiz* (Cádiz), who, having been cured of their infirmities at these baths, offered them to the divinity that presided over the water. It is suspected that a very complete series of gold Roman coins, thrown in a similar manner into these efficacious waters during successive centuries, was found at the time of the discovery of the objects just described in 1836, and is now in the British Museum. The bronze coins were evidently not worth sending abroad, for 21,000 lbs. weight of them were consigned to the Etruscan Museum in the Vatican.

406-411. Smaller cups in silver and copper, found in the same place, with the name and dedication of the offerer to *Apollo* and the *Nymphs*.

412. A bronze *tessera*, or tablet, inscribed with a contract of patronage assumed by a Roman senator, Q. A. Valerius Proculus (A.D. 321), towards the city of *Midids*, in Africa.

CASE V.

415-496. Fine collection of bronze seals and stamps, with inscriptions explanatory of the contents of recipient.

497-501. Bronze votive tablets.

508. An iron ring for a fugitive slave or animal, with a motto promising a reward for his capture.

514, 523. *Tesserae*, some of ivory, used as entrance tickets to the gladiatorial shows.

528, 619. Leaden tablet and tubes,

also found at the Rufinella villa. 13, 14. Serpent fascinating birds. 15. A corpse, or skeleton, pointing with his l. hand to the motto beneath, "Know thyself," in Greek. From a tomb on the Appian Way.

The following mosaics are from an ancient Roman villa, discovered a few years ago at Baccano:—

16. Fishes. 17. Rape of Ganymede. 18. Polyhymnia. 19. Thalia. 20. Clio. 21. Torture of Marsyas. 22. Shepherd. 23. Ulysses and Polyphenus. 24. Peasant and warrior. 25–28. The four factions of the Circus. Interesting for their costumes; the charioteers are represented in their respective colours, each holding a horse. 29. Hebe and the eagle. 30. Melpomene. 31. Caliope. 32. Erato. 33. River God. 34. Flora. 35. Cupid and Pan.

FOURTH ROOM.

Vases and Terra-cotta.

This collection of painted vases is not copious, but it will afford the visitor sufficient examples of the different forms and styles of decoration in use among the ancients for such utensils.

Nos. 1 and 2 are specimens of the Corinthian, bordering on the Asiatic style, adorned with parallel bands of animals and hunting scenes.

From 3 to 12 are in the ancient or archaic style, characterised by rigid angular human forms painted in black on red grounds. 13–23 are specimens of the beautiful and elegant style in which the figures are red on black grounds. Technical gradations are observable in each of these classes, as well as an admixture of white and violet colour. 8 is an example of the custom of adding inscriptions, usually in Greek, sometimes demonstrative of the subject and sometimes bearing the artist's name. With respect to the different forms of the vases and their uses, the following are the principal.

1. *Patena*. For sacrificial purposes. 2. *Oipe*. For pouring liquids into cups. 3–7. *Amphora*. Frequently given to

the victors in public games, and kept as ornaments. 5. *Kelebe*. Used for the mixing of wine at table. 9. *Olla*, idem. 10. *Kylix*, or patera with handles, drinking-cup. 11. *Balsamary* for funeral rites. 13. *Oxybaphon*. Used at table for steeping bread in vinegar. 25. *Oinochoe* for liquids—there are several varieties. 28. *Kotyle*, to dip into larger vessels. 34–42. *Bombulos*. For balsams and perfumes. 43–10. *Aryballos*, id. 69. *Krater*. Drinking-cups of Roman make. 126, 127 are Etruscan, and singular in form. 76, 77. *Askos*. Kind of bottle. 81–99. *Tasse*. 106. *Kyatis*. To contain liquid.

99–110. Black *bucchero* vases, proper to Etruria and especially the environs of Chusi. The colour was probably imparted by bitumen mixed with the clay.

Etruscan Cinerary Urns.

1, 2. Troilus slain by Achilles. 4. Couch covered with a skin, on which reclines a man with a *torquis* round his neck.

In the GLASS CASES to the I., II., are little figures, idols, votive objects, &c. Greek, Etruscan, and Roman. 1–10 are from Athens, Thespie, and Tanagra, in Bœotia.

CASES III., IV.

Contents similar to the above, in greater number and variety, but of Roman work. The animals were probably playthings or votive offerings.

The *Architectural Decorations* around the walls are varied and elegant, many of the bas-reliefs on the friezes having been copied from ancient Greek compositions. They once adorned Roman houses, and the collection has been much increased by the recent excavations on the Esquiline and Viminal hills. Observe 40–72. 107. Gladiatorial combat with wild beasts in a circus. 229. Ulysses recognised by Euryclea. 257–290. The *Dei Consenti*. 315–336. Theatrical scene. 363. Satyrs

with Silenus, pressing grapes. 417. Paris copying off Helen in a quadriga. Frieze of the composition and execution of it. 51. Combat of Amazon and Grullus.

GLASS CASES, &c. In the room.

Lamps.

Varied in form and ornament these earthenware lamps were of universal use in the Roman world. The specimens, 1-133, were not meant to be carried out. 134-150. The form was the same as before. 151-224. Portable lamps. 225-228. Moulds in which lamps were formed.

Sarcophagi and Cinerary Jars.

For slaves and *liberti*. Found near the Porta Maggiore, probably of the 2nd and 3rd centuries.

1, 2. *Dolia*, usually employed for oil, wine, and provisions. These were found in a *columbarium*, near Porta Maggiore, full of burnt bones. 3-18. *Amphora*, of various forms. For oil or wine. They were let into the soil of cellars. 4 has an inscription on the neck.

Pottery, various (Shelf).

1-9. *Primitivo Etruscan vases*, similar to Celtic and Germanic vases of the most remote periods. Worked without wheel and decorated with scratched zigzags or meanders. 10. Rude wine-jar, found at the Acropolis of Athens in 1841. 11-33. *Aretine vases*, much used for the table by the Romans, from the concluding period of the Republic, and supplied in great quantities by Arezzo. Some of Roman make. 34-45 imitate the preceding. 46-58, with coloured bands. 59, 60 are decorated with imitation gems. The cups, 61-83, are elegant, and those 86, 87, with feet.

Building Materials. Right wall.

1-4. Bricks and tiles. 5-17. Water tubes. 7-10. Ditto to build into walls for lightness. 11, 12. Rectangu-

lar ditto, for heating the air in bath-rooms, &c.

Marble Sculpture.

The works in the semicircular recess and cabinet to the rt. are not deserving of much attention. The best are— 84. Sylvanus. 86. Bacchus crowned. 94. Diana of Ephesus. 102. Minerva. 107. Bas-relief of Castor holding in his horse. 112-127. Bacchic Herms in *rosso*, and *giulio antic*. Of the sarcophagi fronts and bas-reliefs, observe— 190, with portrait. 207. Fine figure of Abundance, in archaic style; and 221. Rape of Briseis. 235. Jove, Juno, and Minerva sitting. 224-226 are sandals, one of which was found at Tusculum.

FIFTH ROOM, at the end to the l.

Christian Collection. Greek and Latin inscriptions, chiefly sepulchral slabs from the Roman cemeteries, belonging to the first ages of Christianity. They bear the usual Christian symbols, and in some instances the Pagan formula, D.M. Before the window, 125, is the most interesting object in the room, consisting of a caricature of our Saviour, rudely scratched on a portion of wall cement belonging to a ground-floor room at the W. angle of the Palatine. A cross appears in the form of a T. A figure in shirt and tunic, with an ass's head, stands on the lower cross bar, while his arms are extended to the extremities of the long upper bar. To the l. and below a man looks up in attitude of prayer. Under him is scratched—

ΑΛΕΞΑΜΕΝΟΣ ΣΕΒΕΤΕ ΘΕΟΝ,

'Alexamenos adores his God.' This *Graffito* was executed probably about the end of the 2nd centy. of the Christian era. (See PALATINE.) 3. The Good Shepherd. 126. Vase of *bigio* marble of fine form and work in relief, Madonna and Child, with the faithful adoring.

Among the bassi-relievi fronts of sarcophagi, observe 77, from a Jewish cemetery, probably of the 3rd century.

78, 79. These belonged to one series of pendants, and represented our Lord's miracles. Remains of colour and gilding may be traced. 130. Lamb, of bronze, with a cross on the head—symbol used in the earliest times, before Christ was represented on the cross. 131. Bronze casket, one of the 110 feet rest without nails on a pavement. 132. Figure of Christ on enamelled metal, in pure Byzantine style. Found near the ch. of S. Calixtus, in Trastevere, last century. 133. Metal enamel of Lombard style.

Lamps, &c.

The bronze one, with handle formed by a griffin's head, is very fine.

The terra-cotta lamps are distinguished from the ancient Roman ones by ruder form and the Christian monogram, fish, dove, and palm-leaf. Observe the little vase destined for the oil of the lamp in the sanctuary of S. Manno, with that saint between two crosses and two canals; also an exquisite ivory casket, with figures in relief. There are a few Byzantine paintings, and a variety of minute objects.

Proceeding straight out of the fifth, we enter the

SIXTH ROOM,

a long gallery, which is almost entirely filled up with bronzes. Passing through an ante-room, in which are some marble busts, statuettes, and fragments, we commence viewing a long series of little figures representing divinities, or used as idols, amulets, or ornaments. They are placed in glass cases (L.-X.) on the wall opposite the windows, and may be classed in three distinct categories—Sardinian, 1-1; Italo-Etruscan, 5-126; Greco-Roman, 127-672.

CASE XI.—Fragments of work in relief.

These sheets of metal were beaten out in designs, and used to cover and adorn helmets, shields, armour, couches,

seats, chariots, coffers, and various utensils. 679. Minerva combating a Giant, is a fine Greek work. 680. A Sacrifice—ditto. Etruscan. 682. Bacchus seated, delicately worked, as is 683-687. Family group.

Works of Lacina.

GLASS CASE, in the middle of the room.

Cista means strictly a cylindrical basket. Such served for holding articles of the bath, toilette, and domestic life. Some were of wood, covered with leather; most of engraved metal. Unknown to Greece, they were common in Etruria and Latium, and the number found at Palestrina lead to the supposition that they were principally made there.

In front of a window, 697, is the celebrated Ficoroni *Cista*, found about the middle of last century, near Palestrina, by the antiquary of that name, who gave it to this museum. It is said that the mirror, 773, was found in the it. Since then upwards of 70 more *cista* have been found, and hundreds of other specimens of ancient art, but none to equal this. The subject represented with engraved lines on the plate is the pugilistic victory of Pollux, followed by his fellow Argonauts, over Amycus, king of the Bebriæ, whom he is depicted as binding to a tree; while Minerva stands in front, with Victory on her head, and Jason sitting at her feet. Besides this principal group, another on the left is extremely elegant, and a third still more numerous completes the composition to the right, where also the ship Argos is partly seen. The lid displays a hunting scene. The feet Eros, Hercules, and Iolaus; and the handle is formed by a group of a young Bacchus, with mirth and cap, between two satyrs.

On the tablet, which supports the group, is an inscription recording the names of the maker of the *cista*, and of a lady of Preneste, who gave it to her daughter;

NOVIOS. PLAVIUS. MED. ROMAN. IECID
DINDIA. MACOLNIA. FILEVAI. DEDIV

It has been conjectured that the most of figures of the cover and feet are not by the same hand as the gracefully finished composition on the circumference of a *cista*. It prevents the name of the declared artist is proper to Cingula, where Greece and first found in Italy. The grammatical and perhaps varied forms of the description enable us to refer to the beginning of the 2d century before Christ.

Nos 709. Of these three *ciste*, only the first is a battle scene engraved and, but much effaced.

III. *ros.*

Sometimes mistaken for *patena*. They were of golden bronze, with a little zinc tin, and some other substance added, engraved on one side and polished on the other, and were substituted for the *discus* previously in use. Observe the following:—770. *Antiope* between her two sons. 771. *The Sea*, with allegorical figures. 772. *Hercules* and *Mercury*. 773. *Pollux* and *Amicus*. 775. *Judgment of Paris*.

VARIOUS INSTRUMENTS, ORNAMENTS,
AND UTENSILS.

XVII.

1. *Non-clock*. Of bronze, with the head and name of Commodus at the bottom, with the title *Britannicus*, showing that the clock could not have been made before A. D. 189. It indicated the hours and months, and was suspended.

2. *Abacus*. One of the four specimens of these ancient instruments of calculation which have come down to us.

XVII., XVIII.

Fibulae, buckles.

These are all of bronze, but they were used of silver, gold, and gemmed also.

3-5. *Spiral*.—Used by the common Etruscan and Roman women.

6-11. *Spiral form*, the most ancient, and found in Etruscan and Roman tombs.

XIX-XXII.

Armillae, bracelets.

These are of many design, but it is probable that most are owing to the ordinary luxury of the Lower Empire.

We have in XXII.-XXIII. a series of *ear-rings*, *locks*, *rings*, *female vices*, *pins*, *scissors*, *knives*, *professional instrument cuts*, *locks*, *keys*, *scales* and *weights*, *bells*, *scissors*, and *tool-handles*; *cas s'jr done le and religious use*, *candel bra*, *knives*, and *soufflers*.

XLIV.

ALMS.

1439-1444. *Helms*. The first three are Etruscan, the others belonged to Roman common soldiers. 1445-1447. *The little clubs* and a military standard. 1448-1452. *Greaves*, worn on the right leg by the *hastati*, *principes*, and *triarii*. 1453-1557 *Officers' swords*. 1465-1482 *Axes*. 1483-1484. *Swords*. 1484-1485 *Bill-hooks*. 1486-1499. *Lances*. 1500-1503. *Grappels*, *harpago*, used in naval fights. Fragments of couches, 1605, and harness. An insignificant collection of leaden tridles fills case XLVII., and of iron locks, keys, tools and agricultural implements, XLVIII.-LI.

MURAL PAINTINGS.

3-7, 9-12. These fragments came from the same Roman house on the Aventine, as the great mosaic of the Nile (*Third Room*, No. 1).

8. *Fortune*.

14. Male portrait.

15-18. From some columbaria near the Temple of *Mirerva Medica*.

19-22. LEGEND OF *ÆNEAS* AND *ROMULUS*. These four paintings formed a frieze over the niches for urns in one of the tombs on the Esquiline. The copies in water-colour above were

made immediately after the discovery when the originals were fresher than now. The style of art and construction points to the Augustan period. The historical events represented are the progressive foundation of three Latin cities, Lavinium, Alba Longa, and Rome, in a natural realistic manner, without mythological ornament.

22.—I. *Foundation of Lavinium by Æneas*. II. *Combat between Latinus and Rutuli, at the Nunciavis*.

21.—III. *Æneas, victorious over Turnus, is crowned by Victory*. IV. *Second combat at the Nunciavis*. V. *Flight of the Rutuli*. VI. *The peace*. VII. *Foundation of Alba Longa*. VIII. *Ascanius yields Lavinium to his mother*.

20.—IX. *Rhea Sylvia becomes a vestal*. X. *She is surprised by Mars*. XI. *Her condemnation*.

19.—XII. Only two figures remain of this scene. Perhaps it represented *Rhea Sylvia* drowned in the Tiber. XIII. *Romulus and Remus* exposed in the Tiber. XIV. *Romulus and Remus* shepherds.

These paintings do not complete the frieze, which is imperfect at the beginning and end. The two subjects wanting were probably the arrival of *Æneas in Latium*, and the *Foundation of Rome*.

23-25, 28, 29. Mediocre paintings from Ostia.

On returning to the entrance ante-room we find to the rt., as we face the window, a suite of rooms which contain the treasure found at

PALESTRINA.

Over the earliest necropolis of Præneste, after the destruction of the town by Sulla, was built a Roman municipium. The existence, at a great depth, of the archaic tombs and coffins did not interfere with the construction of new buildings; and the Roman population very likely did not suspect for many centuries that under their dwellings lay a city of the dead. After the fall of the Empire the inhabitants repaired again within the line of Pelasgic

walls. The magnificent terraces of the Temple of Fortune were occupied by mean houses, and the site of the municipium was cultivated as vegetable gardens and olive-yards. The excavations carried on during the last two centuries, especially in the neighbourhood of the Imperial Forum (built over the richer and more considerable part of the cemetery) showed two different kinds of tombs. Some plain sarcophagi, cut out of a single block of *peperino*, which belong to the last four centuries of the Republic, and the others, real hypogæa, or subterranean vaults, formed of rough blocks of *tufa*, which seem to be contemporary with, if not anterior to, the foundation of Rome.

To this primitive type belongs the crypt, discovered in 1876, by two peasants in a plot of ground, which they had purchased near the ch. of S. Rocco, and in which lay a treasure worth many hundred times the value of the land itself. The shape of the crypt is, rectangular, 5 metres long, 3 wide. The walls, built of irregular stones, without any cement or plastering, do not show a trace of decoration. Had the vault escaped destruction, we should have collected all the hurried treasures, in a perfect state of preservation. But the ceiling gave way, very likely when the Roman town was built, and the falling stones and rubbish broke the funeral *suppelles* into pieces, so that the work of its reconstruction required an immense deal of patience and skill. Similar objects exist in the Louvre, the Vatican, and the Barberini Library, found at Cyprus, Cære, and also at Palestrina. It is uncertain whether these specimens are the produce of Italian art, or of Italian trade with Phœnicia, but they are certainly works executed seven or eight centuries before the Christian era.

FIRST ROOM.

CASES I-III. *Personal Ornaments.*

1. An object, which might be called a huge fibula, and, without doubt, was

sewn on a dress. It is made of a rectangular piece of solid gold 0 m. 17 long, 0 m. 10 wide. The borders and the central line are ornamented with bands, worked in wavy lines, ending with lions' heads. On the flat surface stand, or crouch, one hundred and thirty-one animals, such as lions, sphynxes and syrens. The skill with which the gold is worked in the most microscopic details is quite wonderful. Having been found near the place of the head, it is supposed to have been an ornament sewn on to a mitre. 2. A *fibula* of gold 10 m. 12 long, not different from the Etrusco-Roman shape. 3. A few yards of a golden fringe, or "*fimbria*," which trimmed the edge of the dress, and in which the movable strings are attached to a band or heading, ornamented with swallows and crows. 4. A stick of silver, which seems to have ended with a hand, and might be considered either as a sceptre or an instrument to scratch with. 5. Many clasps of gold, on which are fixed couples of lions and syrens of the same material.

3. Scales of gold, stamped with sphynxes and birds. 4-6. Cylinders of bronze, lined with wood, and covered with plates of gold—ornaments, or to contain amulets. 9, 10, 11. Gold scales and medallions. 20. Elegant pale-gold cup with 4 sphynxes. 21. Gold leaves. 23. Richly adorned lustral vase, of silver overlaid with gold. 24. Silver-gilt patera, inside which was found the blue cup, No. 60. 25. Silver-gilt patera. Egyptian subject richly developed in two circles. 26. Similar patera, much damaged. 27. Iron dagger, with amber handle, twined with gold threads. 28. Silver sheath. 45, 46-52. Ivory, sculptured. 56-59. Fragments of amber ornaments.

IV.-VII.

60. Blue glass cup of Phœnician ware. 61. Balsamary, with lotus-flower tracery. 64. Richly decorated bronze vase: a hardpaste gives solidity to the reliefs. 70. Portions of a funeral bed, with traces of the framework of oak-

wood, and the ornamentation of bronze. On the junction of the four poles of the frame are groups of Telamones, whose heads are dressed with huge feathers, not unlike South American caciques; chimæra carrying away human bodies, dogs hunting lions, &c. 72. Bronze tripod, flushing below in 3 human feet round a bowl, 3 dogs and 3 satyrs. 82. Fragment of a shield of the most ancient pattern known, with concentric rings of ornaments, horses and men. 80-99. Various implements. 100. Two club-heads of wood studded with nails, one filled with lead. 102-187. Various objects in wood, leather and cork.

ORIENTAL COLLECTION.

Most of these objects are really Oriental, having been brought to the Museum by Jesuit missionaries, but a few of the bronze statuettes, especially, are Imperial Roman imitations.

1. Osiris. 2-8. Varieties of ditto. 11, 12. Apis, his emblem. 13-18. Varieties of Isis. 20-27. Horus, successor of Osiris. 28. The hawk, emblem of Horus. 38-56. Various symbolical divinities. 57. A cat sitting, finely worked. 58-70. Various divinities. 70-77. Dwarfs. 78. Scarabeus. The hieroglyphic inscription signifies: "During my transformations my heart deposes against me, repelling me from the great divinities, and bearing witness against me while my soul is being weighed." 82-132. Amulets. 133-135. Symbols of truth and the human soul. 136-150. Usebti, statuettes placed in tombs to assist the defunct. 151-156. A variety of fragments of statues, objects and implements, in different materials. 117. Arabic inscription. 178-182. Five brass astrolabes, with Cufic characters, none older than A. D. 1197.

COINS.

CASE I. 1-188. AES RUDE. Rough pieces of bronze, with tin alloy, weighing from 2 lbs. to 2 oz., and substituted for the primitive barter of cattle.

CASE II.—188-209. AES SIGNATUM.

Lingots, marked with a bull, sheep, pig, or other animal, introduced by Servius Tullius. Only 159, *Pegasus* with the word *Romanum*, and 191 with the bull, are certainly Roman. The others belong to various Italian cities.

III-X.

210-558. *As*, nominally 12 oz. *Senis*, 6, *Triens*, 4, *Quadrans*, 3, *Sextans*, 2, *Uneca*, 1. They bore 1, *Janus* with a prow; 2, *Janus*, 3, *Minerva*, 4, *Hercules*, 5, *Mercury*, 6, *Rome*.

There were also larger coins, such as the *dupondius* (2 *as*), *treseis* (3), *quadriens* (4), *quinensis* (5).

The nominal value was frequently and greatly reduced. 210-256. *Libral as* and fractions, of *Rome*. 257-311. *Semilibral do*, reduced to the half of their value. 315-361. *Do.*, reduced to a third. 365-384. *Do.* of *Rome-Campania*. 390-555. *Do.*, of *Luceria*. 556-569. *Triens* and fractions. *As* and fractions, of *Tennum*. 572-582. *Venusis*. 582-586. *Vestini*. 587-596. *Hatria*. 597-611. *Asculum*. 612, 613. *Firmana*. 614-623. *Ariminum*. 624-630. *Etruria*. 681-698. *Volaterra*. 699-704. *Pomponia*. 705-710. *Telamon*. 711-717. *Peilhesa*. 718-731. *Etruria*, dubious. 718-769. *Tuder*, *Etruria*. 776-785. *Iguvium*. 787-857. *Various*.

ARVAL TABLES.

These great tablets, with Latin inscriptions, recording the names of different Emperors, were discovered in 1867-68, on the ancient *Via Campana*, by order of the King of Prussia. The emperors mentioned were either then admitted into the college of the Arval brothers, the most ancient institution in Rome, or were concerned in some of its acts, of which these tablets were protocols.

INSCRIPTIONS.

In the halls to the rt. of this corridor are placed a great number of Greek and

Latin inscriptions of all denominations, found during recent excavations in Rome and the Campagna. The collection of brick-stamps, among which are many consular ones, is copious and belonged to the old Kircherian Museum.

Returning to the entrance room, we find opposite us two halls, in which are sepulchral monuments and inscriptions belonging to the household of the

STATILIAN FAMILY,

whose burying-place we found in 1871, between the *Porta Maggiore* and the *Nymphæum* of *Minerva Medica*; and consisting of a quadrangular gallery, with chambers or *loculi* in the centre, and an upper floor with more rooms and *loculi*, so numerous were the freedmen and slaves, with their wives and families, occupied in the various offices of their master's house. The founder of the greatness of this house was *Titus Statilius Taurus*, lieutenant of *Octavianus* against *Sextus Pompeius*, who, after *Mark Antony's* defeat, built the first stone amphitheatre in Rome. There in large estates spread all over Italy, and comprised in many industrial undertakings, which were enumerated under the niches and on the urns and *cippi* of their cemetery. It is very interesting to follow in these inscriptions the classification and subdivision of occupation among the dependants of a wealthy Roman family.

THE PRE-HISTORIC AND ETHNOGRAPHICAL COLLECTIONS

occupy two long interior parallel galleries, on the same flat as the Museum.

The objects exhibited are interesting as points of comparison between the habits, arms and implements of existing and extinct nations; but, as they are all explained by tablets attached to the cases, it would be superfluous to enumerate them here.

GALLERY OF ST. LUKE'S ACADEMY.

11, Via Bonelli, near the Roman Forum, open every day except Sundays and festivals, from 9 to 4. Fee to the artist.

At ascending the stairs, a bust of Canova meets the eye, and built into the wall are several casts from Trajan's column.

The *cadavre* is only opened by the custodian when requested. It contains 12 several halls the works of former members of the Academy, executed for public competitions. Those of Canova, Fontana, Alison, Gibson, &c. will be found interesting, as also the casts of the antique statues, presented by the King of Bavaria to Pope Pius IX., and given by him to the Academy.

The entrance to the gallery is on the 1st floor, through an antechamber, containing a few busts, some engravings, and an excellent set of ornamental chalk drawings by the late Chey. Canova's copies of classic chefs-d'œuvre.

The collection of pictures having been amplified and re-arranged in 1880, with the addition of two halls, now called the HALL OF RAPHAEL and HALL OF FORTUNE, previous numbers and catalogues have become useless and delusive. The hall before known as the HALL OF RAPHAEL has been arranged to receive the SARTI LIBRARY, the valuable collection of books and prints relating to art, bestowed by that architect on the city of Rome, having been treated here. (See § 9, Libraries, p. 438.)

On entering the LOWER GALLERY, and turning to the l., the visitor will find the pictures bearing a ticket in the corner, with the painter's name, but no number, there being as yet no catalogue. The most worthy of notice are a Virgin and Child with Angels, by *Verelstyk*, and two portraits by the same painter. A fine sea-piece, by *Joseph Vernet*, is balanced by a similar picture on the opposite wall. A charming picture, well known by copies and engravings, is the figure of Iris, by the English painter, *Head*.

On the W. wall, from which a door opens into the HALL OF RAPHAEL, is a much admired half-figure by *Grouze*, Contemplation; beyond the door a small whole-length Magdalen, by *Clvari*, full of feeling and nicely finished. The centre of the N. wall is occupied by an effective and well coloured picture, by *Pieria del Fayo*, the Death of the Maccabees, recently presented to the gallery by Signor Originali. To the rt. of this is Susanna, by *Palma Vecchio*, one of his finest works. Farther on is a lovely seaport view called Genoa, by *Claudio*, and above a pleasing landscape by *Orizzanti*. From the rt. end of this wall three arched openings give access to the HALL OF PORTRAITS, chiefly occupied by portraits of members of the Academy, of which, comprising also those arranged around the upper part of the LOWER GALLERY, there is an interesting series, dating from the time of Cimabue down to the present day; the two last contributions being the portraits of the German painter *Riedel*, and the American sculptor *Rogers*, good likenesses, and well executed by the Roman painter *De Santis*. They were presented in 1880, and hung on the l. wall of the HALL OF PORTRAITS. Under, near the corner, is a curious small whole-length of the Duke of Sussex, in a Highland uniform. On the wall opposite the entrance are two portraits of John Gibson, the sculptor, that to the l. is by *Löwenthal*, the one to the rt. by *Penry Williams*. Among the portraits in this room are those of Innocent XI., by *Velasquez*, but attributed by some to *Bacciocio*; *Zuchero*, by himself; Byron, Virginia Lebrun, and Angelica Kauffmann. On a long press are ranged the busts of Bienaimé, Piranesi, and others, with that of Raphael in the centre. In the press is preserved the skull which was long thought to be that of Raphael, until the real one was found on opening the great painter's grave in the Pantheon (see p. 154). The skull kept there is probably that of another Raphael, *Adjutorio*, founder of a religious confraternity of painters in the same church.

On the rt. or E. wall of the HALL OF PORTRAITS is a large case of very fine medals presented to the Academy of St. Luke, chiefly by Popes, sovereigns, or public bodies. Among these is a large and well executed gold medal bearing the portrait of Queen Victoria, presented by Albert, Prince Consort, honorary member of the Academy. Before leaving the room observe *Salvator Rosa's* Concert of Cats on a pilaster.

Returning into the LONG GALLERY we see placed on the E. wall the busts of the sculptors Wolff, Betti, Macdonald, Thorwaldsen, and Teneroni. Observe on the S. wall, which separates the Gallery from the Sarti Library, a small picture of the Madonna, by *Carlo Maratta*, only remarkable for having at the back a pen-and-ink sketch of the Transfiguration, said to be a facsimile, by Marc Antonio, of the lost original sketch by *Raphael*. Some differences from the completed picture may be observed, and for the study of the nude, the figures are all drawn undraped.

HALL OF RAPHAEL.

On entering, we find on the l. of the door a St. Jerome, by *Ribera*, and above two pictures by *Palma Vecchio*, Bathsheba, and Lot and his Daughters. On the l. or S. wall is *Titian's* Calisto and Nymphs, a fine piece of colouring. Next is a fragment in fresco of a boy, formerly one of the supporters of an armorial shield of Julius II., painted by *Raphael*, in a hall of the Vatican. It also appears to be a repetition of one of the boy angels in the fresco of Isaiah in the ch. of S. Agostino, even to the pedestal on which he stands, and part of the Prophet's garment which conceals one of the child's feet and part of the pedestal.

Farther on is *Guercino's* Venus and Cupid, a very fine work, painted originally in fresco, and now transferred to canvas.

On the next, or W. wall, is a careful view of Rome from the Tiber, by *Vanvitelli*, and above a portrait by *Bron-*

zino. A portrait by *Titian* follows, with one by *Giorgione* above. The centre of the wall is occupied by *Raphael's* picture, on panel, of St. Luke painting the portrait of the Virgin and Child. This picture is not a good specimen of the master, being much re-touched, and probably not all originally by himself.

Beyond is another *Titian*, a portrait of Bianca Capello, and the pendant view by *Vanvitelli*. In the corner is a terrible picture by *Tintoretto*, St. Bartholomew flayed.

On the wall l. of the door leading into the next hall is a good *Bassano*, and on the rt. a St. Jerome, with fine landscape background, a sketch by *Titian* for a larger picture.

On the wall rt. of the door by which we entered from the LONG GALLERY, is a nude recumbent figure by *Titian*, entitled Vanity; and above, two pictures by *Palma Giovine*, the Three Graces, and Samson and Delilah.

The HALL OF FORTUNE opens from the HALL OF RAPHAEL, and extends due N. for nearly an equal length with the LONG GALLERY. The first picture on the W. wall is a copy of *Raphael's* Galatea, by *Giulio Romano*. Among the pictures which follow is one by the English painter *Harlowe*, said to have been executed in 18 days, and presented by him to the Academy in 1818; Wolsey receiving the Cardinal's hat from the lauds of Cardinal Campeggio in Canterbury Cathedral; and next is a portrait of Claude by *Murillo*. *Guido's* exquisite figure of Fortune occupies the centre of the W. wall. After this are worthy of notice a good *Sasso Ferrato*, and a Holy Family, a gem by *Dattoni*. In the corner is a spirited and richly coloured landscape by the English painter *Parker*.

Guido's grand canvas, Bacchus and Ariadne with nymphs and Cupids, occupies the N. wall, and forms an admirable specimen of the merits and defects of his fluent pencil.

The large picture of Cupid and Psyche, the first on the E. wall, is by *Luti*, an imitator of *Gherardo delle*

Natti. Next worthy of remark is *Paul Veronese's* Susanna.

The place of honour in the centre is given to *Guido Cagnacci's* very sensational picture of Tarquin and Lucretia, his best work. Among the pictures which fill it are specimens of *Rosa da Tivoli*, *Joseph Ross*, imitator of Berghem; and *Palomides* a careful Flemish painter; Hunting-figures; *Albani*, Venus. Last on the wall is *Poussin's* Bacchus and Ariadne, a copy of the one in the National Gallery.

Of the above-mentioned pictures those transferred here about 40 years ago from the *Secret Gallery* at the Capitol, where they were not usually shown, on account of the nudity of the subjects, are the following:—

Guido's Fortune; Bacchus and Ariadne.

Palma Vecchio's Susanna; Bathsheba; Lot.

Palma Giovine's Three Graces; Dalilah.

Titian's Vanity.

Giuseppo's Venus and Cupid.

TIBERINE MUSEUM.

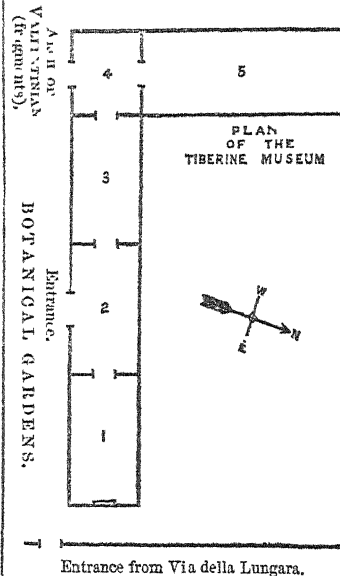
Via della Lungara, adjoining the Salviati Palace, opposite the Suspension-bridge. Admission 1 fr. Free on Sundays.

The building containing this collection, which is scientifically and tastefully arranged by the Chev. R. Lanciani, has been enlarged and adapted for the purpose, in the Botanical Garden, with the intention of bringing together the various works of art or objects of antiquity which have been already discovered and may continue to be brought to light during the rectification of the Tiber's course.

As yet the principal contributions to this museum have been derived from the excavations in the bank and bed of the river for the construction of the new quay-walls at both ends of the Ponte Sisto, and in that portion of the adjoining Farnesina Gardens removed to widen the course of the Tiber.

Such are the fragments of the triumphal arch of Valentinian, found [Rome.]

under the pier of the bridge on the l. bank, and now partly reconstructed at the S.W. extremity of the museum. The foot of that emperor's bronze-gilt statue, which adorned the summit of the arch, are to be seen in the first hall, still riveted on to their pedestal. The fresco-paintings, which were found



two years ago on the walls of the Roman residence excavated in that portion of the Farnesina Gardens now cut off to widen the Tiber, and were considered the most interesting specimens of domestic mural paintings of the Augustan period yet revealed in Rome, have been transferred to this museum and placed in frames hung on the walls.

The stucco ornaments and portions of vaulted ceilings from the same Roman house, now placed in the centre of the first and third halls, show that in this kind of decoration, as well as in the paintings, the patrician owner had availed himself of the skill of the most tasteful artists of his time. It is difficult to decide whether the graceful designs or perfect execution of these

stuccos are to be most admired, but it is certain that they surpass all the specimens of similar decorative work yet discovered.

The entrance to the museum from the botanical garden is by the central hall (2), through which the visitor had better proceed at once to the eastern hall (1), observing on each side of the door, after entering, a pretty garden fresco with an urn and fountain. Proceeding round to the l. the N. wall shows a series of mural paintings in thirteen compartments. Above is an ornamental pattern, and underneath a suite of curious groups of figures illustrative of provincial administration of justice. Next below is a tastefully painted frieze on a broad black ground, and below is another ornamental pattern. Between the two central compartments observe a cubic mass of lead from the ancient mines with the overseers' official stamps on it. The only similar blocks of this metal known are in the British Museum. Under the E. window are the two bronze feet of Valentinian's statue, on their marble base.

The S. wall presents a continuation of the same frescoes on black grounds as the opposite wall.

In the centre of the hall towards the window is one of the stucco ceilings mentioned above. Next is placed a glass case, with numerous fragments of the bronze gilt statue of Valentinian, to which the feet under the window belong.

At the W. end of the hall is another of the vaulted stucco ceilings, well worthy of admiration.

Returning into the central hall (2) we find on the rt. or N. wall, a suite of frescoes on white grounds, divided by columns and wreaths of flowers, and surmounted by a frieze, with numerous rustic figures and animals. The first fresco to the rt. gives a spirited representation of a naval battle. The paintings on the opposite wall, rt. and l. of the entrance, also on white grounds, are more injured, but still display very elegant architectural façades and interiors. There are also some interesting sepulchral *graffiti*, and

several very elegant figures in fresco on the S. side of the door leading into hall (3).

In the centre of the hall is a long table covered with glass, and divided into two compartments, of which one contains coins of the Republican, Imperial, and Papal period from the earliest specimens of *as* and the latest *denari* of Pius IX. and dredged out of the river, as well the lamps, jewelry, drinkets, gauges, keys, *styli*, and household utensils arranged in the other compartment, where also are to be observed seventy gold coins of the Emperors Honorius and Arcadius in perfect preservation, found at the foot of the Farnesina wall on the rt. bank of the river in May, 1880. This compartment contains likewise an almost unique specimen of a *Sistrum*.

Entering the next hall (3) we see on the w. l. of the door a drawing of the ground-plan of the ancient villa, discovered in the Farnesina gardens in 1878, from three rooms of which were removed the fresco paintings which are now seen in the three halls (1, 2, 3) of this museum. On the wall l. of the door is a drawing of the Roman burial chamber and columbarium of C. Sulpicius Platorinus, found intact in Donna Olimpia's garden, near the Archæan wall, on the rt. Tiber bank, in April, 1880.

In the centre of the hall opposite the door is a stand on which are placed two square *adiciolæ*, and two circular sculptured urns containing the calcined bones of members of the Sulpician family. On one of the former is the inscription "*Ossa A. Crispini Capionis.*" At the other end of the hall is a similar stand with four more receptacles of the same kind from the same tomb. Between the two stands is another portion of vaulted ceiling with stucco reliefs. In the S.W. corner of the hall is a finely preserved portrait statue of Sulpicia Platorina, and a bust of Minatua Polla. Also a statue of the Emperor Tiberius in many fragments, but fortunately with the nose and upper part of the face and head entire.

The frescoes in this hall are the

most of the three sets. They are divided into architectural compartments on crimson grounds, and the groups of figures represent familiar and naive scenes of daily life.

But the peculiar interest of these paintings consists in the fact that some of them are executed with great freedom and vigor in their outline. Black and mythological figures traced in and Greek and Etruscan vases,—forming the only example we yet possess of that style of art in mural paintings.

At the hall (4) contains fragments of sculpture and a large collection of monumental pedestals and inscriptions. The door to the L. opens in front of the restored fragments of the arch of Valuturno, which once stood at the N. E. end of the bridge rebuilt by that Ligurian, now Ponte Sisto (see p. 79).

The door to the rt. opens into a very long lecture-hall, to the ceiling of which are hung the skeletons of two enormous whales captured near Civita Vecchia in 1858 and 1865, and presented to the University, of which this botanical garden was a dependency, by the late Pope, Pius IX.

These skeletons will be removed to the museum of the University. Around the walls of the hall are deposited numerous fragments of statuary and inscriptions, and on the floor are placed, in wooden cases, the various mosaic pavements taken up in the Roman villa already so frequently mentioned. They will be repaired and put down in this hall.

No catalogue or definitive arrangement of the Tiberine Museum, which is now only at its beginning, can be made until the Tiber works are completed, because the collection will always be on the increase so long as the dredging of the river continues, and it is, indeed, to be apprehended that the present locality will by no means suffice for all the objects of value and interest that may fairly be expected from the banks and bed of the Tiber, before its historical waters are definitively confined within the hydraulic limits of modern quay-walls.

MUSEUM OF AGRICULTURE AND GEOLOGY.

In the ex-convent of Sta. Maria della Vittoria, adjoining the church of that name in the Via Venti Settembre.

The title of this establishment sufficiently explains its object, but the arrangement of the building and collections are as yet too incomplete to require a detailed description. Admission according to the same regulations as the other Government museums.

MEDIEVAL MUSEUM OF INDUSTRIAL ART.

(Open from 9 to 3. Admittance $\frac{1}{2}$ fr. Gratis on Sundays.)

This museum is situated in the ex-convent of S. Giuseppe, in the Via di S. Giuseppe Caple Case.

The ground-floor is occupied with the schools for the application of drawing, to the industrial arts, for modelling in wax, and working in enamel and lacquer, from antique patterns. The FIRST ROOM, on the first floor, contains models of architectural ornament, *majolica* ware, medallions, and other porcelain of the Renaissance period. In the SECOND ROOM are marble bas-reliefs of the Roman epoch, and of the 16th centy. In the THIRD ROOM, ancient earthenware and Etruscan *terracotta*, and a collection of the original models used by Valpato for his *biscuits*, lent by the Prince of Camporeale. In the same room is a fine collection of Hispano-Moorish plates, lent by Count Maffeo di Baglio, and an Italo-Greek vase presented by Baron Rothschild. In the FOURTH ROOM are exhibited ancient furniture of various epochs, and some very valuable Flemish carvings in wood and ivory of the 15th centy., presented by Prince Balbassare Odiscalchi, a Madonna carved in wood, of the 13th centy., given by the Chev. Simonetti, a chest of the 17th centy., two ivory caskets of the 15th, and two window shutters of the 14th, also given by Prince B. Odiscalchi. The FIFTH ROOM is devoted to objects of worship

—reproductions of the sacred objects of the treasury at Monza, given by the Chev. A. Castellani, of the celebrated *pallium* of Salerno, and the reliquary of the holy ring of Perugia. The SIXTH ROOM contains glasses and encausts, among which are some valuable Limoges works presented by Prince Odescalchi, and an ancient German family vase, with two handles. The Venetian Glass Company of Murano have presented a collection of their works. The SEVENTH ROOM contains bronzes and other specimens of antique metallurgy, including a collection of objects in iron, a vase of 1572, and a complete series of keys, presented by the Chev. A. Castellani.

Ascending to the second floor, the EIGHTH ROOM contains an extensive collection of modern porcelain and earthenware, and in the NINTH ROOM is a beautiful collection of stuffs, chiefly presented by the Chev. Simonetti.

This museum was only arranged in its present locality in the spring of 1880, under the judicious direction of the secretary, Signor Ereulei, but it will soon probably receive sufficient additional gifts or loans from the private collections of the Roman princes to render it still more important and interesting.

§ 6. GALLERIES IN PRIVATE PALACES.

The palaces of Rome constitute one of its characteristic features. 75 are enumerated in the guide-books; but without including those which have only slight pretensions to such a designation, there can be no doubt that Rome contains a larger number of princely residences in proportion to its population than any other city in the world. The Roman palaces are in many respects peculiar in their architecture, and present a valuable field for the study of the artist. In no capital do we find such grand effects of size and magnificence. No class of buildings has been more severely criticised, and yet architects have been compelled to admit that no edifices of the same kind in Europe are so free from what is

mean and paltry in style. The plan is generally a quadrangle, with a large staircase opening on the court. The windows of the ground-floor are usually barred: the apartments of this floor are often let out to trades-men, or used for stables, coach-houses, or offices. The stairs leading to the upper rooms are frequently of marble, but sometimes so badly cared for that the effect of the material is completely lost. The upper floors form suites of apartments running round the whole quadrangle, and communicating with each other. These chambers are so numerous that one floor affords sufficient accommodation for the family: hence it often happens that the owner reserves this portion for his own use, and lets out the remainder. Columns of marble and gilded ceilings are not wanting, but the furniture is frequently clumsy and antiquated.

The residences of some of the leading families, however, are furnished with really royal magnificence. In the palaces of the Roman princes the antechamber contains a lofty canopy or *Baldacchino*, on which the armorial bearings of the family are emblazoned, with a throne the emblem of their once feudal rights. In the following enumeration we have not confined our notices to those palaces which have obtained celebrity for their collections of works of art, but have included also those which have permanent attractions as specimens of architecture.

Palazzo Albani, in the Via delle Quattro Fontane, purchased by the Queen Dowager of Spain, Christina, and handsomely restored and decorated by her, now the property of her son-in-law, Prince del Drago. The collections of pictures and statues, and the valuable library, formerly here, have been dispersed since the death of the last male heir, Card. Albani, Secretary of State under Pius VIII. In one of the smaller courts is an interesting bas-relief, built into the wall, with an inscription to a certain Pompeius Adimetus, chief of one of the Roman legions

in the time of Trajan, by one of his freedmen, called Pullarius, with good representations of the insignia of the office of the prefect of the phalera or the emblem of his rank, with two fowls, as being below, in allusion to the name of Pullarius, who dedicated it. In the landings of the great staircase are some specimens of *opus sectile marmoreum*, removed from the basilica of Justinianus, on the Esquiline (see below).

Palazzo Altompe, near the ch. of S. Andrea, rebuilt or renewed in 1520 by Matteo Ghigi the elder and completed by his son, two important works, the property of the Duke di Galliera. The portions surrounding the court, by Baldassare Peruzzi, are much admired for their fine and delicate details.

Palazzo Altieri, in the Piazza del Gesù, with one of the most extended façades in Rome, built by Cardinal Altieri in 1670, during the pontificate of his kinsman Clement X., from the designs of Giovanni Antonio Rossi. It was formerly celebrated for its fine library, rich in MSS.; but this has disappeared with all the other collections of this princely family. There are some good bas-reliefs in stucco in the state apartments, now occupied by Cardinal Borromeo. The statues and bust which decorate the staircase were mostly discovered in digging for the foundations of the palace. The State apartment occupied by the actual Prince of Viano and his princess, of the royal family of Wurtemberg, is furnished in the most exquisite style.

Palazzo Barberini (open every day but Sunday and Thursday, from 12 to 5; on Thursday, 2 to 5), begun by Urban VIII. from the designs of Carlo Maderno, continued by Borromini, and finished by Bernini in 1640. The latter architect constructed the staircase, the great hall, and the façade towards the V. delle Quattro Fontane. It is one of the largest palaces in Rome, and contains a collection of paintings

and a valuable library. The winding staircase is the best example of this species of construction in Rome. The bas-relief of the Lion on the landing-place of the grand staircase was found near Tivoli. The large saloon or antechamber on the first floor is remarkable for the fresco on its ceiling by *Pietro da Cortona*, classed by Lanzi among those compositions in which he carried the freedom and elegance of his style to its utmost length. They are allegorical representations of events in the history of the Barberini family, and present a singular mixture of sacred and profane subjects. The few statues and sarcophagi remaining after the dispersion of the once celebrated Barberini collection, were found at Palestrina and in the gardens of Sallust.



Plan of Barberini Gallery.

The gallery of pictures, now considerably reduced in number, contains still some fine specimens of art. It is arranged in 3 rooms (on the ground-floor (on the rt. in entering the court), and is open from 1 to 5 on Mon., Tues., and Wed., from 2 to 5 on Thurs., and from 10 to 12 on Sat. Room III.—86. *Poussin*. The Death of Germanicus.—77. *Claude*. Landscape at the Acqua Acetosa.—88. *A. Marina*.—76. View of Castel Gandolfo. 74. *Domenichino*. Adam and Eve driven out of Paradise.—72. *Titian*, or more probably *Palma Vecchio*. The Schiava, or Slave, in red and white costume.—83. *Scipione Gaetani*. Portrait of Lucrezia Cenci, the mother of Beatrice; and 81, her step-mother, by *M. A.*

Caravaggio.—82. *Raphael*. The so-called FORNARINA, very differently treated, and very unlike the Fornarina of the Tribune at Florence: the armlet bears Raphael's name.—85. GUIDO, PORTRAIT OF BEATRICE CENCI: one of the most celebrated portraits in Rome. As the story goes, it was taken on the night before her execution; other accounts state that it was painted by Guido from memory after he had seen her on the scaffold. The terrible tragedy which has invested this picture with so much interest took place at Petrelia, and is noticed in the *Handbook for South Italy*.—87. *Albani*. Galatea with Tritons.—73. *Guido*. S. Urbanus.—79. *Albert Durer*. Christ disputing with the Doctors.—90. *A. del Sarto*. A good Holy Family.—Room II.—48. *Francia*. Virgin, Child, and S. Jerome; a fine picture, especially the head of the saint.—93. *Sandro Botticelli*. A good small Annunciation.—92. *Rembrandt*. A Philosopher.—54. *Sodoma*. Virgin and Child.—64. *Baldasare Peruzzi*. Pygmalion.—47 and 27. *Locatelli*. Actæon and Diana, Calista and Nymphs.—49. *Innocenzo da Imola*. Virgin and Child.—58. *Gio. Bellini*. Virgin and Child.—67. *Masaccio*. His own portrait.—66. *Francia*. Virgin and Child, with St. John.—1st or outer Room. 21. *Lanfranco*. Santa Cecilia.—16. *Beliverti*. Joseph and the wife of Potiphar. There are a few good pictures in the private apartments, not easily seen, amongst which two by Giotto, and some copies of portraits by Raphael in his younger days, from paintings by Pietro della Francesca, then in the Library at Urbino.

The Barberini Library is celebrated for its MSS., comprising those formerly in the Strozzi library at Florence, and other literary treasures. It is situated on the upper floor of the palace, at the top of the winding staircase, and contains about 70,000 vols.; it is open to the public on Thursdays from 9 till 2. The MSS., 10,000 in number, form the peculiar feature of this library; they were collected

principally by Cardinal Francesco Barberini, the nephew of Urban VIII. Among the most interesting are the letters and papers of Galileo, Bembo, Cardinal Bellarmino, Benedetto Castelli, Della Casa, &c.; and the official reports addressed to Urban VIII. on the state of Catholicism in England during the reign of Charles I., which are full of indebted materials for the history of the Stuarts. There is a long and interesting correspondence between Peresc and Cardinal Barberini: a fine copy of the Bible in the Samaritan character: a most interesting copy of the Holy Scriptures, which dates from the early part of the 4th centy., made by a certain Peter "in the Mesopotamia of Babylon;" this date, which would make it the oldest MS. on parchment in existence, is very doubtful; it is more probable that it was copied, some centuries later, from a MS. bearing the earlier date. A beautiful Greek MS. of the Liturgies of St. Basil of the 7th or 8th century. There are several MSS. of Dante: one of the most remarkable of which is a folio volume on parchment, with a few miniatures of 1419, copied by Filippo Landi of Borgo San Sepolero. A missal with fine illuminations, by *Giulio Clovio*, executed for Card. Ximenes; and another by *Ghirlandajo*, or *Girolamo dei Libri*. An interesting volume to the archaeologist and architect contains numerous drawings and plans of the ancient monuments of Rome, by Giuliano da Sangallo: it bears the date of 1465: amongst the drawings which it contains are a series of the triumphal arches, many of the temples still standing in the 15th century at Rome, which have since disappeared, and sketches of galleys, in one of which are introduced paddle-wheels like those in use in our modern steamboats, but moved by a windlass. The printed books amount to 50,000: many are valuable on account of the autograph notes in them by celebrated personages and scholars. The Hebrew Bible of 1488 is one of the 12 known copies of the first complete edition by Soncino. The Latin version of Plato, by Ficino, is covered

with marginal notes by Tasso, and his father Bernardo; the rare Dante of Venice, 1477, is filled with annotations by Bembo; and another edit. of the *Trivine Commedia* has some curious notes by Tasso: several ancient bronzes discovered on the estates of the Larnemini family at Palestrina have been placed in this gallery—an extensive series of *cista misticæ*, some of which are covered with of gold engraved designs—immense Greek mirrors, specimens of glass and terra-cotta sculptures, and especially several ivories from the same locality. On the wall, before entering the Library, are some very ancient Roman inscriptions, amongst which that discovered in 1616, on the Via Appia, to Lucius Cornelius Scipio, the son of Scipio Barbatus, who was consul in A.D.C. 191, and who built the Temple of the *Terrestres*, erected at Capri, at *Capri* (see *Capri*). It is inscribed on a slab of Alban stone, and in a very perfect state of preservation. In the ante-room are several portraits: amongst others, of St. Leo the Bishop of Cleveland Palace, made for our Henry VII. In the court behind the palace is the fragment of an inscription which will not fail to interest British travellers. It is a portion of the dedication of the triumphal arch erected to the emperor Claudius by the senate and Roman people, to commemorate the conquest of Britain. It was found near the Scirra palace, where that arch is known to have stood. The cavities remaining show that the letters were of the finest form of the imperial period, and of bronze, sunk into the marble. A heavy iron balustrade on pier, with a central gate, separates the palace and grounds from the street. In the garden, between the balustrade and the palace, is a statue of Thorvaldsen. This group, designed by Thorvaldsen himself, was erected to indicate the site of his studio, and executed by the late talented Prussian sculptor, E. Wolff.

Palazzo Bembo, 35, Via delle Coppelle, designed by *Sanzallo* for Messer Marchionne Dallassini, and decorated in fresco by *Pierin del Vaga*, whose

works on the first floor have been lately discovered again, under an oppressive coat of whitewash. The palace was first inhabited by Monsignor Pietro Bembo, secretary to Pope Leo X., and afterwards by Monsignor Giovanni de' Casati, author of the *Galateo*. The first illustrious occupant was General Garibaldi, in 1876, as is recorded in the vestibule, by a tablet, the inscription on which concludes thus:

"A talo nome il mondo intero inchina."

The palace is now occupied by the offices of the widely-diffused journal, *Popolo Romano*.

Palazzo Bertè, now Ricciardi, 103, Borgo Nuovo, near the Piazza of St. Peter's. It has been supposed to have been erected from a design of Raphael's, for *Jacopo da Brescia*, surgeon to Leo X., in 1518, and is remarkable for its handsome façade. The lower portion consists of a rustic basement, on which rise two stories; the first, of brickwork, having elegant Doric pilasters in stone, with 5 windows, alternately round-headed and pointed; the upper one is also Doric. As a whole, it is one of the most tasteful specimens in Rome of the domestic architecture of the 16th century, although criticised especially for the inequality of the spaces between the pilasters.

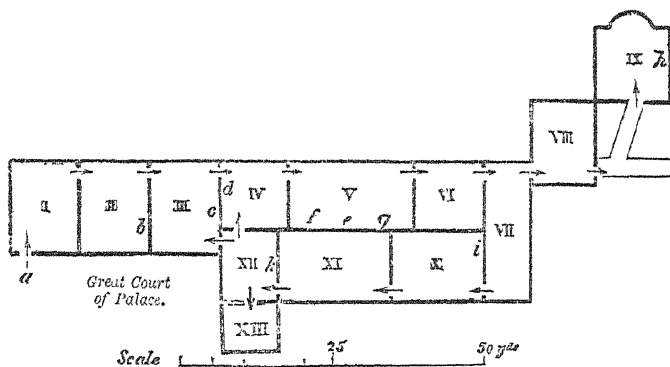
Palazzo Bonaparte, formerly Rinnuccini, at the corner of the Piazza di Venezia and Corso, built in 1660 from the designs of Gio. de' Rossi. It was formerly the property of Madame Mère, the mother of Napoleon, who died here, and at present belongs to her great-grandson, Prince Napoleon Charles Bonaparte, and is occupied by his brother Card. Bonaparte. It contains some modern pictures connected with the history of the first French Empire, chiefly portraits of members of the Imperial family, and interesting Chinese tapestries.

Palazzo Borghese, in the Piazza of the same name. Open on Monday, Wednesday, and Friday, 9 to 3. This

immense palace was begun in 1590 by Cardinal Dezza, from the designs of Martino Longhi, and completed by Paul V. (Borghese) from those of Flaminio Ponzio. The court is surrounded by porticoes sustained by 96 granite columns, Doric in the lower and Ionic with Corinthian pilasters in the upper stories. Among the colossal statues preserved here are Julia Pia as Thalia; another Muse; an Apollo; Musagetes; and a fragment of an Amazon, from the portico of Europa,

near the ch. of S. Salvatore, in Lauro. The gallery, one of the richest in Rome, is on the ground-floor, and is liberally thrown open to artists and visitors three times a week from 9 A.M. until 3 P.M. It is arranged in 13 rooms, in each of which there are printed hand-catalogues for the use of visitors. We shall therefore only notice here the most remarkable paintings out of upwards of 850 which constitute this truly magnificent collection.

PLAN OF THE PICTURE GALLERY AT THE BORGHESE PALACE.



- a. Entrance from Court.
 b. Raphael's Entombment.
 c. Correggio's Danaë.
 d. Domenichino's Sibyl.
 e. " Chace of Diana.

- f, g. Albano's four Seasons.
 h. Raphael's Archers.
 i. Sacred and Profane Love.
 k. Van Dyke's Entombment.

Room I.—1. *S. Botticelli*. Madonna and Child.—2. *Lor. de' Creddi*. A Holy Family.—3. *Paris Alfani*. A Holy Family.—30, 34. *Perugino*. A Nazareno and Madonna.—32. *Leonardo da Vinci*. The Saviour.—35. *Raphael*. A Portrait of himself in his youth (?).—36. *F. Lippi*. Portrait of Savonarola.—48. *Perugino*. San Sebastiano.—49, 57. *Pinturicchio*. Events in the life of Joseph; the names of the principal persons are written under them.—43, 61. *Francia*. Virgin and Child, and a half-figure of St. Anthony.—69. *A. Pollajuolo*. The Nativity. And several pictures of the schools of Perugino, Raphael, and Leonardo da Vinci.

Room II.—2 fountains in alabastro fiorito are placed in the centre of this room.—1, 2, 5, 8, 10, 13. *Garofalo*. The Deposition, No. 9, a fine picture.—6. *Francia*. Madonna and Saints.—21. *Raphael*. A very fine portrait of a cardinal.—25. **RAPHAEL**. A portrait called *Cesar Borgia*. Some critics assign this work to Parmigianino, others to a German painter.—18. *Giulio Romano*. Copy of Raphael's Julius II.—39. *Fra Bartolommeo*. A Holy Family.—36. *A. del Sarto*. Holy Family.—38. **RAPHAEL**. His magnificent picture of the Deposition or Entombment of Christ (b). The ENTOMBMENT was painted by Raphael in

his 24th year. It was executed by the illustrious artist after his return from Florence, for the ch. of St. Francesco at Perugia, being a commission from Atalanta Bagnoni soon after Giovanni Paolo Baglioni had regained the sovereignty of that city. On one side of the composition the Saviour is borne to the sepulchrel by 2 men, whose vehement action contrasts strongly with the lifeless body; the intensity and varied expression of grief are finely shown in the S. Peter, the S. John, and the Magdalen, who surround the corpse, while on the other side, the Virgin, overwhelmed by her affliction, has fainted in the arms of her attendants. It bears the signature *Raphael Urbinas*, and date M.D.VII. Some sketches for this picture were in Sir Thos. Lawrence's collection; the finest in that of the Uffizi at Florence. The subjects of the predella, 3 figures of Faith, Hope, and Charity, are in the Pinacotheca at the Vatican.—44. *Sodoma*. A Holy Family.—51. *FRANCIA*. S. Stephen, a very fine picture; and 55, 56. 2 Madonnas.—65. *Giulio Romano*. A copy of Raphael's Fornarina of the Barberini Gallery.—34, 35. *Andrea del Sarto*. Holy Families.—53. *Timoteo da Urbino*. An interesting portrait of young Raphael.—54. *Garofalo*. The Madonna, with S. Peter and S. Paul, a small picture; and several others by the same painter, under the Nos. 55, 56, 57, 58, 59, 60, 61, and 67.—59. *Mazzolino da Ferrara*. The Adoration of the Magi.

Room III.—1. *A. Solario*. Christ bearing the Cross. 4. *Vasari*. Lucretia.—7, 8. *Michel Angelo*. 2 Apostles, paintings on panel, in his early manner.—18. *Vasari*. Leda.—24, 28, and 29. *Andrea del Sarto*. Madonna and Child, with Angels and S. John, the second a fine picture.—32 and 33. *Pierino del Fuga*. A Madonna and a Holy Family.—34. *Pontormo*. S. Sebastian.—35. *Andrea del Sarto*. Venus and Cupid.—40. *CORREGGIO*. DANAE (*e*); a very fine and celebrated picture.—42. *Bronzino*. Portrait of Cosimo I. de Medici.—46. *Sassoferrato*.

Virgin and Child.—48. *SEBASTIAN DEL PROMBO*. Our Saviour at the column, said to have been sketched by Michel Angelo as the original design for the well-known painting in S. Pietro Montorio. 49. *Andrea del Sarto*. A fine Magdalen.

Room IV.—1. *An. Caracci*. A Deposition from the Cross.—2. *DOMENICHIINO*. THE CUMLEAN SIBYL (*d*), one of his most celebrated and graceful paintings.—3. *Lod. Caracci*. S. Caterina da Siena borne to Heaven by Angels.—4. *Ag. Caracci*. A Pietà.—10. *Car. Arrino*. The Rape of Europa.—15. *Guido Cagnacci*. A good Sibyl.—23. *An. Caracci*. S. Francis.—33. *Luca Giordano*. S. Ignatius devoured by wild beasts in the amphitheatre.—20. *Guido*. Head of S. Joseph.—30. *Cigoli*. S. Francis.—29. *An. Caracci*. S. Dominick.—37. *Id.* Head of Christ.—21. *Elisabetta Sirani*. Lucretia. 36, 37. *Sassoferrato*. A Madonna; an Adolorata. Madonna and Child.

Room V.—5. *Scipione Gaetano*. A Holy Family.—6. *Car. Arrino*. The Flagellation.—11, 12, 13, 14. *ARBANO*. 4 fine circular pictures (*f*, *g*), representing the Seasons.—15. *DOMENICHIINO*. The Chase of Diana (*e*), a very celebrated picture; the goddess, attended by her nymphs, is awarding the prize of the bow and quiver to one of them who has just shot off her arrow.—21. *Francesco Mola*. S. Peter released from prison.—25. *Fed. Zuccherò*. A Deposition.—26. *Caravaggio*. Madonna and Child, with Santa Anna.—27. *Padovanino*. Venus dressing.

Room VI.—1. *Guercino*. La Madonna Adolorata.—3. *Andrea Sacchi*. Portrait of Orazio Giustiniani.—5. *Guercino*. The Return of the Prodigal Son.—7. *Pietro da Cortona*. Portrait of G. Ghislieri, in imitation of Vandyke's style.—10. *Ribera*. St. Stanislaus with the infant Christ.—13. *Sassoferrato*. Copy of Titian's Three Ages of Man.—24, 25. *Gaspar Poussin*. 2 landscapes.

Room VII.—A long gallery, called the *Stanza degli Specchi*, the walls being covered with mirrors. On 2 tables of red porphyry are antique bronze statuettes, and a table in the centre formed of an immense variety of ancient marbles. The paintings on the mirrors are for the *putti* by *Giroufiri*; the flowers by *Mario dei Fiori*.

Room VIII.—3. *Tempesta, Battle-piece.*—33. *Salvator Rosa.* A landscape.—100. *Paul Potter.* Cattle feeding.—87. *Paul Brill.* Madonna with animals. There are some mosaics by *Matteo Provenzano* in this room: the best, No. 1, a portrait of Paul V.

Room IX.—1, 2, 3. Frescoes from the so-called Casino of Raphael, afterwards the Villa Olgiati, which once stood in the grounds of the Villa Borghese, from the walls of which they were detached; Nos. 1 and 2 represent the marriage of Alexander and Roxana, and are copies from Raphael. No. 3 (*h*) is the celebrated painting of Archers Shooting at a target with the arrows of the sleeping Cupid, allegorical to the Passions, supposed to be from a design by *Michel Angelo*; a magnificent composition, perhaps unequalled in fresco-painting. There are some other frescoes of the school of Giulio Romano, from the Villa Lante on the Janiculum.

Room X. is chiefly dedicated to the Venetian school.—2. *TITIAN.* The Three Graces.—3. *Paul Veronese.* Sta. Cecilia.—*Luca Cambiasso.* Venus and Adonis.—13. *Giorgione.* David bearing the head of Goliath. There are replicas of this at Stuttgart, and in the Belvedere, Vienna.—14. *Paul Veronese.* St. John preaching in the Desert.—16. *Titian.* San Dominick.—19. *Bassano.* His own portrait.—21. *TITIAN.* SACRED AND PROFANE LOVE (*i*); an allegorical composition representing 2 figures sitting near the edge of a fountain: one clothed in white with a red sleeve, the other with a red drapery over the l. shoulder; a young Cupid is looking into the water. 22. *Lionello*

Spada. A Concert. 31. *P. Veronese.* SS. Cosimo e Damiano.—*Gior. Bellini.* Virgin and Child.—43. The Preaching of Our Lord: a sketch for a large picture.

Room XI.—1. *Lovezso Lotto.* Madonna and Saints.—2. *Paul Veronese.* S. Antony preaching to the Fishes.—3. *Titian.* Holy Family with St. John.—11. *Luca Cambiasso.* Venus on a Dolphin.—15, 16. *Bonifazio.* Jesus in the house of Zebedee, and the Return of the Prodigal Son, 2 good specimens of the master.—17. *Titian.* Samson.—27. *Antopello da Messina.* Portrait.—32. *Palma Vecchio.* Madonna and Saints.—33. *Licino da Pordenone.* His own portrait, surrounded by his family.—31. *Gian Bellini.* Madonna and Child, with St. Peter.

Room XII.—The Dutch and Flemish schools.—1. *Vandyke.* Christ on the Cross. 7. The ENTOMBMENT (*k*).—22. *Paul Potter.* Cattle.—26. *Rembrandt* (?) Boors on the Ice. Portrait of Marie de Medicis.—15. *Rubens.* The Visitation of S. Elizabeth.—20, 21, 33. *Holbein.* 3 unknown portraits, but the latter supposed by *Mundler* to be a portrait of Perugino by himself.—19. *Albert Durer.* Portrait of Louis VI., duke of Bavaria.—23. *Backhuysen.* A magnificent sea-piece.—36. *Luca Cranach.* A portrait. 44. A Venus and Cupid.—49. *Handthorst.* Lot and his Daughters.

In **Room XIII.**, generally closed, but which will be opened by the custode, is a collection of more than 100 small subjects, chiefly of artists of the 15th centy., with a very handsome Madonna and Child of the school of Raphael, recently purchased by Prince Borghese.

Palazzo Braschi, now the Ministry of the Interior, stands at the S. end of the Piazza Navona. It was built at the close of the last century by Pius VI., for his nephew the duke Braschi, from the designs of Morelli. It is remarkable for its imposing staircase, ornamented with 16 columns of red

oriental granite, and 1 statues of Commodus, Ceres, Achilles, and Bacchus. This palace once contained a small collection of pictures, but they have been dispersed within the last few years. The P. Braschi stand on the site of the *Circus*, of the *Circus Agonalis*.

The **Palazzo del Bufalo**, 61, Via della Valle, is of the period of Raphael, and was designed by his pupil Lorenzetto. The ceilings of the first floor have splendid carved and gilt sunk panels designed by Giulio Romano. The grand saloon has a superficial measurement of 120 square metres, and bears the name of that artist on account of the abundant frescoes and frieze painted by him on its walls. The ceiling of the third room in front is a perfect specimen of the Raphaellesque style of decoration.

Palazzo della Cancelleria, at the N. end of Campo d' Fiori, one of the most magnificent palaces in Rome, began by Cardinal Mezzarota, and completed in 1495 by Cardinal Ruffo, nephew of Sixtus IV., from the designs of Bramante. It was built with travertine taken from the Colosseum, and other marbles from the arch of Gordiana (see Index); the 44 columns of red granite which sustain the double portico of its court are supposed to have belonged to the Theatre of Pompey. The gateway was designed by Fontana. The great saloon is decorated with frescoes by *Vasari*, *Sabotini*, &c., the first representing events in the history of Paul III. In June 1818 this palace was the place of meeting of the Roman Parliament, summoned by Pius IX. In the next month the mob burst into the chamber while the deputies were sitting, and demanded an immediate declaration of war against Austria. In the November following it was the scene of the assassination of Count Rossi, prime minister of Pius IX., on going to re-open the parliament. The inner court of the palace is very beautiful, surrounded by a double Doric portico, surmounted by an elegant attic orna-

mented with Corinthian pilasters. The front, towards the Piazza and adjoining street, is also very fine, although spoiled near the W. angle by some unseemly constructions, and by the mean bell-tower of the ch. of St. Lorenzo in Damaso; the great entrance by Fontana is not in harmony with the architecture of Bramante's edifice.

Palazzo di Caserta, or **Castani**, in the Via delle Botteghe Oscure, formerly a portion of the P. Mattei. It is the residence of the great baronial family of Castani. The first floor, which is handsomely furnished, contains several family pictures. The family archives preserved in this palace are perhaps the most complete of any of the great Roman houses; some deeds of donation to the Castanis bring of the 9th and 10th centuries. The Castanis were once lords of all the country from Valletta to Fondi; they gave 2 popes to the name of St. Peter, Gelasius II. and Boniface VIII., and were the rivals of the Colonnas and Orsini in their long contests with the popes in the 11th and 12th centuries. Their vast estates were confiscated by Alexander VI. in favour of one of his bastard sons, but subsequently restored, with the ducal title borne by the family, now the oldest amongst the princely Roman houses. The present head of the family is the talented Duke of Sannonea, well known as Don Michel Angelo Castani, to many of our countrymen who have resided at Rome.

Palazzo Cenci.—There are 2 palaces known by this name in Rome. The first, called also P. Maccarani, from its present owner, is situated opposite the ch. of S. Eustachio, near the Pantheon; it was built in 1528 from the designs of Giulio Romano, and is only remarkable for its architecture. The second *Cenci Palace*, the ancient residence of the family, stands partly on the site of the Theatre of Balbus, near the western entrance to the Ghetto. Opposite to the palace is the little ch. of S. Tommaso a' Cenci, founded in 1113 by Cencio

bishop of Sabina, and granted by Julius II. to Rocco Cenci, whose descendant, the notorious Count Francesco, rebuilt it in 1575, as we see by inscriptions over the doors. The ch. is small, much neglected, and seldom open. The Cenci chapel, restored in 1661, is enriched with frescoes, in a good style, of histories of the Virgin, with a handsome roof decorated with stuccoes and arabesque paintings. Although erected as a sepulchral chapel for the family, it does not contain a single monument to the Cencis. The palace, an immense and gloomy pile of massive architecture, was for many years deserted and left without doors or windows or any sign of human habitation, to tell, as forcibly as a building could, the story of crime: it seemed to have been stricken with the curse of which Beatrice Cenci was the victim. Within the last few years, however, it has been rendered habitable. It has recently been purchased by the Government. Shelley notices the court supported by granite columns, and adorned with antique friezes of fine workmanship, and built up according to the ancient Italian fashion with balcony over balcony of open work. He was particularly struck with one of the gates, formed of immense stones, and leading through a dark and lofty passage (now closed up) opening into gloomy subterranean chambers. Its position in the most obscure quarter of Rome, and its gloomy aspect, are perfectly in keeping with the atrocities perpetrated within its walls, which led to the tragedy enacted at another place (Petrella)—*Handbook of South Italy*, Rte. 142), which has given such a melancholy interest to the name of Cenci. The German painter *Overbeck* lived and had his studio in this palace.

Palazzo Chigi, forming the N. side of the Piazza Colonna, built in 1526 from the designs of Giacomo della Porta, and completed by Carlo Maderno. In one of the ante-chambers are the Skull and the Sleeping Child, sculptured by *Bernini*, as emblems of life and death. In the saloon are 3

ancient statues: a Venus, in Parian marble, with a Greek inscription; Mercury with the *caduceus*; and an Apollo, supposed to be of the time of Hadrian. The pictures are in the apartments occupied by the family, and are consequently not open to the public. Among them the following may be noticed.—I.—*Greco*. St. Francis.—*Guido*. St. Cecilia; a Nativity.—*Caracci*. St. John the Baptist drinking at a spring. II.—*Pietro da Cortona*. A Guardian Angel.—*Guerchio*. Christ at the column.—*Agostino Carucci*. A dead Christ.—*Salvator Rosa*. A satyr disputing with a philosopher, who is said to be a portrait of Salvator himself.—*Tibian*. Two portraits.—*Spagnoletto*. A Magdalen. III.—*Andrea Sacchi*. Sketch for the picture of S. Romualdo, in the Vatican: a Saint; the Blessed Bernardo Tolomeo of Siena.—*Guido*. A Pietà. In the upper rooms is a cabinet adorned with sketches by *Giulio Romano*, *Bernini* *Andrea Sacchi*, &c.

The **Library** is the most interesting part of the palace. It was founded by Alexander VII., and is rich in MSS. of great interest. Among these are the Chronicles of St. Benedict and St. Andrew, the Chronicle of the Monastery of San Oreste or Soracte a Dionysius of Halicarnassus of the 9th century, a Daniel of the Septuagint version, an illuminated Missal of 1450, a folio volume of French and Flemish music, containing metretres and masses, dated 1490; letter of Henry VIII. to the Cour Palatine, requesting him to show mercy to Luther; several inedited letters of Melancthon, some sonnets of Tasso, 20 volumes of original documents relating to the treaty of Westphalia and a large collection of inedited or almost unknown materials for the literary and political history of Europe.

On the W. side of the Piazza Colonna is a palace built by Gregory XV. to serve as the General Post-office, a remarkable for its fine Ionic portico the principal part of the columns were discovered amongst the ruins of the

Roman Municipium of Veii. The palace was lately sold to a banker. The other palaces forming the sides of the Piazza Colonna are on the E. the *Palazzo Piombino*, belonging to the Buon-campagni Ludovisi family; and on the S. the *Palazzo Ferraioli*; with some marbles from Veii, and a good library of modern works, collected by the present owner, Marchese Gaetano Ferraioli.

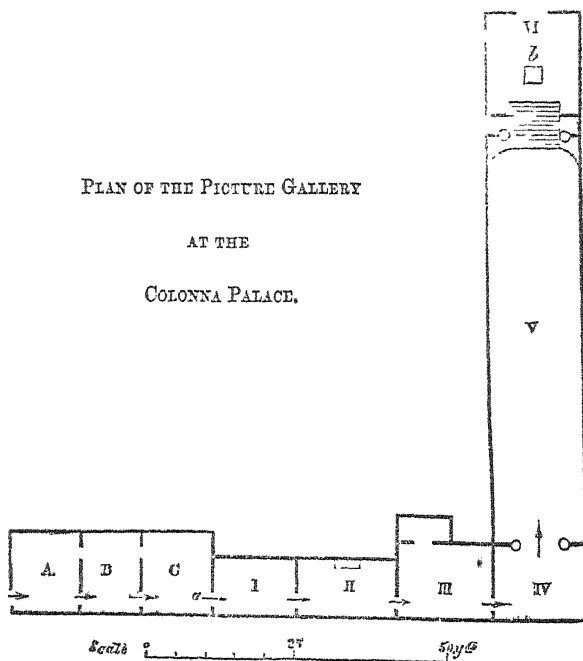
Palazzo Cicciporci, now *Senni*, in the Via de' Banchi Nuovi, not far

from the S. extremity of the Ponte di S. Angelo, built in 1526, is remarkable for its architecture by Giulio Romano. Near this is the *Palazzo Cesarini*, inhabited by the ducal family of that name; it was the residence of Alexander VI. when Cardinal Lenzuoli Borgia, before his elevation to the pontificate.

Palazzo Colonna, in the Piazza di SS. Apostoli, commenced by Pope Martin V. in the 15th centy., and completed in later times. It formed at one period the residence of Julius II.,

PLAN OF THE PICTURE GALLERY

AT THE
COLONNA PALACE.



and subsequently of San Carlo when Cardinal Borronco. It now belongs to the princely family whose name it bears; a portion of the state apartments have been let for several years past, and now form the residence of the Ambassador of France. The apartment on the ground-floor contains some frescoes by Tempesta, Pomarancio, and Gaspar

Poussin; those on the ceilings have been even attributed to Perugino. The Colonna picture gallery, once the most considerable in Rome, although it has been much reduced by division amongst the outgoing branches of the family, still contains some fine works, which are arranged in a series of rooms leading to the Hall or Gallery for which the

palace is so celebrated. The gallery, which is entered by the great stairs from the N. corner of the court, and which leads to the apartments of the French Ambassador, is open on Monday, Thursday, and Saturday, from 10 to 3 o'clock. The names of the masters only are affixed on each painting. In the three rooms (A B C) preceding those of the pictures are several specimens of Gobelins and Arras tapestry, and a good bust called Vitellius.

Room I.—*S. Botticelli*. Madonna and Child.—*Luca Langhi*. A good Holy Family.—*Bagnaia Cavallo*. A Military Cavalcade.—*Melozzo da Forlì*. St. Roch.—*Giovanni Sanzio* (Raphael's father). Portrait of a Boy in a red cap.—*Luini*. A good Virgin and Child.—*Giacomo di Avanzi* of Bologna. A Crucifixion.—*Albano*. Two large Landscapes, with groups of figures.—*Giulio Romano*. The Madonna and Child.—*Gentile da Fabriano*. A Madonna surrounded by angels.—*Parnigianino*. A Holy Family.—*Innocenzo da Imola*. A Holy Family.—*Guercino*. Moses.—*P. da Cortona*. The Resurrection; below are portraits of several persons rising from their sepulchres.—*Van Eyck* (?) 2 pictures of the Virgin, surrounded by small medallions of histories of her life.—*Lairesse*. A slave.—*Nettcher*. Portrait of a lady.—*Simone da Pesaro*. Holy Family. Passing through the Throne-room (II.), is,

Room III.—*Titian*. A good portrait of Onofrio Panvinio, the celebrated antiquary; as an Austin friar.—*Girolamo da Trevisi*. A portrait, supposed to be of Poggio Bracciolini, the Florentine historian. These portraits were long considered to be by Titian, and called Luther and Calvin, for which there was not the remotest foundation.—*Bronzino*. A Holy Family.—*Carletto Cagliari*. A Lady playing on the guitar.—*Guercino*. The Guardian Angel.—*Albano*. The Rape of Europa.—*An. Carracci*, the *Mangia Faggioli*, a ridiculous caricature of a man eating beans.—*Lo Spagna*. S. Jerome in the Desert.—*Paris Bordone*.

A Holy Family, with St. Sebastian and other Saints.—*Boisfaccio*. A Holy Family, with SS. Anne and Jerome.—*Salviati*. A Madonna.—*Hollwein*. A portrait of Lorenzo Colonna, brother to Martin V.—*Paul Veronese*. A fine male portrait.—*D. Cresspi*. San Carlo.—*F. Moia*. Death of Abel.—*Guido*. S. Agnes.—*Dassoferrato*. A Madonna.—*Guercino*. The Angel Gabriel.—*Gior. Bellini*. S. Bernarbo.—*Salviati*. The Resurrection of Lazarus.—*Rubeas*. Joseph and his Brethren; a sketch.—*Seaverellini*. The Apparition of the Virgin to some Franciscan friars. The paintings in the centre of the ceiling, representing the Apotheosis of Martin V., are by *Lutti* and *Pompeo Battoni*.

Room IV.—This room, which forms one of the extremities of the great gallery, is covered with landscapes; eight *in tempera*, by *Gaspar Poussin*.—A small pretty Claude.—*Poussin*. Apollo and Daphne.—*Wouvermans*. 2 large battle-pieces.—*Salvator Rosa*. A seashore scene. 2 good landscapes by *Swaenvelt*; several by *Orizonte* and *Crescenzo di Onofri*; some *Berghems*, *P. Brills*, and *Caiatellis*. On one side of this hall is a handsome cabinet, with 27 bas-reliefs in ivory, executed by the German artist Stemliart, and copied from Michel Angelo's Last Judgment in the Sistine Chapel, and from 26 of Raphael's subjects in the Loggia.

The **Great Hall** or **Gallery (V.)**, one of the finest in Rome, 150 feet long, is ornamented with ancient statues, none of which are of any merit. The pillars at each end, and the pilasters along the sides, are of *giulio antico*. The walls are decorated with Venetian mirrors, painted with wreaths of flowers and Cupids, the former by *Mario dei Fiori*, the latter by *Carlo Maratta*. In the recess of one of the windows on the rt. a good bas-relief of a colossal head of Minerva. On the tables are some antique bronzes, and a small bronze statue of a faun, by Sansovino; the roof is covered with frescoes relative to the deeds of the Colonna family; the largest, in the centre, by Coli and Gherardi, represent,

the Battle of Lepanto. The following are the principal pictures on the sides of the Great Hall, and the raised one beyond it towards the garden:—*Rubens*. An Assumption.—*C. Allori*. The Descent into Hades.—*B. Strozzi*. La Carriera Romana.—*Scheffner*. Portrait of Federico Colonna.—Two St. Jeromes by *Guerri* and *Spagnoello*.—*Salvati*. Adam and Eve in the Garden.—*Tanzio*. Fine portrait of C. Colonna, Duke of Marsi.—*Guerri*. Martyrdom of S. Emericiana.—*Albano*. An E. Homo.—*S. G. Utano*. Portrait of Antonio Colonna.—Several members of the Colonna family round a table, with their names by the same artist.—*C. Cagliari*. Portrait of Stefano Colonna.—*Salvati*. Adam and Eve.—*Tanzio*. Narcissus.—*Vinci*. Two recurrent figures of Venus.—*Giordano*. Two pictures of the Rape of the Sabine, and the Peace celebrated between the Romans and Sabines.—*Pietro Vaccio*. St. Peter presenting a Donatist to the Madonna and Child.—*Tizian*. A Holy Family.—*Vinci*. Portrait of Lucrezia Colonna.—*L. de Lega*. The Temptations of S. Antony.—*Bronzino*. Venus and Cupid.—*Salvati*. The same subject, but less classic.—*A. Caracci*. Portrait of Cardinal Scipio Colonna.—*Giorgione*. Portrait of Giacomo Sciarra Colonna.—*Stenza da Porto*. S. Sebastian.—*Poussin*. Shepheresses, some asleep.—*S. Rosa*. St. John in the Desert, and St. John preaching in the Wilderness; the painter is said to have introduced his own likeness into the first picture.—Two fine male portraits.—*Nicola da Foligno*. A curious picture of the Madonna liberating a child from the Devil.—*A. Caracci*. The Magdalen in Glory.—*Lastraneo*. St. Peter in Prison.—*Guido*. St. Francis and Angels.

In the centre of Hall VI., next the garden, is the so-called *Colonna Belliniana*, a torso column in red marble, surmounted by a statue of Mars; round the column run a series of low reliefs, commencing with a sacrifice and continued with military processions, the whole probably a work of

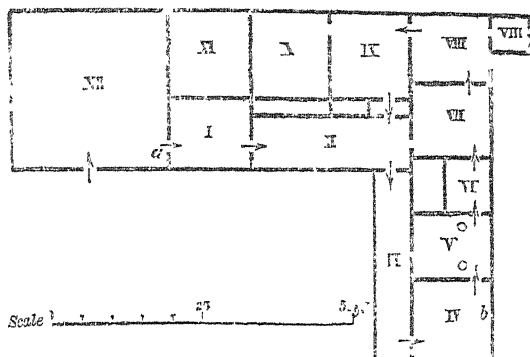
the 16th century. The gardens behind the palace extend along the western slope of the Quirinal, and consist of a series of terraces rising to the summit, and are well planted in avenues of box and lilacs. There are considerable ruins in them, consisting of large halls and massive brick-walls, and upon the summit two portions of a gigantic frieze and entablature, one measuring 1490 cubic feet of white marble, and weighing upwards of 100 tons: they belonged probably to the Temple of the Sun, erected by Aurelian on the Quirinal. The entrance to the gardens is from the extremity of the gallery, which will be opened by the east-side, and near to which are two statues of Prospero and Marc Antonio Colonna, the torsos of which are ancient. There is another entrance in the Via del Quirinale, opposite the Rospallosi palace. The palace itself stands upon the site of the S.W. extremity of the portico which led to the Temple of the Sun.

Palazzo della Consulta, on Monte Cavallo, built by Clement XII., from the designs of F. ga, in 1730. The palace is considered one of Fuga's most successful works. It is now the residence of the Minister of Foreign Affairs.

Palazzo Corsini, in the Lungara of the Trastevere, built by the Riario family, enlarged and altered into its present form by Clement XII., in 1729, from the designs of Fuga. In the 17th century it was the residence of Christina Queen of Sweden, who died in it in 1689. A grand double staircase leads to the gallery, which is open on Mondays, Thursdays, and Saturdays, on the 1st and 15th of every month, and every day from Palm Sunday until that after Easter, from 10 until 3; there are hand-catalogues in Italian and French in all the rooms. Opening out of the great hall of the palace (XII.), we enter

Room I.—A marble sarcophagus, found near Porto d'Anzio, ornamented with reliefs of Tritons and Nereids;

PLAN OF PICTURE GALLERY AT THE CORSINI PALACE.



and over the entrance door a portion of an early Christian urn, with reliefs representing the vintage.—9. *Teresa Muratori*. The Plague at Milan.—6. *Baroccio*. Holy Family.—10. *C. Maratta*. Marriage of St. Catherine.—17, 18, 20, 21. *Locatelli*. Rural scenes in the style of Teniers.—24, 26. *Canaletti*. Views of Venice.

Room II. contains no paintings worth noticing: out of it opens on the I.

Room III., or the *Gallery*, where there are some fine pictures.—1. *Guercino*. An *Ecce Homo*.—2. *Carlo Dolce*. *MADONNA AND CHILD*.—6. *Inn. da Imola*, and 9. *Andrea del Sarto* (?) Holy Families.—10. *Lodovico Caracci*. The Nativity of the Virgin.—15. *A. del Sarto*. A small Virgin and Child. A *Præsepe*, by *Vandyke*.—17. *Michael A. Caravaggio*. The same subject.—26. *Fra Bartolommeo*. A Holy Family.—28. *Teniers*. Dutch Boers.—36. *Garofalo*. A Holy Family.—39. *Albani*. Mercury and Apollo.—44. Portrait of Julius II., attributed to Raphael.—45. *Pietro da Cortona*. The Nativity of the Virgin.—49. *Carlo Dolce*. St. Apollonia.—50. *Titian*. Portrait of Philip II. of Spain.—51. *C. Cignani*. Good group of the Infant Saviour and St. John the Baptist.—52. *C. Sarracini*. Vanity,

personified by a female arranging her dress, with an old attendant holding a mirror before her.—53. *P. Veronese*. Marriage of St. Catherine.—54. *C. Maratta*. A Holy Family; and 70, the Flight into Egypt.—61. *Vasari*. A Holy Family.—88. *C. Dolce*; and 89. *Guido*. Two *Ecce Homos*, placed, with the same subject (1) by *Guercino*, near each other, to show the respective powers of expression by these three masters.

Room IV.—11. *GUIDO*. Herodias.—18. *Andrea Sacchi*. A small Crucifixion of St. Andrew.—19. *Guido*. The Crucifixion of St. Peter.—20. *Guercino*. St. John.—22. *F. Baroccio*. Our Saviour and the Magdalene.—27. *Lod. Caracci*. 2 good colossal heads.—28. *Titian*. St. Jerome.—41. *Giulio Romano*. A copy of Raphael's Fornarina of the Uffizi Gallery at Florence.—43. *Carlo Maratta*. A Holy Family.—44. *Albert Durer*. A hare.—45. *Carlo Dolce*. A Magdalene.—51, 52. *Albano*. Two oval paintings of Venus and Cupids.—53. *Spagnoletto*. Death of Adonis.—55. *Lodovico Caracci*. A Deposition. And 11 small subjects by *Callot* representing scenes in the life of a soldier. An ancient chair (6) in marble, supposed to be Etruscan, discovered near the Lateran; the low reliefs upon it represent a procession of warriors, a boar-hunt, and sacrificial ceremonies.

One of the tables is, as if not by the artist, covered with a relief representing Orpheus before the Council of the Argonauts.

Room V.—12. *Carlo Dolce*. St. Agnes.—14. *Carlo Maratta*. An Annunciation.—16. *Sebastia*, and 19. *Del Rosso*. Holy Families.—23. *Albani*. Virgin and Child.—24. *Guercino*. Christ and the Samaritan woman at the well; and 40, 47. An Annunciation.—28. *Giorgione*. Christ and St. Peter.—30. *Pompejano*. A Holy Family.—37, 38, 39. *Guido*. An Annunciation, Ecce Homo, and St. John; and 45. A small Crucifixion.

Room VI.—All the paintings in this room are portraits.—21. *Titian*. Two Sons of Charles V.—31, 35. *Holbein*. His own and his wife's portraits.—43. *Albert Dürer*. Portrait of Cardinal Albert of Brandenburg.—40. *Bronzino*. Portrait of Cardinal Bibiena, very doubtful.—47. *Campidoglio*. Portrait of Rubens.—50. *Titian*. Card. Alessandro Farnese.—51. *Bronzino*. Portrait of Lorenzo de' Medici.—67. A pretended miniature of Mary Queen of Scots, attributed to *Oliver*.—68. *Baciccio*. Card. Neri Corsini.

Room VII.—11. *Murillo*. Fine picture of VIRGIN AND CHILD.—13. *G. Poussin*. Fine Landscape.—21. *Luca Giordano*. Christ disputing with the Doctors.—22, 23, 24. *Fra Angelico*. Three small paintings on panel, representing the Descent of the Holy Spirit, the Ascension, and our Lord in Glory. These three portions formed a triptych; the miniature heads of the saints are fine.—15. *Rubens*. St. Sebastian.—18. *Garofalo*. Christ bearing the Cross, the head of the Saviour remarkable for the resignation and placidity of its expression.—20, 25. *G. Poussin*. Good Landscapes.—26. *Lodovico Caracci*. Martyrdom of St. Bartholomew.—27. *C. Maratta*. An Annunciation.—28, 34. *Orizonte*. Two good Landscapes.—30. *Titian*. The Woman taken in Adultery.—35. *Domenichino*.

[Rome.]

Portrait of a Gonfaloniere of the Church.—18. *Pompejano*. Charity. On one of the tables here is a remarkable large piece of native amber.

Room VIII.—2. *Francis*. Virgin and Child.—6. *C' auc*. A good specimen.—8. *Vandyke*. Jesus before Pilate.—10. *P. de Caravaggio*. A drawing of Noah and her Children, dated 1567.—11. *Povista*. A Holy Family.—13. *Guido*. Contemplation.—15, 21, 23, 40, 41, 42. *G. Poussin*. 6 landscapes.—18. *Domenichino*. Susanna at the Bath.—24. *Guercino*; and 25. *Spagnoletto*. Two pictures of St. Jerome.—29. *Correggio* (?). Christ in the Garden.—Mosaic portraits of Clement XII., and of his nephew Cardinal Neri Corsini. In a **Cabinet** opening out of **Room VIII.** are some small triptychs attributed to *Orgagna*, *Duccio of Siena*, *Giottino*, *Simone Memmi*, *Starnina*, *Benozzo Gozzoli*, *Filippino Lippi*, &c., and, No. 10, a fine drawing in crayons of an Ecce Homo by *Guido*.—11. A Susanna, by *Cos. Roselli*; and 6, Christ and the Samaritan, by *Guercino*.

Room IX.—2. *Teniers*. Interior of a Dutch farm-house.—6. *N. Poussin*. The triumph of Ovid.—9. *Felazquez*. Portrait of Innocent X.—12. *Salvator Rosa*. Prometheus devoured by the Vulture.—18. *Solimena*. St. John in the Desert.—21. *C. Maratta*. The Trinity.—25, 28, 29, 35. *S. Rosa*.—Battle-pieces.—32. *Domenichino*. Christ laid in the Sepulchre.

In **Room X.** beyond this, but generally closed, are—a bronze bas-relief of the Rape of Europa, attributed to Cellini; an antique mosaic representing oxen frightened by thunder; and a portrait of Clement XII. in pietra dura.

The **Corsini Library**—entrance from No. 11 in the Lungara—founded by Clement XII., contains upwards of 1300 MSS., some autographs of Christina of Sweden, and a great number of cinquecento editions. It is open to the public every day, except Wednesdays

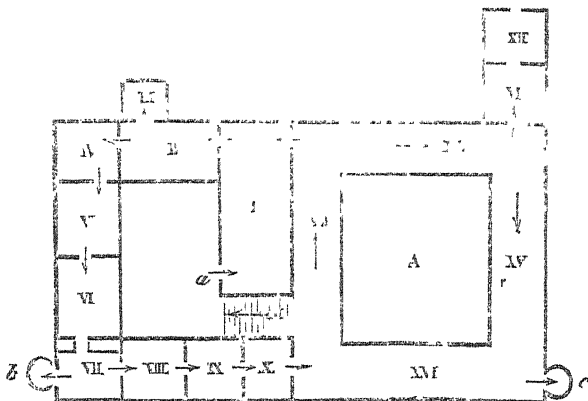
and festivals, for 3 hours before sunset. The number of printed books, rich in editions of the 15th century, is about 60 000, well arranged, with good catalogues, and easily accessible: the collection of engravings is one of the finest and most extensive in Italy. The series by Marc Antonio Ramondi after Raphael is the most complete to be met with. Behind the palace are the gardens and the pretty *Villa Corsini*, placed on the declivity of the Janiculum. The view from it embraces a magnificent panorama of Rome.

Palazzo Cosulich, in the Piazza delle Tartarughe, built by C. Lombardi: it is remarkable for its fine ceilings, painted in fresco by Domenichino, Guerino, Albano, and other eminent artists of their time. There are 6 ceilings, in the following order:—I. *Albano*. Hercules wounding the Centaur Nessus.

II. *Domenichino*. Apollo discovering Truth, &c. III. *Caracciolo*. Rinaldo and Armida on a chariot drawn by dragons. IV. *Caracciolo*. Diana punishing Hercules; Venus with Cupids and other amities. V. *Luca Cambiaso*. Justice and Peace. VI. *Romolo*. Action saved by the dolphin.

Curia Innocenziana, more generally known as the *Pala-Matteo Costoro*, fronts the piazza in which it is situated, an imposing edifice, begun in 1612 by Innocent X. from the designs of Bernini, and completed by Innocent XII. from those of Carlo Fontana. It was adapted in 1571 for the sessions of the Italian Parliament, by the architect Comotto, with the addition of an ample semicircular hall, lighted from above, and constructed in the courtyard.

PLAN OF THE DORIA GALLERY.



Palazzo Doria-Pamphili, in the Corso. Borromini. The Gallery, which is—This immense edifice, the most magnificent perhaps of all the Roman palaces, was erected at various times and by different architects. The side facing the Corso is from the designs of Valvasori; that facing the Collegio Romano was designed by Pietro da Cortona, the vestibule being added by

open on Tuesdays and Fridays, from 10 to 3 o'clock, contains some first-rate works, with a greater number of a second-rate character. There are upwards of 800 pictures, distributed over 18 rooms and galleries, which are most liberally thrown open to the public, with good hand-catalogues in each

16. *Leda*, from the workshop of Michelangelo, in the ground colour of the marble, is by the sculptor himself.

The Great Hall is (1). a very beautiful apartment, richly decorated; it is a quadrilateral, with eight windows, six of which are only landscapes. The first is worthy of notice being saved by *Giuseppe Penone*, especially Nos. 23 and 24, and a *Mirna* by *N. Puccini*. Amongst the marbles are 3 several ancient works: a statue of *Antoine de Bourbon*; a fragment of a *Christ* seated upon the *thronus* of *Lionel*; a *Christ* seated on *thronus* concealed under the *thronus* of a *Christ*; and a portion of the *thronus* of a *Christ* with *Lionel* some marbles, discovered in the ruins of *Palazzo Vecchio* at *Albano*, the site of the *Monks* *Villa Doria*. One of the *thronus* Hall, on the 1st, and 2nd floors of rooms, occupying the 1st and 2nd floors. The population of the *thronus* are in general *sculptures*; the following, however, may be noticed.

Room II.—Here is the well-known and often engraved *Carità*, by *P. Valentin*.—5. *Gian Bellini*. A *Circumcision*.—27. *Tuddeo Bartolo*. A *Triptych*, with *Madonna* and *Saints*.—28. *Fra Filippo Lippi*. The *Annunciation*.—33. *Guercino*. The *Martyrdom* of *St. Agnes*: the fine group of the *Centaur* in *rosso* and *nero antico* marbles in the centre of the room, discovered in the grounds of the *Villa Doria* at *Albano*: the 2 groups of children are by *Algarotti*. A *Virgin*, by *Sassoterrato*. The bedroom (III.) is now closed.

Room IV.—Some bronzes, amongst which a *Satyr* or *Fawn*, a curious water-pail or *Situla*, with subjects scratched upon it, in the *Etruscan* style; a recumbent figure of the *Nile* in *green basalt* of the time of *Hadrian*; and a bronze bust of *Innocent X.* by *Borini*.

Room V.—1. *Fasari*. A *Holy Family*.—17. *Quantia Matsys*. A group of

Mirna.—21. *Beccafumi*. The *Martyrdom* of *St. Catherine*. The marble group of *Job* and the *Angel* is by *Giuseppe Bernini*.

Room VI.—5. *San Pietro Bellinelli*. A *Holy Family*.—22. *Donatello*. A *Small Annunciation*.—30. *Portrait* of a *young girl*, attributed to *Polignone*. In the *aperture* (b) opening out of *Room VII.*, are several small subjects attributed to *Benvenuto*.—31. *PAINTING*. *Portrait* of *Andrea Novati* and *Alessandro Braccio*, the work of *Carlo*. *Bambino*, for whom they were created, generally known as *Baldo* and *Barolo*, amongst the noblest and finest portraits by *Raphael*. A bust, by *Algarotti*, of *Gyngna Maddaleni* *Paraffini*, and of the late *Prince Donna*, by *Terzani*. In the 1st following

Rooms, VII., VIII., IX., and X., there is little to detain the visitor: from the latter he will enter the quadrangular gallery surrounding the 4 sides (A) of the Great Court of the palace, in which are placed the best pictures in the collection.

Great Gallery, XIII. South Branch, on the 1st. (1) *Braccio*.—3. *A. Caracci*. *The Magdalene*.—1. *Pierino del Vaga*. *Galatea*.—9. *Scorsone*. A *Holy Family*.—15, 37. *A. del Sarto*. *Holy Families*.—16. *Breughel*. *The Creation of Animals*.—21. *Guercino*. *The Prodigal Son*.—25. *Claude*. *The Flight into Egypt*.—26. *Garofalo*. *The Visitation of St. Elizabeth*.—36. *The Flight into Egypt*; the landscape by *Gaspar*, the figures by *Nicholas Poussin*.—38. *N. Poussin*. A copy of the *Nozze Aldobrandini* (see p. 350): the differences between this copy and the original fresco arise from restorations made on the latter and since removed.—45. *Guida*. *The Virgin in Adoration before the Infant Saviour*.—47. *Albano*. *Holy Family* and 2 female *Saints*.—49. *Paolo Veronese*. *Angel playing on tambourine*.—51. *Dosso Dossi*. *The Expulsion of the Vendors from the*

Temple.—*Titian*. The Three Ages of Man.

West Branch of Gallery, XIV. (2^d *Braccio*).—5. *Guercino*. St. Peter.—17. *Titian*. A fine Male Portrait.—21. *Fandyke*. Portrait of a Widow.—25, 30, 60, 65. *Breughel*. The Four Elements; the animals and plants beautifully rendered.—26. *Titian*. Sacrifice of Isaac.—37. *Rubens*. Portrait of his wife; and 50, of a Friar, called his Confessor.—*Pordenone*. Herodias' daughter; a good picture.—53. LEONARDO DA VINCI. Portrait of Joanna II. of Aragon, Queen of Naples, thought by some critics to be a copy of the picture by Raphael, now in the Louvre.—56. *Magdalen* by *Titian*.—61. *Benvenuto da Ortolano*. The Nativity, a good painting of this rare master.—63. *Breughel*. The Creation of Eve; and 70. *Id.* Paradise.—66. *Garofalo*. A Holy Family.—69. *Correggio*. A cartoon of Glory crowning Valour.—76. *Teniers*. A Village Feast.—80. Portraits of Titian and his wife, attributed to himself.

N. Branch of Gallery, XV. (3^d *Braccio*)—1, 6, 14, 19, 28, and 34. *An. Caracci*. A series of good paintings, in the form of lunettes, representing the Assumption, the Flight into Egypt, the Nativity, the Adoration of the Magi, and the Entombment of Our Saviour.—18. *Id.* A fine Pietà or Dead Christ.—5. *CLAUDE*. Mercury driving away the Cattle of Apollo.—12. *Id.* The celebrated Molino, one of Claude's finest landscapes.—23. *Id.* The Temple or Sacrifice of Apollo.—33. *Id.* The Hunting Diana, a small picture inferior to the 2 last.—11. The portrait of Machiavelli, attributed to *A. del Sarto* and *Bronzino*, with the inscription *Nicolous Maghiavellus, Historiar. Scriptor.*—10. *Titian*. Portrait of his Wife.—16. Christ on the Cross, attributed, on doubtful grounds, to *Michel Angelo*.—21. *Garofalo*. St. Catherine.—25. *Schidone*. St. Roch.—27. *Giorgione*. A fine portrait.—29. *Paul Veronese*. A pretended portrait of Lucrezia Borgia.—30. *Guercino*.

Endymion.—31. *Era Bartolommeo*. Holy Family.—35. *Dosso Dossi*. Portrait of Caterina, called la Venzozza, the mother of Cesar and Lucrezia Borgia. In the Cabinet (c) at the extremity of this branch of the gallery have been placed some pictures connected with the history of the Doria family.—No. 2. A portrait of the celebrated Andrea Doria, surrounded by naval emblems, attributed to *Seb. del Piombo*.—3. Another of Gianetto Doria, by *Bronzino*.—5. Innocent X., the founder of the Pamfili family, by *Velasquez*. The bust of the late Princess Mary Talbot Doria Pamphili is by *Tenerani*.—6. The Deposition, with the portraits of the Donatori, a good specimen of *Hans Hemeling*.

The Gallery of the Mirrors, XVI. (*G. de' Specchi*), which runs parallel to the Corso, is profusely decorated with looking-glasses and ancient statues, none of any great value; the frescoes on the roof are by the brothers *Melanì*, painters of the last century. Beyond the Great Gallery are a series of rooms, generally closed (XI, XII, &c), communicating with those inhabited by the family, which, as well as the elegant chapel, can only be visited with a permission from Prince Doria.

One of these, the Throne Room, contains several works by *Poussin*, amongst others his celebrated landscape of the Ponte Lucano; and beyond is the splendid Ball-room, the most magnificent of all those in Rome. The space now covered by the Doria, Simonetti, and Bonaparte Palaces, and indeed all the side of the Via Lata from the Via di Caravita to the Piazza di Venezia, was formerly occupied by the Septa Julia erected by Agrippa, the Campus Agrippæ being on the opposite side.

Palazzo Falconieri, in the Via Giulia, built in the 17th centy. from Borromini's designs. It was formerly celebrated for the gallery of Card. Fesch, by whom it was occupied for many years prior to his death in 1839.

Palazzo Farnese, the property of the deposed King of Naples, by whom it was inherited, as the descendant of Elizabeth Farnese, the last of her line, inhabited at present by the French Ambassador to the Court of Italy. Begun by Paul III., while Cardinal, from the designs of Antonio di Sangallo, it was finished by his nephew, Cardinal Alessandro Farnese under the direction of Michel Angelo (1526). The facade towards the Tiber, with its Loggia, was erected by Giacomo della Porta. The architecture of this palace is beyond all doubt the finest in Rome; but the blocks of travertine of which it is constructed were taken from the theatre of Marcellus and the Colosseum, of whose ruin, says Gibbon, "the monuments of Paul III. are the guilty agents, and every traveller who views the Farnese palace may curse the sacrilege and luxury of these upstart princes." The piazza, adorned with 2 handsome fountains, is arranged in such a manner that the palace is seen to great advantage. The granite basins of the fountains, 17 feet in length and 4 feet in depth, were found in the Baths of Caracalla. On entering the palace the size of the blocks of travertine, and the precision with which they are fitted, will not fail to attract attention. Nothing can surpass the solidity of the construction: the basement of the court, which was laid down by Vignola on the original plan of Sangallo, and the first story, by Vignola himself, are worthy of the best times of architecture. All the upper parts of the building, with the imposing cornice, are by Michel Angelo. The court was originally surrounded by two ranges of open porticos, as we have seen at the P. della Cancelleria (p. 411), the lower Doric still open; the upper Ionic has had its arches closed in recent times with brickwork and windows, which takes much away from the grandeur of this once superb atrium. Above the Ionic portico rises the attic with its Corinthian pilasters, by Michel Angelo. Two sarcophagi are said, but on doubtful authority, to have been found in the tomb of Cæcilia Metella. The form, as well as the rude

style of the bas-reliefs of scenes of the chase upon the one, are evidently of a period posterior to the time of the wife of Crassus. The other is Christian, of the 14th centy. During the siege of Rome in 1819 the palace was struck by several shot from the breaching batteries of the French: its cornice and roof were somewhat injured, but no damage was done to the interior. In former times the palace was remarkable for its fine collection of statues, now dispersed in various directions. The frescoes of *An. Caracci* and his scholars are the great attraction of the **Gallery** on the upper floor. These fine works occupied no less than 8 years in execution, and were rewarded with the small sum of 500 gold crowns (120*l.*). The centre-piece represents the Triumph of Bacchus and Ariadne, attended by fauns, satyrs, and bacchantes, and preceded by Silenus on an ass. The other subjects are,—Pan bringing goatskins to Diana; Mercury presenting the apple to Paris; Apollo carrying off Hyacinthus; the Eagle and Ganymede; Polyphemus playing on the Pipes; the pursuit of Aëcis; Perseus and Andromeda (by *Guido*); contest of Perseus and Phineus; Jupiter and Juno; Galatea, with tritons and nymphs; Apollo slaying Marsyas; Boreas carrying off Orythia; recall of Eurydice; Europa on the Bull; Diana and Endymion; Hercules and Iole; Aurora and Cephalus in a car; Anclæus and Venus; Cupid binding a Satyr; Salammis and Hermaphroditus; Syrinx and Pan; Leander, guided by Cupid, swimming to meet Hero. The 8 small subjects over the niches and windows are by *Domenichino*; they represent Arion on his dolphin; Prometheus; Hercules killing the dragon of the Hesperides; the deliverance of Prometheus; the fall of Icarus; Calisto in the bath; the same nymph changed into a bear; Apollo receiving the lyre from Mercury. In an apartment not open to the public, called the **Gabinetto**, are other frescoes by *An. Caracci*; on the ceiling is an oil-painting of Hercules between Vice and Virtue, a copy of a picture by this master which has been removed to

Naples. The frescoes are,—Hercules supporting the globe; Anapius and Anuphnome saving their parents from an eruption of *Ætna*; Ulysses and Circe; Ulysses passing the island of the Sirens; Perseus and Medusa; Hercules and the Nemean Lion.* In the wing of the palace looking out on the Piazza are two large halls, one occupying the height of two floors, and upwards of 60 feet in elevation; it has a heavy oak roof, with deep sunk panels, and was in former times the anteroom to the state apartments. In it are preserved a few of the sculptures of the Farnese collection—some good ancient architectural fragments, and the recumbent statues of Picty and Abundance, by *Giacomo della Porta*, which once belonged to the tomb of Paul III. in St. Peter's. The second hall, or of the Guards, has also a heavy panelled roof; the walls are covered with frescoes of subjects connected with the Farnese family, painted by *Vasari*, *Salviati*, and the two *Zuccheri*. The principal represent the signing of the treaty of peace between Charles V. and Francis I. on one side of the Pope, and on the other the dispute between Luther and the papal nuncio Card. Cajetan (Cactani). The colossal group of Alessandro Farnese crowned by Victory, with the Scheldt and Flauders at his feet, the work of Moschino, was sculptured out of a column taken from the Basilica of Constantine. The palace being now rented by the French Government for their embassy, application must be made in the *chancellerie*, on the ground-floor, for permission to see the frescoes and sculptures.

The Farnesina, in the Trastevere, opposite the Corsini Palace, was recently sold by the King of Naples to the Spanish Duca di Rapalda. It was built in 1506, by Agostino Chigi, the great banker of the 16th century, from the designs of Baldassare Peruzzi, with such taste that Vasari declared that it

* The frescoes in this palace have been successfully photographed by Cuccioni, and may be procured at his shop, 43 and 44, Piazza di Spagna.

seemed really born rather than built. It is celebrated for its frescoes by *Raphael* and his scholars, *Giulio Romano*, *Francesco Penni*, *Giovanni da Udine*, and *Raffaello del Colle*. Several of them were retouched by Carlo Maratta, so that, although we still have the designs of the illustrious master, the original colouring has been much injured.

The large Entrance-hall facing the court-yard, originally an open loggia: the painting upon the ceiling represents the fable of Cupid and Psyche, as told by Apuleius, almost entirely from the designs of *Raphael*, but executed for the greater part by his scholars. Commencing by the pendentives upon the wall on the l., the subjects are—1. Venus ordering Cupid to punish Psyche for her vanity. 2. Cupid showing Psyche to the three Graces; the one with her back turned to the spectator is entirely from the hand of *Raphael*, perhaps the loveliest female figure ever painted. 3. Juno and Ceres interceding with Venus in behalf of Psyche. 4. Venus in her car drawn by doves hastening to claim the interference of Jupiter. 5. Venus before Jupiter praying for vengeance against Psyche. 6. Mercury flying to publish the order of Jupiter. 7. Psyche borne by Cupids, with the vase of paint given by Proserpine to appease the anger of Venus. 8. Psyche presenting the vase to Venus. 9. Cupid complaining to Jupiter of the cruelty of his mother, one of the most graceful compositions of the series. 10. Mercury carrying Psyche to Olympus. On the flat part of the vault are 2 large frescoes, one representing the Council of the gods on the appeal of Cupid, before whom Venus and Cupid are pleading their causes; this painting is by *Giulio Romano*; and the Banquet of the Gods in Celebration of the Marriage of Cupid, by *Francesco Penni*. In the lunettes are graceful figures of young Cupids, with the attributes of different divinities who have acknowledged the power of Love.

II. Hall of the Galatea.—In the

exquisite composition from which this room derives its name, Galatea is represented in her shell, drawn by dolphins, surrounded by Tritons and nymphs, and attended by Cupids sporting in the air, the whole characterized by a grace and delicacy of feeling which bespeak the master-hand. With the exception of the group of the Tritons, with wreaths on their heads, in the background, it was entirely painted by *Raphael*.^{*} The frescoes of the roof, representing Diana in her car drawn by oxen, and the fable of Medusa, are by *Baldassare Peruzzi*, according to *Vasari*, although stated by others to have been painted by *D. da Volterra*. The figures in chiaroscuro and the other ornaments are by the same artist. It is said that when first printed the effect of those in chiaroscuro was such that Titian thought they were ornaments in relief, and desired that a ladder might be brought, in order that he might ascertain the fact. The lunettes, painted by *Sebastiano del Piombo* soon after his arrival in Rome, and *Daniele da Volterra*, represent Icarus and Dædalus, Dejanira, Hercules, Iris, Phaëton, &c.; the large figure of Polyphemus is also by *Sebastiano del Piombo*. In one of them is a colossal head, sketched in chiaro-*Michel Angelo*. As the story runs, the great painter had come to see *D. da Volterra*, and, after waiting for some time to no purpose, he adopted this mode of apprising *Daniele* of his visit. The landscapes on the walls were painted long subsequently by *Gaspar Poussin*. The pavement in scagliola, with the vulgar emblemmenents on it, and on the walls, of the Bermudez family, as well as the shield in the centre of the vault, have replaced those of the Chigi and Farneses. The paintings in the 3rd hall on the ground floor are by very inferior artists.

III. In the upper story are 2 halls: in the first and largest the architectural

^{*} These frescoes of Raphael have been reproduced in photography by *Dovizioli*, 136, *Laburno*, and still better by *M. Braun*, *Vin (Goudoti)*.

paintings are by *Baldassare Peruzzi*; the Forge of Vulcan, over the chimney, and the large frieze representing subjects from the Metamorphoses of Ovid, are attributed to *Giulio Romano*: in the second room Alexander offering the crown to Roxana, and the Family of Darius at the fest of Alexander, are by *Sodoma*. The groups of Cupids in the first, and of young females in the second, are extremely beautiful. Upon the 3rd wall a very inferior painting is interesting as containing a view of the ruins of the Basilica of Constantine as they existed in the 16th centy., showing the fine Corinthian column which was afterward removed by Paul V. to support the statue of the Virgin in front of the ch. of Santa Maria Maggiore (see p. 142). The Farnesina Palace acquired great celebrity during the reign of Leo X. as the residence of Agostino Chigi. He was a liberal though an ostentatious patron of literature and the arts, whose chief pride was the exhibition of princely magnificence, not only as the Mecenas of literature, but as the great Amphitryon of Rome. His entertainment to Leo X., the cardinals, and the ambassadors, in 1518, was the most costly banquet of modern times. Tizio, who was present on the occasion, tells us that the price of 3 fish served up at the banquet amounted to 250 crowns; and it is related that the plate used was thrown into the Tiber, by Chigi's orders, as it was removed from table. The Farnesina is said to have been built purposely for the entertainment, and as a monument of his luxury and taste. The palace afterwards became the property of the Farnese princes, and passed, like all their other possessions, to the royal family of Naples, who established in it an Academy of Painting. In the garden are some frescoes in the style of Raphael, and on the outer wall are remains of paintings by *Baldassare Peruzzi*. The best preserved portion of the Aurelian wall in the Trastevere forms one of the walls of this garden. In executing the Tiber embankment works in 1879-80, a large slice of this garden was cut off, to widen the river;

but so much against the will of the proprietor, that he now refuses to admit any visitors to the Farnesina palace. In this portion of the garden the ruins of a Roman residence, dating apparently from the end of the republic or beginning of the empire, were excavated in the course of the works. On the walls were found fresco paintings in good style and well preserved, and vaulted ceilings with graceful stucco ornaments, all which are now visible in the Tiberine Museum (p. 401).

Palazzo di Firenze, in the Piazza of the same name, not far from the Palazzo Borghese, rebuilt by Vignola about 1560, remarkable only for its architecture. It is the property of the Italian Government, and the seat of the Minister of Justice.

Palazzo Gabrielli, Via del Panico, built about 1400, has a round tower, a fountain, and the bears, which were the device of the Orsini, to whom the palace formerly belonged.

Palazzo Giustiniani, near the ch. of San Luigi dei Francesi, and the Senate House, begun by Giovanni Fontana in 1580, and completed by Borromini, formerly celebrated for its paintings and sculptures. It is built on a portion of the site of Nero's Baths: its museum was celebrated for its antiquities, many of which were found upon the spot. The greater part of these treasures have been dispersed; amongst those remaining are, on the stairs, good statues of Vesta, of Marcus Aurelius, and of Bacchus seated on a panther. There are several bas-reliefs in the walls round the court, which belonged to sepulchral urns, one of which, more remarkable than the rest, represents a Bacchanalian procession, in which are Asiatic elephants, panthers, and what appears to be a giraffe, well delineated, and a chariot drawn by lions.

Palazzo Grazioli, in the Via del Plebiscito, near the Gesù, erected 1864-74, from the designs of Sarti, and finished in 1874, from the designs of Riggi.

Palace of the Inquisition, a vast edifice built by Pius V., near the Porta Cavallegieri, and behind St. Peter's, formerly used as a prison for members of religious communities, or for persons in holy orders. The archives which had been collected in this Institution for centuries past are said to be of the highest interest, including the details of many important trials, such as those of Galileo and of Giordano Bruno, the correspondence relating to the Reformation in England, and a series of Decrees from the year 1549 down to our own times. There was also a very extensive library here, which contained copies of the original editions of the works of the Reformers in the 16th and 17th centuries, now become extremely rare. The tribunal of the Inquisition was suppressed by the Roman Assembly in February, 1849, but was re-established in June of the same year by Pius IX., in an apartment at the Vatican. The building was for several years occupied as a barrack by the French troops. The prison, consisting of three tiers of cells, may be seen by applying to the guard at the gate.

Palazzo Lante, near the ch. of S. Eustachio. It contains a few ancient statues, of which the most remarkable is the group placed on the fountain in the court, representing Ino nursing Bacchus.

Palazzo Madama, built in 1642 by Catherine de' Medici, from the designs of Paolo Marucelli. It occupies a portion of the site covered by Nero's Baths. It contains nothing to interest the stranger, and is remarkable only for its architecture. It is now occupied by the Senate House, a beautiful semi-circular hall, with adjoining suites and offices, from the designs of Gabet.

Palazzo Marignoli, between the Piazza di S. Silvestro and the Corso; one of the finest modern constructions in Rome, from the designs of Bianchi. Still unfinished.

Palazzo Massimo, delle Colonne,

near the ch. of S. Andrea della Valle, begun in 1526 from the designs of Baldassare Peruzzi. The fine portico of 6 Doric columns, the double court and its pretty fountain, may be classed among the good examples of modern architecture; the palace is considered as Baldassare's masterpiece. It is also interesting as the last work he executed. It contains the celebrated Discobolus, found on the Esquiline in 1781, near to where the so-called Trophies of Marius stood. This noble statue is supposed to be a copy of the famous one in bronze by Myron, and is one of the finest specimens of ancient sculpture in Rome. The lesser front of the palace, towards the Piazza Navona, has some frescoes in chiaro-scuro by *Daniele da Volterra*. In a room on the upper floor, now converted into a chapel (open to the public on the 16th of March), took place the miraculous resuscitation of one of the Massimo family by S. Filippo Neri, in 1584. It was in the adjoining Pal. Pirro, so called from the statue of Pyrrhus or Mars, now in the Capitoline Museum, that Pietro de' Massimi, in 1467, established the earliest printing-office in Rome, and where the first works that issued from it, the *Apuleius*, and *St. Augustine's de Civitate Dei*, were printed by Sweynheim and Pannartz.

There is another Pal. Massimo, the residence of the ducal branch of this celebrated family, in the Piazza di Ara Cœli, at the N. foot of the Capitol.

Palazzo Mattei, built on the site of the Circus of Flaminius by duke Asdrubal Mattei, from the designs of Carlo Maderno (1615). It is a fine building, and still contains some ancient marbles in the court and under the portico of the 1st floor. The gallery of pictures, once celebrated, has been dispersed since the extinction of the family in the male line; of the few works of art that remain the following are most worthy of notice:—I. The roof of the first room is painted in fresco by Pomarancio. The principal pictures are Charles I. and Charles II.

of England, by *Vandyke*; Sta. Bonaventura, by *Tintoretto*; 4 landscapes, by *Paul Brill*. II. The two Seasons, by *Paul Brill*; Holy Family, by the school of the *Caracci*; 4 pictures of dealers in fish and other eatables, by *Passerotti*. III. The two Seasons, by *Paul Brill*, forming the suite to those in the preceding room. IV. The roof painted by *Lanfranco*. The Sacrifice of Isaac, by *Guido*. V. The gallery; the roof painted by *Pietro da Cortona*.—*Lanfranco*. The Sacrifice of Isaac.—*Tempesta*. The Entry of Charles V. into Bologna.—*Pietro da Cortona*. The Nativity. IV. The roof painted in chiaro-scuro, by *Domenichino*. This palace forms only a portion of what the Pal. Mattei once was; the present P. Caetani, towards the Via delle Botteghe Oscure, having formed one division of it; and the Pal. Longhi, from the designs of Vignola, in the Piazza Paganica, another. The court and staircase of the Palazzo Mattei are decorated with some fine specimens of ancient sculpture, a faint recollection of the once famous Monumenta Matheiana.

Palazzo di Montevecchio, in the small Piazza of that name, near the ch. of S. Maria della Pace, in one of the dirtiest quarters of the city. The architecture is attributed on very doubtful grounds to Raphael, although its general style resembles that of some of the edifices raised from the great painter's designs. It consists of a rustic basement with three round-headed entrances and two upper stories with handsome windows separated by Ionic pilasters. Close to it in the adjoining Vicolo is a palace in the good Tuscan style. Both these houses will interest the architectural visitor.

Palazzo Muti-Papazzurri, in the Piazza of the SS. Apostoli, interesting to English travellers from having been the residence for many years of the Pretender Charles Edward, who died in it in 1788. It stands on the site of the head-quarters of the Roman Vigiles.

Palazzo Niccolini, nearly opposite Giulio Romano's Ciacciopoli Palace, in the Via de' Bianchi Nuovi, remarkable for its fine architecture by Giacomo di Sansovino (1526).

Palazzo Odescalchi, or **Bracciano**, opposite the ch. of the SS. Apostoli, formerly a Chigi palace, built by Cardinal Fabio Chigi from the designs of Bernini, and completed from those of Carlo Maderno: the façade is by Bernini. The collections of pictures, statues, and especially of gems, once preserved here, have been sold and dispersed.

Palazzo Orsini, formerly the P. Savelli, built in 1526 by Baldassare Peruzzi on the ruins of the Theatre of Marcellus. It is remarkable chiefly for the vestiges of the ancient theatre which are still traceable beneath and around it.

Palazzo Pamfili, in the Piazza Navona, on the l. of the ch. of S. Agnese, built by Innocent X. from the designs of Girolamo Rainaldi, in 1650. The roof of the gallery was painted by *Pietro da Cortona*, the frescoes representing the adventures of Æneas: there are also some by Romanelli and G. Poussin in the different apartments. This palace was the residence of Olimpia Maidalchini Pamfili, sister-in-law of Innocent X.

Palazzo Rospigliosi, on the Quirinal, built in 1603, by Cardinal Scipio Borghese, from the designs of Flaminio Ponzio, on the site of the Thernæ of Constantine. It afterwards belonged to Cardinal Bentivoglio, and was purchased from him by Cardinal Mazarin, who enlarged it from the designs of Carlo Maderno. It was from that time until 1704 the residence of the French ambassadors, and finally passed into the Rospigliosi family. The **Casino**, which alone is shown, and is open to visitors on Wednesdays and Saturdays, consists of 3 halls on the garden floor; on the ceiling of the central one is the **AURORA** by **GUIDO**,

one of the most celebrated frescoes in Rome: Aurora is represented scattering flowers before the chariot of the sun, drawn by 4 pichald horses; 7 female figures, in the most graceful action, surround the chariot, and typify the advance of the Hours. The composition is extremely beautiful, and the colouring brilliant beyond all other examples of the master. A large mirror has been so arranged as to enable the visitor to view the fresco with greater facility. The frescoes of the frieze are by *Tempesta*, the landscapes by *Paul Brill*. There are some busts round this hall, and a statue of Diana. In the adjoining rooms are—

I. Hall on the right.—A large and fine picture of Adam and Eve in Paradise after the Fall, by *Domenichino*; the Death of Samson, by *Lodovico Caracci*; the Head of *Guido*, by himself; a portrait, by *Fandyke*; and a bronze horse found in the ruins of the Baths of Titus.

II. Hall on the left.—The Triumph of David, by *Domenichino*; 13 pictures of the Saviour and the 12 Apostles, by *Rubens*, many of them copies; the Saviour bearing the Cross, by *Daniele da Volterra*; *Poussin*, his own portrait; Tobias, by *Cigoli*; a Pietà, by *Passignani*; bronze busts of Seneca, Septimius Severus, &c. During the siege of Rome in 1819, a 24-lb. shot (it is preserved with an inscription in one of the rooms) from the French batteries, after passing close to the equestrian statues on the Monte Cavallo, struck the roof of one of the lateral pavilions of the Casino, and knocked to pieces some of the woodwork: but no mischief was done to the works of art. In the garden are several fragments of antique sculptures, found chiefly among the ruins of the Baths of Constantine, and one of the largest trees in Europe of the South American *Schinus Molle*. The apartments of the palace, inhabited by Prince Rospigliosi and his brother Prince Pallavicini, contain several good paintings, and an interesting bust of

Scipio Africanus in green basalt, said to have been found at Liternum: they are seldom shown to strangers. The Pal. Rospigliosi stands on the centre of the Thermæ of Constantine; the Casino, with its garden, and the adjoining Pal. della Consulta, on their Frigidarium and the Northern Hemicycle.

Palazzo Ruspoli, in the Corso, built by the Rucellai family, from the designs of Bartolommeo Ammanati. The staircase, composed of 115 steps of white marble, erected by Martino Lunghi for Cardinal Caetani, is considered the finest construction of this kind in Rome. The ground-floor is occupied by the National Bank.

Palazzo Sacchetti, 66, Via Julia, built by Antonio di Sangallo for his own residence, early in the 17th cent., and completed by Nanni Bigio. The architecture is much admired. Only 2 sides have been completed, those towards the E. and N., which show the beautiful cornice by which the walls are surmounted. At the death of Sangallo the palace became the property of Cardinal Ricci, who formed in it a valuable collection of statues and antiques. The palace and its antiquities passed successively from the Ricci family to those of Caroli, Acquaviva, and Sacchetti, and ultimately came into the possession of Benedict XIV., who removed the sculptures to the Capitol, where they became the foundation of the present museum. The palace once bore the arms of Paul III., and the inscription, *Tu mihi quodcumque hoc rerum est*, a grateful record of Sangallo's obligations to the pope, who first discovered his genius, and encouraged it by his constant patronage: both, however, have been wantonly effaced. Farther on in the Via Giulia are some massive constructions of an edifice commenced by Bramante, as a Palace of the Law Courts for Julius II., which has never been continued.

Palazzo Sciarra, in the Piazza Sciarra, built in 1603 by Labacco, with a

Doric doorway attributed to Vignola. Most of this celebrated Gallery was sold a few years ago; but some of the first-rate works of art are still preserved in the suite of apartments on the first-floor, where they may be seen by special permission, obtainable by written application to Prince Sciarra. On the ground-floor, in the suite occupied by the banker Emilio Padoa, is a colossal bronze statue of Septimius Severus (?), found in the Sciarra Villa on the Janiculum; also several good pictures of the Roman and Bolognese schools, including a copy of the Transfiguration, cut to half length, by *Giulio Romano*. On the first-floor the visitor passes through the throne-room and three other rooms, in which nothing of great merit will be found excepting *Guido's* Magdalen; *Fra Bartolomeo's* Madonna, Child, and St. John; Titian's family; Diana; and a portrait by *Bronzino*. The remaining treasures of the gallery have been concentrated in the fourth room, where, to the l. on entering, is seen the famous VIOLIN PLAYER, by *Raphael*, dated 1518. Next on the same wall is *Caravaggio's* THREE GAMBLERS. The third is a fine picture by *Mantegna*. On the opposite wall are *Giorgione's* Herodias receiving St. John's head; *Titian's* celebrated BELLA, a female portrait, signed T.A.M.B.E.N.D. MODESTY AND VANITY, by *Leonardo da Vinci*, or, according to others, by *Bernardino Luino*. Between the windows is a fine St. Sebastian by *P. Perugino*.

P. De Regis or Silvestri, formerly Farnesino (sometimes called *della Lintotta*), in the dirty lane called the Via dell' Aquila, leading from the Via de' Baullari to the Palace of the Cancelleria, is a very beautiful specimen of the domestic architecture of the 16th cent. Little is known of its history; it bears on the frieze the lilies of the Farneses, and has been attributed to Bramante, A. di Sangallo, and B. Peruzzi, and even to Michel Angelo, and was once known as the Farnesino of M. Angelo. Its small Doric portico is very handsome: unfortunately it is sur-

rounded by mean buildings, and is now in a neglected state.

Palazzo Spada (now the Court of Cassation), in the Piazza di Capo di Ferro, near the Farnese Palace, begun by Cardinal Capo di Ferro in 1564, from the designs of Giulio Mazzoni, a pupil of Daniele da Volterra. The façade is overladen with ornament in the shape of bas-reliefs, armorial devices, and niches containing full-length statues of Roman kings and generals. It was decorated by Borromini, who has left in the smaller court a specimen of his capricious taste in the fantastic colonnade of Doric columns, erected for the sake of its perspective.

On entering the gateway, a door to the l. leads to two rooms on the ground-floor, containing sculpture and antiques. In the first, opposite the entrance, is the sitting statue of a philosopher, generally believed to be Aristotle, not only from the best authenticated likenesses, but from the first letters (ARIS) of the name engraved on the base, although some antiquaries will have it that it is Aristides; and the beautiful bas-reliefs which formed the pavement of S. Agnese beyond the Porta Pia, where they were discovered in the last cent., with the sculptured sides downwards. Their subjects are,—1. Paris on Mount Ida; 2. Bellerophon watering Pegasus; 3. Amphion and Zethus; 4. Ulysses and Diomedes robbing the temple of Minerva; 5. Paris and Ænone; 6. Perseus and Andromeda; 7. Adonis or Meleager; 8. Adrastus and Hypsipyle finding the body of Archemorus; 9. Pasiphaë and Dædalus. The two plaster casts are from the originals in the Museum of the Capitol. Three of the 32-pound shot from the French batteries that fell on and near the palace in 1849 are preserved here. The great treasure of this palace is the *Statue of Pompey*, which stands in the principal antechamber on the 1st floor, a colossal figure holding the globe, found, as we have stated (§ *Theatre of Pompey*, p. 158), in the Vicolo de' Leutari, near the Cancelleria, in 1553. This noble figure has been regarded for about 300

years as the identical statue which stood in the Curia of Pompey, and at whose base "great Cæsar fell." It is 11 feet high, and of Greek marble. We are told by Suetonius that Augustus removed it from the Curia, and placed it on a marble Janus in front of the basilica. The spot on which it was found corresponds precisely with this locality. When it was discovered the head was lying under one house and the body under another: and Flaminio Vacca tells us that the two proprietors were on the point of dividing the statue, when Julius III. interposed, and purchased it for 500 crowns. The disputes and scepticism of antiquaries have led, as usual, to abundant controversy on its authenticity, but, after having been called Augustus, Alexander the Great, and an unknown emperor, by successive critics, the ancient belief has triumphed, and it is likely to preserve the title of the Spada Pompey long after all its critics have been forgotten.

"And thou, dread statue! yet existent in
The austere form of naked majesty,
Thou who beheldest, 'mid the assassins' din,
At thy bathed base the bloody Cæsar lie,
Folding his robe in dying dignity,
An offering to thine altar from the queen
Of gods and men, great Nemesis! did he die,
And thou, too, perish, Pompey? have ye been
Victors of countless kings, or puppets of a
scene?"

In a note to this passage of 'Childe Harold,' Lord Broughton examines the evidence on the authenticity of the statue. "The projected division of the Spada Pompey," he says, "has already been recorded by the historian of the Decline and Fall of the Roman Empire. Gibbon found it in the memorials of Flaminio Vacca; and it may be added to his mention of it, that Pope Julius III. gave the contending owners 500 crowns for the statue, and presented it to Cardinal Capo di Ferro, who had prevented the judgment of Solomon from being executed upon it. In a more civilized age this statue was exposed to an actual operation; for the French, who acted the Brutus of Voltaire in the Colosseum, resolved that their Cæsar should fall at the

base of that Pompey which was supposed to have been sprinkled with the blood of the original dictator. The nine-foot hero was therefore removed to the arena of the amphitheatre, and, to facilitate its transport, suffered the temporary amputation of its right arm. The republican tragedians had to plead that the arm was a restoration; but their accusers do not believe that the integrity of the statue would have protected it. The love of finding every coincidence has discovered the true Cæsarian ichor in a stain on the l. leg and foot; but colder criticism has rejected not only the blood,* but the portrait, and assigned the globe of power rather to the first of the emperors than to the last of the republican masters of Rome. Winckelmann is loth to allow an heroic statue of a Roman citizen, but the Grimani Agrippa, a contemporary almost, is heroic; and naked Roman figures were only very rare, not absolutely forbidden. The face accords much better with the "hominem integrum et castum et gravem," than with any of the busts of Augustus, and is too stern for him who was beautiful, says Suetonius, at all periods of his life. The pretended likeness to Alexander the Great cannot be discerned, but the traits resemble the medal of Pompey. The objectionable globe may not have been an ill-applied flattery to him who found Asia Minor the boundary, and left it the centre, of the Roman empire. It seems that Winckelmann has made a mistake in thinking that no proof of the identity of this statue with that which received the bloody sacrifice can be derived from the spot where it was discovered. Flaminius Vacca says *sotto una cantina*, and this cellar is known to have been in the *Vicolo de' Leutari*, near the Cancellaria; a position corresponding exactly to that of the Janus before the basilica of Pompey's Theatre, to which Augustus transferred the statue after the *curia* was either burnt or taken down. Part of

the Pompeian shade, the portico, existed in the beginning of the 15th century, and the *atrium* was still called *Satrum*. So says Biondo. At all events, so imposing is the stern majesty of the statue, and so memorable is the story, that the play of the imagination leaves no room for the exercise of the judgment, and the fiction, if a fiction it is, operates on the spectator with an effect not less powerful than truth." During the siege of Rome in 1849 the statue had a wonderful escape from destruction; several shot from the French batteries struck the walls of the palace, some breaking through the massive structure, and two struck the wall of the room next to that in which stands the statue without injuring it. Crossing this room, which is decorated with frescoes by *Luzio Romano*, we reach the Picture Gallery.

This Gallery has a collection of pictures, the greater number of which are of very doubtful authenticity, arranged in 4 rooms.

Room I.—10. *Sc. Gaetano*. Portrait of Julius III.—32. *Lanfranco*. Cain and Abel.—41. *Camuccini*. Portrait of Cardinal Patrizzi.—45. *Guercino*. David.—56. *Luca Giordano*. The Sacrifice of Iphigenia.

Room II.—9. *Guido*. Judith with the head of Holofernes.—19. *N. Poussin*. Jacob and his Brothers.—17. *Leonardo da Vinci*. A copy of his Dispute with the Doctors, in our National Gallery.—8, 10. *Breughel*. The Preaching of St. John.—2. *Titian*. Portrait of Cardinal Pal. Spada.—26. *Albano*. Bacchantes.—32, 33. *Guercino*. St. John the Evangelist, and Santa Lucia.

Room III., or Gallery.—20. *Guido*. The Rape of Helen.—24. *Titian*. Good Portrait of a Cardinal Spada.—27, 28. *Mantegna*. Christ bearing the Cross, with the Almighty above.—33. *Vandyke*. A Man playing on the Violoncello. 2. A copy of the St. John in the Borghese Gallery, attributed to *Paolo Veronese*.—48. *Guercino*. The

* Red stains of this description are frequent in statues of Greek marble, and produced by the alteration of a minute quantity of iron pyrites; not so in those of Carrara or Paros.

Death of Dido.—49. *M. A. Caravaggio*. Goliath.—71. A Portrait of Balthasare Castiglione.

Palazzo Tenerani, in the Via Nazionale, built 1871-73, from the designs of the owner, chiefly remarkable for the fine gallery on the ground-floor, containing casts of the works of the late Commendatore Tenerani.

Palazzo Torlonia, in the Piazza di Venezia, built by the Bolognetti family, about 1650, from the designs of Carlo Fontana, and purchased at the beginning of the present century by Torlonia, the great Roman banker. All its collections were formed by him, and the principal works it contains are the productions of modern artists. The ceilings of the rooms are painted by *Camuccini*, *Pelagi*, and *Landi*: and in a cabinet built for the purpose is *Canova's* statue of Hercules hurling Lycas into the sea.

Palazzo Torlonia, in the Piazza Scosacavalli of the Borgo. It has an interest for English travellers as the palace of the representatives of England at the Court of Rome before the Reformation, and of Cardinal Wolsey during his last visit to Rome. It was built in 1506 by *Bramante*, for Cardinal Adriano da Corneto, who presented it to Henry VIII., and for some years it was the residence of the English ambassador. It was given by Henry VIII. to Cardinal Campeggio, and was subsequently converted into an ecclesiastical college by Innocent XII. The principal gateway, quite out of harmony with the rest of the fine façade, was added at a comparatively recent period.

TORLONIA MUSEUM. (Via delle Stalle di Corsini.)

(Permission to visit the museum must be obtained from the Prince. Apply at his palace, Piazza di Venezia.)

This collection of sculpture, comprising nearly 600 statues, &c., was formed by Prince Alexander Torlonia, and is placed in a ground-floor build-

ing next door to the Corsini palace, in the Via della Lungara. The finest works it contains come from the Giustiniani Gallery, purchased by Prince Torlonia's father. Many marbles were excavated on the numerous Torlonia estates, especially those of Porto, which comprise the ruins of Claudius's port, completed by Trajan; S. Maria Nuovo and Statuaria, on the Appian Way; Bovilla, id.; Contocello; and Curi, in Sabina. Others have been transferred from the Torlonia villa, outside Porta Pia, from the Vitali and Ruspoli collections, and from the Albani villa. It is to be regretted that the system of wholesale restoration, although skillfully accomplished by the sculptor Gnaccarini in most instances, has been unscrupulously resorted to in this collection, for the transformation of otherwise valuable fragments into complete statues, diminished in merit, and puzzling as to authenticity.

The following are the most remarkable pieces of sculpture to be observed:

FIRST GALLERY.—FIRST CORRIDOR.

1st Hall.

Several fine torsos, among which one of VENUS (4).

3rd Hall.

PALEMON (16), a very rare subject, from the Giustiniani Gallery.

4th Hall.

HERCULES (23), life-size, from the Giust. Gal. Semicolossal VENUS, idem (24).

5th Hall.

ISIS (29), restored, with the attributes of Ceres. DIANA (30), restored, with the attributes of Diana.

Both from the Giust. Gal.

6th Hall.

Hercules (34), restored, *Mnemosyne* (33), finely draped, *Mercury* (38), lower part restored, all from the Giust. Gal.

7th Hall.

Venus of Alcamena (39), duplicate, from the Giust. Gal.

8th Hall.

Venus Anadyomēna (43), from the excavations at *Roma Vecchia*.

Aristotle (47), from the imperial villa of *Porto d'Anzio*.

9th Hall.

Hercules (54), copy of the *Hercules* of *Lysippus*. Giust. Gal.

10th Hall.

Minerva (60). Fine style. Giust. Gal.

SECOND CORRIDOR.

Liria, sitting (62), l. hand and rt. arm restored, from *Gordian's villa*.

Isis (68), remarkable for the hairy mantle, from the *Villa Quintilii*, on the *Appian Way*.

Sitting female figure (75), perforated by the action of water. A dog crouched under the chair.

Philosopher seated (80), belonging to the *Caetani* and afterwards to the *Ruspoli* family.

Married couple (81), an interesting group. Giust. Gal.

Esculapius (92), *Hygea* (93), from *Porto*.

Two Fauns (104, 105) and *two Fauns* (110, 111). Giust. Gal.

Two Fauns (114) wrestling. Curious subject. From *Porto*.

The Orator Hortensius (115), from *Laurentum*, where he owned a villa.

THIRD CORRIDOR.

Julius Caesar (116), a rare statue, from *Bovillae* on the *Appian Way*.

Marine Venus (119), finely grouped, with *Cupid* and a sea monster. Giust. Gal.

Venus (129), almost identical with that of the *Capitol*.

Bust (131), remarkable for the hat, or *pileus viatorius*.

Septimius Severus (134), full of expression. From *Porto*.

Niobe (139). From the *Torlonia villa*.

Venus Euploea (144). A rare figure, with the attributes of navigation. From *Porto*.

Hermaphrodite and Satyr (149). Interesting for the accessories. From *Roma Vecchia*.

Augustus sitting (162), from *Bovillae*.

FOURTH CORRIDOR.

Crouching Venus (168). Fine head. Giust. Gal.

Venus and Psyche, from the *Prætorian camp*.

Crouching Venus (180). Similar to No. 168, but the head restored by *Algardi*. This and the similar figure (168) are antique copies of a work by some celebrated sculptor.

FIRST SALOON.

Sacrifice of Mytilus (188). Interesting bas-relief, from the *Torlonia villa*.

Recumbent female (189). Probably lid of a *sarcophagus*. Of the *Antonine* period. From the *Appian Way*.

Peace (219). *Cesarmi* collection.

Titus (223). *Gardens of Sallust*.

Faustina (233), with a fringed mantle and the attributes of *Abundance*. From *Porto*.

Bacchus and Ariadne (237), from *Villa dei Quintilii*, *Appian Way*.

Germanicus (241). This is the only bronze statue in the museum. It was found at *Curi*, in *Sabina*.

Two warriors (258) struggling. The subject is rare, and the positions singular.

Pan and Olympus (266), from the *Albani villa*.

267. *Same subject*, smaller. *Villa of the Gordians*.

271. *Giulia Domna*. Beautiful statue.

274. *Large tazza*, with *Bacchanalian* figures round, in alto-relievo.

277. *Minerva*, found at *Porto*. A very fine work and presented in an interesting comparison with casts of the *Minervas* of the *Vatican* and *Capitol*.

280. *Apollo* (*Pythian*), from *Porto*.

288. *Large tazza*, with the *Twelve Labours of Hercules*. From *Villa Albani*.

291. *Shop of a Cupedinarium*, or dealer in comestibles. *Villa Albani*.

296. *Hercules and Telephus*. *Porto*.

297. *Ariadne*, recumbent. From Villa Torlonia.

300. *Bacchus and Silenus*. Villa Torlonia.

303. *Sarcophagus* of the time of Septimius Severus. Marriage subject, illustrated in alto-relievo by groups of 19 figures, two-thirds of life-size. Highly interesting.

309. *Domitian* as Hercules. Anzio.

312. *Domitian* as Emperor.

320. *A Barbarian*. Found in Via del Governo Vecchio. Unfinished.

HALL OF THE SARCOPHAGI.

There are 9 sarcophagi.

In the centre of the hall is a white marble *Cupid* drawn by bigio marble wild boars.

328 and 330. *Sarcophagi*, sculptured with the Labours of Hercules.

338. A very curious bas-relief, representing the *Port of Claudius*, and found at Porto. Among other details is seen a Prætorian galley with a wolf painted on the sail. This subject has been illustrated by Father Guglielmotti, a Dominican writer profoundly erudite on maritime questions among the ancients.

HALL OF THE ANIMALS.

It contains 17 representations of different animals, some of which are of considerable merit.

HALL OF THE ATHLETES.

Of these 4 figures, the No. 385 was found at Anzio and the others at Porto.

410. *A large tazza*. A single piece of Egyptian breccia, and the largest specimen known.

GALLERY OF IMPERIAL BUSTS.

With the exception of a few portraits at the beginning (on the l.), this series, numbering more than a hundred, belongs entirely to the imperial epoch. The collection begins with Caius Marius and ends with Valentinianus III. Some of the headdresses, draperies, and

armour are interesting for the stucco costume.

Palazzo Turci, 123, Via del Governo Vecchio, near the ch. of S. M. Vallicella, is remarkable only for architecture, said to have been from the designs of Bramante and Pietro Turci, one of the Pope's architects, as we are told by the inscription on the façade, in 1500; it is a good specimen of the street architecture of the Renaissance, in the style of the celleria and Pal. Giraud.

Palazzo di Venezia, at the extreme of the Corso, the ancient palace of the republic of Venice. This castle palace was built in 1468 by Paul II. Venetian, from the designs of Girolamo da Majano. The materials, like those of the Farnese Palace, were taken from the Colosseum. The palace was sold by Clement VIII. to the republic of Venice. It remained in the possession of the republic until its fall, when it fell to the emperor of Austria. Its thick mmented walls give it the air of a fortress. It is now the residence of the Austrian ambassador.

Palazzo Vidoni, originally Colonna and subsequently P. Stoppani, near the ch. of S. Andrea della Valle, interesting as the most important building in Rome designed by Raphael (1511). The upper part is a subsequent addition, and harmonises badly with the handsome architecture of the two lower floors. At the foot of the staircase is a statue of Marcus Aurelius. An other object of interest in this gallery are the fragments of the ancient Egyptian Calendar found in the last century at Palestrina by Cardinal Stoppani and illustrated by Nibby. The Emperor Charles V. inhabited this palace on his visit to Rome.

§ 7. HISTORICAL HOUSES.

House of Cola di Rienzi, called the people the house of Pontius Pilate and formerly described as the *Tec*

Manzone, a remarkable brick building of 2 stories, at the end of the Vicolo della Fontanella, near the Temple of Fortuna Virilis, on the E. side of the Ponte Rotto. This strange and incongruous structure is covered with fragments of columns and ancient ornaments of various periods, capriciously thrown together, without any regard to the principles of taste or architectural uniformity. On the side fronting the V. della Fontanella is an arch, supposed to have been once a doorway, over which is a long inscription, which has given rise to more than the usual amount of antiquarian controversy. It is in the worst style of the old rhyming verse, of which the last 5 lines may be quoted as an example:—

“ Primus de primis magnus Nicolaus ab imis,
Erexit patrum decus ob renovare suorum,
Stat Patris Crescens matrisque Theodora
nomen,
Hoc culmen clarum caro de pignore gessit,
Davidi tribuit qui Pater exhibuit.”

At the upper part of this inscription are numerous initial letters; the Padre Gabriini has endeavoured to show that they represent the titles of Cola di Rienzo, the last of the Roman tribunes: the following explanation of a part of them may be received as a specimen of the whole:—N. T. S. C. L. P. T. F. G. R. S. NIC. D. D. T. D. D. F. S. *Nicolaus, Tribunus, Severus, Clemens, Laurenti (Liberator?), P. (Patria?) Teulhonici, Filius, Gabriinus, Romæ, Servator, Nicolaus, dedit, domum, totam, Davidi, Dilecto, Filio, suo.* This conjecture assumes that the long Latin inscription refers also to Cola and to the bequest of the house to his son David. Whatever may be thought of the ingenuity or imagination of the antiquary, it is certain that this pompous phraseology corresponds with the titles assumed by Cola di Rienzo in his official acts. In that extraordinary document, dated from the Piazza of the Lateran, Aug. 1, 1347, citing the emperors and electors to appear before him, which will be found quoted by Zeserino Re, in his curious work ‘La Vita di Cola di Rienzo,’ published at Forl in 1828, the Tribune styles himself, “*Nicola* [Rome.]

severo e clemente, liberatore di Roma, zelatore dell Italia, amatore del mondo intero, Tribuno augusto.” On the architrave of one of the windows is the antiquaries to Petrarch:—ADSV. ROMANIS. GRANDIS. HONOR. POPVLIS. It can hardly be expected that the true meaning of these inscriptions can ever be much more than mere matter of conjecture; and it would be an unprofitable task to pursue the subject further. It will be sufficient to state that recent writers consider the architecture to belong to the 11th century, and gather from the inscriptions that Nicholas, son of Crescentius and Theodora, fortified the house and gave it to David his son; that this Crescentius was the son of the celebrated patrician who roused the people against the Emperor Otho III.; and that the building may have been inhabited by Cola di Rienzo 3 centuries later (1317). Others suppose that it was destroyed in 1313 by Arlotto degli Stefaneschi, and rebuilt by the Roman tribune in its present form. The popular tradition is in favour of this opinion, and there is no doubt that the interest of the building is entirely derived from its presumed connection with the “Spirito gentil” of Petrarch, so touchingly alluded to in ‘Childe Harold’:—

“ Then turn we to her latest tribune’s name,
From her ten thousand tyrants turn to thee,
Redeemer of dark centuries of shame—
The friend of Petrarch—hope of Italy—
Rienzi! last of Romans! While the tree
Of Freedom’s wither’d trunk puts forth a leaf,
Even for thy tomb a garland let it be—
The forum’s champion, and the people’s chief—
Her new-born Numa thou—with reign, alas!
too brief.”

The style of the edifice and its decorations marks a period when art was at its lowest ebb; and the strange collection of ornaments and fragments of antiquity cannot be regarded as an illustration of the taste and character of the times of “the last of the Roman Tribunes.”

House of Raphael, situated in 124, Via dei Coronari, near the Ponte S. Angelo. In this house the great painter

resided for many years before he removed to that built for him by Bramante in the Piazza Rusticucci, in which he died, and which was pulled down to enlarge the Piazza of St. Peter's.* It is the house with which he endowed the chapel in the Pantheon where his ashes still repose. It was renovated and partly rebuilt in 1705, when Carlo Maratta painted on the façade a portrait of Raphael in chiaroscuro. This interesting record is almost effaced. In the Vicolo del Merangolo (No. 35), near the ch. of S. Egidio, in the Trastevere, is another house, supposed to have been built and tenanted by Raphael, the site of his relations with La Fornarina: it is now a low osteria. Besides these, Raphael had a studio at No. 3 Piazza di Sta. Apollonia, where he painted the last and grandest of all his works, the Transfiguration; and another in the Borgo Santangelo, No. 129-134, the latter number being over the door which formed the entrance to his studio.

House of Pietro da Cortona.—In the Via Pedacclua, now Via Giulio Romano, near the Capitol, is the house built and inhabited by Pietro da Cortona: there is a marble slab with an inscription over the door. His skill and judgment in architecture are shown even on the small scale on which his house is constructed; the windows, the door, the portico, and the little court are of the Doric order, and still exhibit many traces of the peculiar taste of this talented artist.

House of Bernini, now Silvestrelli, 11, Via delle Mercede, was the residence of the artist: in another, bearing the same name and tenanted by his descendants, in the Corso, opposite to the P. Ruspoli, is his semi-colossal statue of Truth under the gateway.

* This palace was situated at the end of the Borgo: the only part of it now remaining is one pier, which forms the corner of the Pal. Accarombeni in the Piazza Rusticucci. A sketch of it made by Laffreri in 1519 shows that it was an elegant building, having 5 windows in front, with a rustic basement and a handsome pediment and cornice supported by Doric pilasters.

House of the Zuccheri.—At the northern extremity of the Via Sistina is the house formerly called the Palazzo della Regina di Polonia, in commemoration of Maria Casimira, Queen of Poland, who resided in it for some years. It is interesting as having been built by Taddeo and Federigo Zuccheri for their private residence. The ground-floor was adorned by Federigo with frescoes, representing portraits of his own family, conversazioni, &c. A few years ago the palace was the residence of the Prussian consul-general Bartholdi, under whose auspices it became remarkable for a high class of frescoes, painted in one of the upper chambers by some of the most eminent German artists of the day. They are illustrative of the history of Joseph: the Joseph sold by his brethren is by *Oeberbeck*; the scene with Potiphar's wife, by *Ph. Veit*; Jacob's Lamentation, and the interpretation of the Dream in prison, by *W. Schadow*; the interpretation of the king's dream, &c., by *Cornelius*; the 7 years of plenty, by *Ph. Veit*; the 7 years of famine, by *Oeberbeck*.

House of Poussin, in the Piazza della Trinità, No. 9, near the Trinità de' Monti. For nearly 40 years this house was occupied by Nicholas Poussin. Many of the great painter's most interesting letters are dated from it, and he died there at an advanced age in 1665. The Pincian is identified with the names of the most celebrated landscape-painters. Opposite the house of Poussin was the *House of Claude Lorraine*; and that of *Salvator Rosa* was not far distant.

House of Conrad Sweynheim.—Adjoining the Palazzo Massimo delle Colonne is the Palazzo Pirro (see p. 124), in which Conrad Sweynheim and Arnold Pannartz established the first printing press at Rome in 1467. They had settled previously at Subiaco; but in consequence of a disagreement with the monks they removed to Rome, and established here the second printing press in Italy. The imprint of

their works specifies the locality "in domo Petri de Maximis." The *De Oratore* of Cicero and the *De Civitate Dei* of St. Augustin were printed here in 1468. The house was restored about 1510 by Baldassare Peruzzi.

House of Michel Angelo.—An inscription in the Via de Fornari, between the Piazza de SS. Apostoli and the Forum of Trajan, marks the site of Michel Angelo's house. The one where his studio is supposed to have been, in the Via delle tre Pile, was pulled down in 1871, to enlarge the ascent to the Capitol.

The house of the great architect D. Fontana was at No. 24, Vicolo della Palline, in the Borgo, near the Castle of St. Angelo.

At No. 22, in the Via de Bianchi Vecchi, S. of the Ponte S. Angelo, is a house of the 16th century, with a richly ornamented façade; and at No. 45, in the neighbouring Via de Coronari, is a doorway of the same century.

§ 8. HOSPITALS AND CHARITABLE INSTITUTIONS.

Few cities in Europe are so distinguished for their institutions of public charity as Rome, and in none are the hospitals more magnificently lodged, or endowed with more princely liberality. The annual endowment of these establishments is no less than 3,000,000 fr. derived from lands and houses, from grants, and from the municipal treasury. Formerly administered by separate confraternities, the hospitals were placed by the French Government under one general board, as in Paris, from which the best results were obtained. Under the rule of the King of Italy, they were committed for some time to the enlightened management of Dr. Pantaleoni, and subsequently transferred to the direction of a commission. In ordinary times the hospitals can receive about 4000 patients. Formerly ill-administered and

badly managed in their domestic arrangements, considerable improvements have been introduced of late years, especially since 1849, from diminishing the interference of the clergy and friars, and limiting them to their purely spiritual duties. One of the great ameliorations as regards the interior economy of the hospitals dates from the introduction, by the late Princess Doria, of those admirable women, the Sisters of Charity, whose service have brought about a complete revolution in what may be called the domestic management. It is to France, under the direction of the benevolent lady above-mentioned, that the poor of the Eternal City are indebted for this amelioration, and which, however strange it may appear, met with great opposition at first from the ecclesiastical element in the management of these useful institutions. In general the hospitals are clean and well ventilated, owing to the large wards, which in the climate of Rome can be adopted. In the larger establishments the wards generally converge towards a centre, where the altar stands under a dome, a form also contributing to good ventilation. This system of large wards also renders the general service easier and more economical. The principal hospitals of Rome are—

The great one of Santo Spirito, on the right bank of the Tiber, near St. Peter's (Deputed Inspector, Prince Paul Borghese). Founded at the end of the 12th centy. by Innocent III., on the site of a more ancient charity, founded in the 8th centy. by Ina, King of the West Anglians, it has gone on increasing, so as now to form almost a small town within itself: it was so richly endowed that it acquired the title of *il più gran Signore di Roma*, possessing large property in the city, and a considerable extent of the country which the traveller passes over between Rome and Civita Vecchia. Its net revenues for sick and foundlings alone amounted to 959,500 lire. The conversion of this mortmain property into *rendita* has increased the income of the establishment considerably. Santo Spirito consists of an

hospital properly speaking for the sick, of the male sex only, of a clinical ward, of a foundling hospital, and a lunatic asylum for both sexes. The hospital contains in ordinary times about 350 medical and surgical cases (in 1865, 8007 patients, of whom 861 died), and 430 lunatics; but on extraordinary occasions, as on the outbreak of an epidemic, or when ague sets in during the summer months amongst the labouring population of the Campagna, the accommodation is scarcely sufficient. All diseases are admitted, and the number of patients annually is 8000; the deaths averaging $9\frac{1}{2}$ per cent. This small amount of mortality may be attributed to the circumstance that a large proportion of the admissions are cases of the ordinary intermittent fever, which seldom proves fatal in the outset, and which is soon relieved by an early administration of quinine. Attached to the hospital is a clinical ward. There is also a Pathological Museum, and a library, a great part of the books and instruments in which were bequeathed by the eminent physician Lancisi. The *Foundling Hospital* in S. Spirito, called the *Pia Casa degli Esposti*, contains upwards of 3000 children; the number annually received 1150. It must be observed that a great proportion of the foundlings are sent out to nurse in the country. In addition to this hospital, there are others in Rome, which swell the number of foundlings: they offer such facilities for admission, that children are brought here from all parts of the province of Rome, and from the neighbouring provinces of the late kingdom of Naples. The *Lunatic Asylum*—*Ospedale di Santa Maria della Pietà de Poveri Pazzi*—contains about 620 inmates; one of the best establishments of its class, erected under Pius IX., from the designs of Azurri. The wards are very cleanly kept, and the poor inmates well attended to, especially in the female division, since the introduction of the Sisters of Charity. One of the most frequent predisposing causes of mental alienation met with here arises from religious exaltation; the relative proportion of ecclesiastics and nuns to the

other inmates is therefore considerable.

The other hospitals in Rome are the *Santissimo Salvatore*, near S. Giovanni di Laterano, for sick and aged females, with a clinical ward also, founded in 1219, soon after Santo Spirito, by Cardinal Colonna; it can admit 560 patients; the number, however, rarely exceeds half this number. The mortality is here greater than in any other hospital in Rome, being upwards of 17 per cent., owing to the insalubrious situation in which it is placed, and to its admitting many old people affected with chronic diseases. A clinical ward and an obstetrical school has been lately added to this hospital (Dep. Inspector, Marquis A. Savorelli).

San Giacomo in Augusta, in the Corso, a surgical and Lock hospital for both sexes, with about 450 beds; the annual admissions about 2000; this hospital has been lately enlarged. (Dep. Insp., Commendatore Plaicidi).

La Consolazione or *Santa Maria in Portico*, on the S.E. declivity of the Capitoline Hill, receives patients of both sexes for surgical diseases, and especially operations and accidents. The average number of patients is about 40. From being situated near the populous quarters of the Monti and Trastevere, most of the cases of stabbing are taken to it. The wards are clean and airy, and the situation healthy, which will account in some measure for the low annual rate of mortality— $7\frac{1}{2}$ per cent. (Dep. Insp., Chevalier P. Pericoli).

San Giovanni di Calabita, or *dei Benfratelli*, in the island of the Tiber, and, curiously enough, on the site of an hospital attached in ancient times to the temple of Esculapius: its more recent name of *Fate bene, Fratelli*, "Do good, brethren," has been derived from the inscription on the begging-box of the friars of the order of the Spanish Saint Juan de Dios de Calabita, by whom it was founded in 1538: it only receives male patients affected with acute diseases. It has 74 beds, but the average number of patients does not exceed 40; the

mortality 7½ per cent. This hospital may be considered as a private institution, being supported by contributions, and independent of the General Administration of the Roman hospitals. It is a model establishment in every respect. One of its wards, containing 20 beds, called the *Sala Annici*, has been fitted up with every comfort—from a legacy bequeathed by a person whose name it bears—under the superintendence of the architect Azurri, into which patients are admitted on paying a moderate daily contribution.

San Gallicano, in the Trastevere, for diseases of the skin and for persons of both sexes. Average number of patients 100; in 1865, 668 patients, of whom 17 died. The building, founded in 1724, is well suited for the purpose, and contains 2 large and well-ventilated wards with accommodation for 240 in-door patients. The principal cutaneous diseases found here are *psora* and *ringworm*, the latter very prevalent in the maritime districts about Rome, particularly on the declivities of the Volscian hills, about Sezze, Piperno, &c. (Dep. Insp., Prince Philip Orsini).

Sta. Trinità de' Pellegrini, near the Ponte de' Quattro Capi, an hospital chiefly for convalescents, where poor patients are removed from the other institutions: on their recovery they are admitted here for 3 days or more, and receive clothing if necessary on leaving. The average daily number of patients who are received amounts to 90. This institution, the utility of which cannot be too highly spoken of, forms a part of the great establishment for the reception of pilgrims, founded by S. Filippo Neri in 1500. In ordinary years about 4000 of these pilgrims were lodged in it, but in those of Jubilees (every quarter of a century) 300,000 have received relief; in 1625, as many as 582,760; in 1725, 382,140; and in 1825, 263,592 pilgrims were assisted here. Since the change of Government, and the virtual abolition of jubilees and pilgrimages,

as far as regards the lower classes, these numbers have greatly diminished, as foreign pilgrims nowadays prefer railway travelling and comfortable hotels.

San Rocco, a small lying-in hospital, near the Port of the Ripetta, with 26 beds: although with seldom more than 10 inmates, there is great liberality as to the admission of patients, and nothing can exceed the precautions adopted to ensure secrecy, and to avoid everything that can hurt the feelings or injure the reputation hereafter of those who are admitted into it; neither ecclesiastical nor police jurisdiction is allowed within its walls (Dep. Insp., Chevalier Luigi Alibrandi).

Santa Galla, viâ Bocca della Verità, for skin disease convalescents.

Ospedale Torlonia, an hospital situated on the ascent to the Ch. of Sant Onofrio, founded by the father of, and very liberally supported by the present Prince Torlonia, for patients labouring under diseases of the eyes, and for surgical cases when operations are necessary. It is under the direction of the eminent surgeon Mazzoni, and is admirably attended to by Sisters of Charity. Attached to it is a home for orphans (*Orfanatrofio*) founded by the same prince; the institution is situated in a healthy situation, with a large garden.

Bambin Gesù, founded in 1869 by some private citizens for children suffering from acute diseases.

Santa Maria in Capella, founded by the Doria-Pamfilii family for chronic patients.

The principal **military hospitals** are in the ex-convents of S. Eusebio and S. Antonio on the Esquiline. •

A work entitled 'Resoconto degli Ospedali di Roma,' published by the "Commissione degli Ospedali di Roma," at the end of each year, will interest the professional visitor.

In addition to these public hospitals,

there are several small institutions, of a more private nature, belonging to different nations and corporations: the Germans, Spaniards, Portuguese, Lombards, Florentines, and Lucchese have each their separate hospitals; that of the German Protestants, founded by subscriptions, chiefly at the instigation of the late Chevalier Bunsen, on the Monte Caprino, near the Capitol, for poor Protestants, deserves particular mention. It can accommodate 8 or 10 patients, received gratuitously, or, if they can afford it, on payment of a small daily contribution. The hospital is under the protection of the Prussian Legation, near to which it is situated: the sick ward forms a floor in a large building overlooking the Forum and the Palatine, the upper part of which is occupied by the officers of the Archæological Institute, its library, &c., and by apartments let out chiefly to artists or foreign literary men visiting Rome. The hospital department is well deserving of the support of our countrymen who visit Rome, as the only one where poor British Protestants can be received.

The Ospizio of San Michele is supposed to occupy the site of the sacred grove dedicated to the goddess Furina, in which Caius Græchus was killed B.C. 123. It stands overlooking the port of Ripa Grande, in the Trastevere, and is an immense establishment, formerly intended as an asylum for poor children and infirm persons; but of late years converted into an institution for industrial purposes. The hospital, properly so called, now consists of a house of industry for children of both sexes, a house of correction for women and juvenile offenders, and schools of the industrial and fine arts, in which drawing, painting, music, sculpture, &c., are taught: in the industrial portion upwards of 800 persons are employed. The school of arts perhaps aims at an education beyond the power of the pupils, although it has produced some men of eminence, amongst others the celebrated engravers Calamata and Mercurij. Annexed to this hospital, but entirely distinct from it, is a large prison.

Workhouse of *S. Maria degli Angeli*.—This establishment, founded by Leo XII. in 1824, in the granaries of the Government, at the *Batas* of Diocletian, contains nearly 1000 boys and girls, chiefly orphans, including about 100 deaf and dumb, who are selected among deserving objects in different parishes of the city. The boys are taught trades and music, and girls what is necessary for domestic service. The establishment is supported entirely by the City, the yearly expense being 300,000 fr. An addition has been made to this extensive institution by the foundation of a hospital for the blind, by H. M. Queen Margaret, whose name this department bears. A *vo. House*, in our English sense of the word, for old people in Rome, has been recently created by the Municipality in the Convents of S. Cosimato and S. Gregorio.

§ 9. LIBRARIES.

The principal public and private libraries in Rome having been already described, together with the palaces and convents in which they are situated, the present § (9) will serve chiefly as a reference to those descriptions, as well as to mention the new collections not previously so described.

1. *Alessandrina* (page 296), *University*. Open daily, save Sundays, Oct. to March, 8 to 2, and 6 to 9 P.M. It possesses about 90,000 vols.

2. *Angelica* (page 23+), *Convent of St. Agostino*. Daily 9 to 2, save Sundays, Thursdays, and festivals. Closed, in Oct. The entrance to this celebrated library is by a door on the rt. of the Church of St. Agostino. About 150,000 vols., and 200 MSS.

3. *Barberini* (page 436), *B. Palae.* Thursdays 9 to 2. Closed from middle Sept. to end of Oct. 60,000 vols., and 10,000 precious MSS.

Capitolina (page 357). In the Senator's palace on the Capitol. Founded

in 1873 for the use of the municipal employés. Open every day except Sundays, from 9 to 3. Above 3000 vols.

4. *Casanatense* (page 266), *Es-convent of the Minerva*. Daily 9 to 3; save Sundays, Thursdays, and festivals. 200,000 vols., 2000 MSS.

5. *Chigiana* (page 412), *Chi si Palace*. Apply to the prince, or his librarian, for admission. On Thursdays from 9 to 12. Closed in summer. 50,000 vols., 2000 MSS.

6. *Corsiniana* (page 415), *Corsini Palace*. Daily for 3 hours before sunset, excepting Sunday and Wednesday. Closed from 1st Aug. to 4th Nov. 60,000 vols, 3000 MSS., and a very fine collection of engravings.

Frankliniana, 95, Piazza del Biscione. A circulating library for the diffusion of knowledge, founded in 1871.

Lancisiana. In the palace adjoining to the Hospital of San Spirito. Daily from 8 to 2. 20,000 vols., chiefly on medical subjects.

Santa Cecilia, 18, Via dei Greci. Daily, except Sundays, from 9 to 3. 10,000 vols., exclusively on music.

7. *Sartiana* (page 399), *St. Luke's Academy*. In course of arrangement. 10,000 vols., chiefly on art.

8. *Vallicelliana* (page 275), *Monastery of the Chiesa Nuova*. Daily from 9 to 1, excepting Sunday, Monday, and festivals. 20,000 vols., 2000 MSS.

9. *Vaticana* (page 347), *Vatican Palace*. Daily from 9 to 3, on the same days as the Museum of Sculpture. 200,000 vols., about 25,500 MSS.

10. *Vittorio Emanuele* (page 389), *Kircherian Museum*. Daily from 9 to 3, and 7 to 10 P.M. (in summer 8 to 11). This new national library owes its nucleus to the Jesuits' library collected in the Collegio Romano, which comprised about 65,000 vols., among which many rare, ancient, and modern works, and 2000 vols. of miscellanies, form-

ing a collection almost unique of its kind. In addition to this, the books and manuscripts of fifty-nine suppressed monasteries in Rome have been arranged on the shelves of the Vittorio Emanuele Library, which is consequently very rich in ascetic and contemplative works, containing about 450,000 vols. and 5000 MSS. The accommodation for students is very comfortable. For light reading in the evening there are nearly 300 reviews.

§ 10. LITERARY AND ART ACADEMIES.

Accademia degli Arcadi, Palazzo Attems, 8, Via dell' Apollinare.—Few of the Italian societies are so celebrated as the Arcadian Academy of Rome, founded in 1690 by Gravina and Crescimbeni. Its laws, says Mr. Spalding, "were drawn out in 10 tables, in a style imitating the ancient Roman. The constitution was declared republican; the first magistrate was styled *custos*; the members were called *shepherds*; it was solemnly enacted that their number should not exceed the number of farms in Arcadia; each person on his admission took a pastoral name, and had an Arcadian name assigned to him; the business of the meetings was to be conducted wholly in the allegorical language, and the speeches and verses as much so as possible. The aim of the academy was to rescue literary taste from the prevalent corruptions of the time: the purpose, the whim, and the celebrity of some among the originators made it instantly fashionable; and in a few years it numbered about 2000 members, propagating itself by colonies all over Italy. The association completely failed in its proposed design, but its farce was played with all gravity during the 18th century; and besides Italians, scarcely any distinguished foreigner could escape from the City of the Seven Hills without having entered its ranks. In 1788 Goethe was enrolled as an Arcadian, by the title of

Megalio Melpomenio; and received, under the academic seal, a grant of the lands entitled the Melpomenian Fields, sacred to the Tragic Muse. The Arcadia has survived all the changes of Italy; it still holds its meetings in Rome, listens to pastoral sonnets, and christens Italian clergymen, English squires, and German counsellors of state by the names of the heathens. It publishes, moreover, a regular journal, the 'Giornale Arcadico,' which, although it was a favourite object of ridicule with the men of letters in other provinces, condescends to follow slowly the progress of knowledge, and often furnishes foreigners with interesting information, not only literary but scientific." This description still holds good, for although the tone of the Arcadian Academy is now decidedly clerical in comparison with that of more modern and practical learned societies in Rome, it continues to hold its meetings in the pastoral grove of St. Eneofrio, on the Janiculum, in the summer months, when declamations in Arcadian prose and verse are indulged in to a great extent.

Accademia Archeologica. A Pontifical institution of learned men devoted to antiquarian researches and publications. It has no regular existence now; but holds its sittings occasionally in the College of the Propaganda.

Accademia di St. Cecilia, Hon. President, II. M. King Humbert I.—This institution, of some antiquity, bears the same relation to music as the Academy of St. Luke does to the fine arts. It has members and professors, and confers honorary diplomas. A musical Lyceum, under the direction of the Academy, was established in 1876 at No. 8, Via dei Greci. The most distinguished professors attend to give lessons.

Accademia Filarmonica, an institution which affords proof of the taste for music among the educated classes of Rome. The academy is under the

direction of a president and council, and holds its assemblies in the Pamfili Palace, on the Piazza Navona, where concerts are given during Advent and Lent. These assemblies are often very brilliant. Foreign visitors will be able to procure admission on application to the president, or to the members of the Academy. There are several other similar academies.

Accademia de' Lincei, so called from its device of a lynx, emblematical of watchfulness—the earliest scientific society in Italy, founded in 1603 by Prince Federigo Cesi, who established it in his palace. Among other celebrated men who first joined the academy were Fabio Colonna, author of the botanical work 'Fitobasano;' the Latin scholar and naturalist, Stelluti, of Fabriano; the great Galileo; the poet Tassoni; Cassiano del Pozzo, and many others, who, however, after the death of their founder, Prince Cesi, gradually dispersed, so that after 1651 the Academy virtually ceased to exist.

On the 3rd July, 1847, Pius IX. founded the *Pontifical Academy of the Nuovi Lincei*, which in some degree recovered the scientific importance of the former Academy, but did not keep up with the scientific progress of Europe during the last 20 years of that Pontiff's reign.

In 1875 the Academy was reformed, and dropped the title of *Pontifical*. A section of moral, historical, and philological science was added to the sole pre-existing one of physical, mathematical and natural science, and the presidency was conferred on the then Minister of Finance, Quintino Sella. It has since made great progress and much increased the number of its members and correspondents, including the names of Bunsen, Struve, Darwin, &c. The meetings of the Academy are held on the first Sunday of every month at the Capitol, and its transactions are published regularly in a very voluminous form. It possesses a library of 16,000 volumes, many autographs of preceding members, and a great collection of periodicals.

The Pontifical Academy of the Nuovi Lincei, mentioned above, still exists as a separate institution, and meets at the Propaganda college.

Academy of St. Luke, No. 44, Via Bonella, near the Forum.—The Roman Academy of the Fine Arts was founded in 1588 by Sixtus V., who endowed the confraternity of painters with the ch. adjoining, formerly dedicated to St. Martina. The academy is composed of painters, sculptors, and architects. The several schools, now placed under Government superintendence, have been transferred to the Hemicycle in Via di Pipetta. The academy possesses a valuable gallery (see p. 398).

Accademia Tiberina, founded in 1812 for the promotion of historical studies, especially those relating to Rome and the physical sciences; the meetings take place on Sundays in the Palazzo Altamps.

Archæological Institute (*Istituto di Corrispondenza Archeologica*), 130, Via della Rupe Tarpea, founded in 1829 by a few German savans residing in Rome, under the auspices of the king of Prussia. Many eminent German scholars have delivered lectures at the Institute, and Bunsen, Gerhard, Lepsius, and Braun have contributed largely to the Transactions it has published—a most interesting collection on Archæological Science. The meetings are held weekly, generally on Fridays at 3 P.M., to which strangers are freely admitted, in the apartments of the Institute on the Monte Caprino behind the Capitol, when papers are read on archæological subjects. Dr. Henzen is the present learned director of the society, and Dr. Helbig the secretary. The Journal of the Society is by far the most useful of all the publications on antiquarian subjects in Rome, and the best record of the discoveries that are being made daily in and around the Eternal City. The library is considered as the best existing for the study of archæology, and can be visited on application to Dr. Henzen,

British Academy of Fine Arts in Rome.—This Institution was founded in 1823 for the maintenance of a free and permanent school, chiefly for study from living models, for the benefit of all British artists visiting or residing in Rome. The funds were raised by voluntary donations, His Majesty George IV. heading the list of subscribers with 200*l*. The capital of the Academy is vested in four Trustees,—Messrs. Penry Williams, Alexander Macdonald, Holme Cardwell, and Arthur J. Strutt, and its management is conducted by a committee chosen yearly by ballot from among the resident members. President, P. Allan Fraser, Esq.; Vice-President, C. Pongdestre, Esq.; Secretary, Mr. P. Jourdan. The Academy is now located in the Via Sistina, No. 75*b*, and is open during the winter months for evening study from the nude model. There is also a costume class for study from living models, open to subscribers. The institution possesses a library including some valuable works on different branches of the fine arts, as well as a collection of casts from the antique for the use of students. Unlike the Art Institutions of other countries, which are encouraged and assisted abroad by their respective Governments, the British Academy in Rome receives no such help, so that the patrons and lovers of art will do well to contribute to its funds, which, with the increased expenses of rental and taxation under the Italian Government, are now hardly sufficient to carry out the original object of the institution. It is indeed doubtful whether the primary object of the Academy could have been maintained had not Mr. P. A. Fraser three years ago made a generous donation of 1000*l*. to the institution, and thus set an example that has been liberally followed.

British and American Archæological Society.—This society is almost exclusively formed of our countrymen and citizens of the United States, its objects being to study and convey to visitors information on the antiquities in and about Rome, and to excavate unex-

plored ruins and localities promising archaeological results. Family tickets for the season, 5 persons, 50 fr.; member's ditto, 2 persons, 25 fr. During the winter and spring frequent excursions are arranged under the guidance of some distinguished archaeologist, either British or Roman; lectures are delivered and conversazioni held in the Society's Rooms, 12, Vicolo d'Alibert: President, Lord Talbot de Malahide. Mr. J. H. Parker, C.B., author of many works on British Ecclesiastical Architecture, and more recently on the Archæology of Rome, was until lately acting Vice-President, Treasurer, and principal lecturer, and one of its most zealous members. The proceedings of the society are printed for the use of members only. This society merits the support and encouragement of British and American visitors to the Eternal City.

The **Academy of France for the Fine Arts** is located in the Villa Medici, on the Pincian, where French students who gain the "*Prix de Rome*," in painting, sculpture, architecture, engraving, or music, are maintained by the French Government for from 3 to 5 years. There is an annual exhibition of their works in the spring, previous to their being sent to Paris. The present director is M. Cabat, the eminent landscape painter, and member of the Institute.

The **French School of Archæology** was founded in 1873 by M. Thiers, then President of the French Republic, for a preparatory residence in Rome of students destined to the similar French establishment in Athens. The director is M. Geoffroy, Member of the Institute. The institution is located in the Farnese Palace, above the Embassy.

The **Spanish Academy of Fine Arts** has its residence in the Convent of St. Pietro Montorio, of which a portion was restored and adapted for the purpose in 1879, at the expense of the

Spanish Government, to whom the protectorate of the church belongs.

Commissione Archeologica Municipale, a committee of eight archaeologists appointed by the City of Rome to superintend and illustrate the discoveries made within the walls. The works of art and other antiquities brought to light in Rome since 1871 are described in the monthly bulletin published by this Commission, under the learned direction of the Chev. Rodolfo Lanciani.

Artistical Congregation of the Pantheon.—Offices in the attic chambers of that building. The object of the society is the advancement of art, for which purposes it invites young artists to concur for prizes in sculpture, painting, and architecture.

The literary, artistical, and scientific societies in Rome, of quite recent date, are far too numerous to specify.



§ 11. MEDIEVAL TOWERS AND CAMPANILI.

Tor de' Conti, a huge brick tower on the W. declivity of the Quirinal, in the street of the same name and near the Piazza delle Carrette, erected by Nicholas I. in 858, and rebuilt in 1216 by Innocent III., both popes being of the Conti family, from whom it derives its name. Originally of stone, and based upon square tuia blocks used in some building of the kingly period, but subsequently cased with brick and strengthened with buttresses, this tower was of great altitude, and is referred to by Petrarch, in one of his letters, as "*Turris illa toto orbe unica quæ comitum dicebatur.*" It formed, like the other towers of the same kind, a place of safety and defence during the troubled times of the middle ages. It was injured by the earthquake of 1348, and was partly pulled down by Urban VIII. The view from the summit will well repay the fatigue of the ascent. This tower, or what now remains of it, is supposed to stand upon, or very near the site of the temple of Tellus

or the Earth, which was situated near the house of Spurius Cassius, the Consul, who in B. C. 485 was hurled from the Tarpeian rock.

Torre delle *Milizie*, on the Quirinal, at the head of the Via Magnanapoli, and within the grounds of the convent of Sta. Caterina da Siena. This lofty brick tower was long called the Tower of Nero, and pointed out to unsuspecting travellers as the place from which Nero beheld the fire of Rome. We know from Tacitus that the emperor witnessed the destruction of the city from the Esquiline, and the masonry of this building shows that it is of mediæval construction. It is generally attributed to Pandolfo della Suburra, senator of Rome, in 1210, although some writers suppose that it was built in the reign of Boniface VIII., nearly a century later (1303), on a site occupied by the barracks in which the troops of Trajan were quartered.

There are two well-preserved specimens of mediæval towers, although smaller, in the same neighbourhood, on the W. declivity of the Quirinal; one, the *Torre del Grillo*, at the corner of the Via del Grillo, behind the Forum of Augustus; and the second in the Via delle 3 Cannelle, which has the armorial column of the Colonnas upon it; built into one side of it are some good ancient architectural sculptures, placed here by a certain *Freddus Arimini*, as stated on an inscription beneath. Both these towers are square, of fine brick-work, and surmounted by a gallery or projecting parapet, the supports of which, in white marble, still remain.

The *Torre Millina*, at the corner of the Via dell' Anima, leading out of the Piazza Navona, is also a good specimen of these family strongholds, as likewise the *Torre Sanguigna* in the street of that name.

There are 2 similar towers, but less well preserved, behind the ch. of S. Martino Mouti (p. 276), in the valley between the Esquiline and Viminal hills, and several mutilated ones in the Trastevere; that at the N. extremity of the Ponte Sisto bears the name of

the Pierleone family. The one called the *Tor di Forti*, attached to a stronghold of the Counts of Anguillara, near the Piazza de San Crisogono, dates from the 13th or 14th century.

In the Via de' Portoghesi, No. 18, is the *Torre della Scimia*, erected about 1450. "At one angle of the tower is a shrine of the Virgin with a lamp. Three or four centuries ago the adjoining palace was inhabited by a nobleman who had an only son and a large pet monkey. One day the monkey caught the infant up, and clambered to this lofty turret, and sat there with him in his arms, grinning and chattering like the devil himself. The father was in despair, but was afraid to pursue the monkey lest he should fling the child from the height of the tower, and make his escape. At last he vowed that if the boy were safely restored to him he would build a shrine at the summit of the tower, and cause it to be kept as a sacred place for ever. By-and-by the monkey came down and deposited the child on the ground; the father fulfilled his vow, built the shrine, and made it obligatory on all future possessors of the palace to keep the lamp burning before it. Centuries have passed; the property has changed hands, but still there is the shrine on the giddy top of the tower far aloft over the street, on the very spot where the monkey sat, and there burns the lamp in memory of the father's vow."
—N. Hawthorne.

The *Campanili*, or bell-towers, are amongst the most unaltered of the mediæval ecclesiastical edifices of Rome, as from their solidity they have not required the restorations that have entirely changed the style of the adjoining churches, that of Santa Maria Maggiore being, perhaps, the best preserved. They are built on an uniform plan, consisting of several stories of elegant brickwork, separated by cornices of terra-cotta or marble; the basement story is in general plain, double the height of the others, without windows, and originally with an entrance—the upper

stories, of which the general number is 6, containing on each side 2 round arches, now mostly closed, the 2 or 3 uppermost having also circular arches, but open, and separated by stumpy marble columns: these served, as they still do, as the bell-lofts; on some there is a niche for a statue of the Virgin (Sta. Francesca Romana, Sta. Croce). The surface does not appear to have been covered with stucco in any part, nor indeed was it required from the elegance of the brick construction; but in those still well preserved have been let in circular or cruciform slabs of red and green porphyry, of green and blue smalt, and even of bronze; none appear to have been crowned originally with spires, but to have been terminated by a flat terrace over the uppermost bell-loft, and surrounded by a decorated cornice, in the more elegant ones of white marble. There is some variation in the disposition of the upper lofts, that of Sta. Pudenziana being one of the most elegant in this respect. There is no general rule as to the position of these Campanili with regard to the sacred edifices to which they were attached: in some cases they are entirely detached (SS. Giovanni e Paolo), in others on the sides of the principal entrances to the churches (Sta. Maria Maggiore, Sta. Pudenziana), whilst in others still they are built at the extremity of the transepts (Sta. Croce and S. Lorenzo). As far as can be ascertained, these towers date from the middle of the 12th to the beginning of the 14th century. The principal and best preserved are those of Sta. Maria Maggiore (1376), S. Maria in Cosmedin (1119), Sta. Pudenziana (1130), Sta. Francesca Romana (1200); SS. Giovanni e Paolo on the Colan (1216), S. Alessio on the Aventine (1217), San Lorenzo fuori le Mura (1216), S. Maria in Trastevere (1140), S. Giorgio (1280), and S. Crisogono; the two latter have been a good deal altered by restorations, and have had stumpy spires added. This style of construction appears to have been followed from the 12th to the 16th century, the earliest existing being that

of S. Praxede, the latest that of Santo Spirito in Sassia, an extremely elegant Campanile, with 4 tiers of double recessed arches, erected in the Pontificate of Sixtus IV. (1485).

§ 12. PIAZZAS.

The **Piazza del Popolo**, at the N. extremity of the city, designed by Valadier under Pius VII., formed before the introduction of railways, a nobly impressive entrance into Rome. This and the other piazzas worthy of note, and all the great squares in front of the principal churches, are sufficiently described in the account of the monuments or public buildings from which they derive their names. The only one which remains to be noticed is not the least celebrated, the

Piazza di Pasquino, adjoining the Braschi Palace, at the S. end of the Piazza Navona. It derives its name from the well-known torso called the *statue of Pasquin*, a mutilated fragment of an ancient one found here in the 16th centy., and considered to represent Menelaus supporting the dead body of Patroclus. Notwithstanding the injuries it has sustained, enough remains to justify the admiration it has received from artists. Baldinucci, in his *Life of Bernini*, tells us that it was considered by that sculptor the finest fragment of antiquity in Rome. It derives its modern name from a tailor called Pasquino, who kept a shop opposite, which was the rendezvous of all the gossips of the city, and from which their satirical witticisms on the manners and follies of the day obtained a ready circulation. The fame of Pasquin is perpetuated in the term *pasquamada*; and has thus become European. The statue of Marforio, which formerly stood near the Arch of Septimius Severus, was made the vehicle for replying to the attacks of Pasquin, and for many years they kept up a constant fire of wit and repartee. When Marforio

was removed to the museum of the Capitol, the Pope wished to remove Pasquin also; but the Duke di Braschi, to whom it belonged, would not give his consent. Adrian VI. attempted to arrest his career by ordering the statue to be burnt and thrown into the Tiber; but one of the pope's friends, Lodovico Suessano, saved him, by suggesting that his ashes would turn into frogs, and croak more terribly than before. Until the introduction of a free press, the Romans seemed to regard Pasquino as part of their social system: he was in some measure the organ of public opinion, and there was scarcely an event upon which he did not pronounce judgment. Some of his sayings were very witty, and fully maintained the character of his fellow-citizens for satirical epigrams and repartee. On the visit of the emperor Francis of Austria to Rome, the following appeared:—“*Gaudium vobis, Fletus provinciarum, Risus mundi.*” On the election of Pope Leo X., in 1503, the following satirical acrostic appeared, to mark the date mccccxl.:—“*Multi caeci cardinales creaverunt circum decimum (X) Leonem.*” During a bad harvest in the time of Pius VI., when the pagnotta, or loaf of 2 bajocchi, had decreased considerably in size, the passion of the pope for the inscription which records his munificence on so many of the statues in the Vatican was satirised by the exhibition of one of these little rolls, with the inscription “*Munificentia Pii Sexti.*” The proceedings of Pius VI. were frequently treated by Pasquino with considerable severity. When the sacristy of St. Peter's was completed, the following inscription was placed over the principal door:—“*Quod ad Templi Vaticanum ornamentum publica vota flagitabant, Pius VI. fecit.*” &c. Pasquin's reply was as follows:—

“Publica mentiris; Non publica vota fuere,
Sed tui ingeni voti fuere tui.”

Canova exhibited his draped figure of Italy for the monument of Alfieri during the French invasion; Pasquin immediately exhibited this criticism:—

“Canova quest volta l'ha sbigliata,
Ha l'Italia vestita, ed è spogliata.”

Soon after certain decrees of Napoleon had been put in force, the city was desolated by a severe storm, upon which Pasquin did not spare the emperor:—

“L'Altissimo in su, ci manda la tempesta,
L'Altissimo qua giù, ci toglia quel che resta,
E fra le Due Altissimi,
Stiamo noi malissimi.”

His satires frequently consist of dialogues, of which the following are fair examples:—

“I Francesi son' tutti ladri.
Non tutti—ma Buonaparte.”

On the marriage of a young Roman, called Cesare, to a girl called Roma, Pasquin gave the following advice:—“*Cave, Casar, ne tua Romæ Respublica jact!*” On the next day the man replied, “*Cæsar imperat!*” Pasquin, however, would not be outdone, and answered, “*Ergo coronabitur.*” His distich on the appointment of Holstenius and his 2 successors, as librarians of the Vatican, is historically interesting. Holstenius had abjured Protestantism, and was succeeded in his office by Leo Allatius, a Chian, who was in turn succeeded by a Syrian, Evode Assemani. Pasquin noticed these events in the following lines:—

“Præfuit hereticus. Post hunc, schismaticus.
At nunc
Præest Turca. Peti bibliotheca, vale!”

Another remarkable saying is recorded in connection with the celebrated bull of Urban VIII., excommunicating all persons who took snuff in the churches of Seville. On the publication of this decree Pasquin appropriately quoted the beautiful passage in Job, “*Wilt thou break a leaf driven to and fro? and wilt thou pursue the dry stubble?*” *Contra folium, quod vento rapitur, ostendis potentiam tuam, et stipulam siccam persequeris?*

In the new quarter on the Esquiline the Piazza dell'Indipendenza is a fine square, surrounded with villa residences, but the dimensions of the Piazza Vittorio Emanuele, as yet only designed, between the Basilicas of S. Maria Maggiore and S. John Lateran, promise to make it one of the finest modern squares in Europe.

The other principal squares in the new quarter of the Esquiline, are those of Dante, Guglielmo Pepe, and Manfredi Fanti.

§ 13. PROMENADES AND PUBLIC GARDENS.

Pincian Hill.—The most beautiful and frequented promenade in Rome is that on the *Monte Pincio*, occupying all the level space between the Muro Torto and the gardens of the Villa Medicis. These gardens are approached by a fine drive rising from the Piazza del Popolo, constructed in the reign of Pius VII. On this ascent has been placed as a fountain an immense urn in Egyptian granite, discovered some years ago in the Piazza di Venezia, but originally found in a vineyard beyond the Porta S. Lorenzo; it is one of the largest masses of this material in Rome, measuring more than 850 cubic feet. The other ascents are from the Piazza di Spagna, passing before the ch. of la Trinita de Monti and the Villa Medici. The gardens are handsomely laid out in flowerbeds, drives, and walks. In the centre is the obelisk, discovered in the Circus of Varianus (see p. 158), and dedicated by Hadrian to Antinous. From the terraces overlooking the Piazza del Popolo we enjoy one of the finest prospects of Rome, with the Vatican and Janiculum hills in the background.

A fountain, with an hydraulic clock, supplied by the Marcian Aqueduct, a gymnastic-yard for children, and a collection of busts of the most celebrated Italians, are late additions to this lovely promenade.

The *Passeggiata di S. Gregorio*. between the ch. of that name and the Colosseum, is planted with mimosas, and affords an agreeable place of resort for the inhabitants of the neighbouring quarters during the heat of the summer months.

The *Giardino di Termini*, between the Via Nazionale and the railway station, is a triangular space planted

with trees grouped round the beautiful basin and jet of Marcian water.

Giardino del Gianicolo, a very pretty public garden between the Ch. of S. Pietro Montorio and the Fontana Paolina, crossed by the new road leading to the Villa Pamphili-Doria. It commands an extensive view.

§ 14. PROTESTANT CEMETERY.

The Protestant Burial-ground is one of those spots which all foreign travellers will regard with melancholy interest. It is situated near the Porta di S. Paolo, close to the Pyramid of Caius Cestius. The silence and seclusion of the spot, and the inscriptions which tell the British traveller in his native tongue of those who have found their last resting-place beneath the bright skies of the Eternal City, appeal irresistibly to the heart. The cemetery has an air of romantic beauty which forms a striking contrast to the tomb of the ancient Roman and the massive city walls and towers which overlook it. Among those who are buried here are the poets Shelley and Keats; Richard Wyatt and John Gibson the sculptors, and John Bell the celebrated surgeon. Near the entrance of the old cemetery, which is of limited space, and now no longer used, is the monument of John Keats, with the following inscription:—
 “This grave contains all that was mortal of a young English poet, who, on his deathbed, in the bitterness of his heart at the malicious power of his enemies, desired these words to be engraven on his tombstone: ‘Here lies one whose name was writ in water.’ February 24, 1821.” This monument was repaired in the spring of 1875, under the direction of Sir Vincent Eyre. Mr. Warrington Wood liberally executed for it, at his own expense, a marble medallion portrait of Keats, from a mask in the possession of the late Mr. Severn, who was the poet’s intimate friend. The grave of John Bell, the eminent writer on anatomy and surgery, is close by. The tombstone of Shelley

is in the upper part of the new burial-ground, under the Aurelian wall, with this inscription:—“Percy Bysshe Shelley. Cor Cordium. Natus IV Aug. MDCCXCII. obiit VIII Jul. MDCCCXXII.

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

The expression *Cor Cordium*, “the heart of hearts,” is in allusion to the story that, when his body was burnt on the shores of the gulf of Spezia, the heart was the only portion that the fire did not consume. The poet’s own description of this cemetery is touchingly appropriate:—“The English burying-place is a green slope near the walls, under the pyramidal tomb of Cestius, and, as I think, the most beautiful and solemn cemetery I ever beheld. To see the sun shining on its bright grass, fresh, when we visited it, with the autumnal dews, and hear the whispering of the wind among the leaves of the trees which have overgrown the tomb of Cestius, and the soil which is stirring in the sun-warm earth, and to mark the tombs, mostly of women and young people who were buried there, one might, if one were to die, desire the sleep they seem to sleep.” See also Shelley’s poem “Adonais,” in which the cemetery and the pyramid of Cestius are mentioned. By far the greater number of monuments bear the names of Englishmen; the other Protestants interred here are chiefly citizens of the United States, Germans, and Swiss. There are also several Russians, having belonged to the Greek Church. Many of the monuments are in good taste, and artistically executed. Worthy of attention in its simplicity is the plain travertine slab, with its feeling inscription, erected by the Hon. Capt. Spencer, R.N., to 5 British sailors who were drowned, “when on duty from their ship off Fiumicino, in May, 1825, as a testimony of respect and regret for their captain.” Near the entrance is a memorial raised to the amiable Chev. Kästner by his friends, chiefly English. The grave of John Gibson is in the upper part of the new cemetery, near those of Mr. Woodward,

so long clergyman of the British Protestant Church, and of the popular banker of Rome, Mr. E. Macbean, a very creditable specimen of Mr. Cardwell’s talent. The building in the lower part of the cemetery is a hall for the temporary reception of corpses of any nationality, intended to be sent abroad for interment. It was liberally erected at the expense of Mrs. King, mother to General King, then United States Minister at Rome—the usage being very general amongst American citizens to have the remains of their relatives conveyed to their native country. The ground is remarkably well and neatly kept. A sum amounting to about 5000 fr., subscribed by British and other Protestants, is invested in the Italian funds, the interest of which is applied to defray the salary of a keeper, who is always in attendance, and for the expenses of repairs.



§ 15. VILLAS (MODERN).

“A few cardinals,” says Forsyth, “created all the great villas of Rome. Their riches, their taste, their learning, their leisure, their frugality, all conspired in this single object. While the eminent founder was squandering thousands on a statue, he would allot but one crown for his own dinner. He had no children, no stud, no dogs to keep. He built, indeed, for his own pleasure, or for the admiration of others; but he embellished his country, he promoted the resort of rich foreigners, and he afforded them a high intellectual treat for a few pauls, which never entered into his pocket. His taste generally descends to his heirs, who mark their little reigns by successive additions to the stock. How seldom are great fortunes spent so elegantly in England! How many are absorbed in the table, the field, or the turf!—expenses which centre and end in the rich egotist himself.”

Villa Albani (purchased by Prince Torlonia, with all its contents, for a sum exceeding 125,000*l.* sterling).

Admittance on Tuesdays from 12 to 4, by an order, to be obtained at the bank of Messrs. Spada and Flamini, Via Condotti, or through a banker. The Casino stands a short distance on the rt. beyond the Porta Salara, and was built in the middle of the last century by Cardinal Alessandro Albani. The design was entirely his own, and was executed under his superintendence by Carlo Marchionni. "Here," says Forsyth, "is a villa of exquisite design, planned by a profound antiquary. Here Cardinal Albani, having spent his life in collecting ancient sculpture, formed such porticoes and such saloons to receive it as an old Roman would have done: porticoes where the statues stood free upon the pavement between columns proportioned to their stature; saloons which were not stocked but embellished with families of allied statues, and seemed full without a crowd. Here Winckelmann grew into an antiquary under the cardinal's patronage and instruction; and here he projected his history of art, which brings this collection continually into view." At the first French invasion the Albani family incurred the displeasure of Napoleon, who carried off from the villa 294 pieces of sculpture. At the peace of 1815, the spoils, which had been sent to Paris, were restored to prince Albani, who, being unwilling or unable to incur the expense of their removal, sold them, with the single exception of the Antoninus, to the king of Bavaria. Notwithstanding these losses, the villa is still rich, being surpassed only by the Museums of the Vatican and the Capitol. Fortunately for the interests of art, the mansion did not suffer, as some others about Rome did, during the military movements in 1849, and it therefore remains in all its beauty, with its charming grounds, its sculptures, and other artistic treasures uninjured. The objects of art are contained in the *Casino* and the *Coffee-house*, between which is an extensive parterre, laid out with great taste.

I. The Casino consists of a fine portico, decorated with columns of

granite and cipollino, surmounted by a suite of halls, and having on each side wings in the form of galleries, opening from as many vestibules, all of which are decorated with sculptures. A detailed catalogue is sold on the spot; each object has its name attached, most of the determinations having been made by Winckelmann. Commencing with the **Great Portico**, the most remarkable objects in it are sitting statues of (51) Augustus, and (79) Agrippina, (54) of Tiberius, and (61) of a female, supposed to be Faustina. Statues in niches of (55) Tiberius, (59) Lucius Verus, (64) Trajan, (72) Marcus Aurelius, (77) Antoninus Pius, and (82) Hadrian; few, if any, of these statues have, however, their original heads. (66. 74) 2 altars with reliefs of a dance of the Hours and 3 fine basins in pavonazetto and cipollino marble. Of the many hermes, that of (52) Mercury with a Greek inscription is the most interesting.

On the l. of the portico is (II.) the **Vestibule** or **Atrio dello Cariatidi**, so called from a (19) statue of a Caryatid, bearing on the back of the basket the names of the sculptors Criton and Nicolaus of Athens, who are supposed to have lived in the time of Augustus; on each side are (16-24) statues of Canephore. From the vestibule opens the l. gallery, used as a conservatory, in which are placed a series of busts, the most deserving of notice being those of (48) Alexander the Great, (45) Scipio Africanus, (40) Hannibal, Homer, and Epicurus; of the statues in the niches—(46) a male figure grasping a dagger, called Brutus, probably a combatant in the arena; (110) a Faun with fruit in his lion-skin covering, a Muse, and a handsome Vase, with dolphins for the handles. Retrurning through the great portico, on the rt. are a series of rooms forming the corresponding wing of the casino, a vestibule, followed by the Conservatory, out of which opens a series of smaller rooms, divided off as follows:—

1. **Atrio di Giunone**, contains statue of (93) Juno and several busts. 2. The **Second Gallery**, with several statues;

(106) a Faun and young Bacchus, in the centre a vase with Bacchanalian reliefs; (120) Caius Cæsar, the son of Augustus; hermes of (158) Euripides, (118) Seneca, and (112) Numa. The next room, 3. *Sala delle Colonne*, with an ancient mosaic pavement, has a remarkable column of alabaster of the variety called *Fiorito*, found near the Emporium. The sarcophagus (131) which stands here, with reliefs of the marriage of Peleus and Thetis, has been pronounced by Winckelmann to be one of the finest bas-reliefs in existence; a circular altar with reliefs representing a triumphal dance; (132) a good bust of Lucius Verus; an Etruscan priestess; (143) Livia sacrificing. **4th Room, Gabinetto Primo**, or of the *Terra-cottas*.—(161) A curious bas-relief representing Diogenes in a large jar receiving Alexander; (164) a bas-relief of Dædalus and Icarus in rosso-antico; a colossal mask of a river-god; (165) an ancient fresco representing a landscape; several interesting terra-cotta bas-reliefs, found in the grounds of the Villa Caserta, now the Convent of the Liguorini, on the Esquiline, the most remarkable being, (181) Minerva presenting a sail to the Argonauts in the fitting out of the ship *Argo*; Latona and Artemis; a frieze of the Hours; Silenus in a bacchanalian scene, &c. **6th Room, Gabinetto Secondo**.—In the centre a large tazza with the Labours of Hercules, found near the temple of that demigod erected by Domitian on the *Via Appia*; (195) statue of Leda and the Swan; on the walls are several Roman inscriptions. **7th Room, Gabinetto Terzo**.—(205) Small bas-relief representing Iphigenia in Tauris recognizing Orestes and Pylades; (222) an interesting mosaic of the Nile, with several of the animals inhabiting its banks; (202) a bas-relief in pavonazzetto marble of a bacchanalian feast; several Roman inscriptions. **8th Room, Gabinetto Quarto**.—(219) A Faun in Parian marble. This room opens on a terrace shaded with ilexes, leading to the *Biigliardo*, and on which are placed numerous sepulchral cippi, bas-reliefs, inscriptions,

&c. Over the door is (223) a bas-relief, supposed to represent Achilles and Memnon. The *Biigliardo* is handsomely decorated with marbles, and has a few indifferent statues. Returning to the Great Portico of the *Casino*, from an oval vestibule opens a flight of steps leading to the 1st floor of the palace: in this vestibule are statues of Ceres and Isis, Bacchus and Hercules, and some colossal masks. At the foot of the staircase are a statue of Rome triumphant; and an ancient painting of two females, called Livia and Octavia, sacrificing to Mars; and as we ascend (885) bas-reliefs of the death of the children of Niobe; (895) a colossal mask in rosso-antico: and over the side doors (893) fragments of friezes, supposed to represent the distribution of corn to the people by Antoninus Pius in honour of his wife, and a procession of draped females, called the orphan children of Faustina.

APARTMENTS ON 1ST FLOOR.—In the wall opposite the foot of the stairs is a *Qualtratus Maximus*, or arithmetical puzzle, cut in marble.

Sala Ovale: (905) a good sitting statue of Apollo. The statues round the room are (906) an athlete attributed to Stephanos, a pupil of Praxiteles; (915) a Cupid bending his bow; (913) Fauns; a Silenus; and (922) a Mercury. On each side of the window are 2 very good columns of *giallo-antico*; and above a curious bas-relief of a race of children; in which are represented the *civices* of a circus. The door on the rt. leads into the

Galleria Nobile, a fine room, opening out of which are several smaller ones: the roof is painted by Mengs, and represents Parnassus with Apollo and the Muses; the walls are richly ornamented with marbles and mosaics, and have several bas-reliefs let into them, the most remarkable of which are (1008) Hercules and the Hesperides; (1009) Dædalus and Icarus; (1013) a male personage called Antinous holding a horse in front of a Corinthian portico; figures of Antoninus with the caduceus, and Faustina, personifying Peace and Rome. Over the principal entrance (1014) a bas-relief in

the archaic style, representing a sacrifice, with a Corinthian temple in the background: the figures sacrificing are those of Victory, Diana, Venus, Apollo. (1023) Busts of Gordian III., and (1026) of Messalina; heads in white marble, busts in alabaster.

In the 1st Room on the rt. are hermes busts of (1040) Socrates, (1034) Theophrastus, and (1436) Hippocrates, and over the chimney (1031) a very ancient bas-relief of Zethus, Antiope, and Amphion. The frescoes of ancient edifices on the walls are by *P. Anesi*; the Venus and Cupid on the roof drawn by swans by *Becchiari*. In the 2nd and 3rd room is a collection of pictures removed from the Palazzo Albani, at Rome, the best of which are (2nd room)—(7) *Guido Reni*, the Mater Dolorosa; (14) *Guercino*, a saint; (64) *Caravaggio*, fruit-seller; (56, 57) *Luca Giordano*, children; (74) *Giorgione* (?), man's portrait; (77) *Maffredi*, the Good Samaritan. 3rd room, (136) *Domenichino*, man's portrait; (37) *Perugino*, a painting in 5 compartments, representing the Adoration of the infant Saviour by the Virgin with saints, the Crucifixion, the Magdalen, and an Assumption, signed and dated 1491, consequently one of Perugino's early works. (36) *Nicolo di Fuligno*, a large Ancona in compartments. *Giulio Romano*, 2 compositions in water-colours of bacchanalian scenes. *Guido*, the head of an old man. *Titian*, small portrait of Paul III. *Luca Giordano*, 2 pictures of children. *Giorgione*, a good male portrait. *Tintoretto*, a Crucifixion, and another of the same subject attributed to *Vandyck*. *Albano*, a small Holy Family. *Vanderwerf*, a Descent from the Cross. (35) *Luca Signorelli*, the Virgin and Child, with SS. Lawrence, James, Sebastian, and the Donatorio, for whom the picture was painted; in the next room are (49) a small painting or sketch of the Transfiguration attributed to *Raphael* himself; it is about 4 ft. square, and stood formerly in the bedroom of the Princess Albani; (71) *Carlo Maratta*, the Death of the Virgin and Resurrection of Lazarus. Returning to the *Galleria Nobile*, the 1st Room on the left contains the celebrated bas-relief of

CROWNED WITH THE LOTUS-FLOWER, found in the ruins of the Villa Adriana, and which Winckelmann has described with rapture: "as fresh and as highly finished," he says, "as if it had just left the sculptor's studio. This work, after the Apollo and the Laocoon, is perhaps the most beautiful monument of antiquity which has been transmitted to us."

2nd Room.—Four Etruscan sepulchral urns in alabaster from Volterra; (977) bas-reliefs or plaster casts, Hercules and Apollo contesting for the tripod; (990) a series of bas-reliefs in an archaic or Etruscan style, of a priestess before Berenice, the wife of Ptolemy Evergetes; and (980) of Leucothea with young Bacchus and Nymphs; (985) a large bas-relief of Lynceus and Pollux, a good piece of Greek sculpture, stated to have been brought from the Parthenon; statues of an Etruscan priest and priestess.

In the 3rd Room are some paintings, amongst others (18) a bacchanalian scene in Aquarello by *Giulio Romano*; (21) a portrait of Tomas Morus, attributed to *Holbein*; (20) a copy of Raphael's Barberini Fornarina; (33) a curious painting, supposed to represent the family of Raphael and its genealogy, the author, one of his descendants, *Antonio Sans*, holding the inscription "*Genealogia Raphaelis Sanctii Urbindus*;" the portrait of Giovanni, the father of the great painter, is supposed to have been painted in 1589 by Raphael himself. There are also some pictures by *Rosa da Tivoli*, a street view by the architect *Vannitelli*, and some drawings by *Domenichino*. From this we enter the

Gabinetto at the eastern extremity of the casino, which contains several good specimens of ancient art: (952) the bronze APOLLO SAUROCTONOS, considered by Winckelmann as the original statue by Praxiteles, described by Pliny—it was found on the Aventine, and has been much restored; a small bronze statue of Minerva; (933) an ancient copy, also in bronze, of the Farnese Hercules; fine bas-relief of the Repose of

and (960) another, in marble, supposed to be of the poet Persius: (948) a Diana in alabaster, with head and hands of bronze; (964) a legless statue of Æsop in Pentelic marble; (942) a small one of Diogenes.

In the remaining 3 rooms leading to the *Sala Ovale* have been placed a series of indifferent tapestries from Flemish designs, executed at Rome; some paintings by *Giorgione*, the 2 best (10 and 13) Bacchanalian scenes; in the 3rd or last, portraits of Card. Albani, the founder of the villa, by Carlo Maratta, of Clement XI., a picture of his election as Pope, and of several possessions of the family.

The Coffee-house.—The second part of the Villa Albani consists of a semicircular portico, supported by columns of granite. Under the arcade are several statues, busts, and masks, all much restored. Amongst the former, those most worthy of notice are Isocrates, (610) Chrysisippus, (634) a veiled Caligula, (607) Antisthenes, 2 statues of Caryatids, and others of Bacchus and Hercules. In the vestibule, leading from the portico to the Gallery, is a very large tazza in Egyptian breccia, with statues of (641) Marsyas, (711) Juno, and (704) Silenus.

The Gallery, Galleria del Canopo, is a very handsome apartment; it contains (691) a Canopus in green Egyptian basalt, probably of the time of Hadrian.—Ancient mosaics form the pavement; statues of Juno and a nymph—on the pedestals on which they stand are ancient mosaics, one of which, (696) found at Atina, near Arpino, represents the delivery of Hesione from the monster—the other, (663) a school of philosophers, from Sarsina, in the Romagna; (682) an Ibis with a serpent in rosso-antico; a handsome candelabrum; statues (684) of Atlas bearing on his shoulders a Zodiac with its signs, and Jupiter in the centre; and of the *Bona Dea* with a Fawn; (676) a large bust of Jupiter Serapis in green basalt and marble; and (678) a Boy concealed behind a comic mask.

Egyptian Hall.—In an open portico beneath the coffee-house are arranged several specimens of Egyptian sculpture—(562) a statue of the goddess Pascht, in black granite, and (558) another of Ptolemy Philadelphus, colossal; in the centre of the room is (559) an elephant in the same material, true to nature, of the Asiatic species; 4 sphinxes in limestone, 2 in black marble, all probably of the Roman period of the time of Hadrian: several specimens of sculpture and inscriptions are let into the adjoining wall, which forms one of the foundations of the parterre; in one of the alleys leading from the entrance-gate towards the Casino is a colossal bust of Winckelmann, by *Wolff*, placed here in 1857 at the expense of King Lewis of Bavaria: and on each side of the stairs, descending from the Casino to the parterre, colossal busts of Trajan and Titus. Near the entrance to the grounds on the l. is a marble pillar, supposed to have been a *Meta* from some circus.

The view of the Sabine and Alban ranges from the upper part of this villa, and especially from the windows and roof of the Casino, is very fine.

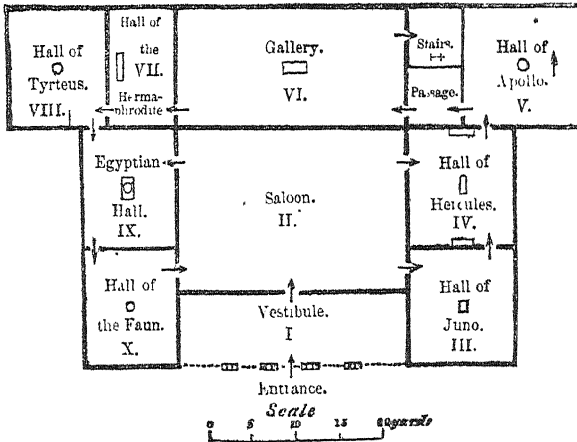
Villa Bonaparte, adjoining the Porta Pia, formerly *Paolina*, from the Princess Pauline Bonaparte Borghese, the sister of the first Napoleon, to whom it belonged: it occupies all the space along the Aurelian Wall from the Porta Salara to the Porta Pia. The Casino is elegantly fitted up, and the gardens handsomely laid out. It now belongs to Prince Napoleon Charles Bonaparte, the youngest son of the late Prince of Canino. From a terrace on the city wall there is a magnificent view over the Campagna to the Sabine and Alban hills. This beautiful residence was greatly injured by the shells of the besieging Italian troops on Sept. 20, 1870, when they entered Rome by a breach in the Aurelian Wall which encloses the E. side of the villa grounds.

Villa Borghese, outside the Porta del

Popolo, and extending to near the Via Salara; the grounds are open to the public only four times a week, in the afternoon; and the Casino, with its galleries of statues, on Saturdays, from 2 until 4 in winter and spring, and after 3 P.M. during the summer months. The Villa Borghese, one of the favourite resorts of the Roman people in summer, and the most convenient promenade for the upper classes and foreign residents at all

seasons, remained closed for some years, in consequence of the restorations and new laying out of the grounds, rendered necessary by the devastations committed, and the cutting down of the plantations during the siege in 1849. The Casino remained luckily untouched, as did the specimens of sculpture which it contains, although at one time it was proposed to remove the latter to the Vatican to ensure their safety.

PLAN OF GALLERY AT CASINO BORGHESE—GROUND FLOOR.



This Casino, formerly used as a summer residence, was erected by Cardinal Scipio Borghese, from the designs of Vansanzio, enlarged during the last century, and converted into a gallery of sculpture by the late Prince Borghese, under the direction of the eminent architect Canina, to whom also are due the interior arrangements, decorations, &c. The Borghese family formerly possessed a very rich collection of ancient sculpture found in excavating on their numerous possessions, and especially at Gabii, which were arranged here and in another casino close by called the Museum Gabinum. The most valuable of these were removed to Paris by Napoleon, for which an indemnity of 15 millions of francs was promised to Prince Borghese, but of which a large sum re-

mained due at the fall of the French empire, and has never since been paid. A great portion, therefore, of the present collection of the Villa Borghese has been made by the two last princes.

The Casino consists of 2 floors, the rooms on the lower one containing ancient sculpture, those above modern statuary and pictures. There are catalogues for each floor, which will be lent to the visitor, upon application to the custode. I. The entrance is from a portico 70 ft. long, enclosed by an iron grating, under which are ranged—2, 11, 23. ancient candelabras; three mutilated bas-reliefs from the Arch of Claudius, which stood near the Piazza Sciarra; 14. a sarcophagus, with bas-reliefs of naval sports, with the representation of a harbour and a lighthouse.

II. **Great Hall** or **Salone**, decorated with columns of oriental alabaster, and veneered on the walls with marble, chiefly *giallo antico*. This magnificent room, the ceiling of which, painted by Mario Rossi in the last century, represents the arrival of Camillus at the Capitol, is paved with ancient mosaics of gladiators and combatants in the amphitheatre, discovered in 1834, amongst the ruins of a Roman villa at la Giostra, near Torre Nuova, one of the Borghese possessions on the Via Labicana. These mosaics are interesting for the costumes of the figures represented, and the animals they are combating—lions, tigers, panthers, oxen, deer, buffaloes, antelopes, and ostriches. Many of the figures have names annexed: a certain *Astacius*, who waves a flag over his fallen antagonist *Astivus*; another, designated as *Alumnus Victor*, holds up in mark of triumph the bloody knife which he has just drawn from the mortal wound inflicted on his adversary; a third, *Serpentis* killing a panther: many of the combatants wear helmets with closed visors and have long shields. As works of art these mosaics have little pretensions, and date probably from the latter part of the 3rd century. It is supposed, like a somewhat similar one discovered in the Thermæ of Caracalla and now in the Lateran Museum, to have decorated the gladiators' unrobing-room in the Roman villa above mentioned. The principal specimens of sculpture in the Salone are—1. A statue of Diana; 5. The colossal bust of Juno; and 3. Another of Isis; 4. A colossal dancing faun; 7. A statue of Tiberius; 9. Augustus as Pontifex Maximus; 11. A statue of Bacchus, forming part of a group of that divinity and Ampelus; 15. A colossal figure of Bacchus; A statue of Caligula; 14 and 16. Colossal busts of Hadrian and Antoninus Pius, —Bas-reliefs of young Bacchus and Pan, beneath No. 11; and the large alto-relievo of Curtius leaping into the gulf. The busts of the 12 Cæsars, in coloured marble, are modern, as well as the medallions on the pilasters; the frescoes of animals on the roof are by Peters.

Opening out of the Salone on the rt. is **Room III.**, the **Sala di Giunone**, so called from, 1. the statue of Juno Pronuba (*b*), which stands in the centre, discovered in a Roman villa near Monte Calvo, at the 32nd mile on the Via Salara: the other statues are, 3. Urania; 9. Leda and the Swan with Cupid; 4. Ceres; 5. a Venus Genitrix; 20. an interesting bas-relief, discovered at Torre Nuova, representing the birth of Telephus; 11. a bas-relief of Cassandra borne from the altar. The paintings of the roof are by De Angelis; that in the centre representing the Judgment of Paris.

Room IV., called the **Sala di Ercole**, from the many sculptures relating to Hercules which it contains. The group in the centre is that of a combating Amazon; bas-reliefs (3, 4, 17, and 18), which formed the sides and covers of sarcophagi, of the Labours of Hercules; another sarcophagus, with, 10. a bas-relief of Tritons and Sea Nymphs, with a mask of Oceanus in the centre; 21. a statue of Venus, not unlike that of the Capitol; several statues, and, 6. a colossal bust of Hercules; 45. a statue of Hercules in female attire with a distaff; casts of the legs of the Farnese Hercules, formerly in the possession of the Borghese family, now in the Museo Nazionale at Naples.

Room V., or **Camera di Apollo**. This room, decorated with columns of Egyptian granite, has paintings of Apollo and Daphne, by Angeletti; of the Valle di Tempe, by Moore; and of Apollo and Diana, by Labruzzi: in the centre is, 1. a statue of Apollo; and round it others of the Muses. 3. A bust of Scipio Africanus; 4. A statue of the Metamorphosis of Daphne into a laurel; 6. A good group of Venus and Cupid; 7 and 11. Busts of Bacchantes; 8. A statue of Melpomene; 10. of Clio; 13. A sitting figure of Anacreon, from Monte Calvo; 14. A colossal bust of Lucilla, wife of Lucius Verus; 16. Erato; 18. Polymnia.

A passage leads to **Room VI.**, the

Galleria, or Great Gallery, a magnificent hall, 60 ft. long, opening on the garden, decorated with paintings by Marchetti and De Angelis. The story of Galatea is painted by the latter. 2 columns and the pilasters are in oriental alabaster; the medallions by artists of the last century. The series of busts, in porphyry with alabaster torsos, of the 12 Cæsars are modern. The porphyry urn, in the centre of the room, is said to have been brought from the Mausoleum of Hadrian. 32. A bronze statue of the young Geta.

Room VII., Cabinet of the Hermaphrodite. 7. The statue of that fabulous being was found near the Church of Sta. Maria della Vittoria, with that of the same subject now in the Louvre. A third statue, nearly identical, was excavated in 1878, not far from the same spot, that is between Via Firenze and Via Napoli, on the Esquiline, by Signor Costanzi, in digging for the foundation of the new theatre *Naiouole*. 3. A statue of a Faun or Satyr; 6. Bust of Titus; 11. A copy in marble of the bronze statue of the shepherd Martius in the Palazzo dei Conservatori at the Capitol; 10. A bust of Tiberius; 13. of Corbulon; 15. A headless statue of a youth, supposed to be Iulus, of fine workmanship, discovered in 1830 near Mentana, the ancient Nomentum. The ancient mosaics on the floor, representing fishing scenes, were found near Castel Arcione, on the road to Tivoli, and are interesting as showing that the mode of fishing with a round or cast net was exactly the same as is now practised on the banks of the Tiber.

Room VIII., Camera di Tirteo, formerly called *della Candelabra*, the candelabra having been lately removed to the Vestibule to make room for—1. the statue of Tyrtæus, now in the centre of this apartment. The Borghese Gladiator, one of the finest statues in the Louvre, formerly stood here. The painting, by Pecheux and Thiers, represent the Death of Milo, Polydamas, and Theseus. Of the other statues the most remarkable

are—2. Minerva Polias; 4. Apollo in a toga, with a griffon and a tripod; 5. A colossal bust called Lucilla; 7. A triple Caryatid or Canephora; 10. Leda and the Swan, discovered near Frascati in 1823; 15. Æsculapius and Telesphorus; a bas-relief of 3 draped figures, a female in the centre, from the sepulchral monument of some senatorial family.

Room IX., or Camera Egiziaca. In the centre stands a marble group of a boy on a dolphin, trying to force open its mouth, and called Palæmon, son of Athamas and Ino; 3. Isis; 4. Paris; 5. Ceres in black marble; 10. A modern statue of a Gipsy, in bronze and marble; 19. A colossal bust of Hadrian; 20. An indifferent statue of a Venus.

Room X., Camera del Fauno. 1. The fine statue of the Dancing Faun in the centre of this room was discovered in 1832, with several others purchased by P. Borghese, in the ruins of a Roman Villa at the 32nd mile on the Via Salara. 2. Good draped statue of Ceres; 3. Mercury *Lyricus*, or inventor of the lyre; 4. Satyr; 8. Copy of the Faun of Praxiteles, in Parian marble; 9. Pluto; 14. Sitting statue of Periander. Busts: 6. of Seneca; 7. of Minerva Gorgolapha, or with the head of Medusa on her helmet. 19. Group of Bacchus and Libera.

The Upper Story is reached from the Gallery by a winding staircase, and is entered by

Room I., or the Galleria. The frescoes on the ceiling are by Lanfranco; the Landscapes on the side-walls by Hackaert and Marchetti. The three principal groups of statues in the centre are by Bernini, and represent, 2. Æneas carrying off Anchises, one of the artist's earliest works, said to have been executed when he was only 15 years old; 1. Apollo and Daphne, when he was in his 18th year; and 3. David in the act of slaying Goliath, one of Bernini's finest works. The several marble vases are modern. On one of

the tables is a bust of Canina, the celebrated antiquary, by *Bisetti*.

Room II. Camera dei Ritratti. 1. The bust of Paul V. by Bernini; 27. The portrait of Marc Antonio Borghese, father of that pope, by Guido; 7. That of Paul V., by Caravaggio; 3. The bust of Card. Scipione Borghese is also by Bernini. The numerous other family portraits here are of little interest as works of art. Opening out of this room is one with architectural subjects by Marchetti; and beyond is a cabinet, on the ceiling of which is a painting of a Satyr and sleeping Venus, by Gagne-reau, also called Jupiter and Autoipe.

Room V., Camera della Venere Vincitrice, so called from the, 1. statue of Princess Pauline Borghese, sister of the first Napoleon, by Canova, who has represented her as Venus Victrix. She was one of the most beautifully elegant women of her day. The bas-reliefs over the four doors, in *giallo-antico*, by Pocetti, represent — 2. Jupiter and his Eagle; 3. Venus and Cupid; 6. Paris; 7. Apollo. The statues, 4 and 5. of Venus and Paris are by Penna. The paintings on the walls, of Helen and Paris, the Death of Achilles, the Departure of Helen, and those on the ceiling, are by Gavin Hamilton, an English artist settled in Rome in the last century. The Presentation of the Infant Paris to Hecuba, in the octagon above the central window, is one of the earliest works of Cammuccini.

Room VI. Camera di Orizzonte, has its walls covered with pictures, painted by Bloemer, of Antwerp, called Orizzonte by the Italians. The sculptures on the chimney-piece, in rosso-antico, of a bacchanalian procession and sacrifice are by A. Penna; and the modern statue of a Bacchante playing on the lyre, with a Cupid, by Tadolini. On the opposite side of the Casino, and on the same floor, are 2 rooms containing a number of indifferent pictures, amongst which, 4 of animals by Peters; a San Marino, by Pompeo Battoni; a representation of

a tournament at the Vatican, in the presence of the pope and his court, is interesting for the costumes, and for the view of St. Peter's, then in progress, when the raising of the dome had only been commenced; and an indifferent modern statue of Diana by *Cavaceppi*.

In the upper part of the grounds stood the Villa Olgiati, better known by its traditional name of the **Casino of Raphael**. It consisted of 3 rooms decorated with frescoes, arabesques, and medallions, in which Raphael's beauty of design was combined with the most delicate fancy. They were fortunately removed to the Borghese Palace before the events of 1849, when the casino was demolished. The fresco of the Rape of Helen, attributed also to Raphael, was removed before the Casino came into Prince Borghese's possession, and was included in the portion of the Campana collection sold to the Emperor of Russia in 1861: it is well known as being reproduced on the earthenware of Urbino and Gubbio. In another part of the park is a facsimile of a small Roman temple dedicated to Faustina, the peristyle consisting of 2 granite columns with their ancient Corinthian capitals, and with copies before it of the Greek inscriptions, now at the Louvre, found on the site of the Villa of Herodes Atticus, on the Via Appia.

Villa Lante, on the Janiculum, built from the designs of Giulio Romano, contained 4 rooms painted in fresco by *Giulio Romano* and his scholars. The frescoes which decorated the large saloon are now in the Borghese Gallery, Room IX. Some remains of the frescoes in the other rooms, which had been covered with whitewash, have been restored to sight by the present occupant of the villa, M. Favard, a talented French artist. From this spot a magnificent panorama is enjoyed,—the city, river, Campagna, and mountains around, gradually sloping down towards the sea.

Villa Ludovisi was founded by Card. Ludovisi, the nephew of Gregory XV., and is now the property of the prince of Piombino, descendant of the Ludovisi, with whose order it may be seen on Thursdays after 1 p.m. during the winter and spring, when not inhabited by the family. The grounds, which are very extensive, reaching from the Porta Pinciana to the Porta Salara, include a portion of the Gardens of Sallust. They contain 3 casinos. The largest, on the l. of the entrance, built from the designs of Domenichino, is the family residence, but has nothing worthy of notice in the interior. The 2nd casino, on the rt., contains a rich collection of ancient sculptures, arranged in two rooms on the ground-floor, with good catalogues for the use of visitors.

Room I. The principal objects in this hall are statues of—1. Hercules Thermalis; 4. Pan teaching the flute to Olympus; 45. Venus coming out of the Bath; 30. Another Venus; 15. A senatorial figure, having the name of the sculptor, Zeno of Aphrodisium, cut on the toga; 16. A series of sepulchral bas-reliefs representing the Labours of Hercules; 19. Urania; 9. Bust of Geta; 20. Colossal bust of Juno in an archaic style; 28. Semi-colossal bust of Venus; 42, 46. Hermes of Mercury and Minerva; 48. Hercules Victor of Achelous; 34. A fine colossal mask in rosso-antico marble; 39, 40. Busts of Vespasian and Hadrian.

Room II. Containing, 1. The fine group of the sitting Mars reposing with a Cupid at his feet, found within the precincts of the Portico of Octavia, and restored by Bernini,—it is supposed to have formed a group of Mars and Venus; 2. Bust of Claudius; 3. Statue of Apollo; and 5. of Minerva Medica; 7. The celebrated group called Theseus and Æthra, also Telemachus and Penelope, but considered by Winckelmann to represent Orestes discovered by Electra; it bears the name of a Greek sculptor, Menelaus pupil of Stephanus; 9. A fine statue of a youth with goat's ears, called a Satyr, the torso and legs alone ancient;

Colossal bust in bronze of Marcus Aurelius; 15. A fine head of Juno, veiled; 23. Good heroic statue of Antoninus Pius; 26. A statue much restored, supposed to be of Bacchus; 30. A statue of Bacchus; 21. A bronze bust of Julius Cæsar, considered to be one of the finest portraits of that great man; 28. The so-called group of Arria and Pætus, discovered together with the Capitoline Gladiator, and belonging to the same composition, is considered by Winckelmann to represent Canace receiving the sword sent by her father Æolus; 30. Statue of Mercury; 34. A statue of the Venus of Cnidos coming out of the bath; 41. The fine colossal head known as the LUDOVISI JUNO; 43. Bernini's celebrated group of Pluto carrying off Proserpine, one of his finest works; 44. A bust of Hygeia; 46, 50. Busts of Augustus (?) and Antonius; a colossal Minerva, the Pallas Iliaca, by Antiochus of Athens; 52. A bust of Clodius Albinus; 54. The sitting statue of a Hero.*

In the ground-floor hall of the Casino of the Aurora, occupying the highest part of the grounds, and inhabited by the family in May and June, is the celebrated fresco, by *Guercino*, representing Aurora in her car driving away Night and scattering flowers in her course. Over the entrance-door is a charming group of 4 Cupids shooting with bows and arrows. In one of the lunettes to the l. is Daybreak, represented as a youth holding a torch in one hand and flowers in the other. In another opposite is Evening, as a young female with a child sleeping. In one of the adjoining rooms on l. are 4 landscapes in fresco, with a circle of angels in the centre of the vault; 2 painted by *Domenichino*, and 2 by *Guercino*; and in another some very beautiful groups of Cupids, by T. Zuccherò.

On the ceiling of the Upper Saloon, above the Hall of the Aurora, is a fine fresco of Fame, accompanied by Force and Virtue, also by *Guercino*. A door

* The finest statues in the Ludovisi gallery have been photographed by Mr. Anderson; these photographs may be procured at Spithover's Library.

to the l. opens into the billiard-room, with a fresco ceiling of angels; next comes a cabinet painted with a trellis of vines; and lastly a saloon decorated with large paintings representing the reformation of the calendar, and the reception of the Japanese legates by Pope Gregory XIII. From the terrace on the roof opens an extensive panorama over Rome and the adjoining Campagna. The garden contains many statues, antique marbles, and other sculptures; among which are a Satyr attributed to Michel Angelo; a Sepulchral Urn, with high reliefs of a combat between Romans and some barbarous nation; and opposite the entrance gate a colossal block of Egyptian granite, on which is supposed to have stood the Sallustian Obelisk (p. 142); it measures 323 cubic feet, and weighs nearly 25 tons; it was found within the precincts of this villa. The grounds are tastefully laid out in pleasure-grounds, and well pierced with drives and alleys of box, evergreen oaks, and cypresses: near the entrance, on the l., are two gigantic specimens of the *Platanus orientalis*, amongst the largest that exist of this tree.

Villa Madama, on the eastern slopes of Monte Mario, about $1\frac{1}{2}$ m. from the Porto del Popolo. This interesting villa derives its name from Margaret of Austria, the natural daughter of Charles V., who married Alessandro de' Medici. It was built by Giulio Romano for Cardinal Giulio de' Medici (afterwards Clement VII.), but from the designs of Raphael. It became the property afterwards of Ottavio Farnese, duke of Parma, and now belongs to the ex-king of Naples, but has long remained untenanted. The villa consists of a beautiful *loggia*, opening on a terrace garden, and richly decorated with paintings by *Giulio Romano* and *Giovanni da Udine*: the three cupolas of its vault are particularly beautiful, especially its frieze in fresco of griffons, and the white reliefs upon a blue ground on the pendentives. In two rooms on the E. side of the building are some good frescoes; those

forming the deep frieze round the large hall and the ceiling, representing Apollo and Diana in their chariot, drawn by horses and oxen, with birds and animals in the compartments, and the Medicean arms in the centre, are by *Giulio Romano*. These frescoes are engraved in Grüner's work on 'The Architectural Decorations of Rome during the 15th and 16th Centuries.' The front towards Rome was to have consisted of a hemicycle, decorated with Doric half-columns and niches, but was never completed; the opposite front, formed for the greater part by the loggia of 3 arches, is Ionic. A road opening out of that connecting the Ponte Molle with the Porta Angelica leads to the Villa Madama, which can now be visited, the family of the gardener of the neighbouring grounds residing in it. The house is better cared for than it formerly was, and the beautiful loggia, formerly open to all weathers, is now enclosed. From the terrace opening out of the great hall there is a lovely view over the plain of the Tiber, the N. part of the city, and the Sabine Mountains. The geologist will be interested in examining the strata close to the Villa Madama; they contain a great quantity of fossil marine shells of the pliocene period. A path from here through the woods leads to the top of Monte Mario, and to the Villa Mellini.

Villa Massimo, formerly **Giustiniani**, near the Lateran, to be seen by an order from Prince Massimo, remarkable for its frescoes illustrating the chefs-d'œuvre of Dante, Ariosto, and Tasso, by modern German masters. The first room contains subjects from the *Divina Commedia*, by *Koch* and *Ph. Veit*; the subjects of the 2nd, by *Schnorr*, are from the *Orlando Furioso*; those of the 3rd, by *Oberbeck* and *Führich*, are from the *Gerusalemme Liberata*.

Villa Massimo Rignano, or *Salustiana*, opposite the Villa Ludovisi, entered from the Via di San Basilio, the

property of Duke Massimo, the head of the second branch of that historical family. It stands on the site of the Gardens of Sallust. The Casino is one of the most elegant of the villas within the walls of Rome, the flower-gardens exceeding all others for their beauty, variety of plants, &c. In the great dining-room is placed a marble statue of the unfortunate Count Rossi, assassinated in June, 1848. It is perhaps the finest portrait statue by Tenerani. There is a fine entrance to this villa, with iron gates, from the Via di San Nicolo di Tolentino.

Villa Mattei, on the Cælian, now the property of Baron Richard von Hoffmann. The grounds, which are being greatly improved by the owner, command splendid views—that of the Alban hills, with the aqueducts of the Campagna and the walls of Rome in the foreground, is, perhaps, unsurpassed; the view over the baths of Caracalla and the Aventine is also very fine. Several specimens of ancient marbles are placed in different parts of the grounds, many of which have been found on the spot; of the latter, on each side of the fine alley of ilexes, two pedestals of statues dedicated to Marcus Aurelius by the officers and soldiers of the 5th cohort of the Vigili, who were stationed here; their names are all inscribed on them. The principal interest of the Villa Mattei is from its situation and the magnificent views from its grounds. The wall of Servius Tullius encircled the part of the Cælian on which the Villa Mattei stands.

Villa Medici.—This fine villa, on the Monte Pincio, the seat of the French Academy, and the property of the French Government, was built by Cardinal Ricci, of Montepulciano, from the designs of Annibale Lippi, with the exception of the garden façade, which is attributed to Michel Angelo. It was subsequently enlarged by Card. Alessandro de' Medici, prior to his being elected Pope as Leo XI. Galileo passed

some time in retirement here, and it is said that he inhabited a pavilion with a chapel, where the marble Madonna is now seen on the ascent. Over the door of the room where Galileo was imprisoned has been put up this inscription, "Here was the prison of Galileo Galilei, guilty of having seen the earth revolve round the sun." The situation of this villa is one of the finest in Rome, and the grounds are nearly a mile in circuit. The panoramic views from the summit of the edifice and from the Belvedere in the garden, are magnificently extensive. The villa contains a large collection of casts, and in the garden is a colossal statue of Rome. The French Academy, founded in 1666 by Louis XIV., was established in this villa in the beginning of the present century; an annual exhibition of pictures by French artists takes place here every year in May. Upon the walls of the palace towards the garden are several interesting fragments of ancient sculpture, amongst others a curious relief of Il. Coeles on the Sublician Bridge, and some representing temples and other edifices of ancient Rome.

Villa Mellini, on the summit of the Monte Mario, about a mile from the Porta Angelica by an excellent carriage-road: open to visitors. Entrance $\frac{1}{2}$ franc. It was built by Mario Mellini, from whom the hill on which it stands derived its name. It is situated in one of the finest situations about Rome, its great attraction being the magnificent view it commands over the city, the Campagna, and the distant mountains.* The casino offers little interest, except for the view from the Belvidere on its summit. The Monte Mario is an interesting point in a geological point of view, being composed of beds of the tertiary marine strata clays and sands, on which rest those of volcanic tufa. The marine beds, especially those of gravel and sand, are rich in fossil shells of the Subapen-

* The panorama from the Villa Mellini has been photographed very successfully by Mr. Anderson, to be procured at Spithöver's.

nine or Pliocene period, more than 300 species having been obtained from this locality; the best points where they can be procured are on the slopes toward the Tiber, behind the Villa Madama, and along a path leading through oak woods, and about $\frac{3}{4}$ m. farther N., particularly in the ravine which opens into the meadows of la Farnesina, now used as a military exercising ground, and at its N.W. extremity.

Villa Pamphili-Doria, entered by a grand approach, formed out of the ruins of the Corsini Villa, about $\frac{1}{2}$ m. beyond the Porta S. Pancrazio (open to the public on Mon. and Frid. including carriages, private or hired, provided drawn by 2 horses; on Sund. only by special permission from Prince Doria), the most extensive villa on this side of Rome, the grounds exceeding 4 m. in circuit. It was presented by Innocent X. to Olimpia Maidalchini, the wife of his brother, in 1650, and was arranged from the designs of Antinori and Algardi. The grounds are laid out in gardens, avenues, terraces, and plantations, among which the lofty pines, which form so conspicuous a feature in all views of Rome on this side, add considerably to the beauty of the spot. The fountains and cascades are in the fantastic style of the 17th century. The Casino was also built by Algardi. In 1849 the casino and the grounds of the villa were occupied by the republican troops of Garibaldi, who maintained his position here for many weeks against the whole power of the French army. The advantages of the situation soon made it essential to the success of General Oudinot's operations that the Romans should be dislodged, and, after having been taken and retaken several times, the casino and its grounds were finally occupied by the French troops. During the frequent struggles between the contending armies on this spot, many men fell on both sides; and it is needless to say that the gardens, fountains, statues, and edifices, were seriously injured. From the side of

the grounds overlooking St. Peter's we have a better view of the flank of the basilica than can be obtained from any other place. The columbaria and tombs discovered in these grounds mark the line of the ancient Via Aurelia. The most complete columbarium, a very large one, and surrounded by several smaller, is immediately behind the new Chapel; it also suffered during one of the combats in 1849, by the fall of its walls; it contains some hundred urns, but few inscriptions; and is considerably below the surface. Near it has been recently erected a semicircular church decorated with ancient Corinthian columns for the use of the family, and communicating with the casino by a subterranean passage, and on the opposite side are a Swiss cottage and dairy. A monument to the French who fell in the sanguinary struggles about the villa has been raised, at the extremity of one of the great avenues of evergreen oaks; it consists of an octagonal temple, having a statue of the Virgin on its front, covered by a canopy supported by 4 white marble Doric columns, with the names of several of the dead who lie beneath inscribed on the basement. Opposite the Porta di San Pancrazio, the villas of the Vascello, Corsini, and of the Quattro Venti, being nearer to the walls, and exposed to the fire and the frequent sorties of the besieged, were reduced to an irremediable state of ruin. The two latter have been since purchased by Prince Doria, and a part of their grounds added to the Villa Pamphili, forming a new approach from the Porta di San Pancrazio. An ancient paved way has been discovered near the Orangery of the Villa Pamphili, which is supposed to have been a cross-road from the Via Aurelia to the Via Vitellia.

The Villa Wolkonski, formerly Palombara, on the Esquiline, occupies, with the Villa Massimo, a considerable extent between the two roads leading from Santa Maria Maggiore to the Basilicas of the Lateran and of Santa Croce; it is the property of

the Russian princely family of Wolkonsky. The grounds are handsomely laid out. From the highest point there is a fine view over the Campagna and Alban Hills. The arches of the Neronian Aqueduct, which carried the Claudian waters from the Porta Maggiore to the Cælian, traverse the grounds, and afford a series of naturally framed views through their openings, which will delight lovers of the picturesque. A curious Columbarium, consisting of 3 chambers superposed, has been opened in the grounds of this villa, near the aqueduct; on the front which faced the ancient Via Labicana is an inscription in fine Roman characters, stating it to have belonged to a certain T. Claudius Vitalis, an architect, and erected by Euty chius, one of the same trade; it is of brick, and supposed to date from the time of Nero. The terra-cotta sarcophagus in the lower chamber, with bones, is of a much later period. Strangers are admitted into the grounds with a permission to be obtained from the Russian embassy. The Casino is a mere garden-house, and devoid of interest.



§ 16. WEATHER AND CLIMATE.

Sir James Clark, in his work on Climate, describes that of Rome as "mild and soft, but rather relaxing and oppressive. Its mean annual temperature, as determined by 33 years' observations at the Collegio Romano, is $60^{\circ} 1'$, or $1\frac{1}{2}^{\circ}$ below that of Naples, and $4\frac{1}{2}^{\circ}$ below that of Madeira. The mean temperature of winter still remains 10° higher than that of London, and is somewhat higher than that of Naples, but is 11° below that of Madeira. In spring the mean temperature is 9° above London, 1° colder than Naples, and 4° colder than Madeira. In range of temperature Rome has the advantage of Naples, Pisa, and Provence, but not of Nice. Its diurnal range is nearly double that of London, Penzance, and Madeira. In steadiness of temperature from day to day Rome is after Madeira, Nice, Pisa, but

precedes Naples and Pau." In regard to moisture, Rome, although a soft, cannot be considered a damp climate. Upon comparing it with the dry, parching climate of Provence, and with that of Nice, we find that about one-third more rain falls, and on a greater number of days. It is, however, considerably drier than Pisa, and much more so than the S.W. of France. The average annual rainfall at the Collegio Romano Observatory is $29\frac{1}{2}$ inches. The frosts which occur in December and January are seldom of long continuance, being more the effect of radiation under a brilliant clear sky than of a freezing atmosphere. The months of December 1879 and January 1880 afforded a remarkable exception to this, it having frozen nearly every night during both months, the thermometer falling on several occasions to 22° Fahr. The thermometer in an ordinary winter seldom falls lower than 25° Fahr., although it was as low as 17° in February, 1845. December and February are the coldest, and July and August the hottest months in the year, their respective mean temperatures being $47^{\circ} 2'$ and $75^{\circ} 9'$, and the greatest heat in the shade $93^{\circ} 7'$. During the month of July, 1880, the centigrade thermometer stood at 40° (108° Fahr.), in the shade, on several occasions, a degree of heat not observed since the year 1841. The maximum heat, from 25 years' observations at mid-day, occurs between July 20 and August 10. Upon an average of several years, rain falls on 95 days, 155 are fine, 122 cloudy, of which 88 are sunless. During the winter—from December 1870 to February 1871—the fall of rain was excessive, more than 20 inches having fallen in 2 months; which raised the level of the Tiber to above $17\frac{1}{2}$ meters ($57\frac{1}{2}$ feet)—the greatest height reached during the present century—producing most destructive floods in all the lower parts of the city. Snow is not common, and seldom lies on the ground for more than 24 hours. The N. wind, or *tramontana*, prevails often for a considerable time during the winter and spring, as it did in the year 1860 for nearly 3

months: when long-continued, it is moderate and agreeable; but it is sometimes harsh and penetrating: this, however, seldom extends beyond 3 days, though the years 1868, 1869, and 1879-1880 were remarkable exceptions. The *scirocco*, or S. and S.E. winds, although relaxing, produce little inconvenience during the winter months; in summer their debilitating effects are more marked and oppressive. The hour immediately following sunset is the most unhealthy time of the day, and in summer especially few of the natives expose themselves to its influence. Another local peculiarity is the care with which the Romans avoid the sunny side of the street and exposure to the sun generally: it is a saying that none but Englishmen and dogs walk in the sunshine at Rome. In a city built like Rome the native practice in this instance is unquestionably the most prudent; for the rapid transition from a powerful sun to shady streets open to the keen spring winds is severely felt by invalids. The *malaria* fevers, which have existed from the earliest period of which we possess any correct details, have no doubt been increased by the depopulation of the country. They are of the same nature, both in their producing causes and general characters, as the fevers which are so common in the fens of Lincolnshire and Essex in our own country, in Holland, and in marshy districts over every part of the globe, and at inconsiderable height above the sea. The form and symptoms under which these fevers manifest themselves may differ according to the intensity of the producing cause, or to local circumstances in the nature of the climate or season when they occur; but it is the same disease, from the fens of Lincolnshire and the swamps of Walcheren to the pestilential shores of Africa, only increased in severity, *cæteris paribus*, as the temperature increases. *Malaria* fevers seldom occur epidemically at Rome before July, and they cease early in October with the first autumnal rains, a period during which few strangers reside there. The fevers of this kind which exist at other seasons are generally relapses,

or complicated with other diseases, such as affections of the lungs. In severe seasons the mortality amongst the native population is often increased three-fold by influenza, accompanied by fever. One of the most common predisposing causes of this fever is exposure to currents of cold air, or chills in damp places, immediately after the body has been heated by exercise and in a state of perspiration. This is a more frequent source of other diseases also among strangers in Italy than is generally believed by those who are unacquainted with the nature of the climate. Exposure to the direct influence of the sun, especially in the spring, is also an exciting cause, and a frequent determining one of relapses. Another is improper diet. It is an established fact that wholesome nourishing food and a liberal allowance of wine are necessary to preserve health in situations subject to malaria. Sir James Clark remarks the long-observed exemption of the populous parts of large towns, in consequence of the greater dryness of the atmosphere, and adds, "A person may, I believe, sleep with perfect safety in the centre of the Pontine marshes by having his room kept well heated by a fire during the night." The miasma which produce malaria fevers originate in the exhalations from swampy lands with rank vegetation, whose fermentation under a hot sun emits microscopic *spo. æ.*, which more or less poison the atmosphere, and are transported by currents of air. Thus it is evident that a S. wind blowing across the Pontine marshes towards Rome must be charged with these noxious germs. They are dispelled by fire, and their advance is prevented by walls and houses. Hence we find that the convents on some of the hills within the immediate circuit of the city walls are occupied from year to year by religious communities with comparative innocuity, while it would be dangerous to sleep outside the same walls for a single night. Nothing is now better understood than that the progress of malaria at Rome is dependent on the extension of the population. Whenever the population has diminished, the dis-

trict in which the decrease has taken place has become unhealthy; and whenever a large number of persons has been crowded in a confined space, as in the Ghetto and the more densely-peopled quarters around the Capitoline Hill, the salubrity of the situation has become apparent in spite of the uncleanly habits of the inhabitants: to persons affected with gout, rheumatism, and nervous affections, a southern aspect in their dwellings is of the greatest importance. The Roman writers, who have collected some curious proofs of these facts, state that street pavements and the foundations of houses effectually destroy malaria by preventing the emanation of the miasmata; and that, whenever a villa and its gardens are abandoned by the owners as a mere appendage to the family palace, the site becomes unhealthy, and remains so as long as it continues uninhabited. It is also well known that the body is more susceptible of the influence of malaria during sleep than when awake: hence the couriers who carried the mails at all seasons between Rome and Naples made it a rule not to sleep whilst crossing the Pontine marshes, and generally smoked as an additional security. In regard to Rome as a residence for invalids, it is generally considered one of the best in Italy in the early stages of consumption. In this class of maladies, the symptoms which had continued during the outward journey frequently disappear after a short residence; but in the advanced stages the disease generally proceeds more rapidly than in England. In bronchial affections and in chronic rheumatism it has been found beneficial; but to persons disposed to apoplexy, or who have already suffered from paralytic affections, and valetudinarians of a nervous melancholic temperament, or subject to mental despondency, the climate of Rome is not suitable: nor is it proper for persons disposed to hæmorrhagic affections, or for those who have suffered from intermittent fevers, at a preceding period, however distant. The following remarks are of importance to the invalid:—"There is no place

where so many temptations exist to allure him from the kind of life which he ought to lead. The cold churches and the still colder museums of the Vatican and the Capitol, the air-baths, &c., and we may add the public combes, are fraught with dangers to the invalid; and if his visit to these places be long or frequently repeated, he had better have remained in his own country. It is a gross mistake to imagine that a sojourn in such a place the evil is not, and that one may as well remain at home as see the thing fully. This is far from being the case: a short visit to such places is much less dangerous than a long one. The body is capable of maintaining its temperature and resisting the injurious effects of a damp atmosphere for a certain length of time with comparative impunity; but if the invalid remain till he comes chilled, and till the blood is sapping the surface and extremities, forced upon the internal organs, he need not be surprised if an increase of his disease, whether of the lungs or of the digestive organs, be the consequence of such exposure. Emissions into the country when the weather of spring commences, particularly when made on horseback, are another and a frequent source of chief in delicate invalids, especially returning after sunset." In selecting their places of residence, invalids can be too careful in avoiding damp quarters, and should bear in mind the known Roman saying, that, *when the sun does not enter, the physician is unnecessary*.

The following observations on the climate of Rome, especially in relation with disease, has been drawn for the Editor by one of the eminent Italian physicians practicing in the Capitol:—

"It has been the fashion of late years to abuse the climate of Rome in sumptuous cases, just as much as beneficial action had been overdone before. It is the usual course of human opinions. We shall endeavour to present things as they really are, for information not only of invalids but of medical men, who do not

generally to possess very clear notions on the nature of the Roman climate.

“It is a common impression amongst the natives that the air of Rome *thickens the blood* (addensa il sangue). The fact is, this climate is particularly favourable to sanguification, increasing the quantity and improving the quality of the blood. The climate will, therefore, prove very beneficial in scrofulous cases, to persons of a lymphatic disposition with debilitated constitutions, and generally in cases accompanied with languid circulation and general debility. It is well known that pulmonary consumption originates in the greater number of instances in such constitutions, and, therefore, the climate of Rome proves particularly beneficial in all cases of slow or protracted consumption and in the first stages of the disease, or when it is not so far advanced as to be accompanied with fever and an inflammatory action of the system. Should this last be the case, or consumption be suddenly developed in a sanguineous temperament and an inflammatory constitution, the climate of Rome produces a very prejudicial action, and the disease hurries at a rapid pace to its fatal termination—a remark indeed applicable to all southern climates.

“The peculiarities already noticed as belonging to the Roman climate will explain how it acts unfavourably in full or plethoric habits, disposed to apoplexy and to abdominal congestions.

“Rome is very injurious in what is generally known by the designation of *weak stomachs*; and it is particularly prejudicial in cases of *atonic dyspepsia* and hypochondriacal affections. On the contrary, it is beneficial to persons affected with inflammatory action or irritation of the mucous membranes, and in well-defined *gastritis*.

“It is a very common prejudice amongst foreigners that the climate of Rome is unfavourable to children. If they are delicate, it is quite the reverse; for in general it proves very advantageous to the earliest ages. If the English will persist, however, in sending out their children clothed as they would do at home, with bare legs and

in summer dresses in the winter and spring, they must not attribute their sufferings to the unfavourable effect of the climate. *This is a practice so only to be reprobated, being the most frequent cause of illness amongst our infantine countrymen.*

“It has also been said that the climate of Rome is prejudicial to persons subject to diarrhœa and dysentery. Such is not the case, excepting in the hottest months of the year, when few foreigners, and of the better classes amongst natives, remain in the city.

“Much idle talk has been circulated about *Roman fevers*. The real Roman fever is nothing else than the ordinary intermittent fever or ague, the same which exists in all marshy countries of temperate and Southern Europe. This fever, however, at Rome, assumes sometimes, though in rare cases, a very malignant character, then called the *Febbre Perniciosa*, and if not attended to, or cut short in time, is very likely to prove fatal; on the other hand, if properly attended to at the outset, it is easily subdued. The other fevers which are occasionally met with at Rome are exactly the same as everywhere else, and only ignorance of their nature has given to them the name of *Roman fevers*. Typhus fever, so prevalent in more northern countries, is almost unknown at Rome. Instead of it, another form, called *Febbre nervosa*, or *nervous fever*, by the natives, which presents some of the characters of the typhus, is not rare amongst foreign visitors; but it is altogether different, less dangerous, and, above all, not contagious. Of late years numerous cases of this fever have appeared amongst foreigners arriving from Naples, and have been attributed to the unhealthy situations near the Chiaja where they had resided, arising from the bad water and open and pestilential sewers in that part of Naples; several of these cases have ended fatally amongst foreigners both in Rome and at Florence.

“Atonic gout is generally developed, or thrown out on the joints, with much advantage to the constitution, by the climate of Rome, and chiefly if the residence of the invalid has been protracted through the hotter months.

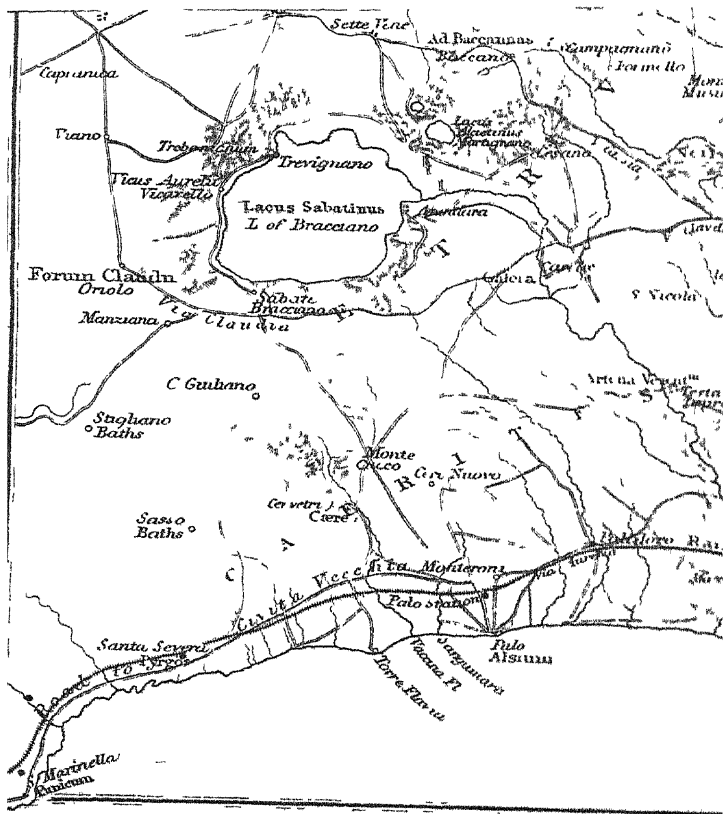
“There is a good deal of difference in the intensity of action of the climate on health and disease in the different quarters of Rome. Consumptive, delicate, and feeble persons will find the situation best suited to their ailments in the level or lower portion of the city—in the Rione di Campo Marzo, for example, where little movement exists in the atmosphere, and where the temperature is more equable, and less subject to sudden changes. But persons endowed with better health would do well to fix their residence in the higher, hilly portion of the city, about the Via Sistina, Via Gregoriana, Via delle Quattro Fontane, Via Nazionale, or the new quarters on the Esquiline, and avoid the Via del Babuino, which is considered by all physicians as less healthy on the approach of summer, especially towards the Piazza del Popolo, than the other portions of the foreign quarter of the city. But in every case it will always be matter of the greatest importance that the apartments should have a southern or western aspect, as in no place more than in Rome is the saying true—*dove non v'è il sole v'è il medico*.”
—D. P.

To the above details on the diseases prevalent at Rome we may add that cases of *typhoid fever*, or *Gastro enteritis*, frequently occur amongst foreigners arriving from Naples, doubtless from their having imbibed the germs of the malady during their stay in that city, where the drainage is very defective in the quarters mostly frequented by travellers. This typhoid is a low, long, and debilitating malady, but it seldom degenerates into true typhus.

Travellers must be particularly cautioned against an unworthy practice of innkeepers, and other interested parties at Nice, Florence, and even in Paris, in discrediting the sanitary state of Rome, and preventing strangers resorting to it, by representing epidemics of every kind as raging in it.

Although somewhat indirectly connected with the sanitary matters at

Rome, it may not be out of place here to allude to what is frequently a subject of complaint amongst foreign visitors.—The exorbitant demands made by a few hotel keepers, and the letters of lodgings generally, in the shape of indemnities in cases of death occurring in their houses. That they are fully entitled to such in case of deaths from infectious diseases, such as typhus fever, scarlatina, or small-pox, there can be no doubt,—as for re-papering the rooms and destruction of the carpets and bedding, or making them over to some charitable establishment, as is generally the case in hotels, after purification; but the case is different in the ordinary run of fatal maladies. In Rome, as elsewhere in Southern Europe, pulmonary consumption, in its later and final stages, is considered—and with some appearance of reason—to leave behind it infectious consequences: hence it has been a general custom to believe it to be dangerous to inhabit an apartment where a person labouring under phthisis has died, without a thorough disinfecting,—the removal of papering, carpets, bedding, &c.; families must, therefore, be prepared for a demand under such circumstances, whereon it will be better to come to an understanding through their banker, or physician. In northern climates such could not be entertained; but, although there is no legal claim for indemnity, an appeal to a court of law would always prove disagreeable, and be attended with doubts as to the judicial decision. In cases of noncontagious complaints no claim can be made by the hotel- or lodging-house keeper, beyond that on account of the deterioration of carpets, bed linen, bedding, mattresses, &c.; and it must be observed that in the latter cases the indemnity demanded is generally moderate. Dr. G. Taussig's work, published in 1870, 'The Roman Climate; its influence on Health and Disease, serving as an Hygienical Guide,' is a useful book for invalids to consult.



HANDBOOK OF ROME.

PART II.

THE ENVIRONS OF ROME.

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§ 1. ON THE GEOLOGY OF THE COUNTRY ABOUT ROME.

The extensive tract of country which bears the general name of the Campagna, forms a kind of amphitheatre, closed towards the N. by the trachyte hills of Tolfa and Bracciano; towards the N.E., E., and S.E. by the declivities of the Umbrian and Sabine Apennines, the Volscian and Lapine mountains; whilst it is open on the S. and W. towards the Mediterranean. In this amphitheatre rises, to the S.E. the volcanic group of the Alban hills, so fine an object in the Roman landscape; to the N.W. Monte Cimino, forming the S. boundary of the great plain of Etruria; to the N. the solitary and classical Soracte, and to the E. the insulated offshoots from the Sabine Apennines—the Montes Corniculani, or hills of Monticelli, at the foot of Monte Gennaro.

The highest points of the encircling mountains on the E. of the Campagna are the Monte Gennaro to the N. of Tivoli, 4165 feet; and the Monte di Semprevisa, south of Rocca Massima in the Volscian range, 5038.

The geological formations that enter into the composition of the part of Italy under consideration are referable to the Secondary, Tertiary, and Quaternary periods, and to the volcanic eruptions of different ages.

SECONDARY ROCKS.—The great mass of the Umbrian and Sabine mountains consist of limestone, referable, as far as has been hitherto ascertained, to the Oolitic and Neocomian periods. The greater part of the Apennines between Narni and Palestrina appear to belong to the former, as well as the detached groups of Soracte and of the Corniculian hills: whilst a large portion of the Volscian range, extending from Rocca Massima, S.E. of Velletri, to Terracina, with the outlying mass which forms the Circean promontory, appear to belong to the older Cretaceous or Neocomian. The most ancient beds are referable to the inferior oolite, or even to the lias, of which they contain characteristic fossils (at Monticelli): some traces of the anomalous fossil *Aptycus*, found in the same locality, and in the rocks behind Tivoli, would indicate for certain beds an age contemporaneous with that of our British middle and Upper oolites. The insulated ridge of Soracte, which rose as an island in the Tertiary sea, and amidst the dejections of the most ancient volcanoes of the district, as it still stands in the midst of the Campagna, consists entirely of limestone containing fossils analogous to those of our inferior oolite. Upon some of the higher points of the Sabine Apennines, beds of Neocomian limestones have been discovered; but

these are much more developed in the mountains of the Hernici and the Volsci, the latter separating the Pontine marshes from the valley of the Sacco, and which, after having thrown off the spur, the "*saxis late candidibus*," at the base of which Terracina stands, the Monte Circello, and the promontory of Gaeta, continue into the kingdom of Naples, to where the river Liris rounds its S.E. extremity, before emptying itself into the sea as the modern Garigliano.

The best locality for examining the secondary strata in the more immediate vicinity of Rome is at Monticelli, one of the group of the Montes Corniculani, at the W. foot of Monte Genaro, and about 18 miles from the capital. The conical hill on which that picturesque village is situated is formed entirely of beds of limestone the base consisting of a white variety, which, from the great number of *Terebratulæ* (*T. respinulata*) it contains, may be referred to the middle lias of the British Islands, whilst the central part, remarkable for a red bed, generally known by the Italian geologists as their *calcareo ammonitico rosso*, and which is extremely abundant in ammonites (*A. insignis*, *A. tatricus*, *A. bifrons*, *A. discoides*, *A. comensis*, *A. fimbritus*, *A. heterophyllus*, *A. normanians*, *A. thouarensis*, *A. sternalis*, &c.), is referable to the upper lias and inferior oolite. Higher up still the existence of the *Aptychus* and *Terebratula* diphyia indicates an age contemporaneous with the Upper oolites or Lower cretaceous deposits of N. Europe. The calcareous rock is partially dolomitized at Monticelli, where it is now extensively quarried for making lime, supplying the whole of that material used in the constructions of the capital. No trace of the upper cretaceous rocks exists in this neighbourhood, but all round the base of the 3 hills of Monticelli, S. Angelo, and Poggio Cesi, may be observed the Pliocene marls in horizontal strata, characterised by fossils similar to those of the Vatican, particularly at Formello, at the S. extremity of the group, wherein clay-pits to supply brick-kilns have been opened.

The rocks of the *cretaceous* period consist of a compact grey limestone containing Hippurites, Inocerami, Rudises, Radiolites (in the Volscian Mountains and at Monte Cassino above San Germano), &c., and of a *macigno* or calcareous sandstone entirely similar to that so common in Tuscany, and by some geologists referred to the Eocene rocks of the Tertiary period. This *macigno* is extensively developed in the upper valley of the Anio and in the mountains of the Hernici, and nearer the Mediterranean in the mountains of La Tolfa, forming their last declivities towards the coast, as may be seen near to Civita Vecchia, forming the line of shore between that port and Santa Marinella, it may be well examined in the deep cuttings of the railway between these two stations.

TERTIARY ROCKS.—If we include the *Macignos* noticed in the last paragraph amongst the cretaceous rocks, as is now generally done, the tertiary rocks of this part of Central Italy in general, and of the environs of Rome in particular, can be only referred to the Pliocene period, described by Brocchi and the Italian geologists under the general designation of Subapennine marls and sands; it is doubtful that any rocks of the Eocene period exist in the district under consideration.

The *Pliocene group* in the more immediate vicinity of the capital consists of a very thick mass of blue argillaceous marls, known by the local name of *creta*, with numerous remains of fossil Pteropodous mollusca—*Cleodora*, *Cymbalia*, *Cuvieria*, *Ilyalea*, &c. (base of the Vatican hills, &c.); 2, an extensive series of strata of greyer marls, passing gradually into, 3, the sands which constitute the upper part of the series. All these beds are well developed on the range of hills parallel to the right bank of the Tiber, between the Monte Mario and the S. extremity of the Janiculum, where the blue marls are extensively dug for making bricks and tiles; and the yellow sands and gravel on the road leading from the Porta de' Cavallegieri to the Villa Pamphili-Doria.

Professor Ponzi, who has examined more carefully than any other geologist the formations about Rome, has subdivided these tertiary beds into several separate zones, but the whole seems to belong to one and the same period, and they are in every respect identical with the great tertiary marl deposits of other parts of Italy, so well described by Brocchi, and consisting of a great inferior argillaceous deposit, and a superior one of sands and gravel.

The best localities for obtaining the fossil shells are—for the different species of Pteropoda, in the blue marl pits behind the Vatican palace and St. Peter's, and in the Val d' Inferno, leaping towards Monte Mario; and for those in the grey marly superincumbent beds, and of the sands above, on the E. declivity of the Monte Mario, near the Villa Madama, and in the *Boschi della Farnesina*, N. of the military exercising ground near the Tiber, on the l. after crossing the Ponte Molle.

More than 300 species, identical for the most part with those of the Subapennine formations of Tuscany and of the hills bordering on the valley of the Po, and described in Brocchi's 'Conchiologia Fossile Subapennina,' have been discovered in the environs of the Eternal City, chiefly by the Count de Rayneval, for many years French ambassador at Rome, who had completed a geological monograph of the district, with a description of its fossils, which was on the eve of publication when M. de Rayneval died.

The localities best adapted for the examination of the tertiary strata are the line of hills bordering the rt. side of the valley of the Tiber, from about a mile N. of the villa Mellini that crowns the Monte Mario, to Pozzo Pantaleo and S. Passera at the S. extremity of the Monte V. de, and in the cuttings of the railway as far as La Magliana. Monte Mario itself is formed of Pliocene marls and sands, on the sides of which rest the more modern volcanic conglomerates of the Campagna. Behind the Vatican Basilica and Palace are numerous clay-pits in the lowest Pliocene beds, covered with beds of yellow marine sands,

which form the continuation of the Janiculum; and immediately outside the walls is the Monte della Creta, which furnish at the present day, as they did in ancient times, the greater part of the earth for bricks used in the construction of Rome. Farther S. the compact older or volcanic tufas rest immediately on the last-mentioned strata; the series of longitudinal ridges which are crossed by the carriage-road that leads from Rome to Civita Vecchia, and to Porto, being composed, in the bottom of the intervening valleys between them, also of tertiary rocks. Within Rome itself, and on the l. bank of the Tiber, traces of the marine deposit have been discovered on the E. side of the Capitol under the hospital of la Consolazione (p. 436), and in excavating on the summit of the Quirinal, the central mass of which is composed of marine marls with shells, and on the Palatine, beneath the supposed ruins of the temple of Jupiter Stator (1867). On the N.E. part of the Campagna, but at some distance from Rome, the Pliocene beds are largely developed on the lines of the *Vie Nomentana* and *Salara*, forming the greater part of the lower hilly region between the Tiber and the base of the Sabine calcareous Apennines, characterised here by its oak-woods and vineyards; and beneath the volcanic conglomerates on the opposite bank of the river. In the bottom of the valleys of Leprignano, and in the environs of Rignano, 20 miles N. of Rome, following the ancient *Via Flaminia*, up the rt. bank of the Tiber, the tertiary marls contain remains of a species of fossil elephant, a very rare occurrence in the lower Pliocene beds of Italy. Between Soracte and the Tiber are the tertiary hills of Ponzano, extending to Ponte Felice, beyond which the formation is connected with the Sub-apennine region of Central Italy, Tuscany, &c., along the valleys of the Nera, of the Tiber, and of the Chiana.

VOLCANIC ROCKS.—By far the greatest part of the surface of the Campagna in the environs of the capital

is formed of materials of igneous origin.

They may be classed under two heads, very different in their mineralogical characters, as they are in the mode in which they have been deposited, their age, &c.

The more *ancient*, which immediately succeeded the tertiary marine deposits, or were contemporaneous with them, being the result of submarine volcanic action, consists, in the immediate vicinity of Rome, and within the city itself, of a red volcanic tufa formed by an agglomeration of ashes and fragments of pumice: it has been designated under the name of *Tufa litoide* by the local geologists; and was, and still is, much used for building purposes. It forms the lower part of most of the Seven Hills on the l. bank of the Tiber, constituting the Tarpeian rock beneath the Capitol, the lower portion of the Palatine, Quirinal, Esquiline, and Aventine. It reposes probably on the marine beds, but hitherto no marine organic remains have been discovered in it. It is extensively quarried at the foot of Monte Verde, outside the Porta Portese, on the rt. bank of the Tiber, and near the ch. of Santa Agnese, on the Via Nomentana, on the l., for building-stone, where it is covered by a quaternary deposit, in which numerous remains of elephants of that celebrated Palæontological locality are imbedded. No trace of the craters which produced this older tufa can now be discovered.

A certain interval occurred between this latter deposit and the more *modern volcanic rocks* of the Campagna, during which the land seems to have been raised, and several parts of it covered with fresh-water lakes or marshes. It is to this period that belong the strata of cinders, ashes, &c., which form the more immediate surface, and which are often very regularly stratified, containing impressions of leaves of land plants, and here and there beds of calcareous gravel and marls, with land and fresh-water shells, and sometimes fossil bones, as we see at Monte Verde. Of the first, the beds forming the Mons Sacer, on each side of the Via Nomen-

tana, overlooking the River *Ænio*, may be cited as an example; of the latter, which may be referred perhaps, with some reason, to the diluvial or quaternary deposits, the marls with *lymnææ* beneath the statue of Marcus Aurelius on the Intermontium of the Capitol, and the tufaceous beds, on which rests the city wall, above the Porta di S. Spirito in the Trastevere. "The shells," says Sir C. Lyell, "appear to be all of living species, and must have been imbedded when the summit of the Capitol was a marsh, and constituted one of the lowest hollows of the country as it then existed. It is not without interest that we thus discover the extremely recent date of a geological event which preceded an historical era so remote as the building of Rome." But the greater part of these more recent volcanic rocks have been deposited on dry land; the beds are in general horizontal: the deposits of Pozzolana or volcanic ashes, so extensively used for making mortar, belong to this period of subærial volcanoes, the red *tufa granolare* in which the Catacombs or early Christian cemeteries are hollowed out, and probably the more compact varieties of tufa known under the name of Peperino, quarried at Albano and Marino,* and that which borders the Lago di Castiglione, the ancient Lacus Gabinus.

To this second period of volcanic action belong also all the modern craters in the vicinity of Rome, and the numerous masses of lava which appear in the shape of currents, protruded masses, or dykes.

CRATERS.—The most remarkable crater of the Latian volcanoes is the Monte Cavo (1050 m. above the sea) forming the highest point of the Alban range; the central opening at

* Professor Ponzí supposes, from the existence of fossil wood in the Alban peperino, that it has resulted from mud eruptions: its greater solidity may with more probability be attributed to gaseous emanations passing through it subsequent to its deposit in the form of volcanic ashes. This rock, and the incoherent dejections in the midst of which it is worked, appear to be the most modern of all the productions of the Latian volcanoes.

the summit now forms the so-called Campo d'Annibale. Numerous masses of lava have protruded from its sides; at its base are several smaller craters, of which the lakes of Albano and Nemi, and the Vall'aricia on its west side, are the most remarkable. Extensive currents of lava descend from the declivities of the Alban hills, the longest being that which can be traced from near Marino to the tomb of Cæcilia Metella on the Appian Way, giving off a branch which runs from near le Frattocchie at the bottom of the ascent to Albano to near the Tiber at Acquacetosa and Vallerano, beyond the Basilica of St. Paul. Another underlies the hill of Tusculum; a third forms that on which Colonna is perched and a considerable extent of the country around; a fourth, the hill of Civita Lavinia, the ancient Lanuvium; a fifth protrudes under the eminence on which Velletri stands; whilst several less extensive are cut through by the line of railway between the Albano and Frascati stations. In the northern part of the Campagna we have the great crateriform depressions, now filled by the Lakes of Bracciano and Bolsena; and the picturesque elevation crater of Vico, on the S. declivity of the Ciminian range. The designation of craters given to the Lakes of Gabii and of the Solfatara are misnomers. That of Leprignano, which a few years ago burst forth, is of the nature of the Modenese and Sicilian Salses or mud-volcanoes, being produced by a sudden emanation of carbonic acid gas through the subjacent tertiary strata.

There can be little doubt that all the existing volcanic openings were sub-ærial vents, and that, whilst those which vomited the earlier igneous deposits were subaqueous, and have entirely disappeared, those of the sub-ærial craters of the Roman Campagna have all the characters of volcanoes actually in operation on the surface of our continents.

To the mineralogist the volcanic rocks of the vicinity of Rome will furnish several interesting species of simple minerals. In the lava, so extensively quarried for paving-stone

in the quarries of Capo di Bove, a short distance beyond the tomb of Cæcilia Metella, on the Appian Way, he may procure *Pseudonepheline*, *Gismondite*, *Breislavite*, *Meionite*, &c.; and in the masses of pre-existing rocks imbedded in the *peperino* or tufa of Marino and Albano, many of the same simple minerals as are found in the dejections of the Fosso Grande on the declivity of Vesuvius—such as fine crystals of *Leucite*, of *Lazulite*, *Garnet*, *Vesuvian*, *Pleonaste*, *Augite*, *Meionite*, *Nepheline*, *Mica*, and numerous fragments of compact and dolomitized limestone.

GASEOUS EMANATIONS, MINERAL SPRINGS, &c., to be referred to quaternary periods, abound in the vicinity of Rome, and may be considered as one of the last or expiring efforts of volcanic action. The most remarkable now in activity are those called Solfataras, emitting carbonic acid and sulphuretted hydrogen gases; which when in contact with springs give rise to those acidulated waters which abound round the capital. When rising through the purely volcanic rocks, these waters contain but a small quantity of mineral substances, whereas nearer to the limestone beds of the Apennines they are largely impregnated with calcareous matter, and have produced those extensive deposits of travertine or fresh-water limestone so abundant in many parts of the Campagna. The most remarkable of these springs are the small lakes of the Lago di Tartari and Solfatara near Tivoli (see p. 514); that they were formerly much more widely distributed is evident from the masses of calcareous incrustations found amongst the stratified volcanic deposits, as we see within Rome itself on the declivity of the Aventine towards the Tiber, and on the northern prolongation of the Monte Pincio between the Villa Borghese and the Ponte Molle. The acidulated mineral springs of the Acquacetosa, near the Ponte Molle, so much resorted to by modern Romans in the summer mornings, and of the Acqua Santa, 4 miles on the road to Albano, are the best known near the capital.

DILUVIAL QUATERNARY DEPOSITS, Fossil Mammalia, &c.—It is not an easy matter in the classification of the tertiary deposits around Rome to fix where those belonging to the Pliocene end, and those of the Post-Pliocene or Diluvial period commence. The upper portion of the former, consisting of beds of sand and calcareous gravel, appears to pass insensibly into those similarly composed, but characterised by the presence of scattered remains of fossil animals. The quaternary deposits occupy exclusively the valleys of the Tiber and Anio. As a general character, also, they contain a greater proportion of débris of volcanic rocks, the beds of pebbles alternating with lacustrine deposits containing freshwater shells. The best localities for examining them are in the gravel-pits on the N. side of the Ponte Molle, containing silex arrow-heads, and forming the line of elevations which extend from the ancient Via Flaminia on the rt. bank of the Tiber to the base of the range of Monte Mario, and bordering on the N. the military exercising ground of the Farnesina; and in the opposite direction, at the base of the Monte Sacro, near the Anio, at a short distance beyond the Ponte Nomentana. In this diluvial deposit, consisting of sands and gravel, are bones of the elephant (*E. meridionalis*); mammoth (*E. primigenius*), being the most southern limit in Europe to which this animal's remains have been traced; rhinoceros (*tichorinus*); hippopotamus; one or two extinct species of ox, buffalo, horse, hog, and deer, with those of a species of *Felis*, very nearly allied to the lynx, which still lives in this country. In a similar position, and in the ravine of *V' Inviolata*, on the old road to Monticelli, have been found bones of extinct quadrupeds, with flint arrowheads, the deposit being a quaternary volcanic tufa. The quarries of S. Agnese, before reaching the Ponte Nomentana, in this deposit, are worth visiting. The beds of volcanic tufa, on which repose that of quaternary gravel, offer well-characterised wave and ripple-marks of the waters in which they were deposited.

FOSSIL MAMMALIA.—The list in the preceding paragraph embraces nearly all the extinct quadrupeds that are found in the most modern geological deposits of the environs of Rome. There is one circumstance, however, which deserves to be more particularly noticed,—the existence of three species of elephants, and of different geological ages; the one in the lower Pliocene marls, the others in the quaternary diluvial and contemporaneous volcanic deposits. The existence of the elephant in the Pliocene strata is a recent discovery in the history of palæontology, having been found in the tertiary marine beds near Rignano at the foot of Soracte, where an undisturbed skeleton was dug out in 1858. The species appears to be the *Elephas antiquus* of Falconer. The second, or *E. meridionalis*, is remarkable for its colossal stature and the large dimensions of its tusks, its bones, scattered in the beds of diluvial sand and gravel, have seldom been found united; some of the largest have been discovered in the beds of fluvial volcanic tufa on the declivity of Monte Verde, outside of the Porta Portese, and in the cuttings for the railway, beyond the latter, in the Monte delle Picche, near la Magliana. A few bones of the *E. priscus* have also been found here. The *Elephas primigenius*, so abundantly found in Northern Europe, has been met with but rarely in Central Italy. Remains of a mastodon (*M. arvernensis*) exist in a local fresh-water deposit at Montoro, in the valley of the Nera, 4 m. S.W. of Narni.

Amongst the very curious geological discoveries of recent date, in the environs of Rome, is that of an ossiferous cavern, containing bones of extinct and recent animals, which is due to a very active and zealous explorer, the Rev. Brother Indes, of the schools of the Frères Chrétiens in the Palazzo Poli. The cavern, which is situated on the *Monte delle Gioie*, N., at a short distance on the rt., after crossing the railway bridge over the Tevere and the Ponte Salario, is excavated in the volcanic tufa, which here

rests on the gravel deposits, probably the same as those of the Via Nomentana and Monte Sacro. The number of species hitherto discovered is about 30, of which, amongst the extinct and no longer living in the country, are a very large species of *Felis* (*Felis Verneuilii*) of the size of the tiger, the *Ursus fossilis*, elephant, rhinoceros, hippopotamus, fossil Equus, *Bos primigenius*, &c.; whilst in the upper and more modern portion are almost all the living animals of the country. The cave is still the resort of foxes, of reptiles, birds, and fishes, which appear to belong to those of the neighbouring rivers, although now at a considerable elevation above their level. Naturalists interested in such matters will be enabled to see these different remains at the educational establishment of the Frères Chrétiens, in the Pal. Poli.

POST-PLIOCENE DEPOSITS—ALLUVIAL FORMATIONS.—The most remarkable deposits of this kind are those at the mouth of the Tiber, which will be noticed more particularly in describing the classical sites of that district, under the heads of Excursions to Ostia, Porto, &c. (pp. 565 *et seq.*). The Isola Sacra, which occupies an area of several square miles, has been entirely formed within the historical period by the alluvium of the Tiber, which is still encroaching on the sea at the rate of upwards of 12 ft. annually. The district of the Pontine Marshes is an immense deposit of a similar nature, extending from the base of the Volscian mountains on the E., and the volcanic region of Latium on the N., to the shores of the Mediterranean, and which is also extending from similar causes, and the banks of sand thrown up by the sea. A post-Pliocene deposit of another kind consists of a loose and porous calcareous rock, which forms the plain parallel to the coast, nearly in the whole extent from Palidoro, on the road from Rome to Civita Vecchia, to Leghorn; it contains recent marine shells, and consists of a loose travertine and agglomerated sand, with extensive beds of gravel regularly stratified; it is quar-

ried for building-stone between Palidoro and Palo, and beyond the latter forms the low land at the base of the hills of Cervetri and La Tolfa, as it does in the environs of Civita Vecchia; it is similar to that quarried so extensively behind Leghorn under the name of *Panchina*, for the hydraulic works of the port; in some places it is seen as high as 40 and 50 ft. above the present sea-level. Meli, in a letter to the Royal Academy of the Lincei, Feb. 1880, enumerates 133 species of fossil shells found by him during the preceding autumn, in the post-Pliocene deposits in the neighbourhood of Civita Vecchia, of which, with the sole exception of the *Cerithium*, found near Corneto, the living representatives still inhabit the Mediterranean Sea. To the same period may be referred the rocks so extensively used for the hydraulic works at Brindisi, on the Adriatic.

Connected with the very recent date of some of the volcanic eruptions of the environs of Rome, is the discovery of vases and human remains beneath or in the igneous deposits. This subject has given rise of late to much discussion. Vases consisting of pottery of a very peculiar and primitive style have been found in the volcanic ashes beneath the masses of Alban peperino, especially near the town of Marino, the Parco di Colonna, and near Monte Cuoco, overlooking the Lake of Albano. If established, this discovery would lead to the conclusion that the last eruptions of the Alban hills were posterior to historical periods, and to the existence of man in this part of Italy.

The Editor has received on this subject a very interesting letter from Signor Pacifico di Tucci, of Velletri, from which the following is an extract:—

“Everything concurs in proving that the primitive inhabitants of the Latin hills, established there after the first eruptive period, were surprised by the eruption of the central crater at its second period of volcanic activity. The great discoveries of prehistoric implements made by the Chev. M. S. De Rossi, under the peperino, demon-

strate this, consisting in an entire necropolis, covered and cemented by the volcanic mud, and showing the most archaic form of the *dolmen* or dead-man's house. The commerce of our early fathers with Etruria is shown by the importation of primitive Etruscan vases, also buried under these volcanic strata. The discovery of such vases has been accompanied by that of iron bracelets, buckles, and other ornaments. But the discovery which best connects the history of man with the volcanic activity of Latium is that of the *as grave* and *as signatum*, under peperino strata, which, although warmly contested, is a positive fact, and establishes one period of eruption, in Latium, in the time of kingly Rome. Soon after I discovered the prehistoric human station of S. Gennaro, on the banks of an ancient river-bed, partially filled up by a current of lava, and a little lower down by two currents of peperino, from which, besides the rich collection of stone weapons, of the neolytic period, now in my possession, I also extracted an important piece of *as grave*. As the *as signatum* was found in the peperino, near the station of S. Gennaro, this confirms the existence of a populous centre discovered by De Rossi. Hence it may be inferred that the primitive Romans witnessed some of the tremendous volcanic phenomena, of which Latium was the centre, an induction confirmed by a ritual prescription of the Arval brothers (if I recollect) ordering that, '*Si montes Albanæ lapidibus injecerint feræ per novem dies ajerentur.*' I have already mentioned the human station of S. Gennaro (halfway between Genzano and Velletri) ranging from the flint period to the epoch of a rudimental city with walls of peperino stone squared in the Etruscan manner, and I can now add five other stations equally important. The Andreola, near Cori, Rocca Massima, Velletri, Castel Ginnetti, and Carroceto, all of which have yielded flint implements, now in my collection, in such abundance and perfection as to establish the supremacy of the inhabitants of Latium over the rest of the peninsula in this kind of work . . ."

Visitors to Velletri will do well to enquire for Signor Di Tucci, and ask permission to see his valuable prehistoric museum.

TRAVERTINE may be considered a comparatively modern deposit: in this part of Italy it is confined to the valleys of the Tiber and Anio. The most extensive masses of travertine exist near the base of the calcareous Apennines, and especially in the plain below Tivoli, and have furnished all that stone so extensively used in the ancient and modern monuments of Rome. In former times the action which produced it was much stronger than at present, and, as already remarked, may be considered the expiring effort of volcanic agency in this part of Italy. The travertine seldom contains traces of other organic bodies than vegetables. The non-existence of animal remains may be attributed to the waters by which it was deposited containing in solution carbonic acid and sulphuretted hydrogen gases, which rendered it unfit for animal life. Travertine exists within the city, on the declivity of the Aventine, and forms, outside the Poite Flaminia, a great part of the low range of Monti Parioli, extending from the Porta del Popolo to the Ponte Molle.

Professor Ponzi has published 2 geological maps of this district, one embracing the capital and the volcanic region of Latium, the other the environs of Civita Vecchia and of the metalliferous district of La Tolfa, and of the country extending from the Lake of Bracciano to the sea.

The geologist will find in the Museum of Mineralogy, at the University of La Sapienza, a very extensive collection of the rocks and fossils of the hills within the walls of Rome, formed by the eminent geologist Brocchi, to illustrate his work '*Descrizione del Suolo di Roma,*' 1 vol. 8vo.; the series formed by Prof. Ponzi, the most eminent of Roman geologists; and a fine one of the simple minerals from the lava current at Capo di Bove and in the peperino Alhano, forming part of the collection

sold by the late Count Medici Spada to the Roman Government. Sig. Paolo Mantovani, already mentioned, who is well acquainted with the geology of the environs of Rome, has also a good collection, which he will always be ready to show to the geological traveller at his house, No. 136, Via del Babuino.

§ 2. ALBAN AND TUSCULAN HILLS.

The ancient roads which led most directly to this group of hills, so populated and important before and during Roman rule, were the Appian and Latin Ways.

They are now superseded by the Rome - Naples, Rome - Marino, and Rome-Frascati Railways, and by the modern carriage-roads, *Via Appia Nova* and *Via Tuscolana*.

For the benefit of classical and archaeological travellers, who may prefer to the more rapid modes of locomotion a pilgrimage along the once celebrated *Regina Viarum*, the first approach to the Alban hills, described in this Handbook, is by the

ANCIENT APPIAN WAY.

The second route is by the

NEW APPIAN WAY;

and the third by the

ROME-NAPLES RAILWAY,

which branches, at the station of *Ciampino*, 14 kilometers from Rome, into the three lines named above.

THE VIA APPIA.

This ancient road is open for carriages from the city gates to Albano. For the casual visitor a few hours will suffice to inspect it, but the antiquarian traveller will find matter for much study in the many curious monuments and inscriptions between the *Porta di San Sebastiano* and *Frattocchie*, in an extent of 11 Roman miles.

The *Via Appia* was one of the most celebrated roads from the capital of

the Roman World: it was commenced A.U.C. 441, or B.C. 312, by Appius Claudius Cæcus, the Censor. At first it only extended to Capua, but was afterwards prolonged to Brundisium, and became not only the great line of communication with Southern Italy generally, but with Greece and the most remote Eastern possessions of the Roman Empire.

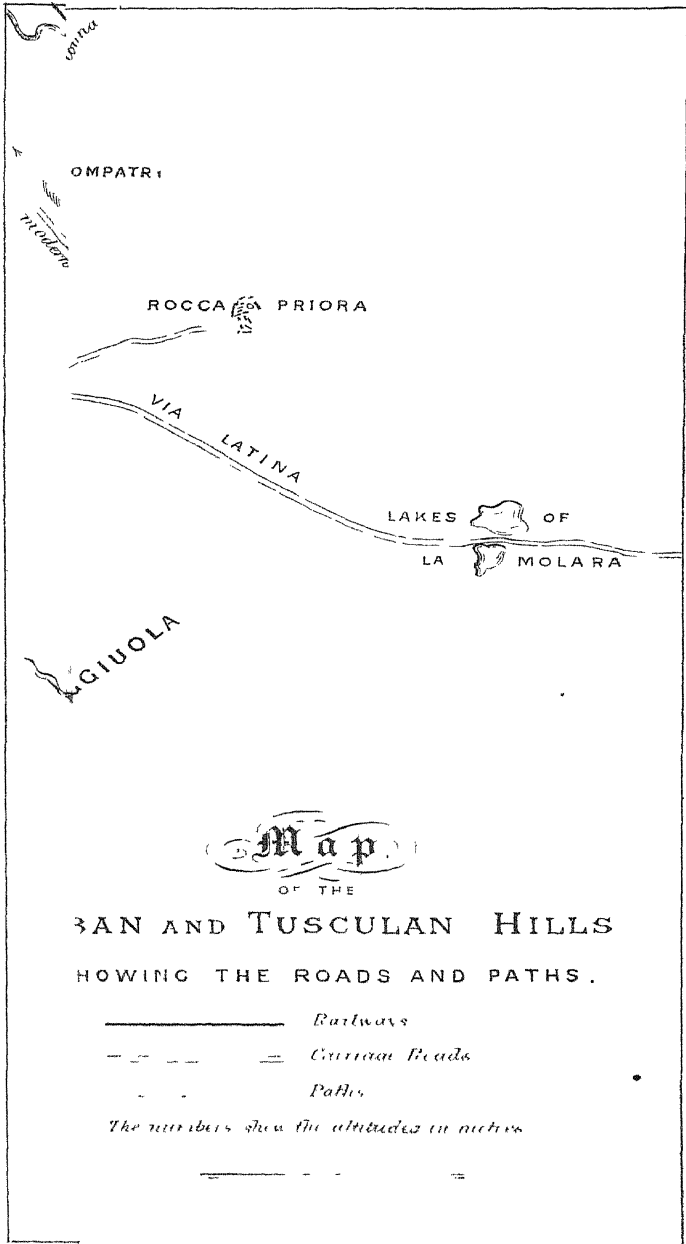
qua limite noto
 APPIA longarum tenetur REGINA VIARUM.
Stat. Sylb. II. 2.


Until the reign of Pius IX. the greater part of the *Via Appia*, beyond the tomb of *Cæcilia Metella*, or between the 3rd and 11th m., was almost confounded with the surrounding Campagna, and only marked by the line of ruined sepulchres which form such picturesque objects in that solitary waste: it was reserved for that Pontiff and his Minister of Public Works and Fine Arts, Signor Jacobini, to restore to light its interesting remains. Commenced in 1850, the works of excavation were completed in 1853, under the direction of the late Commendatore Canina, who published a most interesting work on the discoveries made, with detailed topographical plans and restorations of the principal monuments.*

The *Via Appia* commenced nearly 1 m. within the *Porta Appia* of the Aurelian wall, the modern gate of S. Sebastiano, at the *Porta Capena*, the position of which was about 300 yards beyond the modern *Via di San Gregorio*, corresponding to the narrowest part of the valley, between the *Cælian* and *Aventine* hills, crowned respectively by the *Villa Mattei* on the l., and the ch. of *Santa Balbina* on the rt. The distance from this point to the modern *Porta di San Sebastiano* is 1480 yards, being the space included between the more ancient wall of *Servius Tullius* and that of *Aurelian*.

Leaving the site of the *Porta Capena*, we soon after cross, nearly opposite the baths of *Caracalla* the

* La prima parte della *Via Appia* dalla *Porta Capena* a *Boville*, descritta e dimostrata con i Monumenti superstiti: Roma, 1853. 2 vols. 4to.




 OF THE
SAN AND TUSCULAN HILLS
 SHOWING THE ROADS AND PATHS.

- Railways
- - - - - Carriage Roads
- - - - - Paths

The numbers show the altitudes in meters.

Marrena, the ancient Aqua Crabra, which, entering the city near the Porta Metronia, after running through the valley of the Circus Maximus, empties itself into the Tiber near the opening of the Cloaca Maxima: beyond this and on the l. the modern Horticultural Gardens are supposed to occupy the site of the grove and Temple of the Camena, near which, in more ancient times, were the Fountain and Valley of Egeria, the site of Numa's interviews with that mysterious nymph. The locality is clearly fixed by Juvenal's description of the journey of his friend Umbricius and himself, in whose time the place appears to have lost all its romance, being inhabited by the lower orders, chiefly Jews —

Sed dum tota domus iheda componitur unā,
Substitut ad veteres Aticus, madidamque Cypenam
Hic, ubi nocturnæ Numa constituēbat amicæ.
Nunc sacri fontis nemus, et delubra locantur
Judæi
In vallem Egeriæ descendimus et speluncas
Disimiles veris *Juv. Sat. III.*

Farther on still on our l. stands the ch. of San Sisto, the supposed site of the Temple of Honour and Virtue, founded by Marcus Marcellus, and mentioned by Cicero. Here the Via Latina separated on the l., and in the triangular space between it, the Via Appia, and the Aurelian Wall, are the tombs of the Scipios in the Vigna Sassi, the Columbaria of the neighbouring Vigna Codini, which are described above, and some substructions of ancient edifices and sepulchres on the opposite side of the road, in the Vignas Moroni and Casali. The so-called *Arch of Drusus* follows, and 120 yds. beyond the Porta di S. Sebastiano, in the Vigna Naro, on the rt. was found the 1st milestone of the Via Appia, which is now placed on the balustrade before the Capitol. It was in the space on the l. outside of the modern gate that the best authorities place the Temple of Mars, where the armies entering Rome in triumph used to halt; the descent being the ancient Clivus Martis mentioned on a beautifully cut inscription in the Gallia Lapidaria at the Vatican. The foundations of the towers of

the gate, and the archway itself, are composed of large blocks of white marble, removed from the Temple, and in the Vigna Cartoni are still to be seen fragments of the cornice and entablature. Passing under the railway viaduct and crossing the Almo, the huge mass of ruin on the l. is supposed to be the sepulchre of Geta, and that on the opposite side of the road of Priscilla, the wife of Absacanthus, a minion of Domitian's, in front of which is the modern Osteria di Acquataccio: the tomb of Priscilla, which has long been supposed to be the Mausoleum of the Scipios, is surrounded by niches, which probably contained statues; the circular tower placed upon it is a mediæval construction.

A few hundred yards farther, the modern Strada della Madonna del Divin' Amore, branches off on the rt.; at this bifurcation is the ch. of *Domine quo vultis*, so called from the tradition that it was here St. Peter in his flight from Rome met our Saviour, who to the above inquiry of the Apostle replied *Venio Romam iterum crucifigi*. On the floor of the church is a marble slab, with a facsimile of the foot-marks of our Saviour, which are said to have been left upon the block of the road pavement on which he stood; the original, in white marble, is preserved amongst the most precious relics of the neighbouring basilica of San Sebastiano. After passing *Domine quo vadis*, the road leading to the Valle Caffarella, to the so-called Fountain of Egeria and the Temple of Bacchus, branches off on the l.: the space which intervenes between this and the descent to the ch. of S. Sebastian is a kind of table-land, the centre of which corresponds to the second m. On the l. are the Columbaria of the Liberti of Augustus and of Livia, and of the family of the Volusii, in the Vigna Vignolini, and on the rt. of the Cecelii; behind the latter, in the Vigna Ammendola, or Molinari, the best authorities place the site of the Temple or *Ædicula* of the Divus Rediculus. The *Cusale dei Pignuzzi* on l. is built on the massive ruins of a tomb: the adjoining vigna stands over the Catacomb of

Pretextatus; and nearly opposite is the entrance to the *Catacombs of St. Callistus*, remarkable for the many interesting monuments of the early Christians discovered in them, especially the sepulchres of some of the popes of the 2nd and 3rd centys. At the invasion of the Longobards most of the relics of the early Bishops of Rome interred here were removed by Pascal I., but the inscriptions were left behind, and it is by the discovery of these that the last resting-places of S. Fabianus, S. Cornelius, and several other early pontiffs, were ascertained in 1854. Beyond the *Vigna dei Pupazzi* a road leads to the ch. of Sant' Urbano. On the descent to S. Sebastian are numerous sepulchral remains, that nearest the ch. belonging to the tomb of Claudia Semne.

In the *Vigna Randanini*, on the opposite side of the road, some curious tombs were discovered in 1859, communicating with a catacomb, on the walls and graves in which are numerous inscriptions of officers of the synagogoc and representations of the seven-branched candlestick and other Hebrew emblems, showing that it belonged to the Jews. Most of the inscriptions found in it are in Greek characters. In one of the cubicula a marble sarcophagus, with richly gilt bas-reliefs, was found. The Tomb of Romulus and the Circus of Maxentius on the l. have been fully noticed already (p. 136). The 3rd milestone stands half-way between the tomb of Cæcilia Metella and the eastern portion of the machicolated wall of the Caetani fortress. The ruined chapel of the Caetani on the rt. is interesting as one of the few Gothic edifices about Rome: it consists of an oblong nave, at the extremity of which are the ruins of an apse: there are traces of a circular wheel-window in the opposite gable, and 6 pointed ones on each side; the roof is destroyed, but the spring of the arches shows that they were pointed and corresponded in number with that of the windows. The tomb of Cæcilia Metella is situated at the extremity of a lava current, which descended from near

Marino, and may be well seen in the numerous quarries of Capo di Bove, to the l. of the road, whence a considerable portion of the paving-stone of the modern city is obtained. From this point the *Via Appia* runs almost in a straight line as far as Albano, its direction being very nearly S. 39° E. 1 m. beyond this, on the l., or close to the 4th m., on a modern pier, are placed several fragments of sculpture, and an inscription belonging to the tomb of M. Servilius Quartus, which was restored by Canova.

A few yards beyond this on the l. is a very interesting bas-relief, placed upon a modern pedestal, supposed to represent the death of Atys, the son of Cræsus, killed in the chase by Adrastus; the sitting figure is Cræsus, before whom Adrastus is kneeling, the body of Atys borne behind, and followed by the Fates, emblematical of his destiny as predicted to the father in a dream. This bas-relief was evidently the ornament of a sepulchral monument; and as we know from Tacitus, that it was at the 4th m. on the Appian Way, and consequently near this spot, that Seneca was murdered in one of his villas, by order of Nero, there is reason to suppose that the tomb of the philosopher was here, and, as no inscription would have been permitted to be placed upon it during the tyrant's lifetime, that this bas-relief, emblematical of the instability of life in the midst of the greatest apparent prosperity, and of the unerring hand of destiny, was placed on the tomb of Seneca, who, as Solon did of old by Cræsus, endeavoured to reform the mind and ways of his imperial pupil. Beyond this interesting site, on the same side, is the sepulchral inscription in verse of the sons of Sextus Pompeius Justus, a freedman of one of the Sexti, descendants of Pompey the Great: close to it are the ruins of a small temple supposed to have been dedicated to Juniper, where numerous Christians suffered martyrdom.

From this point we enter on a real street of tombs, which continue uninterrupted for nearly 4 m.: between the 4th and 5th m. the most re-

markable are—on the rt. a cippus raised to Plinius Eutyehus by Caius Plinius Zosimus, probably the favourite freedman of Pliny the younger, who speaks of him in one (lib. vi., let. 19) of his letters: then comes the tomb of Caius Licinius, and still farther a Doric tomb, a very ancient republican construction in peperino, with bas-reliefs representing a warrior and warlike instruments; and one of a later period to several members of the family of the Secundini, an inscription on which is curious—TITO . CLAUDIO . SECVNDO . PHILIPPIANO . COACTORI . FLAVIA . IRENE . VXORI INDVGENTISSIMO; from which it would appear that the deceased was a tax-gatherer, and the best of husbands, in modern lapidary phraseology; the monument is probably of the time of Trajan;—of Rabirius Hermodorus, of Rabiria Demaris, and Usia Prima, a priestess of Isis, with bas-relief portraits of each; and a little farther another republican monument in peperino, of a very early style, but without an inscription.

After passing the 5th m., on the rt. is a circular mound, on which stands a modern tower, and a short way beyond 2 larger ones, surrounded by a basement of blocks of peperino, which Canina supposes to be the tombs of the Horatii and Curiatii, where antiquaries place the Fossa Cluilia, raised by the Romans in their contests with the Albans: their form and construction are very different from the sepulchres of the Imperial period; they resemble some of those decidedly Etruscan, such as the Alsietican mound tombs near Monterone on the road to Civita Vecchia, whilst their position corresponds exactly with the distance from Rome where we are told by Livy those heroes fell; in which case the level ground behind would be the site of the entrenched camp of the Albans in their attempt to oppose the progress of the Romans under Tullus Hostilius. This appears to have been subsequently converted into an Ustrinum, or open space where human bodies were consumed, some fragments of its enclosing wall being still visible. On the opposite side of the road, and extend-

ing considerably in every direction, is a large mass of ruins, formerly confounded under the denomination of Roma Vecchia, but which are now considered to have formed a large suburban villa belonging to the Quintilii, and afterwards to the Emperor Commodus, who put those two virtuous, but, in the tyrant's eyes, temptingly rich brothers, to death, in order to possess himself of their property. The huge pyramidal ruin on the l. near this, called without any foundation the Sepulchre of the Metelli, is at the same time one of the most picturesque objects on the Via Appia, the most remarkable from its massive solidity: the narrow pedestal on which the great mass is supported, like a mushroom on its stalk, is owing to the large blocks of stone which formed the outer part of the base being carried away in more recent times for building purposes. Behind this tomb on the l. is the picturesque castellated farm-house of Santa Maria Nuova. A little beyond is an inscription of a member of the family of Cæcillii, in whose sepulchre, as we are told by Eutropius, Pomponius Atticus was buried, near the 5th m. on the Appian; and close to it of the Terentii, the family of the wife of Cicero, intimately allied with that of P. Atticus. Between the 5th and 6th m., on the l., are the memorials of Sergius Demetrius, a wine-merchant (Vinarius), who lived in the Velabrum, of Lucius Arrius, and Septimia Galla.

At the 6th m., also on the l., is one of the most remarkable ruins on the Via Appia, the large circular sepulchre called *Cusale Rotondo*, of such huge dimensions, that not only is there a house and farm-buildings, but an olive-garden, upon its summit. Recent excavations have led to the discovery of several fragments of sculpture and inscriptions, one bearing the name of Cotta in fine large letters. There is reason to believe that it was erected to Messalla Corvinus, the historian, orator, and poet, the friend of Augustus and Horace, one of the most wealthy and influential of the great senatorial families of the time—

Cotta
 Iheridum lumen, presidiumque fori.
 Maternos Cottas cui Messallasque paternos
 Maxima nobilitas ingeminata dedit—
Ovid. Epist. xvi.—

who died in the 11th year of our era, by his son Marcus Aurelius Messallinus Cotta, who was Consul A.D. 20. The inscription on it has been thus restored by the late Cav. Borghesi—M. AURELIUS M. F. M. COTTA, MESSALLE CORVINO PATRI. The tomb was one of the most colossal outside the gates of Rome: as it now stands, it is 342 Eng. ft. in diameter, or one-third more than that of Cæcilia Metella; it is built of small fragments of lava, embedded in a strong Pozzolana cement in the centre, bound together by large blocks of travertine, and was cased in a coating of the same stone, and covered with a pyramidal roof formed of slabs so sculptured as to imitate thatch or tiling, over which rose a lantern, ornamented with bas-reliefs, tripods, cornice marks, &c.; the base was formed by huge masses of the same material, and the whole monument surrounded on the side of the Campagna with a wall of peperino, on which stood pedestals and cippi, which probably supported ornamental vases and statues. Some fine specimens of sculpture were found near it; amongst others, a short column, which probably formed a pedestal for a statue, with a circular bas-relief of Tritons and marine animals of beautiful design. All these fragments of sculpture have been placed on the face of a high wall close to the sepulchral pile, arranged according to Canina's restoration of the monument, where they are seen to advantage. In front of the tomb are remains of hemicycles for seats, or resting-places, for travellers on the side of the Via Appia. The view from the summit of this tomb over the Campagna and the Alban hills is very fine.

Between Casale Rotondo and the Villa dei Quintilli, on the rt. of the road, and in the farm of Sta. Maria Nuova, are the remains of a very curious building, commonly called *La Spazieria*, or pharmacy. It consists of a large circular basin, cut out of a

mass of marble, bearing an old inscription, from which basin the liquid (whatever it was) flowed into a series of smaller ones, placed one below the other. At the end are the remains of a press.

Beyond Casale Rotondo stood, on the rt. the tombs of P. Quintius, Tribune of the 16th Legion; of a Greek comic actor; of Marcus Julius, a steward of the emperor Claudius; of Publius Decimus Philomusus, the inscription being flanked by what might be called an *armorie parlante*, 2 well-executed bas-reliefs of mice; and of Cedritius Flaccianius, a military Tribune: whilst on the l. are the Torre di Selce, a tower of the 12th centy., erected upon a huge circular sepulchre belonging to some great unknown; the tombs of Titia Encharis, and of Atilius Evhodus, a seller of beads and other ornaments of female attire, who had his shop on the Sacra Via: the inscription on it is entire and curious; it appeals to those who pass to respect it, with an eulogium of the deceased MARGARITARIUS DE SACRA VIA, and the designation of the persons who were to be interred in it. Between the 6th and 7th m. the road descends, and deviates slightly from the straight line, to avoid the too rapid descent, and to follow the escarpment of the lava-current at a higher level. It would appear, however, that in the origin the road followed the direct course, as indicated by some more ancient tombs which are seen on the l.; the large semicircular ruin on the l. is supposed to have been an Exhedra or resting-place for wayfarers, erected probably when Vespasian or Nerva repaired the road. Between the 7th and 8th m. there is no tomb of any note; the large circular mound on the rt. is probably of the republican period. Corresponding with the site of the 8th m. are considerable masses of ruins, and particularly several columns in an early Doric style and of Alban peperino, surrounding a portico, which, from the discovery of an altar dedicated to Silvanus, is supposed to have been the area of that divinity raised during the republic. In the space between

the area of Silvanus and the neighbouring large circular mound faced with blocks of Alban stone, stood the temple of Hercules, erected by Domitian, and to which Martial alludes in several of his Epigrams; the more ancient *Ædicula* of Hercules, near which it stood, was probably in the area of Silvanus. Behind the temple was the villa of Bassus, and further on and on the same side that of Persius, of which there are some walls standing. A few yards farther is an inscription to Q. Cassius, a marble-contractor (*redemptor*); and beyond and on the l. of the road the only tomb bearing an inscription is that of Q. Veranius, possibly the same who was consul A.D. 49, and who died in Britain A.D. 55; the ownership of the high ruin called the Torraccio, with a shepherd's hut on the summit, near it, has not been ascertained.

Exactly corresponding with the site of the 9th m., and on the rt. side of the Via Appia, is a considerable ruin supposed to be the tomb of Gallienus. The mass of walls behind mark the site of the villa of Gallienus, which we know from Aurelius Victor was here. This site was excavated during the last centy., by Gavin Hamilton, an English artist settled at Rome, when the Discobolus, now in the Museum of the Vatican, and several other good specimens of ancient sculpture, were discovered. From the tomb of Gallienus the road descends to the torrent of the Ponticello, beyond which stood the 10th milestone; the most remarkable sepulchre in this space being on the rt., a massive circular one, like those of the Horatii and Curiatii, and for its size one of the most remarkable on all the road we have described: it marks the S.E. limit of the Agro Romano. From the Ponticello the Via Appia ascends gradually for the next m.: half-way on the l. is a large round tomb of the Imperial period, decorated with columns and niches. About 150 yards beyond the place corresponding to the 11th m., and on the l., is a massive ruin, with a chamber in the form of a Greek cross in the centre, and with a pointed roof, which

now serves as a dwelling for shepherds.

This is the last monument of any importance before reaching le Fratocchie, where the Via Appia joins Via Appia Nova, the modern road between Rome and Albano.

The ancient pavement exists on a great part of the Via Appia for the last 8 m., and in many places with the sideway for foot-passengers bordered by a parapet, especially between the 5th and 10th mile. The blocks of *silex* employed for the pavement were obtained from the numerous quarries of lava which border the road on either side. It is in general much worn into deep ruts by the wheels of the vehicles that passed over it. Traces of fountains, and semicircular *accedra* for the use of the Roman wayfarer, may be seen alongside some of the tombs. All the milestones have disappeared, but their positions have been carefully determined, adopting for the length of the Roman mile the distance between the Porta Capena and the spot where that bearing the inscription VIA APPIA. I. was discovered, and which, as well as a similar one, with an inscription of Vespasian, found at the 7th m. on this road, have been removed to the balustrade in front of the *intermontium* of the Capitol.

It would be desirable to render many of the fragments of sculpture and inscriptions more available to the antiquarian visitor, and to prevent their mutilation; and to carry down the excavations to the level of the Via Appia of Imperial times; for there is reason to believe that a good deal of the road, formed of polygonal blocks of lava, as now exposed, is of a more recent date, and that the causeway over which Horace and Virgil, Augustus and Germanicus, travelled on their way to Brundisium, will one day be discovered beneath the more barbarous work of the middle ages. On the ascent from the Fratocchie to Albano, in the cutting which has been made to reduce the modern road to a lower level, examples may be seen in several places on the right hand of three different polygonal pave-

ments belonging to the old Appian Way, evidently placed one above the other at successive periods.

The remaining part of this road, with its most interesting features, will be found described in the following notice of the

NEW APPIAN WAY.

(Carriages from Rome to Albano cost about 20 francs, and a present to the driver.)

The modern road from Rome to Albano is 14 English miles long, and was constructed in 1789 by Pius VI., who gave it the name of Via Appia Nova. Leaving Rome by the Porta San Giovanni, it immediately crosses the Mariana stream, and soon after leaves to the l. the road to Frascati: at the second milestone it crosses the ancient Via Latina, the direction of which is marked by a line of ruined sepulchres; two of which in brick, and now converted into temporary farm-buildings, at a short distance on the l., are in good preservation. Beyond this point to the l. of the modern road excavations in 1858 led to the discovery of some interesting sepulchral monuments, and of the *Basilica of St. Stephen*, founded in the pontificate of St. Leo in the middle of the 5th centy—(see Part I. Section III. § 22, Tombs and Columbaria, p. 168). Several marble columns, with ancient Composite and Ionic capitals, were dug out, some of the latter with the cross sculptured on the volutes, and 2 curious inscriptions, one relative to the foundation of the primitive ch. by Demetria, a member of the Anician family; the other to the erection of the Bell Tower by a certain Lupus Grigarius, in the middle of the 9th century. The ground-plan of the basilica shows that it was similar to the sacred edifices of the same period. The church, dedicated to St. Stephen, as restored by Pope Leo III., consisted of a vestibule and portico, forming the front turned towards the E., opening into the aisles and nave, which were separated by a range of marble columns, most of which are unfortunately now

removed. At the extremity of the nave is a semicircular tribune, with remains of the altar; and on the rt. or N. side of the latter a square baptistery, with a sunk font in the centre, evidently for baptism by immersion. One of the peculiarities of this basilica is the *adricula* in the centre of the nave and in front of the tribune, and which, placed over the relics of martyrs, was retained and included in the Leonine edifice: it consists of two chambers, entered by a descending staircase; over it may have stood the presbytery or choir. This part of the Via Latina was occupied by an extensive villa, of which the ruins opposite the 2nd mile on the l. formed a part, and by a line of tombs like those on the Via Appia, several of which were laid open in 1860. Not far from these ruins are the Catacombs of i Santi Quattro, in the *Vigna del Piscalc*. Between the 3rd and 4th m. on the l. is the *Osteriu del Tavolato*, and the lofty tower *del Piscalc*. The S.E. angle was struck off by lightning on the 27th Sept. 1880.

From this point and for the next 7 m. the road runs parallel to the ancient Via Appia, which is marked on the rt. by the well-known tomb of Cæcilia Metella, followed by a long line of others, the most remarkable of which are noticed in the preceding article. A column on the rt., about the 3rd mile, marks the turn which leads to the mineral springs known as Aqua Santa (see p. 470). The magnificent line of arches on the l. shows the course of the united aqueducts of the *Aqua Claudia* and *Anio Novus*, whilst lower arcades, not now visible, carried the 3 streams of the Marcia, Tepula, and Iulia. The simple line of arches of more recent construction, and still in use, was built by Sixtus V. for the conveyance to Rome of the Aqua Felice. Opposite to the 5th milestone, on the right, are the ruins of a villa of the Quintilii, described at p. 477 (Via Appia); they occupy a mile in length, and stand on an escarpment of the lava current, which ends at the tomb of Cæcilia Metella. An elegant brick tomb of the age of the Antonines, on

the l., near the *Casule delle Capannelle*, between the 5th and 6th milestones, has been confounded with the Temple of Fortuna Muliebris. Before the 7th m. is the Torre di Mezza Via, close to which a ruined aqueduct crosses the road in the direction of the Villa of the Quintilii, to convey water to which it appears to have been exclusively destined. Beyond the 9th milestone the road to Marino branches off on the l., and soon after a small stream called the Fossa del Ponticello is crossed. Between this and the foot of the Alban hills at the 10th mile where the rly. crosses, some emanations of sulphuretted hydrogen gas are seen and smelt in the space lying between the modern and ancient Appian Ways, the most extensive being designated by the name of *la Solfatarà*: it is marked by white efflorescence on the surface. Before reaching the 11th milestone the post-road bends to the rt., towards the Osteria delle Frattocchie, where it joins the ancient Via Appia, the line of which it follows to Albano: the villa on the l. of the road here belongs to the Colonna family: from le Frattocchie the high road to Nettuno and Porto d'Anzio strikes off to the rt. Between le Frattocchie and the next m. (12), several ruined sepulchres bound the ascent on either side, and on the rt. are the ruins of Bovillæ, with the remains of a piscina, circus, and theatre. Higher up is the site of the more ancient Bovillæ founded by Latinus Sylvius, well known for its conquest by Coriolanus, and as the Sacrarium of the Julian family. Frattocchie is supposed to be on or near the site of the fatal quarrel between Milo and Clodius, which forms the subject of Cicero's celebrated oration 'Pro Milone.' Bovillæ gradually declined after the Antonines, and is mentioned for the last time in 1024, as Buella. Near Albano was the grove sacred to that mysterious divinity the *Bona Dea*, whose ceremonies, forbidden to the eyes of man, were sacrilegiously witnessed by Clodius, disguised as a woman—when afterwards murdered, at the spot mentioned above, the votaries of the goddess looked upon the

[Rome.]

deed as an act of celestial vengeance. The only undoubted statue of the *Bona Dea* hitherto known was found in 1879 in the garden of Sig. E. Franz, at Albano. It is a small sitting figure in Greek marble, and resembles a Roman matron. It holds a cornucopia, but the head belongs to some other statue, resembling Salonina, wife of the Emperor Gallienus. The inscription on the base,

EX . VISV . IVSSV . BONAE . DEAE
SACR
CALLISTVS . RVINAE . N̄ . ACT,

leaves no doubt as to the identity of this extremely rare figure, which, from the style of the sculpture, may be attributed to the Antonine period. The ascent from le Frattocchie to Albano is gradual, although considerable, the difference of level from the bottom of the hill to the gate of the town being nearly 650 feet.

A little beyond the 12th milestone the road crosses the dry bed of the river by which Sir William Gell supposes the Alban lake to have discharged its waters anterior to the excavation of the emissary. A modern road leads on the l. from near this to the Villa Torlonia, at Castel Gandolfo: a short distance beyond this, traces have been discovered of an ancient road, which is supposed to have led from Laurentum to Alba Longa. Numerous tombs, many of which are shown by inscriptions to have belonged to eminent families of ancient Rome, border the road on each side during the ascent to Albano. Between the 12th and 13th milestone the road is lined on the rt. by massive substructions of tufa blocks for some distance. About 1 mile before reaching the town a massive square tomb, about 30 feet high, with 3 niches within and places for urns or sarcophagi, was long supposed to be the tomb of Clodius, in spite of the express statement of Cicero that his body was burnt in the Roman Forum and cast out half consumed to be preyed upon by dogs, "*spoliatum inaequibus, crequibus, pompa, ludibrio*,"

infelicissimis lignis, seminstulatum, nocturnis oculibus dileniendum." The view looking back during the ascent presents one of the most impressive scenes in Italy. It commands the whole Campagna as far as Soracte: Rome is seen to the N.W., with its domes and towers in solitary grandeur, amidst the ruins of the desolate plain. Beyond, to the W., the long line of the Mediterranean completes this striking picture. Near the gate of Albano, and on the l. of the road, are the remains of a high tower-shaped tomb, with binding-blocks in white marble, with which the entire structure of 4 stories appears to have been originally covered. It contains a sepulchral chamber 12 ft. by 8, and is generally admitted to be the tomb of Pompey the Great, whose ashes were brought from Egypt and deposited here by his wife Cornelia. The statement of Plutarch, who tells us that the tomb of Pompey was close to his villa at Albanum, corresponds with this locality. On the rt. before entering the gate is the Villa Altieri, and on the l. the road leading to Castel Gandolfo. On entering the town, we see on the rt. the Villa Doria, in the finest situation of the modern city.

BY RAIL TO ALBANO.

The Railway is the most expeditious way of reaching Albano, and affords fine panoramic views over the Campagna, but the station is at an inconvenient distance, about 3 m. from the town; and the drive up tedious from its continuous ascent, employing about $\frac{3}{4}$ of an hour. Trains leave Rome several times a day, performing the journey in 1 hr., or 45 m. by express. Omnibuses meet every train, and take travellers up or down for 1 fr.

The **Rome-Naples Rly.** runs parallel to the Claudian and Felice aqueducts as far as Porta Furba, 3 m. from Rome, where it crosses the Frascati carriage-road, and continues with the aqueduct on the rt. to the Ciampino junction, 9 m., where it leaves the Marino and

Frascati lines on the l., and diverges to the rt., encircling the base of the Alban hills, and soon after crossing the post-road and the ancient Via Appia, at the 11th mile from Rome, below the Frattocchie; beyond this there are several deep cuttings through the lava-currents descending from the Alban craters. The stream which empties the lake is crossed at a short distance below its exit from the Pμισarium. Fine views of Castel Gandolfo, Albano and Ariccia, are obtained from this part of the rly., which runs round the base of Monte Savelli, until it reaches the station of Cecchina, 28 chil. from Rome, where the line crosses the road to Porta D'Anzo and Nettuno, for which sea-side places omnibuses meet the trains from Rome twice a day. The ascent from Cecchina station to Albano skirts the N. edge of the Valley of Ariccia, and that leading directly to Genzano, also available for carriages, goes round the S. edge.

The **Rome-Marino Rly.** is also available for reaching Albano by Castel Gandolfo, from whence to Albano by the lower gallery it is only a quarter of an hour's drive, and the line is expected to be soon prolonged by the upper gallery to the higher part of Albano, with a station near San Paolo.

ALBANO.

Albano, now called **Laziale**, to distinguish it from 3 other towns of the same name in Italy, owes its origin to Domitian's Alban Villa, which covered a space 6 miles in length between Ariccia, Albano, Castel Gandolfo and Palazzuolo. The first historical mention of it, as a town, is by the librarian Anastasius, narrating, in his life of Sylvester I., that Constantine built a church to St. John Baptist there. It was sacked by Alaric and Genseric. Procopius says that Belisarius occupied the town in the 6th centy. It formed part of the donations of Charlemagne to the Holy See, and underwent the disastrous consequences of party fac-

tions in the Middle Ages. In 1345 the Savelli, whose castle is now the municipal palace in the Corso, obtained the feudal investiture of the town and territory of Albano, and governed it with many vicissitudes until the extinction of the direct line of their house, in the beginning of the 17th centy., when it passed into the hands of the Castel Gandolfo branch of the family, who ruled it in an oppressive manner for nearly a century, until Paul Savelli, in 1696, sold his baronial rights to the Apostolic Chamber for 440,000 scudi. In 1798, the inhabitants having risen in arms against the French, were defeated, and the town sacked by order of Murat. The principal events of the present centy. have been an earthquake of 7 months' duration in 1829; the occupation of Albano by the Neapolitans, and their flight before Garibaldi in 1849; and the disastrous cholera which decimated the town in 1867.

Inns. Hotel de Paris is the best situated, commanding a magnificent panorama, and offers good accommodation, but with prices much on a par with those of first-class hotels in Rome. The same may be said of the Hotel de Rome, on the opposite side of the street nearer the Viaduct. The Hotel de la Poste, an old-established house, is comfortable, with less pretension, and lower prices. The house has been newly furnished, and has a good restaurant *à la carte* on the ground floor. At the Poste, and the Russie, near the Villa Doria, parties can arrange by the day for 7 or 8 fr. a-head. All the hotels are improved, Albano being much resorted to by strangers in the spring and early summer. Carriages and donkeys can be procured at these inns, but tourists will do well beforehand to come to an understanding about the charges; if not, may make up their minds to be imposed upon.

Itinerary.—For persons whose time is limited the following itinerary includes most of what is to be seen in the town and the neighbourhood. In a carriage this may be gone through in 5 hours. Leaving Albano—Tomb of Aruns, Viaduct of Lariccìa, town

of Ariccìa, and, leaving there the carriage, examine the ancient walls and the substructions on the line of the Via Appia below the town; a drive of half an hour to the Villa Cesarini at Genzano, to see which, and the gardens overlooking the Lake of Nemi, apply to the porter at the palace. Drive to the Capuchin Convent at Genzano, from which a walk of an hour to Nemi; visit the Monte Parco on returning, for the fine view; drive from Ariccìa through the woods behind the Chigi park to the Capuchin Convent of Albano, and from there by the Upper Gallery to Castel Gandolfo, returning to Albano by the Lower Gallery, visiting on the way the ruins in the Villa Barberini. The principal sights at Albano are the Villa Doria; the Cathedral; the Church of San Paolo; the Roman Amphitheatre; and the Church of Santa Maria della Rotonda. An excursion to Palazzuola, Rocca di Papa, and Monte Cavo will require 5 hours; the return journey to Rome in a carriage, along the line of the Via Appia, $3\frac{1}{2}$ hours, on foot 5 or 6.

From the ruins of Castell Savello (13th centy.), on a hill 2 m. W. below Albano, there is a splendid view.

Albano (Pop. 5726), 1250 Eng. ft. above the sea, is celebrated for the beauty of its scenery and the purity of its air. It is a favourite resort of the Roman nobility during the *villeggiatura* season from June to October. Although the situation is generally healthy, its vicinity to the region of malaria below cannot be regarded without suspicion; during the extreme heats of summer intermittent fevers sometimes show themselves, even at this considerable elevation. The present town occupies part of the grounds of the villas of Pompey and Domitian: traces of the former exist in the masses of reticulated masonry in the grounds of the Villa Doria, and in still more extensive ruins within the precincts of the Villa Barberini on the road to Castel Gandolfo; but as Domitian included both the villas of Pompey and of Clodius in his immense range of buildings, it would be extremely difficult to de-

termine the position of the more ancient structures. It is inferred, however, from contemporary writers, and the style of construction observable in the ruins, that the villa of Pompey occupied the site of the Doria villa, and good part of the town of Albano; while that of Clodius was on the left of the Appian Way, on the ascent towards Castel Gandolfo, occupying the Ludovisi and Torlonia villa grounds and the meadows bordering on the lake. The neighbourhood of the town was covered with villas of the Roman patricians, many of which are still traceable. The most remarkable remains at Albano are those of the Amphitheatre erected by Domitian (between the ch. of S. Paolo and the Cappuccini), mentioned by Suetonius and by Juvenal as the scene of the most revolting cruelties of the last and worst of the 12 Cæsars; it was nearly perfect in the time of Pius II., with its seats partly excavated in the rock. Near the ch. of S. Paolo are the ruins of the Prætorian camp: a great portion of the walls and one of the gates still exist. The walls are built of quadrilateral blocks of peperino, many of which are 12 ft. long. In the Via del Priorato is a circular building, now the *Ch. of S. Maria della Rotonda*; in the jambs of the door are some beautiful acanthus-leaves in marble, portions of an elegant ancient frieze, probably from the villa of Domitian; the niches are ancient: the building is supposed to have been a temple dedicated to Minerva. In the convent di Gesù e Maria are grand ruins of Domitian's *thermæ*, subsequently enlarged by Marcus Aurelius.

The convent of the Cappuccini, at the E. summit of the town, overlooking the lake, celebrated for its lovely position and its magnificent views from the upper part of the garden, and especially from the raised terrace, over the highest station of the Via Crucis, occupies a part of the villa of Domitian, which extended to the pine-groves of the Villa Barberini, just outside Castel Gandolfo, on the S. The principal modern villas at Albano are those of Prince Doria, near the Roman gate, and of Prince Piombino, at the oppo-

site extremity of the town, both commanding fine views over ancient Latium and the Mediterranean; other well situated villas belong to the Massimo, Rospigliosi, Feoli, and Sachetti families.

The wine of Albano, from the vineyards on the slopes below the town, still keeps up the reputation it enjoyed in the days of Horace:—

“ Ut Attica virgo
Cum sacris Cereris, procedit fuscus Hydraspes,
Cæcuba vina ferens: Alcon Chium maris ex-
pers.
Hæc herus: Albanum, Mæcenæ, sive Faler-
num
Te magis appositis delectat; habentis utrum-
que.”

Sat. II. viii. 13.

Albano has been the seat of a bishop since A.D. 460. Adrian IV. (Nicholas Breakspere), the only Englishman who ever sat on the papal throne, was bishop of Albano for some years prior to his being raised to the Pontificate; it forms one of the six suburban sees always filled by a cardinal bishop.

The Via Appia Nova passes in a straight line through Albano, until reaching the gigantic viaduct that connects it with Ariccia; and a short distance beyond the last houses of the town, before arriving at the viaduct, the sepulchral Monument so often described as that of the *Horatii and Curiatii* is seen on the rt., opposite the ch. of S. Maria della Stella. The older Italian antiquaries who suggested this idea had taken no pains to examine how far such a supposition was borne out by history; but in recent years a diligent search into authorities, and above all a more accurate acquaintance with Etruscan remains, has not only entirely disproved the assertion, but has established beyond a doubt the Etruscan origin of the tomb, and the probable occasion of its erection. The base is 49 ft. long on each side, and 24 high: upon this rise at the angles 4 cones, in the centre of which is a round pedestal 26 feet in diameter, containing a small chamber, in which an urn with ashes was discovered in the last century. The traveller who will take the pains to compare this with the description of the tomb of Porsenna at

Chiusi, as given in the 36th book of Pliny, on the authority of Varro, will hardly require a stronger argument in favour of the conclusions of Piranesi, D'Hancarville, and Nibby, that it is the Tomb of Aruns, the son of Porsenna, who was killed by Aristodemus in his attack upon Aricia. The tomb of the Horatii and Curiatii stood near the spot where these heroes fell, which was distant only 5 miles from Rome, and on the Via Appia. Until 1853 a steep descent, and a proportionately dangerous ascent, led from Albano to Aricia, to obviate which a gigantic Viaduct was undertaken by Pius IX., to connect these towns, and by it travellers now pass on a level from one to the other. This celebrated work, perhaps one of the most remarkable of its kind in modern times, spans the deep ravine which separates Albano from Aricia: it was commenced in 1846, and completed in 1853, the architect being the late Cavaliere Bertolini, under the direction of Signor Jacobini, then minister of public works. The viaduct consists of 3 superposed ranges of arches, 6 on the lower tier, 12 on the central, and 18 on the upper one, the height of each being 60, and the width 49 feet between the piers. The length of the way is 1020 feet, including the approaches, and of the upper line of the arches alone, or of the viaduct properly speaking, 890 feet, and the greatest height above the bottom of the valley 192½ feet. The whole is constructed of square blocks of peperino quarried near the spot, the quantity employed being 8,000,000 cubic feet, and, what is not the least surprising circumstance connected with this extraordinary work, at a cost of only 140,000 scudi (30,000*l.* sterling). The viaduct opens immediately on the Piazza of Aricia, between the ch. and the Chigi palace. The views from the pathway over the wooded hills and towards the sea are very fine.

ARICCIA,

about 1 m. from Albano, separated from it by a deep hollow. The old

post-road left the Appian near the tomb of Aruns, and proceeded by a steep but picturesque ascent to Aricia, through which the interest of the Chigi family succeeded in carrying the modern road, although the old line of the Via Appia afforded a straight and more direct course to Genzano. The deep ravine which separates Aricia from Albano abounds in beautiful scenery. The modern town, with a population of 2061 Inhab., is on the summit of the hill, and occupies the site of the citadel of Aricia, the *Nemorialis Aricia* of Ovid, one of the confederate cities of Latium, whose history and connection with the nymph Egeria are so often alluded to by the Latin poets. It was supposed to have been founded by Hippolytus, who was worshipped under the name of Virbius, in conjunction with Diana, in the neighbouring grove. We gather from Virgil that it was one of the most powerful towns of Latium at the arrival of Æneas:—

“At Trivia Hippolytum secretis alma recondit
Sedibus, et Nymphæ Egeriæ nemorique relegat;
Solut ubi in sylvis Italæ ignobilis ævum
Exigeret, versoque ubi nomine Virbius esset.”
Æn. vii. 774.

It was the first day's resting-place of Rome in Horace's journey to Brundisium:—

“Egressum magnâ me accepit Aricia Romæ
Hospitio modico.” *l. Sat.* v. 1.

Its importance in the time of Cicero is shown by his eloquent description in the third Philippic, when he replies to the attack of Antony on the mother of Augustus, who was a native of the town. During the retreat of Porsenna's army from Rome it was attacked by a detachment under his son Aruns, who was defeated and slain by Aristodemus of Cumæ: the Etruscan prince was buried near the battle-field in the tomb above described. The ancient city lay on the southern slope of the hill, extending to the plain traversed by the Via Appia, where numerous ruins still exist. Among these are the city walls, and a highly curious fragment with a perpendicular aperture, through which a sufficient quantity of water is

discharged to give rise to the question whether it is the emissary of the lake of Nemi or the fountain of Diana. The most important ruin is that discovered by Nibby, who considered it to be the Temple of Diana, whose site had been previously sought for on the side of the lake of Nemi. There are several circumstances in favour of this opinion: the account of Strabo, who says that the temple overlooked a sea, does not correspond so well with the lake of Nemi as with the extensive hollow below these ruins called the *Vallaricciat*, a crater 4 m. in circumference, which was probably filled with water in his time, like the other volcanic craters of Albano, Nemi, &c. A still more conclusive argument is the bas-relief found here in 1791 by Cardinal Despuig, who unfortunately sent it to Palma in the island of Majorca, representing the priest of the temple in the act of slaying his predecessor, confirming the account of Strabo, who tells us that the barbarous ordinances of the temple required that the high priest, called the *Rex Nemorensis*, should have killed his predecessor in single combat. The founder of this temple, according to Pausanias, was Hippolytus; but other writers ascribe it to Orestes, after he had taken refuge at Ariccia with Iphigenia.

The inhabitants of Ariccia, in consequence of repeated spoliations by the Goths and Vandals, withdrew into the citadel, the nucleus of the modern town. Their mediæval history from the domination of the Counts of Tusculum is a mere chronicle of baronial contests.

The investiture of the present princely family of Chigi dates from 1661.

The modern town of Ariccia has a large *Palace* belonging to the *Chigi* family built by Bernini, and the ch. of the Assumption, raised by Alexander VII. in 1664, from the designs of the same architect. Its handsome cupola is decorated with stuccoes by Antonio Raggi. The fresco of the Assumption, and the picture of S. Francesco de Sales, are by *Borgo-*

gnone; the St. Thomas of Villanova by *Tanni*; and the S. Joseph and S. Antony by the brothers *Ginignami*. About 10 minutes' walk from the village, descending into the valley, is the magnificent causeway, 700 ft. in length, and about 40 in width, by which the *Via Appia* was carried across the northern extremity of the *Vallariccia*: it is built of quadrilateral blocks of peperino, and is pierced by 3 arched apertures for the passage of water, and in the deepest part of the valley its height is not less than 40 ft.; a short distance from its S.E. extremity is the opening of what appears to be the emissarium of the Lake of Nemi, from which flows an abundant and pellucid stream, which carries with it fertility into the subjacent plain of *Vallariccia*. The pedestrian may from this point follow the line of the ancient *Via Appia* to below Genzano, which town is also reached by pursuing the carriage-road from Ariccia, winding round picturesquely wooded ravines, and shaded by elms.

GENZANO,

3 m. from Albano. Among the most remarkable objects presented by the modern high-road is the *viaduct* of 8 arches on leaving Ariccia, forming, as it were, a continuation of that of Albano, a second of 8 arches before Galloro, and a third over the ravine before reaching Genzano, by which the former tedious route from Ariccia to Genzano is avoided, which was beset in the time of post-carriages and diligences with beggars, who seemed to be the true representatives of those who infested this hill in the time of Juvenal:—

“Dignus Amicos qui munda nec ad axes,
Eland que devenæ jactat basia thedæ.”
Sat. iv.

On passing the viaduct which leads out of Ariccia the picturesquely situated Casino Chigi rises to the l., inhabited for several summers by Lord (then Mr.) Odo Russell, while *chargé d'affaires* in Rome. Beyond to the E. is the wooded eminence of Monte

Gentile, where Vitellius had a sumptuous villa, in which he was residing when informed of the treachery of Lucius Bassus, and the rebellion of the army of Ravenna. Remnants of walls are still visible there. Beyond the 2nd viaduct, to the rt., are the handsome ch. and ex-monastery of Galloro, built in 1624 as a sanctuary for an ancient painting of the Virgin, on stone, found in the neighbourhood 3 years before. They were conferred in 1817 on the Jesuits, who were expelled in 1870 by the Italian Government. A fine triple avenue of elms, called the *Ulmato*, planted by duke Giuliano Cesarini in 1643, forms the entrance to Genzano. The point where the 3 planted avenues branch off is called the *Piazza della Catena*. The avenue to the l. leads to the Cappuccini and to Nemi, the central one to the palace of the dukes of Cesarini, and that to the rt. to the town. Travellers who wish to visit the lake will do well to quit their carriage at this *piazza*, and proceed to the Cappuccini, from which the descent to its shores will occupy half an hour, and a road leads direct from the lake to Genzano, where the carriage can wait their return; but visitors not wishing for such a long walk can drive at once to the Cesarini Palace, either through the town, or along the central avenue, if the chain is not drawn across it.

Genzano, a picturesque town of 5057 Inhab., celebrated for its annual festival on the Sunday of the Corpus Domini, called the *Sfiorata di Genzano*, from the custom of strewing flowers along the streets, so as to represent arabesques, heraldic devices, figures, and other ornaments. The effect produced by this kind of mosaic of flowers is extremely pretty and tasteful; during the festa the town is filled with visitors from Rome and the surrounding villages. On the hill above the town is the mansion of the dukes of Cesarini, to which the streets *Vicia* and *Sforza* lead up from the Corso. It is in a beautiful position, on the lip of the crater, in the bottom of which is the lake of Nemi. Higher up, and more

to the N., is the convent of the *Cappuccini*, from the gardens of which the prospect is of even greater beauty. The villa and gardens adjoining the *Cesarini Palace*, and sloping down towards the shores of the lake, afford charming shady walks and a series of exquisite views. The Cesarini's feudal possession of Genzano dates from 1563. Remnants of the old town and castle, dating from the 12th centy., may be seen under the modern palace, sloping down towards the lake.

From the *Piazza della Catena* a path to the rt. leads up to the prettily situated *Casino Jacobini*, on the Monte Parco, from which the view is most extensive over the sea-coast from the mouth of the Tiber to Cape Circello, embracing the Pontine Marshes, the Volscian Mountains, the Circæan Promontory, and the Ponza Islands cutting the distant sea-line. A great deal of wine is made about Genzano, and great quantities of fruit grown around Nemi, in which a considerable trade is carried on with the capital, and in no part of the Roman Province does the peasantry appear more healthy, comfortable, and prosperous.

There are plenty of taverns in Genzano, but no inn at which visitors could sleep with comfort.

NEMI.

From the upper part of Genzano a short walk will bring us to the lake of Nemi, the Lacus Nemorensis of the ancients. This beautiful little basin occupies the site of an ancient volcanic crater. It is of an oval form, like that of Albano, though smaller, being only 3 m. in circumference, the level of its surface 102 ft. higher, or 1066 above the sea. The carriage-road leads to Nemi from Genzano, skirting the S. rim of the lake. A footpath leads round the N. rim, passing by the Cappuccini, and brings the traveller to the *Fountain of Egeria*, one of the streams which Strabo mentions as supplying the lake. This fountain, which so many poets have celebrated in conjunction with the lake and temple, is beautifully

described by Ovid, who represents the nymph as so inconsolable at the death of Numa, that Diana changed her into a fountain :—

“ Non tamen Egeiæ luctus aliena levare
 Damna valent; montique jacens radicibus
 imis
 Liquitur in lacrymas : donec pietate dolentis
 Mota soror Phœbi gelidum de corpore fontem
 Fecit, et æternas at rus lentavit in undas ”

Metam. xv.

“ Lo, Nemi ' navel'd in the woody hills
 So far, that the uprooting wind which tears
 The oak from his foundation, and which spills
 The ocean o'er its boundary, and bears
 Its form against the skies, reluctant spares
 The oval mirror of thy glassy lake ;
 And calm as cherish'd hate, its surface wears
 A deep cold settled aspect nought can shake,
 All cou'd into itself and round, as sleeps the
 snake.

“ And near, Albano's eadce divided waves
 Shine from a sister valley ”

Julde Harold, iv 173, 174.

Like the Alban Lake, that of Nemi appears to have stood in former times at a higher level than now attained by its waters, and to have been also drained in the same way by an *Emissarium*, which opens into the Valle Ariccia, on the line of the Via Appia. As no mention is made of this work by any ancient author, it is impossible to fix its date; it is 1649 yards long, exceeding that of the lake of Albano.

The village of Nemi, with a population of 912 souls, is beautifully placed on a height above the E. shore of the lake. (There is a small inn near the castle with tolerable accommodation.) It belongs, together with a large extent of the neighbouring country, to Prince Orsini, after having belonged successively to the houses of Colonna, Borgia, Piccolomini, Cenci, Frangipani, and Braschi. The old feudal *Castle*, built by the Colonnas, has been repaired and refurbished by Prince Orsini. This fine old feudal residence is now well worth a visit, having been re-arranged with many objects of ancient art and inscriptions belonging to the vicinity, as well as trophies of mediæval arms and souvenirs of baronial grandeur. Visitors are courteously admitted by order of the proprietor. In the garden annexed to the castle were lately discovered some remains of the Temple of

Diana Nemorensis, with a number of votive inscriptions, one of them containing the list of the treasury of the temple. From the hills above, the wanders over the vast plains of Campagna from the Circæan montory to Porto d'Anzio, and thence to the mouth of the Tiber, prehending within this range scene of half the *Æneid*. The lake of Nemi acquired considerable note in the 16th century from the discovery of a quantity of timbers, by Leon B. Alberti and Marchi described as the remains of an ancient building which they supposed to be 500 feet long, and was attributed either to Tiberius or Trajan. The existence of a vessel of this size on the lake of Nemi carried with it an air of improbability; and it is now explained by the researches of Professor Nibby, who carefully examined the locality, and found that the beams recovered from the lake were parts of the framework of an ancient building, of oak and pine, from which numerous nails and other fragments were obtained. The pavement, consisting of large tiles, was laid upon an iron grating, marked in many places with the name CÆSAR. The tiles, grating, and some of the beams were now preserved in the Vatican Museum and in the Kircherian Museum. From the account of Suetonius it is said that Cæsar began a villa near Nemi at great cost upon this lake, and in a caprice ordered it to be pulled up before it was completed, Nibby states that these fragments were the foundations of the villa, which escape destruction by being under water. The sides of the lake are some vestiges of ancient buildings. We have also stated the grounds upon which the Temple of Diana is supposed to have been situated below Nemi, and some inscriptions near the border of the lake, discovered during last autumn appear to bear out this view. Cicero, however, point out its site near the lake; but travellers who practised in the examination of ancient buildings will see at once that they consist of *opus reticulatum*, which

course belongs to a much later period than the date of the temple. The grove of Diana extended, as it still does, over the surrounding country and hills for many miles.

A short distance beyond Genzano, the ancient Appian Way continues in a straight line S.E. to the Castle of San Gennaro, its polygonal pavement being well preserved, as well as a fine Roman bridge. The post-road diverges to the rt. before reaching the castle and bridge of San Gennaro (the Roman station of *Sub-Lanuvium*), where it is again crossed by the Appian, and makes a detour of some miles in order to pass through Velletri before again joining the ancient line of road near Cisterna. The Via Appia may be seen from this spot traversing the plain below in a straight line, marked by a line of ruined tombs. From this and other parts of the road Civita Lavinia, to which a road branches off on the rt., $2\frac{1}{2}$ miles from Genzano, is a conspicuous object. It is described in the following pages. Velletri and the remainder of the road by the Pontine Marshes to Terracina and Naples, including the excursions to Cori and Norba, are described in the *Handbook for Southern Italy* (Rtes. 140, 141).

MONTE GIOVE (CORIOLI).

From Ariccia and from the road to Genzano, looking over the wide crater of the Vallariccia, is seen the hill of *Monte Giove*, a low eminence of the range which descends from Monte Cavo towards the plain. It is covered with vineyards, and is situated on the left of the road leading to Porto d'Anzio. Monte Giove is interesting as the spot where many antiquaries agree in fixing the site of *Corioli*, so famous in the history of Coriolanus:—

“Cut me to pieces, Volsces, men and lad,
Stain all your edges on me. Boy! false hound!
If you have writ your annals true, 'tis there
That, like an eagle in a dovecote, I
Flutter'd your Volsces in Corioli:
Alone I did it.”

There are no ruins of the ancient city to be discovered; indeed, Pliny states that it was deserted in his day,

and that the site was without a trace of its existence (*perire sine vestigio*). Only a farmhouse and tower mark the spot.

CIVITA LAVINIA (LANUVIUM).

On a projecting hill, 2 miles farther E., running out to the S.W., on a bold promontory, 205 metres above the sea, and overlooking the rly. which skirts its base, is the picturesque town of *Civita Lavinia*, with 1116 inhabitants, occupying the site of Lanuvium, supposed to have been one of the confederate cities of Latium founded by Diomedes. It is celebrated by Livy for its worship of Juno Sospita, or Lanuvina. It is also memorable as the birthplace of Milo and of Muzæna, well known by the able advocacy of Cicero, of Roscius the comedian, and of the 2 Antonines and Commodus. From the ruins of the magnificent villas belonging to the latter emperors have been from time to time extracted valuable works of art, such as the busts of Ælius Cæsar, Annius Verus, Commodus when young, the statue known as *Zeno*, and the group of Cupid and Psyche, found last century and now in the Capitoline Museum. In the year 1865, Signor Auconi, while rebuilding his house, situated in proximity to the northern angle of the town walls, discovered extensive remains of the ancient walls, with massive peperino pilasters and arches, together with mosaic pavements, and constructions of different styles and periods, and fragments of bronze and marble statues, and *bass-reliefs*. But his most precious discovery was that of a colossal statue of the Emperor Claudius, $2\frac{1}{2}$ meters high without the base, represented with the attributes of Jupiter, an oak-leaf crown on his head, and an eagle at his feet. This statue was in excellent preservation, with the exception of the arms, which were not found. As a portrait of that Emperor, it is considered to be the finest and most faithful in Rome; from the peculiarity of the back parts of the figure being very unfinished, it is presumed that this statue was made to occupy a niche. It is

now in the rotunda of the Vatican Museum.

Civita Lavinia may be reached by rly. in 1 hr. and 5 min. from Rome. It is a $\frac{1}{2}$ hr.'s walk from the station up to the town, along a path most of which is still paved with huge polygonal blocks of lava. But the excursion may be made in a more independent manner by driving to Civita Lavinia from Genzano, a distance of 2 $\frac{1}{2}$ m., of which the last $\frac{1}{2}$ m. is by a cross-road, turning off from the Appian on the rt. Shortly before reaching the town on the l. of the steep descent of the old road, but on the rt. of the more commodious one completed in 1880, is the *Casino*, formerly of the Bonelli, now of the *Dionigi family*, which is entirely founded on ancient substructions. The court is full of fragments of ancient sculpture and inscriptions. On the façade of the casino, a marble slab records that in 1723 Carlo Bonelli received a visit there from James III. and Maria Clementina, his wife. In the olive-plantation under the casino, excavations made in 1826 revealed a quantity of spears, swords, and weapons and utensils of all sorts, with inscriptions, of which the most interesting was one in Lesbian marble, to Aulus Castricius Myrio, military tribune, general of cavalry, admiral, and master of many colleges or guilds in Rome. The view from this casino is magnificent. On the opposite side of the road are the substructions, in three successive tiers, which supported the platform, on which was built the Temple of Juno Lanuvina, which, like most other ancient temples, had its front towards the S.W. The style of these substructions, partly of *opera incerta* and partly of reticulated work, refers their date to two periods, the 7th centy. of Rome and the 1st centy. of the Christian era. Continuing to descend, we soon reach a large piazza, planted with trees and flower-gardens, before the town, in the midst of which is a fantastically-constructed fountain, attributed to Bernini.

The mediæval walls of the town were rebuilt by the Colonnas in the 15th centy., and their arms are still

sculptured on some of the stones. Four circular towers defended the four corners of the walls, of which that at the eastern angle is the largest, and was called the Rocca, when the Duke of Calabria occupied Civita Lavinia, in 1482. On entering by the space adjoining the Rocca, which until 1880 was occupied by a narrow gate, we see on the l. the massive tufa blocks of the ancient walls, and on the rt. a pedestal with an inscription to C. Mevius Donatus, Pro-Consul of Sicily. A marble basin, at the fountain on the l., has replaced a sarcophagus of the 3rd centy., recently removed to the *Casa Municipale*, or town hall, where also some other interesting objects of antiquity may be seen. The main street opens to the l. on a piazza bounded on the S. by a parapet wall, from which a splendid view is enjoyed over the slopes of Vellettri, the Volscian and Lepine mountains, with Cori, Sermoneta, and other towns, extending to Terracina, the vast plain of the Pontine marshes bounded by the sea, over which rise gracefully the Circean promontory and the group of Pontian islands. Opposite the cathedral, on this piazza, is a pedestal, with an interesting inscription to Titus Aurelius Aphrodisius, a *laureatus* of Antoninus Pius, and another sarcophagus of the 3rd centy., serving also as a fountain. On the wall of the ch. to the l. and continuing down the main street, is the fractured pedestal of an honorary statue erected by the Senate and people of Lanuvium to Marcus Aurelius Agilius Septentrio, a freedman of the Emperor Commodus, who is enlogized as the first pantomimist of his time, besides being a priest of the Synod of Apollo, a double attribute difficult to appreciate in our days. From a similar monument to the same personage found at Palestrina, it appears that he was a native of Praeneste. The main street soon terminates at the W. gate, to the l. of which are remains of the ancient walls of volcanic stone, resembling in construction those of Ardea. On these are based the mediæval walls and the S. tower of the 15th centy., near the base of which the townsfolk point out proudly an

iron ring, as being that to which Æneas moored his ship when he disembarked, a singular geological as well as historical anachronism. Opposite to this tower an ancient road, with massive substructions on the rt., descends in the direction of the sea towards Nettuno. We still see the polygonal pavement over which Cicero travelled to and from his residence at Astura, between which and Tusculum, Lanuvium offered him a convenient halting-place, as he says in his letters to Atticus (lib. xiii.): "*Ego hinc, ut scripsi ante, postredie idus Lanuvium, deinde postredie in Tusculam;*" and "*Asburam vicinam VIII. Kal. Julii, vitandi enim coloris causâ Lanuvii tres horas acquieveram.*" At the Ch. delle Grazie, $\frac{1}{2}$ m. from the modern town down this road, is evidently the situation of one of the ancient city gates. At this point another ancient road to the l. may be taken to re-ascend to the town, following the outer circle of the ancient walls to the S., consisting of blocks of peperino, frequently 8 ft. by 4 ft., which continue until near the so-called tower of Æneas, where the summit of the ascent is crowned by the remains of an important edifice, probably erected about the time of Sylla, as the regularity of its construction resembles that of the Capitoline Tabularium in Rome.

The whole territory of Civita Lavinia is intersected with ancient roads, frequently retaining their Roman pavement, and the ruins of ancient villas recur on every favourable eminence. One of these is now the property of Mr. A. Strutt. The estate is denominated the Colle delle Crocette, on the rt. of the riv., about half an hour's walk from the station. The modern *casale* is built upon the quadrilateral masses of the ancient villa walls, and the distribution of the Roman, or pre-Roman residence may still be clearly traced. Fragments of pottery and scarabæi found on the land indicate a period of Etrusco-Latin civilization preceding the subsequent period of Roman luxury displayed in these villas; but the remnants of huge amphoræ, also found on the spot, as

well as the massive base of an ancient wine-press, show that formerly, as now, this was a wine-producing district. At present the wine produced in the territory of Civita Lavinia, on the S.W. slopes of the volcanic group of Latian hills, is by far the best of all the wines grown in the province of Rome.

With regard to accommodation, visitors will do well not to trust to the resources of the town, which are very meagre; but parties without provisions will be able to get a modest dinner at the *Osteria*, on the little piazza inside the E. gate.

A new stat. and good road up to the town will soon render this classic spot very easy of access.

FROM ALBANO TO PALAZZUOLO, ROCCA DI PAPA, CAMPI DI ANNIBALE, AND MONTE CAVO.

Travellers who have driven from Albano to Ariccia, Genzano and Civita Lavinia, can vary their return, if time allows, by turning to the rt. under an arched gate, after passing the second viaduct, just before re-entering Ariccia, and skirting the Chigi palace and park wall to the E., along a wooded road as far as the Capuchin convent above Albano, whence they can either drive down at once to that town again, or proceed by the Upper Galleria, a magnificent avenue of ilexes overlooking the lake, to Castel Gandolfo, returning thence to Albano by the lower gallery of gigantic ilexes, from which the view, less open, affords occasional glimpses of the Campagna and Rome.

It is from Albano that the S. shores of the lake, Palazzuolo, Rocca di Papa and Monte Cavo, the latter being about 7 m. distant, are most conveniently visited. They are therefore described in the following excursion.

PALAZZUOLO

is beautifully situated at the foot of Monte Cavo, commanding a splendid panorama over the subjacent lake, with the Campagna and Rome itself, even including, in fine weather, the shores

of the Mediterranean. This lovely spot may soon be reached from Albano by a carriage-road, now in construction, above the Capuchin convent, or by a charmingly shaded bridle-path underneath, but still at a considerable elevation on the precipitous bank overlooking the lake. Palazzuolo was founded on the ruins of Alba Longa, and the name is thought to be derived from the palace, situated at the S. extremity of that city, in which Dion Cassius says that the Consuls assumed their state robes before ascending to the solemn festivities in the temple of the Latian Jupiter on the summit of the mount, and took them off again on their return. The opinion of Nibby was that the traditional palace in this spot belonged to Domitian's villa. The convent garden is placed on the vaulted substructions of an important ancient edifice, in which some inscriptions, bearing the name of Tarquini, and fragments of sculpture were found at the end of last centy. Before arriving at Palazzuolo some caverns are seen to the rt., probably quarries originally, but under the Empire changed into delicious *nymphææ* and fish-reservoirs. Cardinal Isidore of Thessalonica, a learned Basilian monk of the 15th centy., used to reside here and dine frequently in one of these cool grottoes.

The buildings now existing comprise a church, dedicated to S. Maria, which we find mentioned in the 13th centy., when Innocent III. granted it to some Augustin friars. In the choir is a slab recording Agnesina, daughter of Frederick of Montefeltro, duke of Urbino. Born in 1472, she became wife of Fabrizio Colonna, and mother of Ascanio, Constable of Naples, and of the accomplished Vittoria Colonna. She died in 1522, a widow, on returning from a pilgrimage to the holy house of Loreto.

Connected with the ch. is a monastery, still inhabited by a few Franciscan monks. The garden of the monastery is remarkable for a consular tomb. It is excavated in the rock, and is supposed to be as old as the 2nd Punic war. It was first discovered in 1463 by Pius II.

(Æneas Sylvius), who had it cleared of the ivy which had concealed it for ages. It was not completely excavated until 1576, when a considerable treasure is said to have been found in the interior. The style of the monument closely resembles that of the Etruscan sepulchres—a fact which bespeaks its high antiquity, independently of the consular fasces and chair, and the emblems of the pontifical office sculptured on it. Ricci considers, with some probability, that it may be the tomb of Cneius Cornelius Scipio Hispanus, the only person who died invested with the double dignity of consul and Pontifex Maximus, and who is mentioned by Livy as having been seized with paralysis while returning from the customary celebrations in the temple on the Alban mount (B.C. 176): he died at Cumæ, but his funeral obsequies were celebrated at Rome, where his remains were brought for that purpose: and it is very possible they were deposited where he was first attacked with his fatal malady. This tomb must have stood on the side of the road that led from the Via Appia to the Via Numinis and Temple of Jupiter, on the Mons Latiæ above.

The *casino* above the convent was built in the 17th centy. by Card. Girolamo Colonna, for a summer residence.

On the southern margin of the hill, above the grottoes, are the ruins of the mediæval castle of Malafitto, belonging first to the Conti, and sold in 1550 to the Savelli. The ancient *Podium de Monte Albano* was probably on this site.

Palazzuolo is half-way from Albano to

ROCCA DI PAPA.

This lofty village of 2703 souls, from its elevation above the sea, 2648 ft., enjoys a cool climate, and is free from all traces of malaria; it has the additional advantage of varied and pleasant rides and walks through the adjoining woods and over the highest parts of the Alban hills. There is a very fair carriage-road to it from

Frascati, besides that from Albano, in construction through the woods of Palazzuolo.

From whatever side we approach this picturesque mountain-village, which, however, claims the title of town, whether from the valley of Grotta Ferrata and Marino, or through the magnificent woods behind Palazzuolo, passing by the Madonna del Tufo, a chapel erected in 1592, but since restored, to commemorate the miraculous escape of a traveller from a falling rock, it is scarcely possible to convey any idea of the scenery which presents itself at each turn of the road. Rocca di Papa occupies the site of the Latin city of Fabia, mentioned by Pliny as existing in his time, and is supposed by some topographers to mark the position of the Arx Albana of Livy, at which the Gauls were repulsed in their attack on Rome. Many antiquaries consider the modern name a corruption of the ancient Fabia, whilst others derive it from the circumstance that it was one of the strongholds of the popes as early as the 12th century. It is built on a steep declivity of lava thrown upon the edge of the great crater of the Alban mount. It is first mentioned under its modern name in the chronicle of Fosanuova, where it is stated that pope Lucius III. (1181) sent Count Bertoldo, the Imperial lieutenant, to defend Tusculum against the Romans, and to recapture Rocca di Papa. In the 13th centy. it became, like Marino, a fief of the Orsini family, who held it until the pontificate of Martin V. in 1424, when it passed to the Colonna, who still possess it. During the 2 following centuries it was a stronghold of that celebrated family, and was frequently besieged and captured in the contests between the Roman barons. In 1482 it was taken by the duke of Calabria; in 1484 by the Orsini; and in 1537, during the contests between the Caraffeschi and the duke of Alba, it was besieged by the people of Velletri, and compelled by famine to surrender. The present aspect of the place is forbidding, with steep, dark, and tortuous

streets, excepting in the Borgo Vittorio, a wide and gradual ascent, forming the entrance to the town, in which the house of Signor Botti is well built and tastefully decorated inside. At the beginning of this ascent, on the façade of a house to the rt., is a slab, placed in 1872, bearing the inscription:

IN QUESTA CASA
ABITÒ
MASSIMO D'AZEGLIO.

In his memoirs (*Miei Ricordi*) D'Aze-glio mentions with delight his summer residence and artistical studies at Rocca di Papa, in 1821. Higher up is the Piazza del Duomo, a ch. rebuilt in 1814. The paintings are modern, excepting a Saviour, in the second chapel to the rt., attributed to Pierin del Vaga, and an *Assunta* by Corrado. On the l. is a marble *ciborium*, of 1507, with a gilt bas-relief, now used for holy oil. The plaster *Pietà* on the rt. is by Achtermann. On the extreme point of the rock some ruins of the ancient citadel may still be seen.

CAMP OF HANNIBAL AND MONTE CAVO.

Immediately behind the village of Rocca di Papa commences the circular crater-like depression or plain, now called the *Campo di Annibale*, from a tradition that it was occupied by Hannibal in his march against Tusculum and Rome. It is more probable that it was the position of the Roman garrison which, Livy tells us, was placed here to command the Appian and the Latin Ways during the invasion of the Carthaginians. This plain is used for a summer camp for the troops in garrison at Rome, and is reached by a carriage-road without entering Rocca di Papa. The outline of the crater may be distinctly traced during the ascent: the side nearest Rome has disappeared, but Rocca di Papa, situated upon one of the several lava eruptions of the volcano, occupies the N.W. portion of its margin. In different parts of the plain are deep roofed pits, in which the snow col-

lected on the neighbouring heights for the supply of Rome is preserved. Monte Cavo, the highest point of the Alban group of hills which bound the Campagna on the E. and S., is 3130 English ft. above the level of the sea. On the summit stood the Temple of Jupiter Latiælis, erected by Tarquinius Superbus, as the common place of meeting of the Romans, Latins, Volsci, and Hernici, and memorable in Roman history as the scene of the *Feræ Latinæ*, the solemn assemblies of the 47 cities which formed the Latin confederation. In the last mile of the ascent from the Campo di Annibale we join the ancient *Via Triumphalis*, the road by which the generals to whom were granted the honours of the lesser triumph, or ovation, ascended on foot to the temple. Amongst those who enjoyed this honour were Julius Cæsar, as dictator; M. Claudius Marcellus, after his victory at Syracuse; and Q. Minutius Rufus, the conqueror of Liguria. Pope Alexander VII. alone in modern times could boast of having driven up in a carriage. His successor Pius IX., always fond of equitation, rode up on horseback. The pavement of this ancient road is perfect during the upper part of the ascent, and, by pushing through the underwood, may be followed for a considerable distance; the kerb-stones are entire in many parts of it, and about 9 ft. apart. Some of the large polygonal blocks of which it is composed bear the letters N.V., supposed to signify "Numinis Via." On the summit is a broad platform, on which stood the celebrated temple, commanding the extended plains of ancient Latium. In the beginning of the last century the ruins then existing were sufficient to show that the temple faced the S.; that it was 240 ft. long and 120 ft. broad; and that it had been decorated with columns of white marble and giallo antico. Many statues and bas-reliefs were also found upon the spot, which proved the magnificence of the edifice under the emperors. In 1783 all these remains were destroyed by Cardinal York for the purpose of rebuilding the ch. of

the Passionist convent. The Roman antiquaries justly denounced this proceeding of the last of the Stuarts as an act of Vandalism, and it is greatly to be regretted that so ardent an admirer of ancient art as Pius VI. did not interpose his authority to prevent it. The temple was one of the national monuments of Italy; and no profane hand should have been allowed to remove a stone of an edifice so sacred in the early annals of Rome. The only fragment now visible is a portion of the massive wall, on the southern and eastern side of the garden of the convent, composed of large rectangular blocks, and evidently a part of the ancient substructions of the temple. The ch., dedicated to the Holy Trinity by Cardinal York, contains nothing worthy of notice. In 1876, the learned astronomer, Father Secchi, after several years' endeavours, succeeded in establishing a meteorological observatory in this convent, which is now furnished with instruments and attended to by his pupils, Father Crispin and another Passionist monk. The inmates of the convent are very hospitable, and contribute willingly with their limited means to the requirements of any parties whose picnic resources may fall short in such a keen air. At the foot of the mountain are the lakes of Nemi and Albano, with the towns of Genzano, Laticia, Albano, and Castel Gandolfo. Beyond this rich foreground are the wide-spread plains of Latium, on which, as upon a map, we may follow the principal events of the last 6 books of the *Æneid*, and the scenes of the first achievements of Rome. Immediately at the foot of the Alban hills we see the vine-clad hill of Monte Giove, the supposed site of Corioli, and Civita Lavinia, the modern representative of Lanuvium. On the S.E. the Pontine marshes are concealed by the ridge of Monte Artemisio, but we may trace the line of coast from the promontory of Porto d'Anzio, the ancient Antium, to near Civita Vecchia; and as the eye moves along the dark band of forests which spread along the shore for

nearly 60 miles, we may recognise the position of ancient Ardea; of Lavinium, the modern Torre di Pratica; of Laurentum, at Tor Paterno; of Ostia, near the double mouth of the Tiber; the Etruscan Cære, at Cervetri; the crater of the lake of Bracciano; and the hills of La Tolfa. On the N. and E. we recognise the Monte Cimino, the insulated mass of Soracte, Monte Vaccone (*Vaccina*), Monte Tancia and the Sabine range, Monte Gennaro, with the group of the Montes Corniculani at its base, and far beyond the lofty outline of the Apennines which encircle the valley of the Velino. Within the amphitheatre formed by the Sabine hills we see Tusculum, the site of Gabii, and the heights of Tivoli; the view of Palestrina is intercepted by Monte Pila, which rises above the south-eastern extremity of the Campo di Annibale. Behind Monte Pila, to the rt., is the "gelidus Algidus" of Horace, on which Lord Beverley discovered the ruins of a circular temple. This may possibly be that of Diana which Horace celebrates:—

"Quæque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet; et votis puerorum amicas
Applicet aures."

Beyond this, at the opening of the valley of the Sacco, is the town of Valmontone. The last and greatest feature of the landscape is Rome itself, which is seen from this point in all its glory:—

"Quæque iter est Latius ad summam fascibus
Albam,
Excelsâ de rupe procul jam conspicit Ur-
bem."
Lucan, v.

The summit of this hill is well known to the classical reader as the spot from which Virgil makes Juno survey the contending armies previous to the last battle described in the *Æneid*:—

"At Juno è summo, qui nunc Albanus habetur,
(Tum neque nomen erat, nec honos, aut gloria,
mouit.)
Prospectans tumulo, campum adspectabat, et
anibas
Laurantiam Trofimque acies, urbemque Lau-
tantium."
Æn. lib. 133.

Lord Byron has beautifully described

the magnificent panorama from the Alban Mount:—

"And afar
The Tiber winds, and the broad ocean lavas
The Latian coast, where sprung the epic war,
'Aims and the man,' whose reascending star
Rose o'er an empire;—but beneath my right
Tully reposed from Rome; and where you bar
Of girdling mountains intercepts the sight,
'The Sabine' I am was till'd, the weary bard's
delight."
Childe Harold, iv. 174.

FRASCATI AND ITS ENVIRONS.

Frascati, 12 m.

By making use of the railway, the excursion to Frascati, including a visit to the ruins of Tusculum, and to Grotta Ferrata, can be easily performed in a day, leaving Rome by an early train and returning by the latest.

[An excursion of 2 or 3 days will enable the tourist, even parties of ladies, to explore very conveniently the different localities about the Alban hills, and in the following order, commencing with Frascati:—1st day, Frascati, the ruins of Tusculum, the extinct crater of la Molara, and the different villas about Frascati: 2nd day, By starting early the party can breakfast at Grotta Ferrata or Marino, visiting the ch. of the *Basilium* convent at the former, and the valley of the Aqua Ferentina close to the latter town; and proceed from thence (on foot or horseback) by the supposed site of Alba Longa to Rocca di Papa and Monte Cavo, descending afterwards to Albano by the convent of Palazzuolo: 3rd day, Castel Gandolfo, the Emissarium of the Alban Lake, and Ariccia by the road leading from the convent of the Cappuccini of Albano; from Ariccia we would advise the pedestrian to follow the Via Appia below the town on his way to Genzano, which will enable him to examine the massive substructions over which it was carried, and the opening of the *Emissarium* of the lake of Nemi beyond, and arrive in an hour at Genzano: from Genzano a forenoon will be sufficient to see the lake and town of Nemi and to return to Albano or even to Rome to sleep: visiting on his way the viaduct of Genzano, the still more gigantic one between Ariccia and Albano,

and the Tomb of Aruns: a 4th day may be well spent at Albano, combining excursions to Civita Lavinia, the ruins of Bovilla, and Castel Savelli, returning to Rome by the ancient Via Appia. Families would do well to engage a carriage at Rome for the whole excursion, the only part during which it cannot be used being the ascent to Monte Cavo, in which case it can be sent round to Albano.]

The charge for a carriage with 2 horses, to go to Frascati and return to Rome on the same day, will be 30 frs., not including the coachman's *buonmano*. Tourists may find it convenient to proceed in the first instance by railway to Frascati, where they will find vehicles for hire for the rest of the excursion. Trains perform the journey in $\frac{1}{2}$ hr.; omnibuses and cabs are always in waiting at the Frascati terminus to convey them to the town, employing $\frac{1}{4}$ hr. in the ascent ($\frac{1}{2}$ fr. each person). There is a project for prolonging this line to the large plot of garden ground immediately under the new entrance to the town, which will thus have the station in direct proximity.

The carriage-road leaves Rome by the Porta S. Giovanni: for a few hundred yards beyond the gate it follows the ancient Via Asinaria, the Via Latina running parallel on the rt. It soon after crosses the Mariana stream, and branches off on the l. from the *Appia Nova* at the Baldinotti tavern. About 2 m. from the gate we pass on the rt. the Osteria del Pino, well known by numberless sketches of its colossal tree, and a little beyond the arch of the Aqua Felice, called Porta Furba, parallel to the Claudian and Marcian aqueducts, a short way beyond which crossing the rly. we see on the l. the lofty tumulus of the *Monte del Grano*, supposed to be the sepulchre of Alexander Severus. It is an immense mound, 200 ft. in diameter at the base, which is constructed of masonry. Towards the end of the 16th centy. it was explored from the summit: an entrance was made by removing the stones of the vaulted roof, and a

sepulchral chamber was discovered, containing the magnificent sarcophagus of white marble which gives its name to one of the rooms in the museum of the Capitol, and is noticed in our account of that collection. The celebrated Portland Vase, preserved in the British Museum, was found in this sarcophagus. About $1\frac{1}{2}$ m. beyond the tumulus, on the rt. hand, and on the line of the Via Latina, are some ruins, marking, in the opinion of modern antiquaries, the site of the temple of Fortuna Muliebris, erected in honour of the wife and mother of Coriolanus, who here dissuaded him from his threatened attack on Rome. The distance from the capital concurs with the accounts of Dionysius and Valerius Maximus, who both place the temple at the 4th milestone on the Via Latina. To this spot therefore we may refer the concession of Coriolanus, quoting the language of Shakespeare:

"Ladies, you deserve

To have a temple built you: all the swords
In Italy, and her confederate arms,
Could not have made this peace."

About $2\frac{1}{2}$ m. beyond the Porta Furba are, on the rt. of the road, the ruins called the *Sette Bussi*, also *Roma Vecchia di Frascati*. The first name is supposed to be a corruption of Septimius Bassus the consul, A.D. 317: it is interesting as marking the site of an imperial villa of great magnificence and extent. The ruins now visible are at least 4000 ft. in circumference: their construction shows two distinct periods; that portion towards Rome corresponds with the style of the buildings under Hadrian, while that towards Frascati belongs to the time of the Antonines. Antiquaries generally agree in regarding it as a suburban villa of Hadrian or Commodus: the quantity of marble discovered among the foundations attests the splendour of the edifice. Less than half a mile farther is the *Osteria del Curato*, the half-way house, near which the road divides; that on the rt. leads to Grotta Ferrata, and that to the l. to Frascati. The large plantations of stone-pines seen far on the l. surround the farm of Torre Nuova, belonging to Prince

Borghese. At the foot of the ascent to Frascati is a handsome fountain, and a mile farther the *Osteria di Vernicino*: the ruins seen on the rt. belong to the Julian aqueduct. A road on the rt. leads to the *Villa Muti*, long the residence of Cardinal York. The high road now crosses a valley, from which a long ascent brings us to Frascati.

By railway.—Leaving the central station, the railway passes the temple of Minerva Medica on the rt., and, cutting through the city wall near the Porta Maggiore, runs for some distance parallel to the aqueduct of the Acqua Felice until reaching the Monte del Grauo, from which it follows the line of the Mariana stream in the direction of Marino, as far as the 9th m., at the station of Ciampino, whence, suddenly changing its direction to E. by N., it runs along the foot of the hilly region that extends from Marino to Frascati. Soon after crossing the ancient Via Latina, of which some portions of pavement and tombs still remain, the rly. cuts through a lava-current, by means of a tunnel, and thence passes through a series of cuttings in the recent volcanic dejections of the Alban volcanoes, and through a lovely region of olive-grounds and vineyards, until reaching

Frascati Stat. in a very picturesque situation, but at a distance of more than a mile from the town, and nearly 400 ft. below it.

FRASCATI.—This town is prettily situated on one of the lower eminences of the Tusculan hills, with a population of 6769 souls. (*Ins.*: H. de Londres, in the Piazza. This is the only hotel in which visitors will be able to find sleeping accommodation. It will be always better to come to an understanding with respect to prices, which otherwise will be found on a par with those of the best hotels in Rome. The Trattoria del Sole, on the l. at the entrance to the town, belonging to Salvatore Gentili, will furnish good specimens of the renowned Frascati wines, and supply excellent fare.)

[Rome.]

Frascati is one of the favourite resorts of the Roman families during the villeggiatura season, and is frequented by foreigners who wish not to be far from the capital, but its prosperity is mainly owing to the number of princely families who live almost permanently in the surrounding villas.

Frascati arose in the 13th century from the ruins of ancient Tusculum. The walls are built on the ruins of a villa of the time of Augustus, which is said to have afforded shelter to the inhabitants after the cruel destruction of their city by the Romans in 1191. The modern name is a corruption of *Frascata*, the appellation given to the hill as early as the 8th centy., as a spot covered with trees and bushes. The town itself is less remarkable than the beautiful villas which surround it. Some of the older houses retain their architecture of the 14th and 15th centuries; the ch. of S. Rocco, formerly the cathedral of St. Sebastian, and still called the Duomo Vecchio, is supposed to have been built by the Orsinis, lords of Marino, in 1309. The *Duomo Vecchio* has a low campanile built in the Gothic style of the 14th centy. Near it is the old castle, now the *Palazzo Vescovile*, a building of the 15th centy., restored by Pius VI. The fountain near it bears the date 1480, and the name of Cardinal d'Estouteville, the ambassador of France and the founder of the ch. of S. Agostino at Rome, to whom the foundation of the castle is also attributed.

The principal edifice of recent times is the Cathedral, dedicated to St. Peter, from the designs of C. Fontana. It was completed under Clement XI., in 1700. It contains a mural monument erected by Cardinal York, for many years bishop of the diocese, to his brother Charles Edward, the young Pretender, who died Jan. 31, 1788.

The ch. of the Cappuccini, finely situated above the town, has some interesting pictures: among these may be noticed a Holy Family, attributed to *Giulio Romano*; a St. Francis, by *Paul Brill*; and a Crucifixion by *M. S. S.*

In the sacristy is *Guido's* sketch for his celebrated picture of the Crucifixion over the high altar in the ch. of S. Lorenzo in Lucina at Rome.

The principal Roman ruin at Frascati is a huge circular tomb, called the *Sepulchre of Lucullus*, in the road leading from the Porta Romana to Tusculum; there is no authority for the name it bears. There are in, and in the neighbourhood of, the town a vast number of monumental and sculptural fragments, and interesting inscriptions, of which a catalogue, with plans and illustrative comments, was drawn up in the summer of 1880, by the erudite Chev. Rodolfo Lanciani, and published in the annals of the German Archaeological Institute, where they may be consulted by persons studious in such matters.

ANCIENT VILLAS.—The villas of the ancient Romans were as numerous on the Tusculan as the Alban hills, and Strabo particularly mentions the sumptuous ones looking to the N., and especially that of Lucullus, which Nibby places towards the Orti Sora, where and under the ch. of the Riformati, opposite Capo Croce, are extensive remains of reservoirs. According to some opinions it was situated between Grotta Ferrata and the castle of Binghetto, while others recognise it in the extensive substructions called the *Grotte del Sennario*, the *Contioni*, and the *Grotte di Lucullo*. The fact is that the whole district is covered with the substructions of ancient villas, that, without precise inscriptions or lapidary monuments found on the spot, very few localities can be assigned correctly to their ancient owners. Such is the case with the villa of Sergius Galba, so called from a leaden pipe bearing his name found in some ruins extending from the Sora Gardens to the Sterpara wood, where were also found two fragments of statues, one in heroic costume, probably representing the Emperor himself, and the other consular, both of which are placed on the stairs of the municipal palace. A statue of Fortune was also found there.

Suetonius mentions a dream of Galba respecting this goddess. It would be tedious to enumerate the illustrious Romans who had villas in this territory, especially towards the close of the republican period; but we may mention that of A. Gabinius (consul, ann. 58 B.C.), situated above that of Lucullus and near that of Cicero, of both of whom he was a declared enemy. It is supposed to have occupied the hill belonging to the Cavalletti family, above Grotta Ferrata, and its towering edifices were criticised by Cicero, as being like one mount above another, insomuch that they incurred public censure. The villa of Cicero is placed by Nibby, following the opinion of the Jesuit writer Zuzzeri, as high as the villa Ruffinella, while Canina, adopting the arguments of the Basilian monks Cardou and Sciomari, fixed its site between the woods of Grotta Ferrata and the Villa Muti, on the l. of the Latin Way, while others place it on the rt. at the 11th mile. Cicero mentions the Crabra water in his grounds as *Nostra Tusculana*, which was subsequently united in part to the Julian water, collected by M. Agrippa at the 12th mile on the Latin Way.

MODERN VILLAS.—The villas of Frascati, which constitute its most remarkable feature, date chiefly from the 17th century.

From the Piazza di Porta Romana, just outside the town, we have views of three important villas.

The first, overlooking the road by which travellers arrive from Rome, is the

VILLA CONTI, NOW TORLONIA.

Its effect is imposing, being divided into lofty terraces, crowned with fountains, cascades, and statues, and shaded by majestic trees. Being so near, and the entrance free, it is a favourite promenade with residents in the town, and the views of Rome and the Campagna are magnificent.

Overlooking the same piazza from a lofty eminence, and forming at a dis-

tance the most distinguishable object in Frascati, is the

VILLA BELVEDERE ALDOBRANDINI.

The principal entrance, which once ascended from this place through an avenue of cypresses, is now closed, and admittance is gained through a gate to the rt. on the road leading to the Capuchin convent. The Villa Aldobrandini was built by Cardinal Pietro Aldobrandini, nephew of Clement VIII., after he had succeeded in attaching the duchy of Ferrara to the States of the Church. It was designed by Giacomo della Porta, and was the last work of that architect. The buildings were completed by Giovanni Fontana, and the waterworks were designed by the same artist and finished by Olivieri of Tivoli. From the extreme beauty of its position, and the extensive prospect which it commands over the Campagna, it was long known by the name of the Belvedere. The villa subsequently passed by inheritance into the Pamfili family, and in the last century became the property of the Borgheses; it now belongs to prince Aldobrandini, the head of a junior branch of that family. The casino, built upon a massive terrace, is richly decorated with marbles and frescoes by *Cav. d'Arpino*. The subjects of these paintings are taken from the Old Testament, and represent the death of Sisera, David and Abigail, the history of the Fall, the death of Goliath, and Judith. The walls of the ante-rooms are hung with maps of the manorial possessions of the house of Borghese. Opposite the entrance to the casino towards the hill is a large hemicycle with two wings, and a fine cascade in the centre. Near it is a building called *Il Parnasso*, once remarkable for its frescoes by Domenichino. It contains a large relief of Parnassus with the different divinities, and a Pegasus. The water is made to turn an organ, one of those fantastic applications which seem to have been popular in the Roman villas of the period. The grounds of the villa can hardly be surpassed in picturesque beauty. At the extremity of the park Prince Aldobrandini has

established a manufactory of pottery, the clay being derived from the decomposed volcanic ashes of the neighbouring Tusculan volcanoes. The ruins of Tusculum can be conveniently reached through its shady avenues of ilexes, a road far more pleasant than the public one, but a guide will be desirable. In the l. corner of the same piazza, di Porta Romana, is the new carriage-road to the

Villa Lancellotti, formerly *Piccolomini*, bought in 1874 by Prince Lancellotti, by whom it has been furnished with a rich collection of works of art. It is remarkable as the retreat in which Cardinal Baronius composed his celebrated Annals. Another new road and entrance through a triumphal arch to this villa has been opened by Prince Lancellotti at the lower part of the town, to the rt. of the entrance to the Borghese villas of Taverna and Mondragone.

Villa Montalto, now **Grazioli**, having been bought from the Propaganda College by Duke Grazioli, who has repaired the buildings, fountains, and grounds with great liberality and taste. The Casino, built on the ruins of an ancient villa towards the close of the 16th century, by Cardinal Montalto, nephew to Sixtus V., is decorated with frescoes by the scholars of Domenichino, the Caracci and the Zuccheri.—The *Stanza del Sole*, painted by Domenichino, represents the sunrise, the midday sun, and the sunset—very much admired on account of their fine colouring, and the foreshortening of the bigae—the horses, and the God of Day. In the lunette are painted scenes from the early boyhood of Sixtus V., his ploughing the paternal field, and his rest under the shade of a tree. The *Stanza della Notte* is a good work of Annibale Carracci, with Hesperus and Mercury surrounding the ear of the Moon. The entrance is on the rt. from the road towards Grotta Ferrata, soon after passing the boundary wall of Villa Torlonia.

The **Villa Muti** was built in 1579, on the supposed site of a villa of Cicero.

It was long inhabited by Cardinal York when Bishop of Frascati. It stands lower down on the N. slope of the hill.

Villa Pallavicini, nearer the plain and the high road, stands to the W. under the town, and is reached by a road branching to the rt. from the ch. of Capo Croce.

The **Villa Sora**, belonging to Prince Piombino, above the railway station, in a charming situation, is celebrated as the residence of Gregory XIII., where he held meetings for the reform of the Calendar during his Pontificate.

Villa Taverna, about $\frac{1}{2}$ m. beyond the E. end of the town, with another entrance on the road to Monte Porzio and Colonna, was built by the cardinal of that name in the 16th cent., from the designs of Girolamo Rainaldi. It is the property of the Borghese family, and one of their most frequented country seats; it was the favourite residence of Paul V.

Continuing to ascend through ilex avenues, we reach the more extensive

Villa Mondragone, also belonging to Prince Borghese, founded by Cardinal Altamps as an agreeable surprise to Gregory XIII. The casino, designed principally by Vansanzio, contains no less than 374 windows. The grand loggia of the gardens was designed by Vignola, the fountains and waterworks by Giovanni Fontana; this villa, long uninhabited, is now converted into a college under the direction of the Jesuits.

Villa Falconieri, formerly the *Lufrina*, the oldest of all the Frascati villas, was founded by bishop Ruffini in 1548. The casino, built by Borromini, is remarkable for a ceiling painted by *Carlo Maratta*, and an interesting series of caricatures by *Pier Leone Ghezzi*. This villa stands in a commanding position on a hill to the l. above the Villa Piccolomini. It now belongs, as well as the Ruffinella villa, to Prince Lancelotti. Higher on the ascent is the

Villa Ruffinella, belonging formerly to Lucien Buonaparte, and subsequently to the house of Savoy. The casino, built by Vanvitelli, is supposed to stand on the site of the Accademia of Cicero's villa. Under the portico are numerous inscriptions and other antique fragments discovered among the ruins of Tusculum. In one part of the grounds is a hill called Parnassus, arranged by Lucien Buonaparte. On the slopes were planted in box the names of the most celebrated authors of ancient and modern times. A commodious carriage-road, constructed in the summer of 1875, connects this loftily situated villa with Villa Mondragone, so that visitors can now drive nearly up to Tusculum. In Nov. 1818 the Villa Ruffinella obtained a disagreeable notoriety from a daring attack of banditti, who obtained admission while the family were at dinner, intending to seize the daughter of Lucien Buonaparte, who was on the point of being married to Prince Ercolani of Bologna. The family made their escape, but the brigands seized the secretary and two servants, and carried them off to the hills above Velletri, from which they were not released until the prince paid a ransom of 6000 scudi.

Villa Wilson.—This modern residence, constructed originally in connection with an enterprise of the Rome-Frascati Rly. Compy., is charmingly situated on the ascent from Capo Croce to Frascati, opposite to the Villa Torlonia. It comprises a principal casino, with a well proportioned little theatre, designed by the late architect Cipolla, and a Swiss chalet. The grounds are well laid out, wooded, and watered, and the position healthy.

Tusculum.—This excursion, the most interesting about Frascati, can be made in a couple of hours, the distance being about 2 m., a steep ascent; there are plenty of donkeys and horses for hire, charge from 2 to 3 frs. The tourist will do well to go by the road that passes by the Villas Ruffini, Taverna, and Mondragone, and the convent of the

Camaldoli; and after visiting Tusculum, to return to Frascati by the gardens of Villa Ruffinella, the Capucini, and the Villa Aldobrandini, or *vice versa*, thus embracing all the most remarkable sites about Frascati.

The ruins of Tusculum occupy the crest of the hill above the Villa Ruffinella. Its foundation is ascribed by the poets to Telegonus, the son of Ulysses and Circe:—

Et jam Telegoni, jam Mœnia Tiberis udi
Stabant: Argolica quod posticæ Mannu.
Ovid, Fast. IV.

Its position, fortified by Pelasgic walls of great solidity, was so strong as to resist the attacks of Hannibal, and the Romans set so high a value on its alliance that they admitted its inhabitants to the privileges of Roman citizens. It afterwards became more memorable as the birthplace of Cato, and as the scene of Cicero's Tusculan Disputations. It is known that the city was entire at the close of the 12th century, when it embraced the Imperial cause, and for some years maintained a gallant struggle with Rome. In 1167, on the march of Frederick I. into the Papal States, the Romans attacked Tusculum in the name of the pope. Count Rainone of Tusculum was assisted by a Ghibelline army under Raynaldus, archbishop of Cologne, and Christian archbishop of Mayence: a general engagement took place in the plain near the city (May 30, 1167), in which the Romans, 30,000 strong, were totally defeated, with great slaughter; the Romans are stated to have left 2000 dead upon the field. Machiavelli says that Rome was never afterwards either rich or populous, and the contemporary historians confirm the accounts of the carnage by calling the battle the *Cannæ* of the middle ages. The action lasted from 9 in the morning until night; and on the next day, when the Romans came out to bury their dead, the count of Tusculum and the archbishop of Mentz surrounded them, and refused to grant the privilege of burial except on the humiliating condition that they should count the number of the slain. In the following year the Romans again

attacked the city, and the inhabitants, abandoned by their count, surrendered unconditionally to the pope (Alexander III.). The cause of the pope was not then the cause of the Roman people, and the surrender of Tusculum to the Church was regarded as an act of hostility by Rome, whose vengeance was deferred but not extinguished. The pope however repaired to Tusculum, which became for many years his favourite residence. It was here, in 1171, that he received the ambassadors sent by Henry II. of England to plead his innocence of the murder of Becket. On the death of Alexander in 1181, Tusculum again became an imperial city. The Romans renewed their attacks, and in 1191 obtained possession of the citadel by the cession of Celestin III., and put the inhabitants to the sword. They razed the houses to their foundations, destroyed the fortifications, and reduced the city to such a state of desolation that it was impossible to recover from its effects. No attempt was ever made to restore Tusculum on its ancient site, and Frascati, as we have already stated, rose from its ruins on the lower slopes of the hills. A visit to the ruins is highly interesting; and the view alone is an inducement which even in this district of beautiful scenery will amply repay the trouble of the ascent.

Proceeding from the Villa Ruffinella by a shady road, the ancient Via Tusculana, the first object of interest which we meet, in a depression between two hills overlooking the valley of the Ruffinella, is the *Amphitheatre*, of reticulated work, 225 feet long and 166½ broad: the style does not show an antiquity corresponding to the other ruins, and it is regarded as the most recent Roman building of Tusculum yet discovered. Near it, along a rising ground commanding a fine panoramic view over the Campagna, including Rome and the sea beyond Ostia, are extensive ruins, called by the local ciceroni the *Villa di Cicerone*. They formed, apparently, the substructions or ground-floor of an extensive building; and are regarded, with some probability, as the lower part of a villa of Tiberius, which may have

been built on the site of that of Cicero. Near this we find an ancient pavement formed of polygonal masses of lava, some remains of baths, and the ground-floor of a house with an atrium and cistern. Proceeding from the Amphitheatre along the ancient pavement, we arrive where a road strikes off on the l.: the road on the rt. leads to a wide open space, the supposed site of the Forum of Tusculum, behind which is the Theatre, the best preserved monument of the ancient city; beyond it are fragments of the city walls. The theatre was first excavated by Lucien Buonaparte, and afterwards, in 1839, by the queen of Sardinia; it was a diurnal one, and is very perfect, most of the seats for the spectators, as well as the orchestra and scena, being well preserved. On one side of the theatre runs a Roman road, and on the other are some remains of steps, called by the ciceroni a theatre for children; behind is a large subterranean piscina or cistern, which was arched over, the roof supported by 3 rows of piers. At the back of this reservoir rises abruptly the hill on which stood the Citadel; its top is about 200 ft. above the level space of the city below, and 2218 above the sea. The site of the arx occupied an oval plateau, the sides of which descend precipitously on every side, and which have been in some places cut down for purposes of defence. It had two gates, one towards the west, which may be easily traced behind the theatre, and the other towards the valley and the Via Latina, excavated in the volcanic rock. From the summit the view is grand beyond description, and on a fine day there is scarcely a more interesting point from which one can gaze over the classical region of ancient Latium. Looking towards the N. we see the Camaldolese convent, beyond it Monte Porzio, and in the plain, between the Alban and Sabine mountains, the sites of Colatia and Gabii; still farther on the whole range of the Sabine Apennines, with Tivoli, Monticelli, Palombara, Soracte, and on the more distant horizon the volcanic chain of Monte Cimino. Towards Rome stretches the

great breadth of the Campagna, the sea beyond, and the th wooded hills of Frascati with its in the foreground. In the opposite rection, looking east, the eye ex over the whole Latin valley, separ the central mass of Monte Cavo Monte Pila from the outlying r on which Rocca Priora, Monte patri, Monte Porzio, and Tusculu situated. Closing in this walk the E. is the Monte de' Fiori; b which is easily made out the bl the Volscian mountains, on the of which stands the Pelasgic to Segni; more to the rt. the peak of Massimi in the same range, fol by Monte Pila, the Campo di An with Rocca di Papa, the long of Alba Longa, and the more c one of Castel Gandolfo, with M and Grotta Ferrata on the de The Via Latina is seen at ou passing by the farm of La M bounded on either side by the fr Prince Aldobrandini. The hill citadel of Tusculum is very inte in a geological point of view; chiefly of a volcanic conglomerate yellow cinders, under which ha a protruded mass of lava, whic stitutes the precipice on the : In the vicinity of this lava the v conglomerate dipping N.W. ha so hardened, or baked, as to very solid rock, called by the writers *sperone*, the *lapis Tusculu*, which is seldom met with els amongst the Latian volcanoes composed almost entirely of and is the stone used in all th adjacent ruins, which has proved as durable as travertine.

There are traces of ancient on the plateau of the citadel antiquaries identify with temple to have been erected to Jupite mus, to Castor and Pollux, &c.

Descending from the Arx, a distance from the theatre, may some good specimens of the the ancient town, formed of blocks of sperone, and of fl flanked by 2 fluted Doric p which led on the N. side of th to the Via Labicana. A n

marking the 15th m. from Rome, stands a little lower down. The road is paved with the ordinary polygonal blocks of lava: on its side is a fountain with an inscription recording its having been built by the Ediles Q. C. Latinus and Marcus Decimus, by order of the Senate; close to it is a singular subterranean chamber, the roof in the shape of a pointed Gothic arch, formed like the gates of Arpino and Mycenæ, of horizontal courses, laid so as to converge from below, and the projecting portions afterwards cut away so as to form the ogive. This chamber, which served as a reservoir for water collected from sources under the hill of the citadel, has been considered one of the oldest constructions of Tusculum, anterior to the use of the circular arch, and coeval with the Mamertine prisons at Rome, whilst the adjoining walls of the city are supposed to belong to the period when the lower town was founded, or when its population increasing descended from the citadel above, after the destruction of Alba Longa, its rival, by Tullus Hostilius. The introduction of the arch, properly so called, cannot be traced to an earlier period than the times of Tarquinius Priscus. The water was brought into this chamber by a conduit, 5½ ft. high and 2 ft. broad. About 1 m. from Tusculum the tourist can visit the *Camaldoli*, a monastery beautifully situated. It was the retreat of Card. Passionei, who built for himself some cells on the plan of those occupied by the monks, decorated their walls with engravings, and converted a small spot of ground adjoining into a pretty garden, which he cultivated with great taste. He collected in his garden no less than 800 inscriptions found among the ruins of Tusculum, and indulged his classical tastes by the addition of a valuable library. One of his frequent guests in this retreat was the Pretender, James III. of England.

FRASCATI TO COLONNA, BY MONTE
PORZIO AND MONTE COMPATHI.

A very interesting excursion may be

made from Frascati to Colonna, and from Colonna to Palestrina, Genazzano, and Olevano, visiting the site of the lake of Gabii if returning to Rome. The distance from Frascati to Colonna is 5 m., and to Palestrina about 15, requiring 3 hrs. in a carriage; 2½ hrs. more will take the traveller on to Olevano if so disposed. For this excursion 25 fr. and *buonanano* may be paid. There is now a good carriage-road from Frascati to Colonna, passing in the plain at the foot of the hills, and avoiding the steep ascents and descents of the old route described below, which, however, is preserved here, on account of the places of interest near which it passes. This road traverses the ancient line of communication between Tusculum, Labicum, and Gabii. About a mile from Frascati it passes near the dried-up lake of the *Cornifelle*, supposed by some antiquaries to be the site of the lake Regillus, the scene of the memorable battle in which the Romans, under the dictator Posthumius, assisted by Castor and Pollux, defeated the most powerful confederation of the Latin tribes, under the Tarquins and Mamilius the chief of Tusculum. The position of the lake immediately under the hills of Tusculum is some argument in favour of this locality, which, as Livy tells us, was in the Tusculan territory, but there are few points in the ancient topography of the environs of Rome more difficult to establish, some placing it at the Lago delle Cave, near the Monte di Fiore, between the 20th and 21st m. on the Via Latina, and others in the great level space occupied by Pantano below Colonna. The lake of Cornifelle was drained in the 17th centy. by the Borghese family, before which it could not have been much smaller than that of Gabii. It is a curious basin, and its artificial emissary may still be seen. Beyond this the road skirts the base of

Monto Porzio, a village of 1390 Inhab., situated on the summit of the hill, and supposed to derive its name from a villa of Cato of Utica, the site

of which is placed between Monte Porzio and Colonna, at a spot called *Le Cuppelletta*, where there are some ruins. The modern village was built by Gregory XIII., whose armorial bearings, the Buoncompagni dragona, may be seen over the principal gateway. But there are records of Mt. Porzio so far back as 1078, when Gregory, Consul of Rome, and Ptolomey his son, granted the ch. of S. Antonino, of this place, to the monastery of Monte Cassino for the redemption of their relations' souls. The only object of interest is the ch., consecrated by Cardinal York in 1766. The ecclesiastical students of the English college in Rome have their country quarters here.

About 2 m. beyond this the road passes, at its base, *Monte Compatri*, another town perched upon a height belonging to Prince Borghese, with a population of 2974, and a baronial mansion. It is supposed to have risen after the ruin of Tusculum in the 12th century. Its earliest records are in 1190. The Annibaldi were its feudal lords, and Cola di Rienzo appointed Captain of the Roman people an expert warrior of that family, Riccardo Imprendente, "Signore di Monte de li Compatri," as is said in the tribune's biography. From Monte Compatri the pedestrian will hardly resist climbing to the ch. and convent of S. Sylvester, something more than 100 yards higher. Tradition assigns this spot as a refuge of the saint in times of persecution. The present edifices date from 1665. The Carmelite monks, who have a cistern of delicious water in their cloister, show some striking relics, and a picture claiming to be by *Gherardo delle Notti*. In the sacristy is an ancient sepulchral urn, with a Greek inscription to Flavia Albina. In this spot lived for 12 years, writing his *Cristiade*, Girolamo Vida, afterwards bishop of Alba, mentioned by our poet Pope as forming, together with Raphael, the chief glory of Leo X.'s age.

Colonna is built not far from the site of Labicum, which stood at *i Quadroni*, between Colonna and Valmontone.—

"Insequitur nimbus pedum, clipeataque totis
Agmina densantur campos, Argivæque pubes,
Auruncæque manus, Rutuli, veteræque Sicani,
Et Sacranæ acies, et picti scuta Labici."
Æn. vii. 793.

The history of the ancient city presents few facts which require notice, except its capture and sack by Coriolanus, and the mention made of it by Cicero, who describes Labicum, Bovillæ, and Gabii as so much depopulated in his time that they could scarcely find anyone to represent them at the ceremonies of the *Feriæ Latinæ*. The modern village of Colonna holds a conspicuous rank among the towns of the middle ages, as the place from which the princely house of Colonna derives its name, if not its origin. The first mention of the family occurs in the middle of the 11th centy. (1043), when a countess Emilia of Palestrina, the heiress of a branch of the counts of Tusculum, married a baron described as *de Colonna*.* The history of this place during the 12th and 13th centuries is a continuous record of the contests of the Colonnas with the popes and with the other Roman barons. It was seized in 1297 by Boniface VIII., and again by Cola di Rienzo in 1354, on his expedition against Palestrina. In the 17th centy., on the extinction of the branch of the Colonna family to whom it belonged, it, together with Galliciano and Zagarolo, passed to the Rospigliosi, their present possessors. The village is now in a state of decay, the number of Inhab. amounting only to 582. At the base of the hill of Colonna runs the Via Labicana, the high road to Naples by Prosinou and San Germano. On the rt. of the road to Rome, about 1½ m. below the Osteria della Colonna, and in a line between Colonna and the lake of Gabii, is a small pool, not a quarter of a mile in circumference, also regarded by some Roman antiquaries as the lake Regillus. An excellent road of 10 m. leads from the Osteria di Colonna to Palestrina, which, as well as the direct road from Rome to Colonna, will be described in a subsequent article.

* For a different account of the origin of this great baronial family, see 'Quarterly Review,' No. 229, p. 218.

FROM FRASCATI TO CASTELLO DELLA
MOLARA AND ROCCA PRIORA.

On the rt. of the *Via Tusculana*, under and S.W. of the ancient Tusculum, is a valley in which fragments of villas and tombs have been found attributed to the Manlii and to C. Asinius Pollio. Where there are still some remnants of the ancient road rises a mass of ruins called the Castellaccio, formerly Castello della Molara, on a little eminence between the Tusculan and Alban hills, in the oak forest anciently called *Roboraria*, perhaps corrupted into *Molara*.

The castle walls were raised in the 13th centy. by Card. Riccardo degli Annibaldi, who received there with splendid hospitality Pope Innocent IV., and for some time St. Thomas Aquinas. From the Annibaldi this castle passed to the Savelli, the Altamps, and the Borghese, who still possess it. The circuit of the towers and the ch. are now hardly distinguishable.

About $1\frac{1}{2}$ m. above, on the extreme E. point of the Tusculan hills, is

ROCCA PRIORA.

Approaching by the Monte Salomone from Monte Compatri, we find in the forest remnants of the ancient paved road, with the inscription, *Via Corbionis*, whence Holstenius, Nibby, and Canina think that this was the ancient city of *Corbio*, one of those occupied by Coriolanus, when he marched against Rome. Corbio was destroyed in 445 B.C. by the Æqui. Rocca Priora was perhaps so called from having first risen from the ruins of Tusculum. It belonged to the Savelli, and was sold by them to the Popes in 1597. The ruined castle still domineers the village. In winter the snow-pits around the village are joyously filled by the inhabitants, for whom they form a great resource.

FROM FRASCATI TO ALBANO.

The drive occupies $1\frac{1}{2}$ hr. without reckoning stoppages.

GROTTA FERRATA,

about 2 m. from Frascati, in the direction of Albano. The carriage-road from Frascati to Grotta Ferrata is the same as to Marino, as far as the Squarciarelli bridge, past which the Marino road ascends to the l., leaving that to Grotta Ferrata on the rt. A shorter path for pedestrians, opening opposite the lower gate of Mr. Wilson's villa, on the ascent from Capo Croce, passes the Pallavicini villa on the rt., and the Muti and Montalto (now Grazioli) villas on the l., and winds charmingly through the fine old wood of Grotta Ferrata. The village, containing 891 Inhab., was, until 1870, a mere dependency of the immense castellated monastery of S. Basilio. Grotta Ferrata may also be reached by the road that branches off from that from Rome to Frascati past the Osteria del Curato, following the ancient *Via Latina*, or from the rly. stat. of Ciampino. At the 9th milestone the ascent commences through olive-grounds and vineyards, passing on the l. some extensive ruins of the Julian aqueduct, and, 2 m. farther, the old castle of Borghetto, an imposing mediæval stronghold of the 10th centy.; it belonged to the Savelli during the time of their power. Nearly opposite, in the Vigna Micara, are the remains of an unknown gigantic tomb, commonly called the *Torrone di Micara*, equal in size to the mausoleum of Metella, on the Appian Way, and built of large blocks of *peperino*.

The Monastery of Basilian monks of Grotta Ferrata is the only one of the order in Italy. Nine priests and six lay brothers of the order still occupy it, to officiate in the ch. and to direct a school with resident pupils. Tradition tells us that the place derives its name from an ancient grotto closed with an iron grating, in which a miraculous image of the Virgin, now in the ch., was formerly preserved. The monastery was founded in the beginning of the 10th centy. by St. Nilus, who was invited to Rome by the emperor Otho III., at the time when the shores of southern Italy were ravaged by the in-

cursions of the Sicilian Saracens. In the 15th centy. it was given by Sixtus IV., *in commendam*, to a cardinal; and the first cardinal-abbot whom he appointed was his celebrated nephew Giuliano della Rovere, afterwards Julius II. This warlike prelate converted it into a fortress, strengthening it with towers, and surrounding the whole building with a ditch. His armorial bearings may be seen on various parts of the castle, and in the capitals of the columns in the palace of the abbot. The Church was rebuilt and disfigured in 1754 by Cardinal Guadagni, abbot of the monastery. At that period the 16 fine fluted columns of Parian marble, 8 on each side of the nave, belonging to some ancient edifice and used for the primitive ch., were built into brick pilasters, to strengthen the support of the roof. In the summer of 1880 this fact was verified by the removal of some portions of two of the pilasters, when the columns inside, with the flutings much defaced, were again revealed to sight. The openings are closed by small doors, which the sacristan will unlock to visitors. The vestibule, which is much more ancient, is remarkable for the bas-reliefs on the outer entrance, said to have belonged to the original monastery of St. Nilus. The portion which forms the architrave appears to be part of an ancient sarcophagus, an imperial work, probably of the time of Septimius Severus. The door of the church belonged also to the old building erected in the 11th century. The Greek inscription on it, exhorting all who enter to put off pride and worldly thought, in order to find a lenient judge inside, is perhaps of an earlier period. It is reproduced in Greek and Latin on a slab on the rt. of the door. Above is a mosaic, representing Jesus Christ, the Virgin, St. Basil, and lower down a monk. In the interior, on the vault over the high altar, are mosaics of the 12 Apostles. In the right aisle is a curious Greek inscription, containing the names of the first 12 *apostoloi*, or abbots, from the foundation of St. Nilus: the dates are reckoned in the Greek manner, from the creation of the world,

6513 being given instead of A.D. the year in which St. Nilus. Another interesting monument of the middle ages is the sepulchral slab in the l. aisle, with an eagle in the armorial bearings of the count of Tusculum. It is said to have belonged to the tomb of Benedict IX., who was a member of the family. The Chapel dedicated to Nilus and St. Bartholomew, both abots of this monastery, is celebrated for its frescoes by *Domenichino*, who was employed by Odoardo Farnese while abbot, to decorate it, a particular recommendation of his father Annibale Caracci. He was in his 29th year, as we learn from the date, 1610, which may be observed on the ceiling. These fine works generally been classed among masterpieces of *Domenichino*: they represent the acts and miracle of St. Nilus and St. Bartholomew. The altar-piece, representing the two saints praying to the Virgin, is by Annibale Caracci. On the rt. is painted St. Edward of England, Cardinal Edward Farnese having restored this chapel in 1618. On the l. is St. Euphrasia, patron of the Farnese family. The wall will begin the description of *Domenichino's* frescoes by that on the l. of the altar:—1. The demoniac boy cured by the prayers of St. Nilus in the convent of St. Alexis, in Rome, the oil taken by St. Bartholomew from the lamp of the Virgin. In the lunette the death of St. Nilus, surrounded by the monks. 2. On the opposite wall the Virgin in glory, surrounded by angels, giving a golden apple to the saints, to be placed in the foundation of the church which she charges St. Nilus to build. The sacristan shows a facsimile in stone of the apple, which was apparently of usual size. 3. On the l. wall of the chapel the meeting of St. Nilus with the emperor Otho III., one of the finest compositions and most powerful paintings of the series: the trumpets are justly regarded as a prodigious expression. The figure in green riding the emperor's horse is *Domenichino* himself, the person leaning

the horse is Guido, and the one behind him is Guercino; the courtier in a green dress dismounting from his horse is Giambattista Agucci, one of Domenichino's early patrons; the youth with a blue cap and white plume, retreating before the prancing horse, is the young girl of Frascati to whom Domenichino was attached, but was unable to obtain from her parents. 4. On the opposite wall, the miracle of the saint sustaining the falling column during the building of the monastery: remarkable for its perspective and for the great number of episodes introduced. In the narrow compartment towards the altar is 5. St. Nilus praying for the cessation of a storm which threatens the harvest. In the corresponding space on the l. wall opposite is, 6. The saint praying before the crucifix. On the arch, ascending to the altar, 7. The Annunciation. These frescoes, which had suffered greatly from damp and neglect, were cleaned and restored in 1819 by Camuccini, at the cost of Cardinal Consalvi, who was abbot of the monastery, and at the same time placed in the ch. the marble bust of Domenichino executed by Signora Teresa Benincampi, a favourite pupil of Canova. Around the cornice are monks of the Basilian order in their Greek robes. At the opposite end of the chapel is a curious ancient marble urn, with cupids (or angels) fishing, excavated near Tusculum, and now used as a baptismal font. The façade of the ch., in semi-Gothic style, was constructed by order of Cardinal Mattei, in 1814, who also restored the vestibule. The belfry, in the usual manner of *campari* of the 12th centy., was much damaged by lightning in 1775, a judgment, architectural critics will say, on the ch. for the tasteless restorations of Card. Guadagni in the preceding year. The service of this ch. is performed in the Greek language and according to the Greek ritual. The principal Greek MSS. of the conventual library were removed to the Barberini library by Urban VIII. Other valuable parchments were carried off by the French. The Palace of

the Abbot, remarkable for its fine architecture, contains some interesting fragments of ancient sculpture found in the neighbourhood of the monastery and among the ruins of a Roman villa. In one of the rooms is a monument to Cardinal Consalvi, who died here, Jan. 1824. Travellers should endeavour to attend the Fair held here on the 25th of March, and on the 8th of September, to see the varied costumes of the peasantry of the environs.

FROM MARINO BY AQUA FERENTINA, PARCO DI COLONNA, ALBA LONGA, LAKE OF ALBANO, AND CASTEL GANDOLFO TO ALBANO.

MARINO.

The carriage-road from Rome to Marino (14 m.) is the same as that to Albano, by the Via Appia Nova, as far as the 9th m., whence it diverges to the l. and ascends gradually at first, bordered by cliffs of volcanic tufa or *pepermo*, which have been extensively quarried, this district offering the best qualities, much used for building purposes in ancient Rome. The rise to the town is precipitous, very fatiguing for horses, and the road in indifferent condition.

The Marino station on the Naples Rly. is at this crossing, but, since the completion of the direct line from the Ciampino station to Marino, the latter is the most convenient way of reaching the town from Rome. For visitors comprising Marino in their excursion to Frascati, there is a good carriage-road connecting the two towns, either passing through Grotta Ferrata or not.

The roads, either from Frascati or Grotta Ferrata, descend to the Ponte degli Squarciarelli, crossing the stream which drains the Latin Valley. The hill on the l. is formed by a current of lava, resting upon a bed of red tufa. After crossing the bridge a road (3½ m.) on the l. leads to Rocca di Papa, whilst that to Marino continues to ascend among the celebrated vineyards of the Latin valley. Close to and

before entering the town is the Villa di Belpoggio on the rt., from which there is a splendid view over the Campagna.

The entrance to the town from Rome is narrow and the houses mean, not promising much realization of the inscription over the gate—

HIC TIBI TUA QUIES
ET QUÆ CUPIS OTIA VIRTUS
DEFICIETQUE NIHIL
SI MENS NON DEFICIT ÆQUA.

The rly. stat. is outside this gate.

The town improves higher up, and the Corso is a fine street.

Marino (*Ann.* Del Frate, Pop. 3848) has been supposed to occupy the site of ancient Castrimœnium. Researches of Sig. Rosa, however, lead to the supposition that the Roman town was more to the north, where portions of the city wall have been laid bare, and a mutilated inscription discovered, having on it the word Castrimœnienses. It is interesting in the history of the middle ages as a stronghold of the Orsini family, who first appear in the 13th century in connexion with their castle of Marino. In 1347 it was attacked by Rienzi and gallantly defended by Giordano Orsini, whom the tribune had just expelled from Rome. In the following century Marino became the property of the Colonnas, who still retain it as one of their principal fiefs in the Roman provinces, although of course without the privileges of former days. It was the residence of Martin V. in 1424. During the contests of the Colonnas with Eugenius IV. it was besieged and captured by Giuliano Ricci, archbishop of Pisa, the commander of the papal troops. The Colonnas, however, recovered the town, and again fortified it against Sixtus IV. in 1480, by erecting the walls and towers which still surround it, and add so much to its picturesque beauty.

The celebrated and beautiful poetess, Vittoria Colonna, was born at Marino in 1490, where her parents, Prospero Colonna and Agnes di Montefeltro, were then residing. She was conducted hence to Naples by her father and an escort of Roman gentlemen, at

the age of 19, to be married to the Marquis of Pescara, and died at Rome, admired and beloved by her contemporaries, in 1547.

From the situation, on a height, 1330 ft. above the sea, the climate of Marino is healthy; during the summer it is frequented by families from Rome, attracted by the cool pure air and by the shady walks in the neighbourhood. The Corso, the piazza of the Duomo, and the fountain, would do credit to many towns of more importance. The fountain, by a Marinese sculptor, Pompeo Castiglia, in 1642, represents 4 Moors, with their hands bound to a column, and 8 syrens. It alludes to Marc Antonio Colonna, the conqueror at Lepanto. The palace, attributed in part to Bramante, is founded on the ancient castle. Inside a railing is a column of *cipollino* marble, the emblem of the Colonna family, repeated everywhere through the town, and bearing the motto, "MOLE SÆCULÆ STAT." The inside of the palace is enriched with frescoes on the upper staircase by Federico and Taddeo Zuccari, and the two immense halls on the first and second stories are full of pictures, the first containing a complete series of portraits of the Popes down to the present day, and the second chiefly portraits of illustrious members of the Colonna family. The Cathedral, dedicated to St. Barnabas, contains a picture of St. Bartholomew by *Guercino*, seriously injured by restorations. The ch. of *La Trinità*, on the l. of the Corso, has a picture of the Trinity, by *Guido*. In the *Madonna delle Grazie* is a St. Roch, attributed to *Domenicchino*. A number of Latin inscriptions are walled into the communal palace, and remnants of the sumptuous villas which the ancient Romans possessed in the neighbourhood.

AQUA FLORENTINA.

The valley at the foot of the hill of Marino, lying between it and the ridge which encloses the Lake of Albano, will interest the classical tourist as the site of the Aqua Florentina, memorable as the locality on

which the Latin tribes held their general assemblies, from the destruction of Alba to the consulship of P. Decius Mus, B.C. 340. Many councils of the confederation which took place in this valley are mentioned by Dionysius and Livy: among these were the assemblies at which Tarquinius Superbus compassed the death of Turnus Herdonius; that at which the deputies decided on war with Rome to restore the Tarquins to the throne; that held during the siege of Fidenæ; and that which preceded the battle of Lake Regillus. One of the interesting facts connected with these meetings is that recorded by Livy, in describing the death of Turnus Herdonius, the chieftain of Aricia. He tells us that Tarquinius Superbus had convened an assembly of the chiefs at daybreak, but did not arrive himself till evening, when Turnus, who had openly expressed his anger at the slight, indignantly quitted the meeting. Tarquin, to revenge himself for this proceeding, hired a slave to conceal arms in the tent of Turnus, and then accused him of a conspiracy to assassinate his colleagues. The arms were of course discovered, and Turnus was thrown into the fountain, "caput aquæ Ferentinæ," where he was kept down by a grating and large stones heaped upon it, until he was drowned. The traveller may trace the stream to the "caput aquæ," which he will find rising in a clear volume at the base of a mass of tufa.

PARCO DI COLONNA.

From Marino a well-managed road and viaduct obviate the former dangerous descent to the bottom of the valley, here extremely picturesque and deeply excavated between precipices of massive peperino, on the edge of one of which Marino stands, and from this point appears to great advantage. Crossing the Aqua Ferentina, at which, in ample tanks, about a hundred women, in picturesque costumes and of ruddy aspect, are usually washing, clattering, and laughing, an ascent of

$\frac{1}{2}$ m. through a lovely wood of oaks and illexes, called the Parco di Colonna, brings us to a little roadside oratory on the rt., where the whole of the Lake of Albano suddenly bursts upon us. Here is the lowest point of the lip-crater in which the lake lies, and over which at a very remote period the waters flowed into the Vallis Ferentina, before the cutting of the emissarium by which it is now emptied. From here a path on the l. strikes off to Palazzuolo and Monte Cavo along the ridge of Costa Casella, on which Alba Longa is supposed by some topographers to have stood. A little farther we cross another depression, in which Sir W. Gell thought he could discover an artificial cutting, and traces of the road that once connected Laurentum and Alba, and through which he considered the lake emptied itself into the Rivus Albanus. More recent researches on the topography of the locality have shown that the lowest part of the rim is nearer the small oratory mentioned above, rendering it probable that over this point once ran the waters of the lake into the stream rising in the Parco di Colonna, and flowing under Marino. This is further confirmed by the discovery of an inscription at Marino, in which the latter stream is designated as the Rivus Albanus. According to the French surveyors, the lowest part of the edge of the crater is 246 feet above the level of the lake. The view from here over the Campagna, extending to the sea on the W., and over the Alban Lake with the Monte Cavo behind on the E., is particularly fine. Taking the path to the l. just mentioned, we come to the probable site of

ALBA LONGA.

For many years most of the Roman antiquaries had fixed the site of this celebrated city at Palazzuolo, on the eastern side of the lake of Albano, although the space appeared too limited to agree with the descriptions of Livy and Dionysius. The expression of the former historian, "*sab Albano Monte . . .*

quæ ab situ potest vocari in do. so rivis Longa Alba appellata," could with difficulty have applied to the knoll of Palazzuolo itself; Sir William Gell, believing that the older antiquaries had not examined the locality, undertook its survey for the purpose of deciding this doubtful point of classical topography. The pointing out of a new site for Alba Longa is due to our learned countryman. He supposes that it was situated on the ridge stretching along the northern side of the lake. He also thought he had discovered, about 1 m. N. of Castel Gandolfo, some traces of an ancient road which ran from near the ruins of Bovillæ on the high post-road to Albano, marked by a line of ruined tombs, and traces of cuttings in the rock high above the N. shore of the lake, to allow of the passage of the road. The whole space is now covered with vegetation, without a trace of wall or edifice older than the Imperial period, except some massive blocks of peperino, which may be fragments of the walls and temples spared by the Romans (see Strabo). This ridge, Costa Casella, bounded on one side by the precipices towards the lake, may explain how a city so situated was designated by the term *longa*. There would be room only for a single street, whose length could not have been less than 1 m. According to Gell's views, Palazzuolo was one of the citadels which defended the town at its south-eastern extremity: Niebuhr's idea that Rocca di Papa was the chief citadel of Alba is quite irreconcilable with the distance and localities. The road leading from this site to the plain across the Rivus Albanus was supposed by Sir W. Gell to be the line of communication between Alba and Lavinium. The place where the latter stood may easily be recognised by the high tower of Pratica, the modern representative of that famous city. There are few spots in the neighbourhood of Rome which the poetry of Virgil has made so familiar to the scholar as Alba Longa:—

"Signa tibi dicam: tu condita mente teneto.
Cum tibi solliciti secreti ad fluminis undam,
Litoreis ingens inventa sub ilicibus sus

Triginta captum fastus eni sa iacabit,
Alba, solo recubans, albi circum ubera matris.
Is locus ubi est; requies ea erit laborum."
Æn., iii. 338.

It would be out of place here to examine the arguments by which Niebuhr has established the mythic character of the early history of Rome. By separating history from poetic fable, the Prussian historian by no means questions the existence of the ancient cities which figure so conspicuously in the legends of the poets. No one who has explored the country, and has examined the gigantic ruins still standing on the spots described by the Roman writers, can regard their existence as a romance; and the fact that the poets have associated them with the events of their legendary history must at least be received as an argument in favour of their high antiquity. There can hardly be a doubt that Alba was a powerful city anterior to the foundation of Rome: Niebuhr considers that it was the centre of a confederation, distinct from that of the Latins, but in alliance with it. The Roman writers state that Alba was destroyed by Tullius Hostilius (r.c. 650), after the famous contest of the Horatii and Curiatii; but Niebuhr doubts whether its destruction took place at that period, and believes that the city was first seized by the Latin confederation. All the authorities, however, agree that after the ruin of Alba its inhabitants removed to Rome, and settled on the Cælian Hill. In later times the Julian and other illustrious families traced their descent from these Alban colonists.

Returning to the road from Marino, the tourist can proceed to Castel Gandolfo and descend to the shore of the lake, for the purpose of examining the ancient Emissarium.

Following the ridge of Monte Cucco, and passing the cemetery on the rt. and the Villa del Drago, we enter

CASTEL GANDOLFO,

a town of 1580 Inhab. (Rly. from Marino in construction). Until 1870 it derived its chief importance from

the summer palace of the popes, which forms so conspicuous an object from all parts of the country around. In the 12th century it was the property of the Gandolfi family of Genoa, whose *Turris* or *Castrum de Gambulphis* is mentioned in many documents of the period. Under Honorius III., in 1218, it passed into the hands of the Savellis, who held it as their stronghold for nearly 400 years, defying alternately the popes, the barons, and the neighbouring towns, although they were occasionally driven from their position by superior force. In 1436 it was sacked and burnt by the troops of Eugenius IV., because Cola Savelli had afforded an asylum in it to Antonio da Pontedera, who had rebelled against the pope. On this occasion the castle was confiscated; but the Savellis again obtained possession of it in 1447, in the time of Nicholas V. This illustrious family continued to hold it, with occasional interruptions, until 1596, about which time Sixtus V. had erected it into a duchy in favour of Bernardino Savelli; but the fortunes of his noble house were too much reduced to support the dignity, and he sold the property to the Government for 150,000 scudi, an immense sum for the time. In 1604 Clement VIII. incorporated it with the temporal possessions of the Holy See. Urban VIII., about 1630, determined to convert it into a summer residence for the sovereign pontiffs, and began the palace, from the designs of Carlo Maderno, Bartolommeo Breccioli, and Domenico Castelli. In 1660 the plans were enlarged and improved by Alexander VII., and the whole building was restored and reduced to its present form by Clement XIII. in the last century. Since that time several Roman families, and particularly the Barberiui, the Del Dragos, and Torlonia, have erected villas in the vicinity. That of Torlonia, bought by the King of Italy a few years ago, has been re-purchased by the Prince. This villa is decorated with bas-reliefs and statues by Thorwaldsen, and stuccoes by Raimondi. The fresco-paintings

are by Gagliardi, Cogheti, and Capalli. The situation of Castel Gandolfo is extremely picturesque: it occupies an eminence above the north-western margin of the lake; and from its lofty position, 1450 feet above the Mediterranean and 460 above the lake, its climate is pure and its air bracing, whilst it is free from malaria, the pest of the subjacent Campagna on one side, and of the shores of the lake on the other. The Papal Palace is a plain, unornamented building, with some large and convenient apartments, but not worth visiting: the view from it, over the lake, is extremely fine. The ch. adjoining, dedicated to St. Thomas of Villanova, was built in 1661 by Alexander VII., from the designs of Bernini, in the form of a Greek cross. In the interior is an altar-piece by *P. da Cortona*, and an Assumption by *C. Maratta*. The fountain is also by Bernini. Among other celebrated persons who resided here at different periods may be mentioned *Goëthe*, who passed the summer of 1787 in this spot. Visitors must not omit seeing, in the Villa Barberini, the extensive remains of Domitian's villa.

LAKE OF ALBANO.

A path leads down from Castel Gandolfo to the shores of the lake, one of the most beautiful pieces of water in the world, and, in respect to scenery, beyond comparison the finest of those of purely volcanic origin in Italy; it is 3825 yds. ($2\frac{1}{4}$ m.) long, 2300 yds. ($1\frac{1}{2}$ m.) wide, about 6 m. in circuit, and probably one of those craters of elevation well known to geologists, its sides being formed of beds of volcanic tufa dipping away from the centre. From whatever side the lake is approached the traveller must be struck by its exceeding loveliness.

THE EMISSARIUM.

The most remarkable circumstance connected with the Alban lake was the formation of the emissary, by which the Romans, while engaged in their contest with the Veientes (B.C. 394), succeeded in lowering the waters, which

by their accumulation threatened to inundate the subjacent country. This emissary is a subterranean canal or tunnel, 1509 yds. in length, excavated in the tufa; it varies in height from $3\frac{1}{2}$ to 9 or 10 feet, and is never less than $3\frac{1}{4}$ in width. The upper end is of course on a level with the surface of the lake, or 96 $\frac{1}{4}$ Eng. feet above the sea, the lower 95 $\frac{1}{4}$, giving a fall of 10 ft. or of 1 in 452. It runs under the hill and a little east of the town of Castel Gandolfo, and opens at La Mola, 1 m. from Albano, from which its waters run to the Tiber by the stream which passes by Vallerano. The summit of Monte Cavo, on the opposite side of the lake, rises 2166 feet from its waters. Certain vertical openings or shafts, by the Romans called *Putei* and *Spiracula*, intended to give air to the tunnel below during its excavation, are visible in various parts of the hill under which it runs. In summer the water is seldom more than 2 feet deep in the emissarium, and does not run with rapidity, as may be observed by means of a candle placed upon a float and allowed to follow the current. Over the opening towards the lake is a low flat arch of 7 stones; the blocks with which it is constructed are large, and of the peperino of the country; they form what may be called a flat arch: the blocks, being wedge-shaped, support each other—a style we see employed by the Etruscans, and even during the Republican period at Rome, in the Tabularium of the Capitol. It is now indeed sustained by a modern round arch, and by a wall of masonry. Within the enclosure formed by this arch and wall are some ancient stone seats, with a moulding, the place having probably been converted at a subsequent period into a Nymphæum, which existed when Domitian took so much delight in this locality. A quadrilateral court, well walled in with large stones in parallel courses, succeeds to the flat arch; opposite to which the water enters a narrower passage, and then passes into the interior of the mountain. The fine old trees which overshadow the Alban lake render it a cool and delightful retreat

in the hot months; and the number of blocks, the remains of terraces and buildings, at the water's edge all round its shores, prove how much the Romans, during the period of the first emperors, enjoyed its picturesque beauties. A large grotto or cave, near the water's edge, and at a little distance to the N. of the emissarium, decorated with Doric triglyphs, was probably used as the summer triclinium of the emperor Domitian, whose palace was situated on the hill above. These retreats were of course constructed long after the emissary, when the experience of ages had shown that there was no further danger to be apprehended from the rising of the water. To these observations we may add, that, from appearances on the sides of the lake, it is evident, as confirmed by history, that its waters were considerably higher than the present surface: the depression between Castel Gandolfo and Marino, at the lowest edge of the crater, serving to carry off the waters into the little stream which now flows below the hill on which Marino stands. The terms of the oracle of Delphi, as handed down by Livy, however, cannot refer to this channel, directing, as it did, that the waters should not be allowed to escape by their own river, *in mare manere* (aquam) *seo flumine*, as it would have flowed into the Tiber, and not into the sea. The connexion of the emissary with the siege of Veii is easily explained: the oracle directed the construction of the emissary, in reference to the hint of the Etruscan soothsayer that they would enter Veii by means of a mine, the art of forming which was then unknown to the Romans. By the exercise of their skill in the operations of the emissary they obtained sufficient knowledge to enable them to sink a mine, which gave them possession of the citadel of Veii.

Travellers who visit the lake from Albano will always find donkeys in the town ready for hire at 2 fr. each. The cicerone will expect 3 fr. and the custode at the emissary, who finds lights, 1 fr.

A very beautiful road of 2 m., shaded by ilexes, and skirting the

grounds of the Villa Barberini, passing before the Convent of S. Francesco, leads from Castel Gandolfo to Albano. It is called the *Galleria di Sopra*, and is well known as a delightful drive, and for its fine views over the lake and of Monte Cavo. The Villa Barberini, built on the ruins of the *Albanum* of Domitian, is exceedingly beautiful, and well deserves a visit. The grounds contain magnificent plantations of stone-pines.

Both the avenues, known as the *Gallerie di sopra* and *di sotto*, the latter hardly a mile long, were opened by Urban VIII., and improved by Clement XIV., who gave his name (*Ganganelli*) to the lower one.

It is proposed to prolong the Marino rly. (completed in the autumn of 1880) from Castel Gandolfo to Albano, by the upper gallery, and thence by Ariccia and Genzano to Nemi.



§ 3. SABINE AND TIBURTINE HILLS.

TIVOLI.

(Steam tramway along the track of the carriage-road. Stat. at the Porta San Lorenzo. Omnibuses from Piazza di Venezia to stat. and *vice versa*. Several trains a day, employing 1½ hr. to Adrian's villa, 2 hrs. to Tivoli.)

Other means of conveyance to Tivoli are entirely superseded by the tramway.

Leaving Rome by the Porta S. Lorenzo, we soon pass the basilica of that name, cross the rly. to Ancona and Florence; and following the Via Tiburtina, at a distance of 4 m. from the city gate cross the Anio, the modern Teverone, by a beautiful modern bridge in travertine, built in 1855—1867, from the designs of Glori. The old picturesque *Ponte Mammolo* (*Mammaeus?*), repaired by Alexander Severus's mother, *Mammaea*, and by Narses, was blown up by the French in 1849. It was partially repaired in Oct. 1870, for the purpose of carrying across the Anio the iron pipes of the siphon of the Acqua Pia. The Anio rises on the Neapolitan frontier, in a deep gorge of the mountains of Trevi

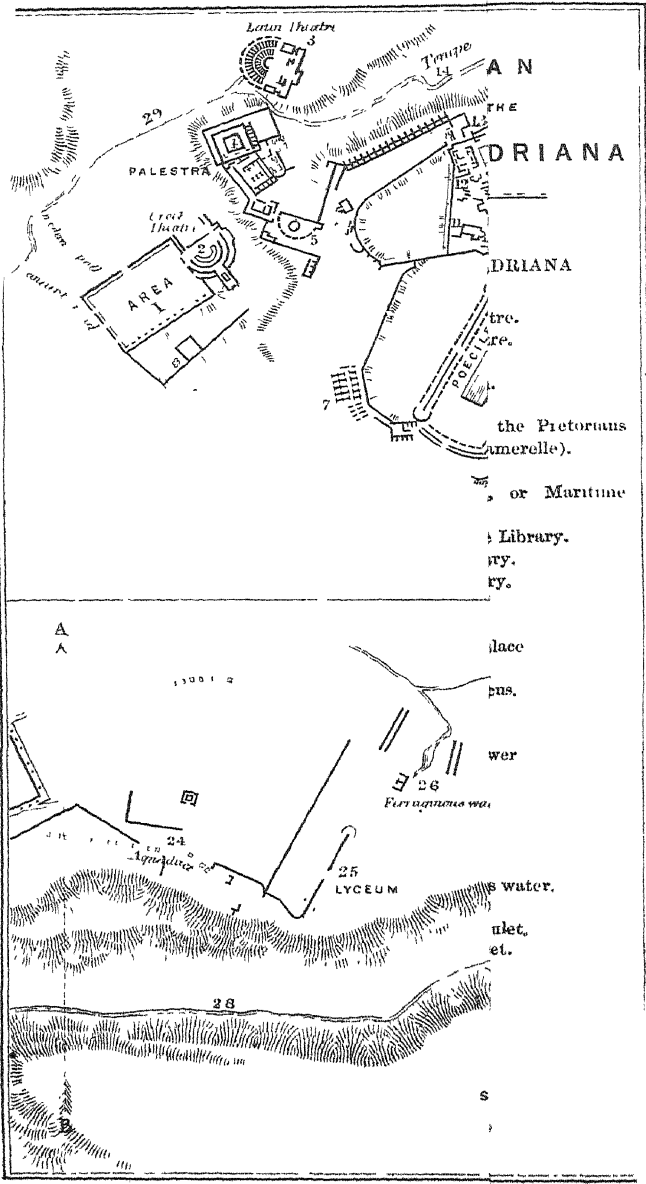
[Rome.]

and Filetino. After a course of 40 m. it forms the cascades of Tivoli. It separated the land of the Sabines from Latium (*Aequi, Hernici, and Latins*), and falls into the Tiber, 2 m. above Rome, near *Antennæ (ante umnes)*. After crossing the river, an ascent and descent of a mile bring us into the wide plain of Prato Lungo, through which flows the torrent of *Le Molette*, descending from the group of hills of Santangelo and Monticelli—1½ m. after crossing which, by a gradual rise, we reach the Osteria del Fornaccio, and 2 large farm-buildings belonging to Princes Borghese and Torlonia. Before reaching this place some curious mounds of tufa and square mediæval towers are seen on the rt., bordering on the Anio, and indicating the caverns or ancient quarries of Cervara near the opposite bank. From Fornaccio a road branches off on the l. to Monticelli. This is *Via Corniculana*, the first 2 m. of which were along the ancient *Via Tiburtina*, the modern road for the next 3 m. running more to the rt. At the 9th m. is the Osteria delle Capanacce, the highest point between the Anio at Ponte Mammolo and Ponte Lucano. About the 10th m. we pass over a considerable portion of the ancient road, paved with polygonal blocks of lava, and observe the ruined apse of a little church, once a basilica (*septem fratribus*), now *Sette fratte*, erected by St. Simplicius, in which St. Sinfiorosa of Tivoli was interred after her martyrdom under Hadrian. Near the 12th m. is the Osteria of *Le Tavernucole*, close to which a column on the road-side marks the boundary between the *Agro Romano* and the territory of Tivoli. Before reaching *Le Tavernucole* are seen on the l., and at a short distance from the road, the extensive ruins of *Castel Arcione*, a mediæval stronghold which belonged to the family of that name. It is now the property of Duke Grazioli. Having become a resort of brigands, it was dismantled by the people of Tivoli in 1420. The wooded region seen on the rt. beyond the Anio comprises the *Tenute* (farms) of Lunghezza and Castiglione, the former near the site of Collatia, the latter of

the no less celebrated Gabii. It was not far from the 12th m. that the monument erected to Julia Stemma by her children, now in the Vatican Museum, was discovered a few years ago. The appearance of the country alters near this, and the vegetation is less luxuriant, owing to the change in the nature of the soil, which from Rome has been entirely volcanic, whereas we now enter on the Travertine region, which extends to the base of the Apennines. The view of the hills before us is very fine. The 3 low pointed hills on the l., capped with castles and villages, are Santangelo in Capoccia, on the site of Medullia, Poggio Cesi, and Monticelli, on that of Corniculum; Monticelli, a village of 2200 hab., is celebrated for its fine position (412 m. above the sea), the salubrity of its air, and the beauty of its women. On the top of the hill are the remains of the baronial castle of the Cesi, enclosing a beautiful little temple of the Doric order. Between this group of hills and Monte Gennaro, one of the highest peaks in this part of the Apennines, we discover Palombara, the ancient Cumeria. About 1½ m. beyond Le Tave ucole, and close to the road, on the l. hand, is the Lago de' Tartari, so called from the incrusting quality of its waters, which produce the stone called *Travertine*, and deposit a calcareous coating on vegetable and other substances. The margin has been so much contracted by the deposits from the water that its surface goes on gradually diminishing in extent. Its sides are formed by large masses of a coarse calcareous incrustation. Near this a road on the l. leads to Palombara and Monticelli; and another, a branch of the ancient Via Tiburtina, to Tivoli by the Ponte dell' Acquoria, the ancient Pons Aureus, now superseded by Ponte Lucano. 1 m. beyond the Lago de' Tartari we arrive at the bridge over the canal that drains the lakes of *La Solfataro*, the ancient *Aque Albulæ*, and carries its sulphurous waters into the Teverone. Here there is a new bathing establishment on the rt. of the road, very much frequented by the Romans on account

of the facilities afforded by the tramway which conveys passengers under the arcade of the building. The canal is 9 ft. wide and 2 m. long. It was cut by Cardinal Ippolito d'Este, whilst governor of Tivoli, in order to prevent the inundations, and malaria to which the country was liable from the overflow of these lakes, the more ancient and tortuous emissary having been choked up. The water is of a milky colour: it runs in a strong current, and is always marked by a disagreeably-fetid smell of sulphuretted hydrogen gas. The lakes are about 1 m. from the bridge, and are filled with reeds and aquatic vegetables: the petrifying quality of the water is continually adding to the rocky margin around them. In the middle of the 17th cent. the larger of the two was a mile in circuit, but was so contracted that its greatest diameter, in 1857, was 2527 ft., that of the smaller one being only 233 ft. The floating masses of vegetable matter on its surface have been called "*Isole Natante*." The lake is mentioned by Strabo, who says that its waters were used medicinally, and that they were much esteemed in various maladies. Near it are the ruins of the Baths of Agrippa, frequented by Augustus and enlarged by Zenobia, in recollection of whom they are still called "*Bagni della Regina*." The water was examined by Sir Humphry Davy, who ascertained that the temperature was 80° Fahrenheit (in 1859 it had decreased to 72°; according to the observations of the late Professor Danbony, and of the late Mr. Pentland), and that it contains more than its own volume of carbonic acid gas, with a small quantity of sulphuretted hydrogen.* The sulphurous odour impregnates

* A more accurate examination of these waters was made by Dr. Vialle Pirelli in 1857 (*Sulle Acque Albulæ presso Tivoli*, Roma, 1857), who found the temperature of the upper lake to be 75°, of the lower 72½ Fahr.; the greatest depth of the lower lake 162½ ft., of the upper one, or of Le Colonnelle, 185; that each litre of water contained 25 centims. of sulphuric acid, 1 centim. of sulphate of lime, of carbonic acid and magnesia, of borate of soda, and a small proportion of organic substances, and the gas amounted to the carbonic acid and sulphuretted hydrogen, with a minute quantity of arseniuretted hydrogen.



Latin Theatre

Tempo

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DRIANA

DRIANA

PALESTRA

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the air for a considerable distance, and the depth of water may be proved by the volumes of gas which rise to the surface a certain time after a stone thrown into it has reached the bottom. These lakes were once considered as unfathomable, but recent measurements have shown that their greatest depth does not exceed 185 English ft. Besides the principal lake, called Lago delle Isole Natante, nearest the road, there are 2 others; the largest, of Le Colouelle, is 185 ft. deep, communicating with that of the Solfatarà, and which, from its higher level, furnishes the water to the baths. Out of the smallest lake issues the current which finds its way to the Teverone by the Canal d'Este. The classical traveller will look in vain for any traces of the grove of the lofty Albunea, or of the Temple of Faunus, which Virgil celebrates as the oracle of all Italy:—

"lucosque sub alta
Consult Albunea; nemorum quæ maxima
sacro
Fonte sonat, sævamque exhalat opaca me-
phitum.

Hinc Italæ gentes, omni-que Cœnotia tellus,
In dubis responsa petunt."—*Æneid* vii.

A road of 2 m. leads to the modern quarries of travertine, near the *Caprine* and *Casal Bernini*, built by that celebrated architect when the stones for the colonnade of S. Peter's were quarried in the neighbourhood. A little more than 2 m. beyond the canal we cross the Anio by the *Ponte Lucano*, one of the most picturesque objects in the whole route, which G. Poussin has rendered celebrated by the well-known picture in the Doria Palace. The tomb of *Plautius Lucanus*, which adds so much to the peculiar character of the landscape, is one of the best preserved of the many sepulchral monuments about Rome. It is similar in form, although of smaller dimensions, to that of *Cæcilia Metella*, on the *Via Appia*. Like it, it stands on a square base, and is surmounted by mediæval fortifications of the time of *Pius II.* The decorated front, flanked by pilasters, although ancient, is posterior to the body of the tomb, which was erected in the year preceding our era (752 of Rome), by *M. Plautius Silvanus*, for

himself and his wife *Lartia*, and his child by a former marriage, *Urgulacrius*. It was subsequently used by his descendants, one of whom, *Tiberius Plautius Silvanus*, served in Britain, and died in A.D. 829, as we see by the long inscription on its eastern side. The entrance to the sepulchral chamber was from behind. Near this bridge, the *Via Tiburtina* is crossed by the new *Via Pedemontana*, running parallel to the range of the Apennines from *Palestrina* to *Poggio Mirteto*. In different parts of the plain between the road and the Anio, are the quarries from which ancient Rome derived her supplies of travertine. The piers of the *Ponte Lucano* and 2 of the arches are ancient, but are not remarkable for their masonry. A short distance beyond the bridge some ruins may be seen in a garden on the rt., supposed, by *Camina*, to have belonged to the approaches to the *Villa Adriana*, on one of which is a mutilated bas-relief of a man and horse, called by the local ciceroni *Alexander* and *Bucephalus*. Farther on, the old *Via Tiburtina* proceeds to the l. in a direct line to *Tivoli*, which it enters a little above the *Villa of Mecenas* by a steep ascent. Half-way up, on the rt., is a well preserved monument, recording a levelling of the *Vivum Tiburinum* in the time of *Constantine* and *Constantius*. The name of the latter Emperor is effaced. The more modern road passes to the rt., amidst plantations of gigantic olive-trees. Near the foot of this ascent may be seen some portions of an ancient road that led from *Gabii* to *Tibur*. The ascent (650 ft.) from the Anio to the hill on which *Tivoli* is built is by a fine road, about 2 m. in length, made in 1850.

Villa of Hadrian (*Villa Adriana*, see *Plan*) is reached by carriage-road, leaving the *Via Tiburtina* on the rt. at the place called *Gli Eptipi*, from two monumental inscriptions of the last century. The traway-carriage stop here, whence it is $\frac{1}{2}$ hour's walk to *Hadrian's Villa*, taking the 1st turn to the rt. Omnibuses are in attendance during the winter months. Visitors

pay 1 fr. each for admittance, and find *custodi* at the entrance, ready to accompany parties.

This villa, formerly belonging to Duke Braschi, is now Government property with the exception of the S. portion, comprising the Academy, Odeum, Inferi, Lyceum, and Pytaneum, which are still private property. A custode admits visitors to them by a gate near Timon's tower.

The villa is situated on the plain at the base of the hill of Tivoli, and was built from the emperor's designs, in order to include in one spot all he had seen most striking in the course of his travels. It covered a space said by the Roman antiquaries to be from 8 to 10 m. in circuit; when first built it must have been more like a town than a villa, an opinion confirmed by the number of buildings, having the appearance of dwelling-houses, revealed by the excavations continued up to the end of 1880. Nothing in Italy can be compared to its imposing ruins. It contained a Lyceum, an Academy, a *Pœcile* in imitation of that at Athens, a Vale of Tempe, a Serapeum of Canopus in imitation of that at Alexandria, a stream called the Euripus, Greek and Latin Libraries, Greek and Latin Theatres, *Therma*, an Hippodromus, the Imperial Palace, Lodgings for Slaves, Barracks for the Guards, a Tartarus, Elysian Fields, and numerous temples. Hadrian was residing here when he was seized with the illness of which he died at Baia. The villa is supposed to have been ruined during the siege of Tibur by Totila: for many centuries subsequent to that event it was plundered by the Romans, who converted its marbles into lime, and removed its statues and columns to adorn their palaces and churches. The most remarkable ruins are the following:—The entrance-gate and the alley of trees beyond are supposed to occupy the site of the *portico* (1), which leads to the Greek Theatre (2), one of three which formerly existed in the villa. The seats, the corridors beneath them, and a portion of the proscenium are still traceable. The path leads round the Greek theatre to the modern casino,

which is supposed to stand on the *Nymphæum* (3), below which, extending towards the valley and the river Peneus, is a confused mass of buildings called the *Palestra* (4). On the opposite side of the river are the remains of the *Latin Theatre* (5). Ascending to the E. from the *Nymphæum*, along a path shaded by enormous trees, we reach a *Belvedere* chamber, once surrounded with balconies, commanding admirable views over the Vale of Tempe, Peneus rivulet, and more distant Tibur. From this room an opening at the S.E. angle brings us to a suite (30) of apartments, only revealed in 1880, and consisting of two corridors with niches and a central hall with columns, between two side rooms looking E. The corridors lead by stairs to a passage, on which open 5 small rooms with varied pavements in black and white mosaic, of tasteful designs and perfect preservation. These rooms are supposed to have been used by the emperor's guests, forming part of a large suite not yet wholly uncovered. Hence we may observe on the S.E., on a lofty platform, the *Triclinium* (13), or return to the path S. of the *Nymphæum*, which brings us to the *Pœcile* (6), built in imitation of that at Athens, described by Pausanias. The lofty reticulated wall of the portico, nearly 600 ft. in length, is still standing, the most remarkable, perhaps, of all the ruins of the Villa Adriana. This wall had a portico of columns on each side, affording a cool and shady walk at any hour of the day. Some of the blocks of travertine on which the columns stood, and the marble veneerings of the wall, were discovered by Signor Rosa, under whose care all the *Pœcile* was cleared out in 1873. The form of the building is that of a stadium, raised on an artificial platform of masonry with vaulted chambers underneath, which are now pointed out as the residence of slaves and soldiers. Adjoining it to the E. is a circus or *Stadium* (16). The view at the W. end of the *Pœcile* is very fine. At the opposite extremity is a square hall with a semicircular apsis (8), generally known as the *Hall of the Seven*

Philosophers, with 7 niches for statues. The circular building (9), entirely excavated in 1873, is called the **Teatro Marittimo**, from the discovery of a mosaic pavement representing sea-monsters. The plan of the building is exceedingly complicated. The circular area was enclosed by a portico of marble columns, supporting a frieze ornamented with marine representations of fine workmanship. Several of the columns have been re-erected. Between the portico and the island in the centre runs a deep channel, lined with beautiful marble slabs, which seems to have been used for a swimming-bath. The island is reached by a small bridge, and has the remains of porticoes, cells, and passages of the most complicated structure. The beautiful statue of the Faun, in rosso antico, now in the Capitoline Museum, was discovered here. On the E. of this latter are some ruins called the **Greek and Latin Libraries** (11 and 12). Beyond the Hall of the Philosophers are two semicircular buildings, called the **Temples of Diana and Venus**, probably, at least the latter, baths, and at their S.E. extremity the Temple of Castor and Pollux or of Bacchus. **Imperial Palace** (15), a name given to an extensive ruin apparently of two stories: on the upper one was the **Triclinium** (13), and a large quadrangular portico; in the lower one are some remains of paintings, with crypts or cellars. Near this is a long line of arches divided into 3 floors, probably the dwelling of slaves or servants. Upon it rise the ruins called the **Palace of the Imperial Family**, opposite to which is a large circular hall, belonging to a block of buildings called the **Thermæ**, the roof of which is well preserved, and has some fragments of stucco reliefs. Returning to the **Pæcile** (6), and traversing the great square space S. of it, in the centre of which are traces of a *piscina* , are the **Barracks of the Prætorian Guard**, a number of chambers of two and three stories, called the **Cento Camerelle**, with remains of galleries on the outside from which they were originally entered. On the rt. of the barracks is the

great square, nearly 600 ft. in length, supposed by some antiquaries to be the site of the Circus or Hippodrome. Following a terrace towards the **Thermæ**, and bordered on the l. by large vaulted chambers, we arrive at an oblong depression surrounded by ruins; this was the **Serapeon of Canopus** (19), in imitation of the edifice bearing the same name at Alexandria. The oblong Atrium in front is supposed to have been filled with water, as several conduits and covered channels may be seen behind the temple. Some chambers called the apartments of the priest, and a semi-circular gallery with a painted ceiling, are still standing. The works of art discovered among these ruins are preserved in the Egyptian Museum of the Vatican. Farther excavations are in course (1880-81). Beyond the Serapeon are the ruins of the **Accademia** (21), and of another **Theatre** (22). On the E. of the circus is a fosse (22) leading to some subterranean corridors, supposed to be connected with the **Tartarus**; and the presumed site of the **Elycian Fields**. Beyond the ruins of the Academy and the Roman theatre, and on the space between the valleys of the Peneus and Alphens, which bound on either side the Villa Adriana, are confused ruins, to which the names of **Prytæum** and **Cynosargus** have been given; and $\frac{1}{2}$ m. farther still to the W., near the ch. of San Stefano, a lofty mass of wall, known by the name of **Torre di Timone**, which is supposed to have formed part of the **Lyceum**, close to which are the ruins of a bridge or aqueduct upon a double tier of arches. The number of precious works of art discovered in Hadrian's villa add greatly to the interest of the spot: the beautiful mosaic of Pliny's Doves in the Capitol, many of the Pseudo-Egyptian antiquities in the Vatican, and numerous statues of the highest class, noticed in the account of these museums, were found among its ruins. It disputes with the Portico of Octavia the honour of having contained the **Venus de Medicis**, and many of the museums of the great European capitals owe to it some of their most valuable treasures. A few architectural fragments are preserved in the **Casino**.

a cold lunch before leaving Rome, which they can eat comfortably at the conclusion of their excursions under the shady avenues of the Villa d'Este, or on the terrace below the temple of the Sibyl.

The following itinerary of the principal objects of interest in the immediate vicinity of Tivoli will occupy about 4 hrs :—*Temples of Vesta and the Sibyl; Grotto of Neptune, fountains of the Anio cœli through the Monte Catillo; Ruins of the Villa of Poppeus and of the ancient Roman bridges; excursion on foot or on horseback by the Churches of St. Antonio and the Basilica di Quinto solo to the Ponte dell' Acquedotto, returning to Tivoli by the ancient Via Tiburtina, and visiting the Tempio della Tosse, the Iron-works, and Roman ruins round the latter; the Villa d'Este, the Ch. of S. Francesco, and the Cathedral, the old Castle near the Porta di Santa Croce, and the Aqueduct at the Villa Braschi.*

Tivoli, the ancient Tibur, a city of the Sicani, founded nearly 5 centuries before Rome, was one of the early rivals of the Eternal City, and was reduced to obedience by Camillus. The Roman historians tell us that the Sicani were expelled by Tiburtus, Corax, and Catillus, grandsons of Amphiarus, who came from Greece with Evander; and that the settlement derived its name from the eldest of these brothers. This circumstance is frequently alluded to by the poets :—

"Tum genuit fratres Tiburtia mœnia lin-
quunt,
Frabris Tiburti dictam co-nomine gentem,
Catillusque, ac neque Corax, Alpiua juvenis."
Virg. Æn. vii. 670.

"Mœnia Tiburis Udi
Stabant Argolica quod postere manu."
Ovid. Fast. v. 71.

"Nullam, Vare, sacra vix pino secretis abso-
lenti
Circamite selua Tiburis, et mœnia Catili."
Jor. Od. I. xviii. 1.

The classical associations of Tivoli have made it a memorable spot in the estimation of the scholar; its scenery inspired some of the most beautiful Lyrics of Horace, who has sung its praises with all the enthusiasm of a fond attachment :—

"Me nec tam patiens Læcœ cœna,
Nec tam læssa percussit campus opura,
Quam domus Alburnæ resonantis,
Læ placens Anio, et Tiburni lucus, et adit
Morbis vis pomaria rivis."—*Lib. I. viii. 9.*

He tells us that he often composed his verses while wandering among the groves and cool pastures of the surrounding valleys, and expresses his anxious wish that it may be his lot to spend his old age in its retreats :—

"Tiber Argæo positum colono,
Sit meos des urbanæ senectæ;
Sed modus lasso maris et veteris
Militæque."—*Lib. II. vi. 3.*

In the early period of the empire Tibur was the favourite residence of many of the poets, philosophers, and statesmen of Rome, the ruins of whose villas are still shown in different parts of the valley. The epithet of "*superbum Tibur*," given to it by Virgil, is still borne as the motto on the city arms; and Catullus and Propertius have commemorated the beauty of its position with a partiality scarcely less remarkable than that of Horace. Among the historical records of the city, we know that Syphax king of Numidia died in its territory B.C. 202, 2 years after his captivity. He had been brought from Alba Fucensis to grace the triumph of Scipio, and was honoured, as Livy tells us, with a public funeral. Zenobia also, after gracing the triumph of Aurelian, spent the latter years of her life in the neighbourhood of Tibur, surrounded with all the pomp of an eastern princess. During the Gothic war, when Rome was besieged by Narses, Tibur was occupied by the troops of Belisarius. It was afterwards defended by the Isaurians against Totila, and treacherously surrendered by the inhabitants, whom the Goths repaid with such fearful barbarities that Procopius declares it impossible to record their cruelties. Totila, after being defeated in his attempt to take Rome, retired to Tibur, and rebuilt the town and citadel. In the 8th century, it lost its ancient name, and assumed that of Tivoli. Its history during the middle ages is a continued record of sieges and struggles against the emperors and the popes. Among these, the most interesting

to English travellers is the retreat it afforded to our countryman Adrian IV. and Frederick Barbarossa after the insurrection caused at Rome, in 1155, by the coronation of the emperor, who is said, by the cardinal of Aragon, to have issued a diploma exhorting the people of Tivoli to acknowledge their allegiance to his Holiness. At this period Tivoli appears to have been an imperial city independent of Rome, and to have been the frequent subject of contention between the emperors and the Holy See. In 1241 it was seized by Frederick II., assisted by the powerful house of Colonna, and was for some time the stronghold of the Ghibeline party. Tivoli appears to have been the head-quarters of the Ghibeline chiefs until the cardinals assembled at Anagni elected Sinibaldo dei Fieschi to the papal chair under the name of Innocent IV. In the 14th centy. Cola di Rienzo made it his head-quarters during his expedition against Palestrina: he resided there for some days, and haranged the people in the square of S. Lorenzo. In the following century it was occupied by Braccio Fortebraccio of Perugia and the Colonnas. To control the people and reduce them to obedience, Pius II. erected the present castle.

Modern Tivoli is one of the most important cities of the Comarca. It is situated on the slopes of Monte Ripoli, supposed to have been so called from Rubellius, the proprietor of one of the Tiburtine villas. Its height above the level of the sea is 830 ft. The chief interest of Tivoli is derived from its picturesque position, from the falls of the Anio, and from the ruins of the temples and villas which still attest its popularity among the rich patricians of ancient Rome. It has little modern interest. Its uncertain and stormy climate, and the number of deaths annually, which give a bad impression of its salubrity, are commemorated in the popular distich:—

“Tivoli di mal conforto,
O piove, o tira vento, o suona a morto.”

Some of the churches of Tivoli are interesting. The Cathedral, dedicated to S. Lorenzo, rebuilt on the ancient

basilica in 1635, is said to occupy the site of the Temple of Hercules, mentioned by Juvenal as rich in marbles and having 30 columns. The chapel of the Conception and the statue of the Virgin are by Bernini. The campanile, in 4 stories, is a good specimen of mediæval bellfries.

The ch. of S. Pietro was erected by St. Simplicius, Pope, in the 5th centy., on the ruins of the villa of Metellus Scipio, in the street called *Campitello* (Campus Metelli). On each side of the centre nave are 5 columns of *cipollino*, and the pavement is in part of *opus Alexandrinum*.

The same pope, a native of Tivoli, built the ch. of St. Maria Maggiore, near the Palazzo d'Este. The Virgin in the 3rd chapel to the l. and the paintings on the wooden tabernacle forming the altar of S. Antonio are attributed to Perugino.

The ch. of S. Andrea was built a centy. later by St. Silvia Anicia, mother of S. Gregory, on the destroyed Temple of Diana. The columns are of granite and cipollino. The altar-piece and 2 side pictures are copies by Lucatelli from Guido, Domenichino, and Pomarancio.

In S. Vincenzo is a grotto in which St. Sinfiorosa concealed herself from Hadrian's persecution.

The ch. of S. Biagio, on the piazzetta della Regina, is thought to stand on the site of the Temple of Juno. Honorius IV. granted it to St. Domenico. In the first chapel to the rt. is a picture in the style of B. Angelico.

In the Oratory of S. Giovanni Evangelista, in a niche over the high altar, is a porcelain figure of the saint, attributed to *Giorgio da Urbino*. The tribune is painted in fresco by Perugino, or according to others by Pinturicchio. The other paintings are by Salviati.

The *Gesu*, built by Card. Contarelli in honour of St. Sinfiorosa, is decorated with frescoes by Zuccari.

Among the ancient edifices of the town the most important is the Temple of Vesta, although generally attributed to the Tiburtine Sibyl, a beautiful building of the best period of art, finely placed on the rock overhanging the valley of the

cascades, on which is supposed to have stood the Arx of the ancient Greek colony, and from which in more recent times this part of Tivoli received the name of *Castro Vetere*; Nibby, however, contends that it is the Temple of *Hercules Saxonus*. It is a circular edifice, 21½ feet in diameter, surrounded by an open portico of 18 columns, 10 of which remain. They are of stuccoed travertine, of the Corinthian order, and are 18 feet high exclusive of the capitals, which are ornamented with lilies. The entablature is sculptured with festoons of flowers and heads of oxen; and the architrave bears the letters *L. GELLIO. L.* The cella is composed of small polygons of tufa and travertine, and has two windows. Close to this temple is that now generally considered to have been dedicated to the *Tiburine Sibyl* (*Sibilla Albunea*). It is an oblong edifice of travertine, with an open portico of four columns of the Ionic order. It is now converted into a church dedicated to *St. George*. From the Temple of the Sibyl a pretty path, commenced by General Miollis, and greatly improved by the late Government, which has done much to render this lovely locality as accessible as possible to the visitor, leads to the Grottoes of *Neptune* and the *Sirens*, the two points from which

The Falls of the Anio were seen, a few years since, to the greatest advantage. The water was carried over a massive wall erected by *Sixtus V.*, and fell into the dark gulf called the Grotto of *Neptune*, producing by its contrast with the foam and spray of the cataract one of the most striking scenes of the kind. The inundation of 1826 completely changed the character of the cascade: a great portion of the wall of *Sixtus V.* was destroyed by the rush of waters, which swept away the church of *S. Lucia* and 36 houses on the l. bank of the river. It undermined the base of the rock below the temple, and made it necessary to divert the course of the river, in order to preserve it and the part of the town where it stands, from destruction. These changes have deprived the grottoes of much of their interest, but they are still well worth a

visit for the purpose of studying the fine sections of the travertine rock.* The new Falls were formed by cutting two tunnels of 885 and 980 Eng. ft. through the limestone rocks of *Monte Catillo*, on the other side of the valley. The entry of the river into these tunnels is well seen from the public garden on the rt. of the *Subiaco gate*, which is shaded with fine trees, and contains a number of ancient monuments. Admittance through the iron gate ½ fr. This was ably executed by the Roman engineer *Folchi*, and the Anio was turned into its new channel in 1834, in the presence of *Gregory XVI.* The river falls into the valley in one mass from a height of about 320 feet. The effect of its cascade is scarcely inferior to that of the upper portion of the Falls of *Terni*. An admirable view of it is now obtainable in immediate proximity, by a path cut in the rock in 1874, leading down to the verge of the cascade, and showing its effect from below. The catastrophe of 1826, by diverting the course of the river, laid bare the ruins of portions of two ancient bridges and several Roman tombs. The first bridge, at the eastern extremity of the town and highest up the river, was probably the *Pons Valerius*, over which the *Via Valeria* passed in its course up the valley. The subsequent works of *Folchi* for the new tunnels discovered the second bridge near their mouth: it is better preserved than the first, and may also have led to the *Via Valeria*; it is generally designated as the *Pons Vopisci*, from the name of the owner of the adjoining Roman villa, with which it appears to have been connected; some antiquaries suppose that it was ruined by the inundation which took place A.D. 165, recorded by *Pliny*. The cemetery near this ruin

* The illumination of the Grotto of *Neptune*, by means of torches and Bengal lights, is one of the interesting sights at Tivoli; the expense, varying according to the number of lights employed and the length of the exhibition, from 30 to 75 francs. On returning from the grotto it is generally the custom to light up the cascade, which produces a fine effect, and afterwards the Temple of the Sibyl, which, thus seen from the ascent on the opposite side of the valley, is perhaps the finest part of this grand scenic exhibition.

was discovered at the same time: it contained many sepulchral monuments; the most remarkable was that of Lucius Mummius Afer Senecio, pro-consul of Sicily, who died A.D. 107. Good walks have been cut on both sides of the valley leading to the different points which command the best views of the Falls. There is also a road leading, along the base of Monte Catillo, to the circular terrace constructed by Gregory XVI., from which was the finest view of the falls, and to the Oratory of St. Antonio, from where the older ones were best seen; and farther on to the Madonna di Quintiliolo, the best point for viewing the Cascatelle: a path along the margin of the valley amidst a grove of magnificent olive-trees, and from every point of which the views of the Lower Cascatelle are the finest, leads from the Madonna di Quintiliolo to the Ponte dell' Acquoria, where one of the massive arches of the Roman bridge by which the Via Corniculana crossed the Anio to reach Tivoli, is still in excellent preservation. The name Acquoria is derived from *ajus aurora*, a cool crystalline spring, rushing from the rocks near the bridge. A steep ascent from here leads to the lower part of Tivoli, by the ancient Clivus Tiburtinus, on which portions of the Roman road may be seen in good preservation. Near to where the Clivus Tiburtinus joins the old road to Rome, is the Tempio della Tosse, and higher up the Villa of Mæcenas and the modern Villa d'Este.

After the objects already mentioned the most worthy of notice are the pretended Villa of Mæcenas and the Tempio della Tosse, amongst the ancient; the Villa d'Este, the Old Castle, and the Cathedral, amongst the modern.

The Villa of Mæcenas is the most extensive ruin about Tivoli; the name it now bears rests on no classical authority, and dates from the time of Pirro Ligorio. It is generally considered to have formed a portion of the lower porticoes which constituted the approaches to the great Temple of Hercules, that occupied a large portion of the space covered by the modern town, as we shall see the Temple of

Fortune did at Præneste. The present ruins consist of massive substructions, since converted partly into iron-works, and of the remains of a square atrium, which was surrounded by a Doric portico, with a temple on the raised space in the centre. The so-called Via Constantina, or road leading from the Ponte Lucano to Tivoli, passed under the long covered way or corridor now occupied by the forges and mills of the ironworks. These ruins were converted by Lucien Buonaparte into workshops, where large quantities of bars and other articles in iron are still manufactured. The premises are now the property of the Empress of Brazil. The visitor ought to ascend to the terrace over the works to enjoy the view of the valley. From this a gate leads into the garden, round which may be seen the ruins of the Doric portico above mentioned.

The Tempio della Tosse, on the rt. of the Via Constantina, and a short way below the iron-works. The singular designation of Temple of the Cough appears to date from the 16th cent., and to be a corruption of the name of Turcius. The Tempio della Tosse is a circular edifice covered with a dome, having an opening to admit the light in the centre, like the Pantheon; around are circular niches—one, on the rt. of the entrance, has on its stuccoed walls traces of early Christian paintings representing the Saviour and the Virgin, which led some antiquaries to consider the edifice as a Christian temple. The general form and the style of the masonry bear so great a resemblance to the tomb of S. Helena, the modern Tor Pignattara (see p. 163), that it has been also supposed to be a sepulchral monument of the family of Lucius Aterius Tuscus, who, from an inscription relative to the repairs of the Via Tiburtina (mentioned above), appears to have lived in the neighbourhood under Constantine and Constantius. The Tempio della Tosse, although smaller in its dimensions, is very similar in form, in its vaulted roof, and semicircular niches, with their intermediate open spaces, to the so-called Temple of Minerva Medica on the Esquiline in Rome (see

p. 151), and was probably a Nymphæum of the Villa of Turcius.

The Cascatelle are a series of pretty cascades formed by the waters of the Anio, which are diverted from the main stream above where it enters the tunnel under Monte Catillo, and are used for different manufactories and mills, after which they fall into the river below from a very considerable height. Those which issue from the arches of the Villa of Mecenas are particularly graceful. The effect of these cascades, contrasted with the brilliant vegetation which at all seasons borders them the rich colouring of the massive brickwork of the villa, and of the town in the background, is one of the most beautiful amongst the many lovely landscapes of this splendid panorama.

Of the many Roman villas which existed about Tibur, the sites of only a few can now be determined. The church of the Madonna di Quintiliolo is built on the ruins of the Villa of Quintilius Varus, commemorated by Horace: its situation on the slopes of Monte Peschiataveri is one of the most beautiful that can be imagined: the ruins are of great extent, and the upper terrace commands a fine view of the Villa of Mecenas, the Casatelle, and the Campagna of Rome, extending in fine weather to the sea. The magnificence of the villa is proved by the numerous statues, mosaics, and other works of art which have been found among its ruins, many of which have been already noticed in our description of the Vatican and other museums. The other villas which are known to have existed at Tivoli, and of which the local antiquaries profess to point out the sites, are those of Vopiscus, Piso, Cassius, Munatius Plancus, Ventidius Bassus, Fuscus, Propertius, &c. With the exception of the Villa of Cassius, many of the names given to these ruins are merely conjectural, and it would be quite an unprofitable task to follow the speculations upon which, more or less, their authenticity depends. The walls which support the terraces of the supposed villas of Brutus and of Bassus are polygonal,

and belong probably to Pelasgic *hieron*, or sacred *arena* for sacrificing; and that of Fuscus, below the Strada di Carciano, is a fine specimen of Roman work, more than 100 ft. in length. At Carciano, under the Casino of the Greek College, are all that remains of the Villa of Cassius. The ruins of this noble villa are still very extensive, and have contributed largely to the principal museums of Europe. In the 16th centy. Cardinal Ferdinando de' Medici and Archbishop Bandini of Siena made considerable excavations, and brought to light many beautiful specimens of ancient art. The researches of De Angelis in 1774 were still more important: the statues and marbles which he discovered were purchased by Pius VI. for the Vatican, and are justly classed among the valuable treasures of that museum. Nearly all the statues and busts in the Hall of the Muses at the Vatican were found here, together with many others which have been noticed in our description of the Musco Pio-Clementino. Carciano is outside the Porta Romana, or Santa Croce, in a magnificent position, and much frequented by the Tivolese as a promenade on festa days. We have already mentioned the Villa of Vopiscus, near the modern cascades. There is no clue to enable us to discover where the Villa of Horace stood, although placed by the local ciceroni near the chapel of S. Antonio.

Near to the entrance of Tivoli, by the Porta Santa Croce, is the Villa d'Este, built in 1549 from the designs of Pirro Ligorio for Cardinal Ippolito d'Este, son of Alfonso II., duke of Ferrara: it belongs to the Duke of Modena as successor of that celebrated family, who has let the villa for a certain number of years to Card. Hohenlohe. Though picturesquely situated, it is now in a great measure uninhabited. The casino, decorated with frescoes by Federigo Zuccheri, Muziano, and others, represents events in the history of Tivoli. Its formal plantations and clipped hedges find few admirers after the natural beauties of the surrounding scenery; and the water-works, called the Girandola, are now

justly regarded as a strange perversion of taste in the neighbourhood of the grand cascades. Notwithstanding these defects, the beautiful ilexes and cypresses of the gardens and the prospect from the terrace over the expanse of the Campagna make them a favourite resort of artists and picnic parties. Nothing can come up to the view of the setting sun on an April or May evening from this charming spot. The Casino and gardens are open to the public. Near the Villa d'Este stands the ch. of St. Francesco, once a Gothic edifice, but entirely modernized in the interior, only the principal door, with a canopy over it, surmounted by the shield of a cardinal of the house of Anjou (1393), and a pointed arch under the gallery remaining, of the original architecture. Outside the Porta di Santa Croce are the barracks, formerly the Jesuits' College, from the terrace in front of which, called *La Veduta*, opens one of the finest panoramic views over the Campagna, with Rome in the distance, and in fine weather the sea in the back-ground; a little way beyond this is the *Villa Braschi*, from which the panorama is still more extensive. This villa, the property of the grandnephew of Pius VI., is built over the Aqueduct of the Anio Novus, which may be well seen in the wine-cellar beneath; those of the Anio Vetus and Aqua Marcia running at a lower level, close to the modern road leading to Carciano. The *specus* or channel, 9 ft. high by 4 wide, had become choked up with calcareous incrustations; where this has been removed its fine Roman brick-work lining may be seen.

Of mediæval Tivoli the most remarkable monument is the *Castle*, erected in its present form by Pius II.; it is near the Porta Santa Croce, and may be visited on leaving the town; it consists of an enclosure and five circular towers, which form very picturesque objects in the view of the town, from the road leading to Subiaco, and from that between Quintiliolo and the chapel of S. Antonio.

Beyond the Porta S. Giovanni, leading to Subiaco, about $\frac{1}{2}$ m. distant, are

the remains of a circular tomb, supposed to be that of C. Aufestius Soter, a physician, whose inscription was found near the spot. About $\frac{1}{2}$ m. farther, the road to Anagnino, the ancient Empulum, passes under the arches of the Marcian aqueduct, where it crosses the valley, and near this the *specus* of the Anio Vetus is visible. On the opposite side of the river we see the magnificent arches of the Claudian aqueduct, surmounted by a tower of the middle ages, built by the Tiburtines as a defence against the attacks of the Orsini, lords of Castel Madama: they are 45 ft. high and 25 ft. in span.

The water force available at Tivoli would suffice for an immense amount of industrial establishments, and at one period they amounted to 65. It is now used only for 2 paper manufactories, 2 of coarse woollen cloth, 1 of iron, and several oil and corn mills. The agricultural resources of the town are considerable, and the hill on which it stands bears 150,000 secular olive-trees. The specialities of the district are the pizzatello and pergolose grapes, tomatoes, and asparagus. The travertine stone quarries are also valuable municipal property.

EXCURSIONS FROM TIVOLI.

Travellers who are desirous of exploring the classical sites of the Sabine hills should make Tivoli their headquarters for some days, and arrange a series of excursions to the most interesting localities, and the numerous objects of historical interest and natural beauty for which every valley in the neighbourhood is remarkable. Many of these sites are celebrated by Horace, and others still retain in their names and ruins the traces of cities whose origin is anterior to that of Rome.

The following principal excursions may be varied or prolonged, especially by pedestrians, who in such cases should be provided with good maps.

There is a good carriage-road from Tivoli to Palestrina by which the latter town can be reached in 3 $\frac{1}{2}$ hours; it turns to the l. at the Ponte Lucano, and skirts the base of the hills, to the

Osteria di Corcolle, then through a picturesque country, by way of *Passerano*, with its fine old castle, a fief of the Barberini, to *Galliciano* and *Zagorolo*; beyond which it joins the *Via Labicana*, or high road from Rome by *La Colonna*; from thence to *Palestrina*, 4 m.

FROM TIVOLI BY VICOVARO TO SUBLIACO,

25 m. from Tivoli, and 44 from Rome. The road follows for some miles the track of the *Via Valeria*, and during the whole distance ascends along the rt. bank of the Anio. (A public conveyance leaves Tivoli daily for Subiaco on the arrival of the early train from Rome.) On leaving Tivoli it runs round the base of *Monte Catillo*, presenting on its sides numerous fragments of ancient walls in *Opus reticulatum*. About 1 m. beyond the town, a portion of the *Claudian aqueduct*, consisting of several arches crowned by a square tower, spans the valley (*colla degli archi*, or arcades) on the rt. leading to *Ampiglione*, the ancient *Empulum*. At the 4th m. a *bridle-road* strikes off (on the l.) to *Santo Polo*, a mountain village by which the ascent to *Monte Genaro* is most conveniently effected. Between the 5th and 6th m. from Tivoli, *Castel Madama*, a large village, rises on an eminence beyond the Anio, and soon after close to the road is the ruined mediæval fortress of *Sacco Muro*, built on a mound of volcanic tufa. Near this, but on the opposite side of the Anio, are seen some arches of the *Claudian aqueduct* spanning the torrent which washes the E. base of the hill on which stands *Castel Madama*; and a short distance farther, on the road-side, has been placed an inscription discovered here in 1821, recording the name of *C. Mænius Bassus*, præfect of the *Fabri* (chief engineer) at *Carthage*, under *Marcus Silanus*, the father-in-law of *Caligula*, whose name is so often mentioned by *Tacitus*. The tomb of *Bassus* stood probably near this spot, judging from the numerous fragments of marble found around. At this place the geologist will remark a very

interesting superposition of the semi-columnar volcanic conglomerate on the ancient travertine breccia of the valley of the Anio.

At the 7th m. from Tivoli is *Vicovaro*, the ancient *Varia*, with a population of 3000 Inhab.; the road runs at the foot of the hill of travertine and calcareous breccia on which the village stands. Some portions of the ancient walls may be seen on ascending from the church of *St. Antonio*, on the roadside, to the town, of very fine construction, formed of huge oblong blocks of travertine, some of which measure 160 cubic feet. The style is entirely similar to that of the walls of the *Tubularium* at Rome, but more colossal in the dimensions of the blocks. In the upper town is a beautiful octagonal chapel, dedicated to *St. James*, in the Italian Gothic style of the 15th centy.: it was built for one of the *Orsini* of the branch of the counts of *Tagliacozzo*, from the designs of *Simone*, a pupil of *Brunelleschi*, who, according to *Vasari*, died here when engaged on the work. The front turned towards the E. is decorated with small statues of saints; the interior has been modernized, except the Gothic pilasters in the angles, and the two Gothic windows on the sides. *Vicovaro* is a fief of the *Bolognetti* family, who have a large straggling palace in it, built on the ruins of a mediæval castle.

SAN COSIMATO

is 1½ m. from *Vicovaro*. The ch. and convent stand on a narrow elevated plateau between the rivers *Licenza*, the classic *Digentia*, and *Anio*, beneath which, at a considerable depth, the latter river runs in a most picturesque ravine: in the vertical cliffs of travertine which form its sides are several curious caverns, in one of which *St. Benedict* is said to have passed some time. Specuses of the *Marcian* or *Claudian* water give passage from one grotto to the other. From *S. Cosimato* a good road of 1 m. (on l.), after crossing the *Licenza*, turns off to *Cantalupo Bardolla*, on a hill occupying the site of the *Mancella* of

Horace; the large palace, formerly a baronial castle, belongs to the Marquis of Roccagiovine. The excursion up this valley to Horace's Sabine farm is described at p. 29. A short distance from San Cosimato, the Licenza (here called Patescia) torrent is crossed on a modern bridge near its junction with the Anio. Some very ancient sepulchral openings have been discovered near here, containing human bones, and numerous flint implements, remarkable for their careful execution, arrow-heads, knives, &c., with remains of domestic animals, and which are evidently anterior to the earliest period of Rome.

The wide valley beyond the Anio, on the rt., is that of Sambuci, up which a bridle-path leads to Cielliano, a village called *Bichuanum* in the early documents of the Abbey of Subiaco, and from thence across a mountain pass to Genazzano. In the summer of 1874, the ruins of a temple, and of a large villa (probably of one of the Cæcili), and several antiquities, were discovered at Cielliano. The mountains on the l. bank of the Teverone hereabouts are wooded. Opposite the 10th m. from Tivoli, and perched like an eagle's nest on a conical peak at a height of 2500 ft. above the river, is the village of *Saracinesco*, with 600 inhab., in a most singular and inaccessible position. This town is said to have been founded by a colony of Saracens, after their defeat in the 9th centy. by Berengarins; and it is remarkable that many of the inhab. have preserved their Arabic names: several of the mountaineers in picturesque costumes seen at Rome during the winter, and who loiter about the Piazza di Spagna, offering their services as painters' models, come from this village. The valley of the Anio was desolated by the incursions of the Saracens about the year 875, and there is no doubt that a party of the invaders formed a settlement on this spot, as the name occurs in an inscription of the year 1052, in a list of the possessions of the monastery of Santa Scolastica at Subiaco, now in one of the cloisters there, under the designation of *Saracenisum*. The

valley widens before reaching the Osteria of *La Ferriola* or *La Spieggiata*, the half-way halting-place between Tivoli and Subiaco; the village of *La Scarpa* $\frac{1}{2}$ m. on l. 2 m. beyond this, and perched upon a hill on the l., is the village of *Eviano*, with a feudal castle belonging to the Scerra family, to whom it gives the title of prince. From this point the valley bends to the S.S.E. as far as Subiaco. 1 m. beyond Boviano the *Via Sublacensis* separates from the *Valeria*, the latter branching off on the l., the former continuing along the rt. bank of the Anio to Subiaco. The *Via Valeria*, after passing by Arsoli, a fief of the Massimos, soon reaches the Neapolitan provinces at il *Passo del Riforto* and il *Piano del Cavaliere*, and continues through Carsoli, the ancient Carseoli, into the Abruzzi (see *Handbook for S. Italy*, pte. 144). It is the most direct road from Rome to the lake of Fucino, but is to be travelled only on horse-back or in the common cars of the country, as far as Tacliacozzo. The road from Roviano to Subiaco is beautiful. On the l. bank of the Anio, nearly opposite to Roviano, is Anticoli, and near the river, and farther on, the village of Marano, a short way beyond which the road passes below *Agosca*, a picturesque village; before reaching which are the celebrated springs of the *Acque Marcia* and *Claudia*, the former collected into several ugly reservoirs, and carried down to Rome by a gigantic syphon; the latter bursting in large volumes of bright crystal water from the base of the mountains at a temperature of 81 per cent. The small lakes are called the *Laghetto di S. Lucia* and *La Serena*. The *fons or ulus*, mentioned in the inscriptions of Claudius, Vespasian, and Titus, on the *Porta Maggiore*, as one of the fountains of the *Claudia*, is still recognisable by the blue colour of its waters. These springs form the principal sources of the modern Aqueduct of the *Acqua Pia*. Beyond *Agosca*, on a peak 3200 ft. high, and apparently inaccessible, is the populous village of *Colonna*, and on the opposite side of the Anio the towns of *Cantuzano* and of *Rocca Canterano* towering over it on the l., and out of the

reach of the malaria which desolates the lower grounds in the autumn. The beautiful range of mountains extending from Saracinesco to Canterano, 4000 ft. high, is called *Costa Sole*. Subiaco is seen for the first time from about here; nothing can be more picturesque than its position among the richly-wooded hills by which it is surrounded.

Subiaco (*Inns*: *Locanda della Pernice*, very good, with a most attentive landlord. Sojourners *en pension* 6 fr. a day. Very fair quarters for persons intending to make a stay at Subiaco may be procured in the suppressed convent or Casa della Missione, which has been fitted up comfortably. This house is not far from the *Pernice*). Subiaco, called *Sublaqueum*, at the end of the 4th cent., is the chief town of a *distretto* of the Comarca, with a population of 6990 souls. It derived its ancient name from the 3 artificial lakes of the Villa of Nero, below which (*sub lacu*) it was built. The modern town is more remarkable for the beauty of its situation, which can be seen from its *P. Ble Wall*, than for any object of interest within its walls. The falls of the river below the town, the fine old castle on the summit of the hill, which for many ages was the summer residence of the popes, the magnificent forests of the valley, and the noble monasteries which have given it such celebrity in the ecclesiastical history of the middle ages, all combine to make it one of the favourite resorts of the landscape-painters in the summer. The dark and narrow streets of the town itself are by no means inviting to the stranger; the houses have an air of antiquity which carries us back to the middle ages more than any other town in the vicinity of Rome. The Cathedral, built by Pius VI., who was Abbot of the Monastery for many years, is remarkable for the lofty substruction, of local stone on which it stands; which can be conveniently seen from the shady path on the opposite side of the river, going from the paper-mills to the bridge of S. Francesco. The Palace of the Abbot, on the summit of the hill, enlarged and modernised by the same Pontiff, commands one of the finest panoramic views in central Italy, and

contains some old architectural remains, and an altar-piece of Gherardo delle Notti. About a mile from the town on a hill above the river. We may still trace the ruins of Nero's Villa. It was here, as we are told by Tacitus, that the supper of the tyrant was struck by lightning while he was in the act of feasting, and the table thrown down by the shock. The ruins are apparently those of a nymphæum overlooking the artificial lakes, which the fancy of the Emperor had created in these deep and solitary mountain gorges. These lakes seem to have been in existence as late as the beginning of the 15th cent., when the dykes were carried away by an inundation.

Opposite the above-mentioned ruins the stony and difficult path leading to the monastery branches off from the high road. Visitors ought to walk a few steps farther on this road to enjoy the view of the precipice through which the Anio rushes, from the new bridge. The scenery can only be compared to that of the second bridge on the Via Mala, or to the corresponding gorge on the Schyn Pass. The height of the bridge over the foaming stream exceeds 240 ft. The celebrated Monastery of Santa Scolastica was founded in the 5th century, and restored in 981 by the abbot Stephanus. It has three cloisters: the first is of recent date, but contains some ancient monuments; among which may be noticed a sarcophagus with bacchanalian bas-reliefs, a bacchic head, a fine column of porphyry and another of giallo antico, said to have been found in the ruins of Nero's villa. The second cloister dates from 1052, and is very interesting as one of the earliest examples of the pointed style of architecture: one of the arcades is of marble, ornamented with bas-reliefs, and surmounted by a statue of the Virgin throned between 2 lions. Under the portico is a curious relief of a stag and a wolf drinking; an inscription recording the foundation of the church in 981; another relates to the construction of the tower, and enumerates the possessions of the monastery in 1053. The third cloister, as well as the Refectory, was erected by

Abbot Lando, in 1235; the mosaics on the arcade of the cloister are by the *Cosimatis*. The ch., dedicated to S. Scolastica, contains nothing which calls for particular notice; consecrated originally by Benedict VII., in 981, it was completely altered in the last century: beneath, in the crypt, is a finely painted chapel, in which are preserved the remains of a venerable Bede, a Genoese,—not our countryman, who lies at Durham. The monastery was once famous for its library, rich in MSS. and charters. Nearly all these have been dispersed; but it has obtained a celebrity in the history of typography as the first place in Italy in which the printing-press was established by the Germans Sweynheim and Pannartz. Their edition of Lactantius was their first production: it appeared in 1453, and a copy is still preserved in the monastery. They remained at Subiaco until 1467, when they removed to Rome. Among the few manuscripts preserved in the Archives may be mentioned the *Regestum Sublacense*, containing documents relating to the Abbey, from the 7th centy. down to the present day. Since the suppression of monastic orders in Italy, the Convent of Sta. Scolastica and the *Sacro Speco* have been proclaimed national monuments, and are now left in the custody of a few monks. $\frac{1}{4}$ m. from S. Scolastica is the *Sacro Speco*, the well-known monastery of St. Benedict. The ascent is steep, and the scenery is grand. St. Benedict retired here about A.D. 450, when only 14 years old. The monastery was rebuilt in 847; the lower ch. dates from 1053, the upper from 1066, and the cloister from 1235. It is built against the rocky hill on 9 arches of considerable height, and consists of 2 long stories. The cavern in the lower part, the retreat of St. Benedict, is supposed to be of great antiquity, and is identified by some authorities with an oracle of Faunus. A huge mass of rock overhangs the monastery, where it is believed to be miraculously suspended: it was over it that Romulus is said to have lowered his food to St. Benedict, when he retired to this cavern. The chapel of St. Lawrence, leading to

it, was painted in 1219 by Consolo, one of the earliest Italian masters, who has recorded his name in "*Convolus pinxit.*" This painter, who preceded Cimabue by some years, is supposed to have come from Greece. In the chapel of San Gregorio, in another part of the *Speco*, the paintings represent the Consecration of the ch. by Gregory the Great, with the figure of the monk Odo. In other chapels of the *Sacro Speco* are some paintings worthy of notice. Rude sketches on the sides of the lower grotto, in the style of what we see in the catacombs, may date from the 6th centy.; those of the middle and upper chapels, of scenes in the lives of St. Benedict and Santa Scolastica, are of the 15th. In the little Chapel of S. Lorenzo Loricato is a Virgin and Child, with S. Gregory, by *Stammato*, a Greek painter, which, if it did not bear the date (1179), we might from its style attribute to a considerably earlier period. The architecture is pointed, and by many attributed to so early as the 10th centy.; if so, the oldest specimen of what has been called the Gothic style in Italy. Observe a full-length portrait of St. Francis of Assisi, which is considered as the only contemporary and authentic likeness of that great reformer. The garden below is still remarkable for its plantations of roses, said to be descended from those which St. Benedict cultivated. Another legend states that they were originally a bed of thorns on which St. Benedict rolled himself to extinguish the violence of his passions, and were miraculously converted into roses by St. Francis when he visited the monastery in 1223. On the opposite bank of the river is the picturesque mass of Monte Carpineto, covered with hornbeams (*carpinus*), from which it derives its name. This mountain was only a few years ago a bare, naked peak of white stone, but the monks, whose property it was, having forbidden the shepherds to take their goats to pasture on it, a luxuriant forest sprang up from the rocks. This plain and easy system of restoring forests has been now enforced by the Government in all the mountainous

districts of Italy, and great hopes for the welfare and improvement of the country are entertained from this law.

EXCURSIONS FROM SUBIACO.

A good carriage-road, affording a very delightful ride of 4 hrs., leads over the lower slopes of Monte Carpineto to the picturesque towns of *Olevano* (12 m.) and *Genazzano* (17 m.) by *Afile* (which has preserved unaltered its ancient name). Described under *Palestrina* (p. 539). The carriage-road passes near *Civitella*, the ancient *Vitellia*, whence there is a noble view over the *Campagna* and the mountains of the *Hernici*.

An agreeable excursion up the valley of the *Anio* can be made in a day from *Subiaco* to *Trevi*, the *Trebia* or *Augusta Trebia* of the Romans, a town of the *Æqui*, once important from being near the frontier of the *Hernici*: in the piazza are some Roman fragments. Near *Trevi* and the neighbouring village of *Filetino*, are the sources of the *Anio*, in a gorge surrounded by the grandest and most solitary scenery in the Roman *Apennines*.

A still more interesting trip can be made from *Subiaco*, by an excellent carriage-road across the pass of the *Arcinazzo*, 2700 ft. above the sea, to the *Certosa di Trisulti*, passing by *Guarcino*, a large village, by *Alatri* and *Collepardo*, near the latter, visiting the celebrated grotto, and the remarkable depression called the *Pozzo di Antullo*; returning to Rome from *Alatri* by *Ferentino*, *Anagni*, &c. (See *Handbook for South Italy*, Itē. 40.) The top of the pass is marked by the ruins of a villa of *Trajan*, commanding a fine view over the wide plain of the *Arcinazzo* and the mountains of *Trevi* and *Filetino* (4500 ft. above the sea). The descent into the valley of the *Cosa* and *Guarcino*, winding in numberless zigzags, has a striking resemblance to the *St. Gothard* route in the *Val Trémola*.

Another very agreeable excursion may be made during the spring or summer months from *Subiaco* into the mountains extending to the *Neapolitan* frontier, leaving the town by the *Madonna della Croce*, and passing the ch.

[*Rome.*]

of the *Capuchins* through the high plains at the foot of *Monte Livata* and *Campo d' Ossa*, 4 m. beyond which the path passes along the *Monte Autore*, one of the highest peaks in this part of the *Apennines*. From hereabouts the views are splendid, extending on the one side over the valley of the *Anio* and the *Campagna* to the sea; and on the other embracing the *Lake of Fucino*, the *Monte Velino*, and the central chain on the N. to the *Terminillo Grande*. On one of the spurs of the *Autore* is a chapel dedicated to the *Holy Trinity*, a place of great resort during the month of June by the mountaineers of the *Abruzzi*, close to one of the highest sources of the *Vairone* and *Anio*, on the banks of which is the hamlet of *Valle Pietra*. The scenery is very picturesque hereabouts. Through the valley on the N. of *Monte Autore*, called *Campo di Pietra*, runs the *Fiojo torrent*, one of the highest branches of the *Turano*, a tributary of the *Velino*.

This excursion must not be attempted without experienced guides,—to be procured at *Subiaco*. At present this region is comparatively safe, being vigilantly watched by the police; but the traveller ought to be very careful in selecting his guides. Information as to their trustworthiness can be had from the *Brigadier* of the *Carabinieri Reali* in command at *Subiaco*.

FROM TIVOLI TO HORACE'S SABINE FARM, AND MONTE GENNARO.

The distance from *Tivoli* to the *Sabine Farm* of *Horace* is 11 m. The road, as far as *Vicovaro*, is described in the preceding excursion; beyond which a new one, practicable for carriages, has been carried as far as *Rocca Giovine*, from which the journey must be performed on horseback or on foot. *R. Giovine*, 3 m. from *Vicovaro*, is situated on a steep rock above the road, and supposed to be the ancient *Arx Junonis* (*Rocca Giunone*). Near the ch. is preserved an inscription recording the restoration of a *Temple of Victory* by *Vespasian*. Antiquaries regard this as a proof that it is the *Fanum Va-*

cunæ, or the Temple of Juno Victrix, celebrated by Horace, which would confirm the etymology of the modern name. On the opposite side of the torrent is seen Cantalupo. Horace's Mandela, between which and the Licenza are fragments of polygonal walls, supposed to be the substructions of a temple. About 2 m. beyond Rocca Giovine, farther up the valley, is Licenza, the ancient Digentia,—

"Me quoties reficit gelidus Digentia rivus,
Quem Mandela bibit rugosus frigore pagus."
Hor. Ep. l. xviii.—

a mountain-village of 930 inhab., beautifully situated on a hill above the bright clear stream which Horace celebrates under the same name. The site of the villa of Horace is placed by some on the rt. of the road, about midway between it and the river, a short distance before we reach the village. Little now remains but some fragments of a white mosaic pavement partly covered by a vineyard. There are 3 terraces and some massive substructions of a more magnificent villa, and of a later date, on the site of that of the poet. The names of many places in the neighbourhood preserve some record of classical times: *gli Orasini*, or *Oradini*, on the slopes of the Monte Rotondo, cannot be mistaken: and *La Rustica*, on the rt. side of the valley as we ascend, recalls the Ustica of the poet:—

"Utunque dulci, Tyndari, fistulâ
Valles, et Ustices cubantis
Lævia personare Sæxa."
Od. l. 17.

Higher up the valley, in a romantic spot under Monte Cornazzano, are two springs, identified by some antiquaries with the Fons Blandusis:—

"O Fons Blandusis, splendidior vitro
Dulci digne mero, non sine floribus
Cras donaberis hædo." *Od. III. 13.*

The preceding description is in accordance with the ideas of Gell and Nibby, who followed the opinion of Chapuy. More recent and accurate investigations, by Sig. Rosa, place the poet's villa near the *Cupella della Casa*, on a kind of plateau at the foot of the *Monte Corrignaletto*, which Sig. Rosa considers to be Horace's *Lucretilis*. This site is at a short distance from

Roccagiovine, and near the ancient road that led from Fanum Vacunæ to Tibur; it certainly corresponds better with the "Arduos Sabinos," with the "Montes" and "in Arcem," and with the "Ille tibi dictabam post Fanum Patre Vacunæ" of the poet, than the low situation nearer Licenza. Another strong confirmation of Signor Rosa's view is the existence of the perennial and abundant spring still known to the peasantry as the *Fontana della Oradini*, which gushes out at a short distance from the Madonna della Casa. The reader will find a notice on this interesting piece of antiquarian topography, by M. Noel des Vergers, in Didot's small and beautiful edition of Horace's works, published at Paris in 1855, accompanied by maps and photographic views of the localities.

1 m. beyond Licenza is the village of *Civitella*, from which a bridle-path leads over the mountains to *Palombara*, 6 m. distant.

The Ascent of *Monte Genaro* is made more conveniently from Rocca Giovine than from any other point in the valley of the Licenza.

MONTE GENARO.

The excursion to *Monte Genaro* from Tivoli will require 4 or 5 hours, for which guides are easily obtained; the hire of horses for the journey is 5 francs, and the guides will expect 2 or 3. Those who ascend direct from Tivoli follow the route taken by the peasants in going to the festa of the Pratone, the meadow between the two summits of the mountain. They take the road leading to *Santo Polo*, situated 2250 ft. above the sea. The road here ceases, and we follow for some distance a bridle-path commanding fine views of the valley of the Licenza, and at length strike into the forest beneath the singular insulated limestone mass of *Monte della Morra*. The last ascent to the Pratone from this side is steep, but the opening of the plain is so beautiful, that the contrast of scenery renders it by no means the least interesting portion of the journey. The ascent from the side

of Licenza to the Pratone is less difficult, and follows the depression in the chain between the Monte Morica on the rt. and Monte Rotondo. The Pratone is celebrated for its pastures, and the traveller will generally find it covered with cattle. The annual festa at its little chapel is attended by the peasantry from all parts of the Sabine hills. From this plain we ascend to the summit of Monte Gennaro, which is 4165 ft. above the sea, and, with the exception of Monte di Semprevisa (5038 ft.), above Rocca Massima, is the highest point of the chain which bounds the Campagna on the E. There is no doubt that the Mons Lucretillus, which Horace has celebrated in his beautiful ode already quoted, was one of the peaks of this ridge, and many writers identify it with Monte Gennaro itself. The view commanded during the ascent over the immense plains of the Campagna is one of the finest in Italy, and will amply repay the fatigue of the excursion. It embraces the line of coast as far as Monte Circello, the line of the Volscian mountains beyond the Alban hills, and commands nearly all the valleys of the Apennines from the Neapolitan frontier to Soracte and the Monte Cimino on the N.W. On the summit is a pyramid of loose stones, used as a trigonometrical station by Boscovich, in his trigonometrical survey of the Papal States, and lately rebuilt by the officers of the royal staff. Travellers who are desirous to vary their route in returning to Tivoli may descend by the pass called *La Scarpellata*,—a mountain zigzag, constructed in parts with solid masonry. During the descent we command some fine views of the small group of hills which stand detached from the Sabine chain, and form so conspicuous an object from Rome. On one of their summits is the picturesque town and castle of Monticelli; on another the village of Sant' Angelo, in Capoccia, the ancient city of Medullia. The pass leads down to the hollow called *La Marcellina*, at the foot of the Monte Morra. Near this are some fine examples of polygonal walls. Farther on we pass the ruins of a Roman villa at a spot called *Scalza-*

cano, opposite to which are the low hills named the *Colli Farinelli*. Between them and the road is a small valley, in which we may still see some ruins of a temple, and a cippus with the inscription—*L. MURNATIVS . PLANCVS . TIB. COS. IMP. INTER . VII. VR. EPVLON. TRIVMPH. EX . RHÆTIS . EX . TEMPLO . SATVRNI . ET . COS . IMP. EXERCITI . IN ITALIA . ET . GALLIA*. The name of the temple is no doubt that given in this inscription, which records the name of an illustrious Roman, whom the beautiful lines of Horace have made familiar to the scholar:—

“*Sic tu sapiens finire memento
Tristitiam vitæque labores
Molli Plance, mero : seu te fulgentia signis
Castra tenent, seu densa tenent
Tiburis umbra tui.*” *Od. l. 7.*

Beyond this, leaving the convent of *Vitrino* on the rt., we enter the valley of the Anio through fine groves of olives clothing the slopes of Monte di Quintiliolo, as far as the Ponte dell'Acquoria.

The excursion from Licenza to Palombara is by a bridle-road, passing by the Fons Blandusia, and to the foot of Monte Gennaro: from the summit of the mountain a path more to the N. than that to Marcellina and Tivoli descends near the Romitorio di S. Nicola, through a rocky ravine. To the geologist this excursion will prove most interesting, as affording an excellent section of the secondary strata so rarely found together and within so limited a space in the Southern Apennines. Leaving Licenza, the path crosses successively the lias and oolitic strata; the second forming the most elevated point of Monte Gennaro, the neocomian and cretaceous strata being entirely wanting. In the depression separating Palombara from the group of S. Angelo and Monticelli will be found the pliocene or subapennine series (well characterised at Formello on the road from Monticelli to Rome), whilst the hills on which these 3 towns are so picturesquely situated are formed of a compact limestone, in places changed into dolomite, and containing well-characterised fossils (ammonites and a species of *aptychus*) of the age of our British lias and inferior and middle oolites.

PALESTRINA, ETC.

Distance 27 m.; coach daily from Rome, by Zagarolo. Travellers may take first train to Valmontone, thence coach to Palestrina, 7 m., or by first train to Frascati, hiring a carriage there to drive to Palestrina and back in time to return to Rome by last train. The entire distance from Frascati to Palestrina is practicable for vehicles by a carriage-road, passing by Monte Pozzio and Monte Compatri, and joining the high road from Rome near S. Cesareo, and by another, finished in 1880, *viâ* Colonna. The drive takes 3 hrs. from Frascati to Palestrina, and $2\frac{1}{2}$ hrs. more on to Olevano. The charge for a carriage about 25 fr.

Two roads lead from the capital to Palestrina: the best, although some miles longer, is by the Via Labicana, the other by the Via Prænestina. In making this excursion the tourist can go by the one and return by the other, thus embracing some of the very interesting localities of the Campagna; the best plan will be for a party to hire a carriage for the whole time they may be absent. The excursion to Palestrina, and the places to be visited from it, will occupy, with the journey there and back, 3 or 4 days. We shall describe here the route by the Via Labicana, reserving that by the Via Gabina, only a part of which is practicable for carriages (from Rome to the Osteria dell' Osa, and from Galliciano to Palestrina), until our notice on Gabii, &c.

Leaving Rome by the Porta Maggiore, we enter immediately on the Via Labicana (on the rt.), which runs for the first mile parallel to the Claudian Aqueduct and the railway to Frascati and Albano. 2 m. from the gate is the Torre Fignattara, the mausoleum of the Empress Helena (see p. 163). Here was the cemetery of the Equites Singulares, or horse-guards of the emperors, whose barracks in Rome were discovered in October, 1874, opposite the ch. of St. Pietro e Marcelino: and here, too, are the catacombs named after the same saints, the en-

trance to which is in the Vigna del Grande. Four m. farther is the picturesque Torre Nuova, an extensive farming establishment belonging to Prince Borghese, surrounded by those gigantic pine-trees which produce so fine an effect in the landscape of this part of the Roman Campagna, and extensive plantations of mulberry-trees, the cultivation of which has been recently introduced here for the first time in the Roman Campagna, and with great success.

3 m. beyond Torre Nuova is the solitary Osteria di Finocchio, from which a bridle-road on the l., of 2 m., leads to the Osteria dell' Osa and Castiglione, the site of the ancient Gabii; and another on the rt. leads to Frascati, crossing the dry bottom of the lake of Cornufelle. A gradual ascent of 1 m. brings us to a high ground, from which there is an extensive view over Gabii, and the subjacent plain of Pantano with its extensive farm-buildings; a road from the Ponte di Celsi over the Osa at the bottom of the descent leads to the latter—near it are the ruins of an aqueduct of the time of Hadrian. Crossing the plain of Pantano, the ruins of the aqueduct of Alexander Severus are seen on the l. From here to the Osteria di Colonna the ascent is long and gradual, passing (on the l.) the extensive quarries of *l. Lughetto*, surrounding a small circular basin, now dried up, and by some considered to mark the site of the Lake Regillus. In an inscription recently discovered by Sig. Lanciani this lake is called *Speculum Divinae*. The whole of our road for the next 2 m., as well as the hill of Monte Falcone, overlooking the plain of Pantano on our l., is situated upon a current of lava, extending to beyond the Osteria della Colonna, the latter about 1 m. below the representative of Labicum, perched upon the volcanic height above. The distance from this osteria to Palestrina is about 10 m., the road good, and the country through which it passes beautiful. 3 m. beyond the Osteria is S. Cesareo, from which the road descends into a rich valley, where that to Palestrina branches off on the l.; the Via Labicana continuing by

Valmontone to Anagni, Frosinone, &c. 2 m. further still we cross another valley; here a road on the l. leads to Zagarolo. Some Roman tombs excavated in the tufa rock are seen on the road-side. From the *biuum* to Zagarolo an ascent of 2 m. brings us to the Parco dei Barberini, a large villa and farmstead, approached by two handsome alleys of elm-trees. During the greater part of these 2 m. the pavement of the Roman road which connected Tusculum with Labicum and Præneste, with its kerb-stones on either side, is well preserved parallel to the modern highway. 1 m. from the Parco dei Barberini, or the Villa del Triangolo, as it is more generally called, the road to Cavi and Genazzano branches off on the rt., whilst a gradual ascent brings us to the lower part of

Palestrina, which is entered by the *Porta del Sole*. (There is an *Iun* in the Corso, tolerable beds, but bargain beforehand. At the widow Pastina's house, known also as Bernardini's, up the steps ascending from the Piazza, dinner may be obtained.) Palestrina is the modern representative of Præneste, one of the most ancient Greek cities of Italy, and the residence of a king long before the foundation of Rome. Few places in the neighbourhood of Rome afford the traveller so many examples of the different styles of building which prevailed in Italy in the early periods of her history. The ruins of the walls, and of the other edifices for which the ancient city was remarkable, present us with four distinct epochs: in the enormous polygonal masses of the city walls we have a fine example of Pelasgic architecture; in the smaller polygonal constructions we recognise a later period, when the Pelasgic style was generally imitated in those districts where the local materials were of limestone; in the quadrilateral massive substructions we see the style of the age of Sylla and of the latter times of the republic; and in the brick-work, known as the "opera laterizia," we have some good specimens of Imperial times when the Præneste became a Roman municipium. The contests of Præneste with Rome, and its conquest

by Cincinnatus and Camillus, are well known to every reader of history; Pyrrhus and Hannibal reconnoitred Rome from its citadel; and the young Caius Marius, after his defeat by Sylla, killed himself within its walls. On his return from the war against Mithridates, Sylla revenged himself on Præneste for the support given to his rival by destroying the town and putting the inhabitants to the sword; but he afterwards rebuilt the walls, and to atone for his cruelties embellished the Temple of Fortune, the magnificence of which made the Athenian philosopher Carneades declare that he had never seen a Fortune so fortunate as that of Præneste. Under the emperors, the city was the frequent residence of Augustus, Tiberius, Nero, and Domitian; Hadrian built a magnificent villa in its vicinity, of which considerable remains are still visible. The partiality of Horace for Præneste is well known: in his epistle to Lollius he tells him that he read the *Iliad* during his residence in the city (Ep. ii. 1); and in one of his most beautiful odes he mentions it among his favourite retreats, classing it with Tibur, Baiæ, and his Sabine farm:—

"Vester, Camæna, vester in arduos
Tollor Sabinos; seu mihi frigidum
Præneste, seu Tibur supinum,
Seu liquidæ placere Baiæ."

Od. iii. 4.

The modern name of Palestrina occurs in ecclesiastical documents as early as A.D. 873. Its whole history during the middle ages is associated with that of the great family of Colonna, who obtained it in 1043 by marriage with the countess Emilia, the descendants of the Counts, or Counts of Tusculum, as mentioned in our notice of Colonna, to whom it had it been infeudated by Innocent IV. The ancient citadel and its Pelasgic fortifications were probably perfect at that period, and contributed to render it celebrated as the mountain fastness of the Colonnas, and as one of the strongholds of the Ghibelines. It would carry us too deeply into the history of Rome at this disturbed period to trace the records of the Colonnas

during their memorable struggles with the popes; but the destruction of the city is so much associated with the reign of Boniface VIII., that it will be necessary to refer briefly to the events which marked the turbulent career of that Pontiff. The election of Cardinal Caetani as Boniface VIII. was opposed by the two cardinals Giacomo and Pietro Colonna, who retired to Palestrina with their kinsmen Sciarra and Agapito, and refused to admit a papal garrison into any of their patrimonial strongholds. The pope instantly excommunicated them, and issued a bull breathing most violent anathemas against their family, offering plenary indulgence to all who would take up arms against them. He obtained reinforcements from Florence, Orvieto, and Matelica, and in 1298 sent troops against all the fields and castles of the family. The cardinals for some time gallantly defended Palestrina, but were at length compelled to surrender, and with their two kinsmen proceeded to Rieti, where the pope was then residing, and made their submission in full consistory. Boniface summoned to his councils on this occasion the celebrated Guido da Montefeltro, who had entered the monastery at Assisi as a Franciscan friar. His perfidious advice, to "promise much and perform little," has been noticed in our account of Assisi, and has been stamped with imperishable infamy by Dante. The pope, acting on this treacherous counsel, absolved the Colonnas from their excommunication, and granted them his pardon, at the same time holding out the hope that they would be restored to the possession of Palestrina, whilst he secretly ordered Teodorico Ranieri, bishop of Pisa, to take possession of the city, to dismantle the fortifications and raze all the buildings to the ground, with the exception of the cathedral. So rigorously was this order fulfilled, that the ancient custom of driving the ploughshare over the ruins and sprinkling salt upon the furrows was observed. The property of the inhabitants was confiscated; they were all driven into the plain below,

the site of the Roman municipium of the Imperial period, and here compelled to build a new town near the ch. of the Madonna dell' Aquila. After these disasters the Colonna family were hunted out of Italy, and the narratives of their wanderings given by the contemporary chroniclers supply a curious parallel with the history of our own noble house of Courtenay. Stefano Colonna, who is described by Petrarch as "a phoenix sprung from the ashes of the ancient Romans," as he fled from Rome after the loss of all his possessions, was asked by one of his attendants, "What fortress have you now?" He placed his hand on his heart, and replied, with a smile, "*Teocola!*" The cardinals escaped to France; Sciarra Colonna fled by sea, was captured by pirates, and after a series of romantic adventures returned to Rome at the time when the pope was involved in his quarrels with Philip le Bel. Sciarra instantly joined the French party, and avenged the injuries inflicted on his house, by the memorable capture of Boniface at Anagni, which Dante has also handed down to posterity. On the death of Boniface from the consequences of the barbarous treatment to which he was thus subjected, his successor, Benedict XI., absolved the Colonna family from their excommunication, but forbade the rebuilding of Palestrina. This restriction was removed by Clement V., and in 1307 the city began to rise from its ruins under Stefano Colonna. This proceeded so rapidly, that when the emperor, Henry of Luxembourg, came to Rome to be crowned in 1311, Palestrina was in a fit state to receive him and the other Ghibeline chiefs, if the Guelph party, headed by the Orsinis, had offered any opposition. It was also regarded as the head-quarters of Louis of Bavieria, at his coronation in 1328. Stefano Colonna completed the castle in 1332, as we see by the inscription, still legible over the gate. In 1350 this illustrious captain successfully defended Palestrina against Cola di Rienzo, who made a second attempt to seize it in 1354. The fortress remained

for nearly a century strong enough to resist all aggression, but, the Colonnas having allied themselves with Braccio Fortebraccio and Piccinino in 1434, the unscrupulous Cardinal Vitelleschi, legate of Eugenius IV., besieged and captured it in 1436. In the following year he razed it nearly to the ground, and for 40 continuous days laid the town waste with fire and sword, sparing neither the churches nor the convents. In 1438 the Romans completed the work of destruction by destroying the citadel. After this time the inhabitants began to collect their families round the old baronial palace, and in 1448 the Colonnas rebuilt the city, and surrounded it with the walls and towers which we still see. The last historical event worthy of notice is the sale of the city by Francesco Colonna to Carlo Barberini, brother of Urban VIII., in 1630, for the sum of 775,000 scudi. It still belongs to the Barberini family, and confers the title of Prince of Palestrina on its head.

Palestrina is now an episcopal town of 5750 souls; its people are rough, and beggars abound. It is built chiefly on the site of the Temple of Fortune, and upon the declivity of the commanding hill on which the citadel stood, but containing no modern buildings of any interest, except the Barberini Palace of the 17th century, now almost deserted, as the family have a new residence below the *Ch. of S. Rosalia*, close to the latter, containing an unfinished group of the Pietà attributed to M. Angelo(?), and some tombs of the Colonna and Barberini families. The temple of Fortune must have been of immense extent, if we may judge from the ruins still visible, and from terraces on which it stood. One of these latter, the Ripiano della Cortina, is occupied by the Barberini palace, which is built on the foundations of the hemicycle that stood before the Sacramentum of the Divinity, not a fragment of which now remains. The most remarkable objects preserved in this palace are some fragments of inscriptions and statues discovered among the ruins; a large hall covered with frescoes attributed to

the *Zuccheris*, representing on the vault Jupiter and Venus in a chariot drawn by doves and peacocks, and Apollo in the centre, with a view of Palestrina on one of the walls; and particularly the celebrated mosaic pavement found in one of the semicircular niches of the approaches to the temple, well known as the "Mosaic of Palestrina." It was so highly prized when first discovered, that Cardinal Francesco Barberini in 1640 employed Pietro da Cortona to remove it to its present site. There is scarcely any relic of ancient art which has been so much the subject of antiquarian controversy. Father Kircher considered its subject to express the vicissitudes of fortune; Cardinal de Polignac thought it represented the voyage of Alexander to the oracle of Jupiter Ammon; Ceconi and Volpi that it illustrated the history of Sylla; Montfaucon regarded it as a representation of the course of the Nile; Winckelmann as the meeting of Helen and Menelaus in Egypt; Chapuy as the embarkation of Egyptian grain for Rome; the Abbé Barthélemy as the voyage of Hadrian to Elephantina; and the Abbé Fea as the conquest of Egypt by Augustus. There can be no doubt that the subject is Egyptian, and it is now generally considered to represent a popular fête at the inundation of the Nile. The names of the animals are given in Greek characters: among these we recognise the rhinoceros, the sphinx, the crocodile, the giraffe, the lioness, the lizard, the lynx, the bear, the tiger, &c. The mosaic has been recently restored and placed by Prince Barberini in the great hall on the first floor, where it can be well seen. From the windows of this hall there is one of the finest views in Italy.

The ruins of the Temple of Fortune, restored by Sylla, are very interesting; the best preserved portion is in the Piazza Torda, near the Cathedral, consisting on the outside of 4 Corinthian half-columns, and within of a large hall, converted at one time into the wine-cellar and kitchen of the Seminary; it is flanked with Corinthian pilasters and terminated by a tribune, the floor of which was formed of the

celebrated mosaic above described. Canina considers this building as the eastern one of two aisles, which stood upon the second terrace leading to the Temple. The semicircular portico which formed the uppermost terrace, and which preceded the Sacarium of the Prænestine Fortane, can be easily traced on the front of the baronial palace of the Barberini, above which rose the temple, and at a higher point still the scene of the *Sortes Prænestinae*. The fame of this shrine is well known from the description of Cicero, who gives a curious account of the institution of the "Sortes." (De Divin. ii.) A visit to the ancient citadel on the summit of the hill will interest the traveller more than the examination of these ruins. A bridle-road has been made, for which travellers may procure donkeys at the inn; but persons wishing to examine the polygonal walls will do better to ascend on foot, through the suburb of *il Schiacciato*, at the N. extremity of which they will come upon a portion which extends without interruption to the top of the hill, where it joins the wall of the citadel, and from which another equally massive descends to the Porta de' Cappuccini, the two enclosing a triangular space, of which the fortress forms the summit and the town the base, as we see in the Scaligerian fortresses of Northern Italy. The view commanded during the ascent is alone sufficient to repay the fatigue. As we advance we pass enormous masses of the polygonal walls which united the ancient citadel or *Arx* with the town below. These walls afford a good example of this style of construction, and may be traced on both sides of the ascent, nearly throughout their entire course. The citadel is now called the **Castel San Pietro**, from a tradition that it was for some time the residence of the apostle: it contains a few poor houses which have arisen from the ruins of the town erected by the Columnas. The old fortress of the family, although dilapidated, still preserves many memorials of the middle ages. Over the principal gateway is the well-known armorial *columnae*

with the initials (S. C.) of Stefano, who rebuilt the town and castle, as we learn by the inscription, in Gothic characters:—**MAGNIFICUS . DÑS . STEFAN . DE COLUMNA REDIFICAVIT—CIVITATEM PRENESTE CŪ . MONTE ET ARCE . ANNO 1332.** The ch., dedicated to St. Peter, was erected in the 17th century, on the site of a pre-existing one of the time of Gregory the Great, and restored in 1730. It contains a picture of the Saviour delivering the keys to St. Peter, by *Pietro da Cortona*; a statue of the apostle, by the school of *Bernini*; and a cippus, now used for a holy-water basin, on which is an inscription to **Publius Ælius Tiro**, a commander of the German cavalry in the time of Commodus. The view from this commanding eminence (2512 ft. above the sea) can hardly be surpassed in this district of beautiful panoramas, and the traveller who enjoys it cannot be surprised that **Pyrrhus** and **Hannibal** ascended the hill to reconnoitre the localities about Rome. At the extremity of the plain is the capital, with the dome of St. Peter's rising prominently above all the other buildings; in the middle distance we see the site of the lake of **Gabii**, and the **Anio** winding through the Campagna from the hills of **Tivoli** to its junction with the **Tiber** below the heights of ancient **Antennæ**. Immediately in front are the villages and towns clustered on the outer crater of the Alban mount, prominent among which are **Rocca Priora**, **Monte Compatri**, and **Monte Porzio**: at the foot of this range are **Colonna** and **Frascati**, while in the centre of the crater, towering above all the rest, is seen the summit of **Monte Pila**, concealing **Monte Cavo** from our view. On the l. is the valley of the **Sacco**, in which we recognise **Valmontone**, **Anagni**, **Paliano**, and **Cavi**: and on the declivity of the **Volseian Mountains**, **Colle Ferro**, **Monte Fortino**, **Rocca Massimi**, and **Segni**: on the rt., among the hills of which **Palustrina** forms a part, are **Poli**, **Monte Affiano** (the site of **Æsula**), and the heights of **Tivoli**. Immediately behind the citadel are **Rocca di Cavi** and **Capranica**, most picturesquely perched on the top of two

pointed peaks. Among the antiquities discovered at Palestrina may be mentioned the fragments of the Fasti of Verrius Flaccus, mentioned by Suetonius, found here in 1773 by Cardinal Stoppani, and well known to scholars by the learned dissertation of Nibby. They are now preserved in the Vidoni palace at Rome.

At a short distance below the town, near the ch. of the Madonna dell'Aquila, antiquaries place the site of the Forum erected by Tiberius and the Roman municipium; about a mile farther off are the ruins of the extensive villa built by Hadrian, and enlarged by Antoninus Pius: they give name to the ch. of *S. Maria della Villa*, and cover the surface for nearly $\frac{3}{4}$ m. The style of their construction presents a great similarity to that of Hadrian's villa near Tivoli: the colossal statue of the Braschi Antonius, now in the Vatican Museum, was discovered here. On the road to Cavi, a mile beyond the Porta del Sole, we cross the Fosso di Palestrina by the Ponte dello Spedaletto, near which is an octagonal ruin bearing a remarkable analogy to that of the so-called Tempio della Tosse at Tivoli. The older antiquaries described it as a Serapeon, as a Temple of the Sun, and as the Schola Faustinianna; it is now generally considered to be a Christian church of the 4th or 5th century. In all parts of the country around the lower town are numerous ruins and traces of foundations, the remains probably of patrician villas; but the description of their imperfect fragments would have little interest, and would involve many antiquarian theories which it would be a hopeless task to attempt to reconcile. The traveller will be more gratified with the examination of the fine fragment of the ancient road which connected the Via Prænestina with the Via Labicana: it is paved with massive polygonal blocks of lava, and is still perfect for a considerable distance.

From Palestrina pleasant excursions may be made to Cave, Genazzano, Olevano, and Paliano. From Genazzano the traveller may proceed on foot

or horseback to Subiaco, by *S. Vito* and *Civitella*, through a very picturesque country; or drive from Olevano to Subiaco, by an excellent carriage-road, returning thence to Rome by Tivoli, visiting on his way the site of Horace's Sabine Farm, and ascending Monte Genaro; and from Paliano he may visit Anagni, Ferentino, Segni, and the valley of the Sacco, described in the *Handbook for Southern Italy*, and either extend his tour to the Pelasgic fortress of Alatri, the most convenient point from which the Grotto of Collepardo can be reached, and proceed from Veroli by the monastery of Casamari and Castelluccio to Isola and Sora, whence the rly. will afford easy means of return.

A new and excellent road, the *Via Pedimontana*, of about 15 m., leads from Palestrina to Tivoli, passing through Zagarolo and Passerano.

PALESTRINA TO SUBIACO AND PALLIANO.

This extremely interesting road passes first through

CAVE,

3 miles from Palestrina, a town of 3394 Inhab., built on the slopes of the Monte di Mentorella, one of the most picturesque places in this beautiful district. Perched on a rock high above to the l. is *Rocca di Cave*, with 788 Inhab. The road is ancient, and was probably the line of communication between Palestrina and the Via Latina near Anagni: in many parts the polygonal pavement is perfect. In following this road we traverse the battle-field on which C. Aquilius Tuscus defeated the Hernici, B.C. 487. We cross the Ponte dello Spedaletto, before mentioned; and near Cave pass the fine modern bridge of 7 arches, built in 1827 over the deep torrent of Santa Cristina, one of the tributaries of the Sacco. The town was built by the Colonnas, who held it as early as the 11th century: it was one of the dependencies of Palestrina, and shared

in its fortunes and reverses. It is memorable for the treaty of peace signed in 1557 between the duke of Alba and the Caraffeschi.

The road from Cave to Paliano is good, and one of the most beautiful in this district. A steep descent on leaving Cave brings us into the valley, whence the road again ascends to the ch. of S. Giacomo and S. Anna, finely situated on a hill overlooking the valley of the Sacco. Beyond it a road on the l. hand, through the *Olmata*, leads to

GENAZZANO,

a highly picturesque town of 3469 Inhab., on the slopes of a steep hill above the Capranica torrent, surmounted by a baronial castle, which is cut off from the rest of the hill, and protected by a drawbridge. It derives its name from the ancient Roman family of *Genucia*, the ruins of whose villa are still visible. It passed to the *Colonnas* at the same time as *Palestrina* and *Colonna*, and was for many centuries the stronghold of a branch of their family. It is said to have been the birthplace of *Martin V.* It is also remarkable for the treacherous murder of his kinsman *Stefano Colonna* in 1433. In the following year it was occupied by *Fortebraccio*, during his attack on Rome. In 1461 *Pius II.* resided here for some time, and in 1557 it was the head-quarters of the Duke of Alba prior to the treaty of Cave.

It is now remarkable only for the beauty of its position, for the perfection of its wine, and for the rich *Chapel* of the *Madonna di Buon Consiglio*, one of the celebrated shrines in this part of Italy. At the festa of the *Madonna* (April 25) the peasantry assemble from all parts of the surrounding country, and from beyond the Neapolitan frontier; there is probably no place in the neighbourhood of Rome in which the artist will find so many subjects for his pencil as at the Festa of *Genazzano*. There are some pretty pieces of painted architecture here, especially

an upper floor in the principal street: the only *Im* in the place is very indifferent. There is a fair road through the mountains, the *Via Impolitana*, very picturesque in many parts, passing by *San Vito*, *Pisciano*, and *Ciciliano*, from which it descends the valley of the *Ampiglione*, the ancient *Empulum*, to debouch into the valley of the *Anio* near *Tivoli*, a very interesting excursion for the pedestrian tourist.

OLEVANO,

(*Im*s: *Casa Balli*, above the town, much frequented by artists. Prices moderate. The *Abergo di Roma* is below, and accessible to carriages. The house is comfortably kept by *Sogni*, and has a fine view.)

6 m. from *Genazzano*, and 12 from *Subiaco*, a very picturesque town of 3301 souls, built on a rocky hill at the foot of *Monte del Corso*, in the midst of the most romantic scenery, which has been for ages the study of the landscape-painters of Rome, who resort to it in summer for weeks together. It is entirely a town of the middle ages; and is said to have derived its name from the appropriation of its revenues to provide certain churches of its territory with the incense called *Olivo*. In the 12th centy. it was a baronial castle of the *Frangipanis*, who subsequently exchanged it for that of *Tivora*, near *Velletri*, when *Olevano* became the property of the Benedictine monastery of *Subiaco*. In the 15th centy. it passed to the *Colonnas*, who held it till the 17th, when they sold it to the *Borgheses*, who still possess it. The approach to *Olevano* from the side of *Subiaco* is extremely fine: the old castle of the 13th centy., built by the *Colonnas* on a massive rock, is seen to great advantage; and the insulated hill of *Paliano* combines with the distant chain of the *Volscian* mountains to form one of the most beautiful scenes in Italy. In the *Piazza* is a fountain with an inscription recording the creation of an aqueduct by *Pius VI.*, and its restoration in 1820 by *Benedetto Graco*, "for the love of his country;" an example

of local patriotism which might be advantageously followed in many of the large capitals. The ch., dedicated to Sta. Margherita, is one of the finest buildings in the town. On the E of Olevano are the ruins of an imperial villa, in which numerous ancient fragments and a marble urn with bas-reliefs, now preserved in the castle of the Colonnas at Genazzano, were discovered.

An excellent carriage-road leads from Olevano to Subiaco. It ascends continually to near Civitella, which loftily perched village it leaves on the l. and then descends a long slope to the lake, above which Rojate is seen to the rt. This is a mountain village of 855 Inhab., which appears, from some remains of walls built of large rectangular blocks, to occupy the site of an ancient city. The road then traverses a pass into the valley of Affile, which is on a hill also to the rt., and to which a cross road turns off at the top of the next ascent. *Affile* is mentioned by Pliny, and its antiquity is confirmed by numerous inscriptions and marble fragments discovered in its neighbourhood, which we see in the walls of the churches and other buildings. The road having thus reached the shoulder of Monte Carpineto, forming the l. bank of the Anio, descends to the bridge of St. Mauro. The distance from Olevano to Subiaco is about 12 m. The distance from Olevano to Rojate is 4 m., from Rojate to Affile 5 m., from Affile to Subiaco 5½ m.

PALIANO,

8 m. from Cave by the direct road, and 5 m. from Genazzano, finely situated on a rocky hill, in the territory of the Hernici, and one of the strongest positions at the entrance of the valley of the Sacco. Indeed it is rather a fortress than a town, for it is strongly defended by towers and bastions of the 16th centy., and it has only one approach, by means of a drawbridge. The population amounts to 4229. Paliano appears to have risen in the 10th centy., from

which time its natural strength made it an important post in the contests of the Roman barons. It was one of the strongholds of the counts of Segni until the pontificate of Martin V., who conferred it on his nephews Antonio and Odoardo Colonna. It is celebrated for its defence by Prospero Colonna against Sixtus IV., when Prospero, fearing treachery on the part of the inhabitants, seized the children of the principal citizens and sent them to Genazzano as hostages. It remained in the Colonna family until 1556, when Paul IV., in his quarrel with Marc Antonio, deprived him of his feudal possessions, and conferred Paliano on his own nephew Giovanni Caraffa, who was afterwards beheaded by Pius IV. With this donation Paul IV. raised Paliano to the rank of a duchy. The fortifications, which now form the chief feature of the town, were built by the Caraffas, and were so perfectly impregnable by the warfare of that time, that Paliano became a position of some consequence as a frontier fortress against Naples: of late years it has been converted into a prison for criminals condemned to perpetual or lengthened imprisonment. After the victory of Marc Antonio Colonna II. over the Turks at Lepanto, his family were reinstated in their baronial possessions, and have ever since held Paliano: it gives a ducal title to the present head of the Colonna family. A tolerable road leads from Paliano to *Avigni*, below which we fall into the road and railway to Naples, by Ferentino, Frosinone, and Ceprano.

PALESTRINA TO ROME BY ZAGAROLO.

Travellers who have visited Colonna on their way to Palestrina will do well in returning to Rome to take the road by Zagarolo and the ruins of Gabii. Zagarolo, the ancient Scaptia, is 6 m. from Palestrina, about 21 m. from Rome by the Via Prænestina, and about 3 m. from the modern road to Naples, at San Cesareo, which follows the Via Labicana. It is a town of 5197 Inhab.,

situated on the summit of a long ridge of land, almost insulated by two streams that join below the town, which consists of one narrow street nearly a mile in length, and from the numerous antiquities discovered is supposed to occupy the site of an imperial villa. One of these antiquities, a sitting statue of Jupiter with the eagle and thunderbolts, is placed over the gate towards Rome. Many of the houses are as old as the 13th centy.: the churches and piazze are decorated with marble columns and inscriptions found upon the spot. Zagarolo was a place of some interest in the history of the middle ages. In the 12th centy. it belonged to the Colonnas: in the contest of Boniface VIII. with that family it was destroyed by the papal party, and rebuilt by the Colonnas on their recovery of Palestrina. It was besieged and captured by Cardinal Vitelleschi in the pontificate of Eugenius IV., after a siege of three months, and partly destroyed. It became memorable under Gregory XIV. as the scene of the conference of theologians commissioned by that pontiff to revise the edition of the Bible known as the Vulgate. An inscription in the palace records this event, and gives the names of the prelates who took part in it. In the 17th centy. it became the property of Prince Rospigliosi, to whose eldest son it gives a ducal title. The palace, situated in the middle of the town, commands an extensive view over the Campagna.

GALLICANO,

3 m. from Zagarolo, and 5 from Palestrina, on the more direct road leading from the latter to Rome; it is supposed to occupy the site of Pedum, one of the towns of the Latin confederation; it has a Pop. of 1102 Inhab., and is built on an eminence of volcanic tufa between two torrents, which so completely encircle it as to leave only a narrow neck by which it is entered, as we see in several ancient towns, Veii, Cervetri, &c. The two bridges which cross the torrents are but arcades of the Aqua Claudia, the specus being still lined with *opus signinum*. There

are large remains of the polygonal pavement of the road which connected this place with the Via Labicana. Although a favourite resort of the Romans, scarcely a vestige of ancient monuments is to be met in it. Cicero, Tibullus, and many other eminent personages had villas at Pedum. The present name is attributed to Ovinus Gallicanus, Prefect of Rome A.D. 330, who had the honour of being declared a saint in the Roman calendar. In the middle ages Gallicano was an important fief of the Colonnas, who sold it to the Pallavicini, from whom it has descended to the younger branch of the Rospigliosi, to whom it gives the title of Prince.

POLI.

About 1½ m. from Gallicano, towards Poli, the road crosses a deep ravine, which is spanned by the so-called *Ponte dell'Acqua Rossa*, or **Ponte Lupo**, the finest of the aqueduct bridges. It is the point of junction of the 4 aqueducts of ancient Rome, which derived their waters from the upper valley of the Anio, viz. the Anio Vetus, Aqua Marcia, Anio Novus, and Aqua Claudia. Farther on, a ride of 4 m., ascending by the Fosso della Mola, will bring the tourist to Poli, formerly a dependency of Palestrina, from which it is 8 m. distant: it is near the opening of a valley from the Apennines, through which descends the Mola torrent; and contains a Pop. of 1840 Inhab. At the foot of the hill on which it stands is the handsome villa Catena, once the property of the Conti family, one of whom, Innocent XIII., enlarged and decorated it: some frescoes by Guilo Romano may still be seen. It now belongs to Duke Torlonia. Roads lead from Poli to Tivoli (12 m.) through Casape and San Gregorio, across the mountains; to Palestrina, also through the hills, and a picturesque country (8 m.), descending to the latter by the Castel di San Pietro; across the Monte Scalandrona to Capranica and Genazzano; and a fourth by S. Vittorino to the Osteria di Corcolle, whence it is only about 1 m. to Tor di Castiglione, the site of

GABII.

The most convenient mode of visiting the remains of this once celebrated city is from Rome, as, the distance being little more than 12 m., it forms an excursion of 4 or 5 hrs. only. We have the choice of 2 roads—the one by the Via Labicana, as far as the Osteria di Finocchio, which is described in the excursion to Palestrina, and the second by the Via Gabina or Prænestina, which, although the most hilly, is shorter, and passes over a more interesting part of the Campagna. Emerging from the Porta Maggiore and following the road (Via Prænestina), at a distance of $\frac{3}{4}$ m. we pass on the l., in a vineyard belonging to the Irish Dominican friars of S. Clemente, and close to the road, a large circular sepulchre 50 yds. in diameter, having a vineyard on the summit, and a fifth larger than that of Messalla Corvinius on the Via Appia: it is supposed to have belonged to T. Quintus Atta, of the Claudian family, a writer of fables in verse, who died about A.U.C. 678. The outer covering, in Alban stone, has been removed. On the N. side is an opening to the gallery leading to the mortuary cell, in the form of a Greek cross. $1\frac{1}{2}$ m. from the Porta Maggiore we pass on the rt. the farm of l' *Acqua Bollicante*, the supposed limits of the territory of ancient Rome, where the Arvales sang their well-known hymn; and farther on, but to the l., several masses of ruins, on the Tenuta, or Farm of the Tor dei Schiavi; those on the l. are supposed to form part of the villa of the Gordian Emperors, described by J. Capitolinus; they consist of the remains of a large reservoir; of a considerable portion of a circular building which formed a hall of the thermæ; of a round temple having still a part of its dome-shaped roof, and some of the circular openings by which it was lighted. This edifice, a fine specimen of brickwork, is circular both without and within, and 43 ft. in diameter. In front is a pediment, on which stood a hexastyle portico, approached by a flight of steps. The inside has 7 niches, alternately round

and square. Beneath is a fine crypt, supported by a huge central pier. It had two entrances, on the N. and S. sides, and the same form as the temple above, with a similar number of niches. This very curious crypt was covered with slabs of marble, and may have probably served as a sepulchral chamber. According to Julius Capitolinus the temple was surrounded by an extensive portico, the entrance facing the road. The ruins of arches close to it on the E. are supposed to have formed a part of the *Tetrestylon* mentioned by the same author as being annexed to the villa of the Gordians, and which had opening out of it 3 basilicas. Plans of all these edifices restored may be seen in Canina's work on the Environs of Rome. The most important discovery is that of 3 rooms, at the base of a circular edifice, between the Temple and the Tor dei Schiavi, with good floors in black and white arabesque mosaic. The ruins on the opposite side of the road belong to some Roman villas, and to tombs which lined the road. In the spring of 1874, during some reparations in the road opposite the Torre de Schiavi, an ancient columbarium was discovered, with several inscriptions of *liberti*; and a small catacomb, which seems to have been visited in former times, and called *Grotta de Greci*, from the number of Greek inscriptions affixed to its *loculi*. The Via Collatina, which leads to Lunghezza, a short way beyond this strikes off on the l., and 2 m. farther we pass **Tor Tre Teste**, a mediæval tower so called from 3 mutilated busts in relief built into its walls. Beyond this the road, which crosses several streams descending from the Tusculan hills, offers little interest until the 9th m. from Rome, when it passes over a deep ravine by the fine viaduct called the **Ponte di Nona**, a remarkable Roman work, erected for the purpose of supporting the Via Prænestina in a straight line, and on a level. The period of its construction is not known, but from its massive nature, consisting of huge rectangular blocks of lapis gabinius, and the similarity of its style of masonry to that of the Tabularium of

the Capital, it is considered to belong to the same period (the 7th centy. of Rome). It is certainly the finest construction of the kind in the vicinity of the capital. By descending into the ravine, it will be seen to consist of 7 lofty arches of masonry in horizontal courses, almost Etruscan in their style. The ancient pavement is also still preserved. 2 m. beyond this we arrive at the Osteria dell' Osa, on the bank of the stream of that name. Following the road to Galliciano for less than a mile, we arrive at the S. extremity of the ridge which extends in a N. direction to the tower of Castiglione: we soon reach the ruins of the Temple of Juno and of the Roman municipium. From here, following the ridge which separates the plain of Pantano on the S. from that of Gabii on the W., a walk of less than 1 m. will bring us to the farm-buildings of Castiglione, the supposed site of the most ancient Gabii. In proceeding from the osteria to the ruins we traverse the spot where the subterranean noises on the passage of horses over the hollow ground are still heard as described by Pliny: "*quædam vero terra ad gressus tremunt, sicut in Gabiniensi agro non procul urbe Roma jugera ferme ducenta equitantium cursu.*" The site of this ancient city was fully ascertained by Prince Marcantonio Borghese in 1792, when many of the valuable sculptures now in the Louvre were discovered. It is supposed that Castiglione occupies the site of the ancient citadel, and that the city extended from Pantano along the ridge above the eastern side of the lake, the highest portion of the lip of the crater. The history of Gabii is too well known to require our entering into details on the subject: it will suffice to state that it was of Alban origin, having been founded by Latinus Sylvius; that it was celebrated by the Roman historians as the place to which Romulus and Remus were sent by Numinor to learn the Greek language; and that it remained independent until it was seized upon by Tarquinius Superbus, aided by the treachery of his son Sextius, and fell under the power of Rome without a struggle. It was

subsequently ruined in the wars of Sylla, and Horace describes it as deserted in his time:—

"Sci, Lebedos quid sit? Gabios desertior
atque
Fidenis vicus." *Ep. l. 11.*

From this state of decadence Gabii recovered in some degree during the imperial period: it acquired a certain celebrity for its baths, which had proved beneficial to Augustus, and in the time of Hadrian became of some importance; to this period probably belong the ruins of the municipium and of the temple of Juno. In the reign of Constantine it had fallen totally into decay, and is merely alluded to in some ecclesiastical documents as a farm given to the Lateran Baptistery by that Emperor. The principal ruin, the Temple of Juno Gabina, is celebrated by Virgil:

"*quique arva Gabina
Junonis, gelidumque Anienem, et roseida rivis
Hermæ saxa colunt.*" *Æneid. vii.*

The walls of the cella are still perfect, composed of rectangular masses of stone without cement, in the early Roman style: many of these blocks are 4 ft. long and 2 ft. high. The interior of the cella, nearly 50 ft. in length, still retains its ancient pavement of white mosaic, with the *sacrorum* 6 ft. deep. Close to this are some fragments of fluted columns of the Ionic order, on which the stucco coating is still visible, and the ruins of the Greek theatre, with remains of a few of the seats. On the right of the neck of the ridge leading from the ruins of the temple to Castiglione is a continued series of excavations, from which ancient Rome derived its supply of the volcanic stone called *lapis gabinus*, and of which many of the earliest monuments of Rome have been constructed. The ch. of St. Primus is supposed to have been a tomb of the 1st centy. The tower is of the 8th centy. Castiglione retains some of its mediæval walls and its ruined tower of the 13th centy., built on the walls of ancient Gabii, a fine fragment of which, composed of rectangular blocks 5 or 6 courses deep, may be seen at the N.W. angle of the tower.

The Lake of Gabii.—It may appear singular that, though the city is noticed by many of the classical writers, no mention of the lake occurs until the 5th centy., when it is found in some documents relating to the martyrdom of S. Primitivus, who was beheaded at Gabii, and his body thrown into the lake, which is confirmed by the discovery of the ancient emissarium, by which it was drained; the latter being choked up at an early period, the low land was reduced to a swamp, until the drain into the Osa was repaired. In the 8th centy. it was called the Lago di Burrano; and in the 14th, after the building of Castiglione, it took the name of that hamlet. The whole property belonged to the Colonnas, who sold it in 1614 to Cardinal Scipio Borghese, in whose family it has since remained. The lake was drained a few years ago by Prince Borghese, under the direction of Canina, who constructed a new emissarium, which has converted it from the state of a pestilential marsh into a district of fertility.

About a mile from the Osteria, on the l., following the valley of the Osa, is Castello dell' Osa, supposed to occupy the site of the Alban city of Collatia, celebrated as the scene of the death of Lucretia. The walk through this pretty valley is very agreeable, and the traveller should extend it to Lunghezza, 3 m. lower down, near the junction of the Osa with the Anio, where he may visit its large farm-buildings belonging to Duke Strozzi.

The road from Gabii to Palestrina follows the line of the Via Prænestina; the ancient pavement is still visible through a considerable portion of its extent; it becomes impracticable for carriages after quitting the ruins of Gabii, and is carried nearly in a straight line over the ridges of hill and valley by which this part of the Campagna is traversed from S.E. to N.W. About 7 m. beyond the Osteria dell' Osa the road crosses that from Tivoli to Zagarolo, and immediately beyond this it is carried through a deep and picturesque cutting in the tufa rock, evidently a Roman work, as the road here retains throughout its ancient pavement. A

little chapel at the entrance of this cutting is called Santa Maria di Cavamonte; here is also a small osteria. The town of Zagarolo is seen on a hill to the rt. Remains of the Claudian, Marcian, and Anio Novus aqueducts are seen in several places on the rt. before reaching Cavamonte; in this part of its course it is repeatedly carried by tunnels through the narrow ridge of hills, as well as upon arches across the ravines that separate them. Upon the hill above Cavamonte are numerous remains of a Roman town, probably Pedum, one of the Latin Confederation: amongst others, the ruins of an amphitheatre, 145 ft. in its longest diameter. About $\frac{1}{2}$ m. after passing through the cutting the road to Palestrina turns abruptly to the rt., leaving that to Galliciano on the l., and ascends the hill towards the large convent of San Pastore, which is a conspicuous object from all this neighbourhood. The Roman pavement has here disappeared, but the line is still retained. Shortly beyond the convent remains of tombs show that we are still on the line of the Via Prænestina. From San Pastore to Palestrina the road is again practicable for carriages; it follows the line of a narrow ridge between two deep ravines of the Molella and Cavarello torrents, leaving Zagarolo on the rt., and joins the carriage-road from Rome to Palestrina, the Via Labicana, at the Madonna dell' Aquila, just before entering the town.

LUNGHEZZA, COLLATIA, &c.

Amongst the many agreeable excursions over the Campagna, there is perhaps none which will more tempt the sketcher, than a visit to Lunghezza and a roam through the woods in its vicinity: it may be easily made in a day, the distance from Rome being about 10 m. The excursion may be quite conveniently combined with the preceding one. The road to Lunghezza is the same as that to Gabii as far as the Tor dei Schiavi, and in the rest is good and adapted for carriages: beyond Lunghezza the tourist must take to foot, or to a light vehicle to be pro-

cured there. After branching off from the Via Prænestina, the Via Collatina soon gains the line of the aqueduct of the Aqua Virgo, which it follows for the next 3 m., leaving on the l. the farms of S. Anastasia, of Bocca di Leone, and Cervaretto, and on the rt. Tor di Sapienza, a mediæval tower, with a square battlemented curtain round the base. Before reaching the latter the road to Cervara, a very picturesque locality, much frequented by artists, branches off on the l., the distance being about 1 m., passing near Cervaretto. Farther on, to the l. is the *Casala di Rustica*, once the property of Lucullus and of Elius the father of Lucius Verus. Returning to the road, 8 m. from Rome, a steep descent brings us to the farm of *Salone*, in a marshy valley, where are the sources of the Aqua Virgine. 2½ m. beyond Salone we arrive at *Lunghezza*, a collection of farm-buildings, on the site of a baronial castle, formerly the property of the Medicis, from whom it has descended by inheritance to the Florentine Duke Strozzi: it is situated on a high promontory, in a sharp bend of the Tevere, commanding a good view of the river, and of the farm of *Casa Rossa*, on the opposite bank. A short way beyond, the road crosses the river Osa, from which a bridle-path of 2 m. leads to Castiglione; during which the tourist will enjoy a lovely view of the Sabine and Alban mountains; or following the l. bank of the Osa through the woods that clothe its sides, after 1½ m. he will reach *Castello d'Osa*, better known among the peasantry as Castellaccio, the probable site of Collatia, which is marked by a high tower, and an abrupt precipice of lava rising from the bank of the river, corresponding with the description in the 'Æneid':—

—"Ne Collatinas imponent montibus Arces."

Some remains of an ancient road are met with between Castellaccio and the Osteria dell' Osa, which connected the Via Collatina with that to Præneste, and a tumulus with some traces of tombs excavated in the tufa rock. It will be scarcely necessary to inform

our reader that Collatia was one of the early colonies of Alba, founded by Latinus Sylvius; that after the destruction of Alba Longa it was held successively by the Sabines and Romans; that here dwelt Lucretia when she was the victim of the brutality of Sextus, the son of Tarquinius Superbus, which contributed to the fall of the kingly power at Rome; and that the first Brutus was probably brought up here—

—"Altra C'isti Collatia Bant."

The tourist, if a good walker, will be able to visit Collatia, Gabii, Ponte di Nona in the same day, and more easily still on horseback; leaving Rome by the Via Collatina, and returning by Osteria dell' Osa, Ponte di Nona, &c. The geologist will observe in the valley of Castellaccio a fine current of lava, on which numerous quarries were opened in ancient times.

Cervaro is a farm-house on a tableland, which forms very picturesque escarpments. Here are several grottoes, from which building-stone, a compact variety of volcanic tufa, was formerly extracted in large quantities. One of these, called the Grotta dei Tele chi, used to be resorted to by the German artists during their May festival. The environs of Cervaro are a favourite rendezvous for picnic parties. This, as well as the neighbouring castellated farm of Cervaretto, or Cervaleto, upon an eminence of tufa, belongs to Prince Borghese.

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§ 4. EXCURSIONS IN THE CAMPAGNA.

THE VIA NOMENTANA, MONTE SACRO, CATACOMBS OF S. ALESSANDRO, MENTANA, MONTE ROTONDO, &c.

This interesting excursion can be made in a day with a carriage, embracing the several sites on the Via Nomentana, and returning by the Via Salara. Mentana is 14 m. from Rome, and returning by Monte Rotondo 17.

Leaving Rome by the Porta Pia, we pass a series of villas on the rt.:

that near the gate on the rt. is the property of the Marquis Patrizi. On the l., but on the Via Salara, is the Villa Albani, producing a beautiful architectural effect. Farther on, and to the rt., are the Villas of Duke Massimo and Prince Torlonia, the latter containing some pigmy copies of ancient edifices, altogether out of taste; the Villa *Mirafiori*, belonging to the King of Italy; on the l. the Villa *Lucernari*, *Nataletti*, &c. A slight ascent brings us to the ch. of Saint' Agnese fuori le Mura, from which a gradual descent, crossing the rly., leads to the Anio, which is traversed by the *Ponte Nomentano*. This part of the road deviates slightly from the ancient line, the course of which, farther to the l., is marked by a large brick tomb, called the *Seduccia*, or *Sedia del Diavolo*, from its resemblance to a seat as seen from the road, the wall on that side being broken down. The *Ponte N.* (*Pons Nomentanus*) was built by Narses after the destruction of a more ancient one by Totila: the upper part and its tower are of the 8th cent., the more recent defences were added in the 15th by Nicholas V. Soon after crossing the river we pass on each side of the road two large ruined tombs, beyond which a steep ascent leads over a low hill, the celebrated *Mons Sacer*, where the Roman Plebeians retired, B.C. 494, under Menenius Agrippa, to assert their liberties. It is supposed that this gathering took place upon the rising ground overlooking the Anio to the rt., where a temple to Jupiter was erected to commemorate it. On the rt., 1 m. farther, are the castellated farm-buildings and villa of Casal dei Pazzi, before reaching which a road branches off to the l. leading to the farms of *le Vigne Nuove* (1 m.), of the *Cusale delle Belle Donne* (4 m.), and the valley of the Allia, a very agreeable drive of 4 m. over the Campagna. Beyond Casal dei Pazzi the road skirts the valley of the Cecchina, and on the top of the ascent beyond passes a ruined brick tomb, on the rt., called *la Spunta Pietra*, an elegant little edifice in the style of that of the *Divus Rediculus*, consisting of an

[*Rome.*]

upper and lower chamber, with traces of ornamental stucco-work in the former. Some fragments of the ancient pavement are seen near here on the side of the modern road. Near the 6th m., and on our l., are the farm-buildings of *Coazzo* and *Pietra Aurea*, and on the opposite side of, and close to, the road, the ORATORY and CATACOMBS of ST. ALEXANDER. In speaking of the catacombs in the immediate vicinity of Rome, we have alluded to the discovery made here, in 1853, of an early Christian ch.; it was well known from the History of the Martyrs, that Pope Alexander I., who suffered in the reign of Trajan, A.D. 117, was buried in this catacomb, with the Presbyter Eventius and the Deacon Theodulus, in a cemetery upon the estate of a Roman lady named Severina, then recently converted to Christianity. On the site, indeed in the Catacomb itself, was erected in the 2nd cent. an Oratory to St. Alexander, but after the Peace of the Church, when larger space was required, the oratory, originally underground, was laid open, and a ch. built over, into which the bodies of the martyr pope and his companions were removed. This ch., now below the general level of the Campagna, consists of 4 portions: descending by a flight of steps, we arrive in a kind of *vestibule*, out of which opens on the rt. the principal oratory, the floor of which is paved with fragments of marble, with some early sepulchral inscriptions; in the centre stands the altar, the table consisting of a slab of porphyry, supported by 4 rude Corinthian pillars; beneath is a sarcophagus composed of slabs, in which lay the body of St. Alexander, enclosed within a marble screen, on which are engraved the words "ET ALEXANDRO DELICATES VOT POSUIT." The name that preceded the first word was probably that of Eventius. Behind this altar is a kind of apse containing a rude bishop's seat, for we are told that this ch. was served by an Episcopus by the inscription also on the screen round the altar, DEDICANTE, AEPIS, VRS (Ursino), and by another, to an Episcopus Dio-

datus, in the Oratory of S. Theodulus. Opening out of the church on the l. is a chamber paved in marble, which is called, without any authority, the Oratory of S. Theodulus, near which a door leads into the catacombs or cemetery of S. Alexander, which resemble those we have seen about Rome: the graves, however, have been less disturbed, and some with their inscriptions remaining are still closed. One has been opened, and all the objects found in it placed within a grating; on another is an inscription in large letters on the tiles which close it; and on a third, one of those glass cups so frequently seen in the collections of early Christian objects. The most important, however, of all the inscriptions in this catacomb marks the grave of a certain Sophia; another is a singular mixture of Greek and Latin words, but written entirely in Greek letters. These catacombs are of considerable extent, and as yet have been but partially examined. Returning to the vestibule, which contains the remains of a marble vase found in the vicinity, but without authority called a baptismal font, and 2 Corinthian columns in granite, we enter on the l. a second ch. with a semicircular apse, paved with sepulchral inscriptions: this building is supposed to have been destined for catechumens or females. The foundations of a large ch. were laid in 1857 by Pius IX. [To visit the catacombs of S. Alessandro a *permission is necess^{re}*, which can be obtained without difficulty at the office of the Cardinal Vicar.]

Beyond S. Alessandro we follow the line of the Via Nomentana, portions of the ancient pavement of which are here and there seen for the next 2 m., until we reach the Casale di Capo Bianco. Here the road divides, the branch on the rt. leading to Palombara, the other to Mentana. Following the latter, we pass over for more than $\frac{1}{2}$ m. an ancient pavement, perhaps the best preserved specimen of a Roman road near the capital, before reaching the farm-buildings of le Case Nuove. From here commence a series of ascents and descents, following the top of the

watershed between the Allia on the l., and to the Anio on the rt. About $\frac{1}{2}$ m. from Rome we leave on the l. the Torre Lupara, one of the finest of the mediæval defences of this description, consisting of a base of black lava, the centre of red and yellow brick, and the upper portion similar to the base. A short way further are the ruins of the Casale di Monte Gentile, the probable site of *Montea*. Beyond this 2 ruined tombs mark the direction of the Via Nomentana. The geologist will here observe that the volcanic rocks disappear, the hills around being composed of marine tertiary marls (pliocene), abounding in fossil shells; upon these strata grow the picturesque oak woods, which form such a contrast with the bare Campagna. For a dist part of the road the views down the valleys of the Allia and the *Bosco di Quarto*, towards the Tiber, are very beautiful, whilst those towards the Monte Genaro and the Corniculian hills at its base are extremely grand. The highest part of the road (792 ft.) is attained about $\frac{1}{2}$ m. before reaching Mentana, to which a well-managed descent leads.

MENTANA.

the ancient Nomentan, one of the oldest of the colonies of Alba in the Sabine territory, and founded by Latians Sylvius, contemporaneously with Fidene, Gabii, and Crustumium. It is consequently the only one of these celebrated sites of the Prisci Latini which still continues to be inhabited, owing probably to its more healthy and elevated position (700 ft.). Nomentum was a place of some importance during the Roman Empire; its territory was then, as it still is, celebrated for its wines: Ovid, Martial, and Seneca had villas in the neighbourhood: it was the seat of a bishop as early as A.D. 415; during the middle ages we find it designated as Civitas Nomentana. As Mentana, it acquired some celebrity from the meeting between Pope Leo III. and Charlemagne, when the latter came to Rome in A.D. 800 to receive the Imperial Crown; and in the following centy. as

the birthplace of Crescentius, who played an important part in the affairs of Italy in the 10th cent., and who was so barbarously put to death by Otho II. in 996 after his gallant defence of the Castle of S. Angelo against that tyrant. After various vicissitudes, Mentana passed by gift of their kinsman Nicholas III. into the hands of the Orsini, from whom it was purchased for the enormous sum, in those days, of 250,000 scudi by the Peretti: it, as well as its territory, now belongs to the elder branch of the Borghese family. The modern town, with 818 inhab., is a miserable place, consisting of one street, the continuation of the high road, and of the baronial castle, surrounded by an agglomeration of hovels, a sad picture of misery and squalor. The Castle, on the slope of the hill, is founded upon massive substructions towards the valley, which date from the 13th cent.; the feudal castle itself dates from the 15th, and bears the arms of the Peretti; there is a good pointed gate in white marble opening into the upper court, with an ancient bas-relief of a horse over it; and the palace contains a large baronial hall, much neglected. In the street near the ch. are some masses of marble, used as seats by the inhabitants, bearing the names of the families of Herennius and Brutius. The Via Nomentana continues in a northerly direction, passing by the ch. of la Pietà to Grotta Marozza, 3 m., the probable site of the ancient *Eretum*; from where it continued to the Via Salara, between Correse (Cures) and Nerola. Mentana has acquired some celebrity on account of a victory by the combined Papal foreign troops and their French auxiliaries, in October 1867, over the insurgents under Garibaldi; the action took place on the S.E. of the village, the centre of the Garibaldians' position being the Vigna Santucci. A handsome monument has been erected on this spot to the memory of those who fell on that occasion. Their names are engraved on the sides of the base of the monument, which is about 50 ft. high. A bridle-road leads from Mentana to near the Osteria Nuova, 4 m.,

from which excursions can be most easily made to Santangelo in Capoccia and Monticelli, the representatives of the ancient Medullia and Corniculum. A road of less than 2 m. connects Mentana with

MONTE ROTONDO,

a town of modern origin, having a Pop. of 3721 Inhab. The territory around is fertile in vines. From its elevated position its climate is tolerably healthy, and is less exposed to the influence of malaria than the subjacent district along the Tiber. The principal feature of the town is its baronial castle, built on the ruins of one of the mediæval strongholds of the Orsini, from whom it passed to the Barberini: it now belongs, with a considerable part of the surrounding territory, to the Prince of Piombino. The interior, nearly unfurnished, contains a fine carved ceiling, and some frescoes and decorations of the time of the Barberini: its principal attraction is the high tower, from which the view over the valley of the Tiber, the N. Campagna, embracing Rome itself, and the whole of the Sabine mountains and lower region is magnificent. There are few points from which the topography of the ancient territory of the Sabines, and of the adjoining parts of Etruria and Latium, can be better surveyed. In the principal church, la Collegiata, there is a picture of S. Magdalene, attributed to *C. Maratta*.

From Monte Rotondo a good road of 2 m. descends to the Via Salara and the Railway Stat., $1\frac{1}{2}$ m. from which, returning towards Rome, is Fonte di Papa, on the edge of fine meadows extending to the Tiber; and 1 m. farther the Osteria di Forno Nuovo, on the hill above which is the Casale of Sta. Colomba; 3 m. beyond this the Casale di Marcigliana stands on an eminence on the l.; and 1 m. farther still the bridge of *Malpaso* over the Allia, near its junction with the Tiber;* the

* Com. P. Rosa, the best authority on the classical topography of the environs of Rome, supposes that the Allia is represented by the

farm-buildings on the l. are those of *Le Sette Bagni*; a slight ascent follows over the low neck of land which joins Castel Giubileo, the citadel of Fidenæ, to the site of the ancient city, from which a drive of 2 m. over the plain brings us to the Ponte Salaro. The railway from Florence to Rome runs parallel to the Via Salara, until about $\frac{1}{2}$ m. before reaching the bridge, where it deviates to the l. to cross the Anio by an iron bridge.

FIDENÆ AND ANTEMNÆ.

The best way to visit the sites of these ancient cities is by the Via Salara (2 m.), turning to l. before coming to the bridge, the horse-path across the Acquacetosa meadows being closed.

The traveller who prefers proceeding from Rome on foot to explore these classic localities has the choice of two roads: the one which follows the line of the Via Salara runs direct from the Porta Salara; the other quits Rome by the Porta del Popolo, and, leaving the road to Florence at the Casino di Papa Giulio, takes that on the rt. to the Acquacetosa, from which a path across the meadows, of less than a mile, leads to the foot of the hill, the site of ancient Antemnæ, the "Turrigeræ Antemnæ" of the *Æneid*, one of the 3 cities whose daughters became the mothers of the Roman race.

"It seems that the high point nearest the road was the citadel of Antemnæ; and the descent of 2 roads now scarcely perceptible, one towards Fidenæ and the bridge, and the other towards Rome, marks the site of a gate. On the other side of the knoll of the citadel is a cave, with signs of artificial cutting in the rock, being a sepulchre under the walls. There was evidently a gate also in the hollow which runs from the platform of the city to the junction of the Aniene and the Tiber, where there is now a little islet. Probably there was another gate towards

stream called *La Scannabecchi*, 11 m. from the city, and that the site of the victory of the Gauls was in the plain that extends from below Santa Colomba to *La Marcigliana*.

the meadows, on the side of the Acquacetosa, and another opposite: and from these 2 gates, which the nature of the soil points out, one road must have run up a valley tending in the direction of the original Palatium of Rome; and the other must have passed by a ferry towards Veii, up the valley near the present Tor di Quinto. It is not uninteresting to observe how a city, destroyed at a period previous to what is now called that of authentic history should, without even one stone remaining, preserve indications of its former existence. From the height of Antemnæ is a fine view of the field of battle between the Romans and the Fidenates, whence Tullus Hostilius despatched M. Horatius to destroy the city of Alba Longa. The isthmus where the 2 roads from Palatium and Veii met unites with the city a higher eminence, which may have been another citadel. The beauty of the situation is such that it is impossible it should not have been selected as the site of a villa in the flourishing times of Rome."—*Gell*.

A steep descent by the modern road, which passes near the E. side of the hill of Antemnæ, brings us to the Ponte Salaro, a bridge of 3 arches crossing the Anio, the piers of which, built of square blocks of red tufa, may be of the oldest Roman period, subsequently cased with travertine in the 6th centy. by Narses, who rebuilt it. The Ponte Salaro was partially destroyed during the military operations before Rome in 1849, when all the bridges or their approaches on this side of the city were blown up to prevent the advances of the French besieging army, and more ruinously in Oct. 1867, by the Pope's troops, in dread of the Garibaldian inroad. It was rebuilt in 1874, from the designs of Glori. Beyond the Ponte Salaro we pass the ruins of a Roman sepulchre surmounted by a mediæval tower on the l., from which the road for the next 2 m. runs across the plain of *Prato Robbulo*, having the Tiber at a short distance on the l. and on the rt. the low range of hills that extend from the Anio to Fidenæ. It was in this plain, rich in meadows and pas-

turage, that many bloody encounters took place between the Romans and Etruscans during the kingly period, and especially the memorable one with the Fidenates and Veientes, which, in consequence of the treachery of Mettus Fuffetius, the leader of the auxiliaries from Alba Longa, led to the destruction of that town by Tullus Hostilius. It is also in this plain that antiquaries place Hannibal's encampment before Rome after his retreat from Capua. 2 m. beyond the bridge the road runs along the base of the hill on which are situated the Casale of *La Serpentara*, and, farther on, the *Villa Spada*, where some topographers place the Villa of Phaon, in which Nero put an end to his existence. It is more likely, however, that it was about half-way between the *Via Salara* and *Via Nomentana*, the whole of which space was occupied by the grounds of that freedman of the emperor. From the *Villa Spada* a gradual ascent of about a mile brings us to the highest point of the road, passing over a depression on the hill that separates the table-land on the rt., upon which the city of Fidenæ is supposed to have stood, from that of its *Arx* or *Citadel*, which is now marked by the farm-buildings of *Castel Giubileo*, on a precipitate elevation, overlooking from about half a mile the *Tiber*. No ruins are visible, either on the site of the ancient city or of its *citadel*, if we except the artificial excavations on the face of the cliffs, some of which were evidently made for sepulchral purposes; indeed, it was scarcely possible that any should remain, Fidenæ having been destroyed more than four centuries before our era. The modern buildings of *Castel Giubileo* date from the time of *Boniface VIII.*; the farms around belonged until lately to the *Chapter of St. Peter's*.

"Making the circuit of *Castel Giubileo*, you are led round till you meet the road, where it issues from the hollow at the northern angle of the city. Besides the tombs which are found on both sides of the southern promontory of the city, there is a cave, running far into the rock, and branch-

ing off into several chambers and passages. Fidenæ, like *Veii*, is said to have been taken by a mine; and this cave might be supposed to indicate the spot, being subsequently enlarged into its present form, had not *Livy* stated that the *omoculus* was on the opposite side of Fidenæ, where the cliffs were loftiest, and that it was carried into the *Arx*. The chief necropolis of Fidenæ was probably on the heights to the N.E., called *Poggio de' Sette Bagni*, where are a number of caves; and here, also, are traces of quarries, probably those of the soft rock for which Fidenæ was famed in ancient times. The walls of Fidenæ have utterly disappeared; not one stone remains on another, and the broken pottery and the tombs around are the sole evidences of its existence. Yet, as *Nibby* observes, 'few ancient cities, of which few or no vestiges remain, have had the good fortune to have their sites so well determined as Fidenæ.' Its distance of 40 stadia, or 5 m., from *Rome*, mentioned by *Dionysius*, and its position relative to *Veii*, to the *Tiber*, and to the confluence of the *Anio* with that stream, as set forth by *Livy*, leave us not a doubt of its true site."—*Dennis*.*

An excursion, including *Antemnæ*, *Fidenæ*, and *Veii*, may be made in the same day, by a good walker, and leaving *Rome* at an early hour. Passing through the *Porta Salara*, *Antemnæ* can be reached in less than an hour; a couple of hours will suffice to examine *Castel Giubileo* and the site of Fidenæ; after which, crossing the *Tiber* in a boat, which may be sometimes met with below *Castel Giubileo*, a path of about 5 m. will bring him to the *Casale delle due Case*, where the valley of the *Cremera* opens into the plain, and near to where that stream empties itself into the *Tiber*, along the l. bank of the *Cremera* to *Veii*, passing by on the l. and upon a projecting promontory the *Casale della Valchetta*, and on the rt. that of *S. Giovanni*,

* *Sig. Rosa* places the *Arx* of Fidenæ at the E. extremity of the plateau, on the rt. of the road; a position more in accordance with the distance from *Rome* than *Castel Giubileo*.

where there are some Roman ruins, and which may be the spot that witnessed the defeat of the 300 Fabii. Or, instead of returning by Veii, a very agreeable excursion may be made up the valley of the Sette Bagni, which opens on the rt. half a mile beyond Castel Giubileo, passing by Redicicoli, Bufalotta, and the *Casale di Belli Donna*: from the latter a good road of 4 m., by *Le Vigne Nuove*, and the *Mons Sacro*, celebrated in Roman history for the retreat of the Plebians in A.U.C. 260, leads to the *Ponte Nomentano*, and from thence in 1 hr. to Rome by the *Porta Pia*.

VEII,

about 12 m. from Rome by the Florence road, formerly *Via Cassia*. (A carriage for 4 persons, to go and return in the same day, may be hired for 25 fis.) Crossing the *Ponte Molle*, and passing the *Acqua Traversa*, we see on the l. of the road, at 5 m. distance, the tomb of *Publius Vibius Marianus* and his wife, traditionally called *Nero's tomb*, in spite of the very distinct inscription on it.

On a rise to the rt. is the picturesque group of pine-trees and fortified farm of *Buon-Ricovero*. Farther on the l. is the mediæval tower *dei Corvi*. The 10th m. brings us to the quondam post-house of *La Storta*, soon after which the road to *Isola Farnese*, the modern and now wretched representative of Veii, branches off to the rt. At *Isola Farnese* a guide will be found, and the key of the *Painted Tomb* must be obtained. The guide can provide donkeys. To see the *Mill*, the *Ponte Sodo*, the gate of the *Columbarium*, and the *Painted Tomb*, requires 2 hrs. The *Arx* another hour. To visit all these, and make the complete circuit of the city, 4 hrs. Equestrians or pedestrians will shorten the road to Veii by turning off from the high road opposite the *Tomb of Vibius Marianus*, where an ancient road branches off on the rt. hand, which appears, from the vestiges of pavement and foundations of tombs still visible, to be the *Via Veientina*. One of the latter, near the farm-buildings [called

Ospedaletto, is remarkable for its size. After crossing the torrent called the *Turia*, near which are the ruins of another tomb, the path turns to the l. or N.W., and from this point along the table-land between the valleys of the *Turia* and of the *Valca* or *Cremera*. Ascending the valley above the junction of the *Cremera* with the *Fosso de' Due Fossi* (the 2 streams which surround the site of Veii), we see on the height on the l. the *Arco di Pino*, an arch in the tufa, by which the road in ancient times is supposed to have descended to the river. The elevated ridge on the side of this valley is supposed by *Sir W. Gell* to be that occupied by the Roman camp during the siege. Another bridle-path turns off to the l. at the 5th m. on the *Via Flumentalis*, the rt. after passing *Ponte Molle*, and ascends the valley of the *Cremera*.

The easiest and most expeditious mode of seeing the different objects about Veii, will be, starting from *Isola*, descend to the *Molulo*, follow the l. bank of the torrent as far as *Ponte dell'Isola*, crossing which, continue along the bank of the *Cremera*, having the escarpment which supported the walls on the right, and the *Neropolis* on the other side of the river. Visit the piers of an Etruscan bridge, the *Ponte Sodo*, and the *Porta Spezeria*; from the latter *Campagna's painted tomb* is about $\frac{1}{2}$ m. distant. Tourists having time at their disposal can follow the *Cremera* in its downward course to its junction with the *Fosso de' Due Fossi*; but as there is little to see, except the fine scenery, it may be better, after seeing the gate of the *Columbarium*, inside the *Porta Spezeria*, and the *Roman pavement*, to strike across the table-land to the *Piazza d'Armi*, about $1\frac{1}{2}$ m. off: from the highest part of this path there is a splendid view over the *Campagna*. From the *Piazza d'Armi* a walk of less than an hour along the torrent, during which the *Arco di Pino* can be seen, will bring us back to *Isola*: the whole of this tour will occupy between 3 and 4 hours. In the interior of the plateau of Veii there is little worth the trouble of a scramble through its brush-wood and briars.

The discovery of the true site of Veii is one of those interesting results for which we are indebted to the study of Etruscan antiquities, which has made such rapid progress within the last few years. The recent researches among the buried cities of Etruria have done more to elucidate the early history of Italy than the speculations of the antiquaries, or the uncertain records handed down to us by the Romans themselves. As early as the 15th century the Italian antiquaries began to discuss the locality of this celebrated city; and from that period to the beginning of the present century no spot has been more the subject of speculation and dispute. Recent discoveries have added Veii to the number of those ancient cities whose existence is proved to be no fable, and have established beyond a doubt that it was situated between the two streams above mentioned, below the rocky citadel of Isola Farnese. Independently of the evidence afforded by the ruins, inscriptions bearing the names of well-known Etruscan families have been discovered. The most remarkable are those of the Tarquitii celebrated by Virgil, and mentioned by Livy among the families which embraced the cause of Rome during the siege: they gave name to the Libri Tarquitiani used by the aruspices, and consulted as late as the 4th century by the emperor Julian in his expedition against the Persians. Before we proceed to examine the antiquities, we may remind our readers of the description of Dionysius, who says, in speaking of the third war in which Romulus was engaged against Veii, that it was the most powerful of the 12 cities of the Etruscan League, distant from Rome 100 stadia, situated on a lofty and insulated rock, and as large as Athens. The distance of 100 stadia is exactly 12½ m. from the capital, calculating 8 stadia to the Roman mile; the other points of the description will be adverted to hereafter. We shall not dwell on the facts of the early history of Veii: every traveller may be presumed to be acquainted with the long wars it sustained against Rome, and with its celebrated siege and capture by Camillus, who entered the citadel by means

of a mine. B.C. 396, after a 10 years' siege. On the fall of the Etruscan city the site was long deserted and apparently forgotten until the time of Julius Cæsar, when an Imperial municipium arose in the centre of it, far within the circuit of the ancient walls. Propertius tells us that the Etruscan area was converted into pastures in his day:—

“Nunc intra muros pastoris buccina lenti
Cantat, et in vestris o-sibus arva metunt.”
Illeg. 4, 11.

In the reign of Hadrian, Florus says, “Who now knows the site of Veii? What ruins, what vestiges of it are visible? It is difficult to put faith in our annals when they would make us believe in the existence of Veii;” a remarkable passage, as the Roman municipium was then flourishing within a short distance of the Etruscan walls which we shall presently notice. In the middle ages the situation of the ruins, so near the high road, was not likely to escape the attention of the barons in their system of predatory warfare. Certain ecclesiastical documents inform us that in the beginning of the 10th century a castle existed on the isolated rock which is now considered to have formed the citadel of the ancient city. It derived from its position the name of Isola, being called the Isola di Ponte Veneno, and in more recent times the Isola Farnese. This tower was a position of some strength, as the hostages sent by the emperor Henry V. to pope Paschal II. were placed in it for security. In the 14th century it was held by the Orsini, and in 1485 was captured by Prospero Colonna. In the contests of Alexander VI. with the Orsini, Isola was besieged by Cæsar Borgia, and captured after a 12 days' siege, when the greater portion of the castle was destroyed. It appears at a later period to have been incorporated with the duchies of Castro and Rocciiglione, and to have derived from their possessors the name of Farnese. In the 17th centy. it passed to the Papal Government, and was sold in 1820 to the duchess of Chablais, from whom it descended to the queen of Sardinia, and from her to the late empress of Brazil.

Although Nardini and Holstenius had both fixed the site of Veii at Isola Farnese, Sir William Gell was the first antiquary who produced a satisfactory plan of the city. He examined and traced the ancient walls throughout the greater part of their circuit; and was convinced that the account of Dionysius, describing the city as being as large as Athens, was not exaggerated. The few fragments of wall thus discovered, concealed among tufts of brushwood and by accumulations of soil, are composed of quadrilateral blocks of tufa, some of which, particularly on the northern and eastern sides, are from 9 to 11 feet in length. Sir W. Gell considered that the table-land at the eastern extremity of the ancient city, called by the peasants the *Piazza d' Armi*, was the Etruscan citadel, and that Isola stood outside the walls. Mr. Dennis considers, from the sepulchral caves and niches, "most of them apparently Etruscan, which are hollowed in the rock in every direction, that Isola was nothing more than part of the Necropolis of Veii." Nibby thought that Isola was too commanding and too important an elevation to be allowed to remain without the walls by a people so warlike as the Etruscans, and consequently regarded it as the ancient *Arx*, on which stood the celebrated Temple of Juno, into which the mine of Camillus penetrated. He considers that the *Piazza d' Armi* may have been a second *Arx*, and that the modern name has perhaps preserved a record of the fact. In the flanks of Isola are numerous sepulchral chambers, but no trace of the *cuniculus* of Camillus has been discovered. The site of Veii, as we have stated above, lies between two streams. The first of these is the Fosso di Formello, the ancient Cremera, well known in the history of the wars of Veii with the Fabii: it rises under the Monte del Sorbo, to the W. of Baccano, and encircles the site of Veii on its N. and E. sides. The second stream rises near Torretta, on the l. of the Via Cassia, and is traversed by the modern road near the Osteria del Fosso, 12 m. from Rome; near Veii it precipitates itself in a fine

cascade over a rock 80 feet high, and then proceeds along a deep channel, separating Isola from the rest of Veii; at the south-eastern extremity of Isola it receives two small torrents, called the Storta and the Piuo, and is thence called the Fosso de' due Fossi: it joins the Cremera below the *Piazza d' Armi*. These two streams very clearly define the triangular space occupied by the Etruscan city.

The ruins are undergoing such constant changes that no description can hold good even from year to year. Mr. Dennis says, "Every time I visit Veii I am struck with the rapid progress of destruction. Nibby and Gell mention many remains which are no longer visible. The site has less to show on each succeeding year. Even masonry, such as the pier of the bridge over the Fosso di Formello, that from its massiveness might defy the pilfering of the peasantry, is torn to pieces, and the blocks removed to form walls or houses elsewhere, so that, ere long, I fear it will be said of Veii, 'her very ruins have perished.'"

Beginning with the road from Isola to Formello, we descend into the valley of the Molino, or Mill, in a very picturesque situation, where the torrent precipitates itself by a handsome cascade over a vertical precipice of volcanic tufa; there was a gate on the opposite side of the stream here. Proceeding along the rt. bank of the river, we soon reach the *Ponte dell' Isola*, an ancient bridge of a single arch, 22 feet in span: the gate which opened from it is supposed to have been the entrance of the road from the *Septem Pag*, and has been called from that circumstance the *Porta de' Sette Pag*, through which passed the road from Veii to Sutri. Returning, and following the stream downwards, opposite Isola is a gate which appears to have been formed in the walls which united the town with the citadel on the rock of Isola, and called the *Porta dell' Arce*. E. of Isola on the plain below the rock, near the junction of the Fosso del Piuo with that of Isola, are some mineral springs, and another gate called

the *Porta Campana*. Beyond, on the S.E., and in the ravine separating the plateau of Veii from its *Arx* or *Piazza d'Armi*, are the ruins of a gate in the direction of Fidenæ, called the *Porta Fidenate*. Near this a curious postern and a flight of steps of a cemented Etruscan masonry, called "*La Scaletta*," were discovered in 1840, by Mr. Dennis, but of which not a trace now remains. Descending along the base of the *Piazza d'Armi*, and afterwards ascending the valley of the *Cremera*, we may trace the gates in the eastern and northern circuit of the city: the first is the *Porta di Pietra Pertusa*, in the direction of the *Pietra Pertusa*, a remarkable cutting by which the road from Veii joined the *Flaminian Way*. On the road, which is supposed to have opened beyond this gate, is a large tumulus, called *La Vaccareccia*, with a crest of trees, forming a conspicuous object in the *Campagna*. It was excavated by the queen of *Sardinia*; but nothing was discovered to confirm *Gell's* suggestion, that it was the tomb of *Propercius* king of Veii, or of *Morrius*, the *Veientine* king who instituted the *Salian* rites. Higher up the stream is the gate called the *Porta Spezieria* by *Caniina*: some of the internal fortifications of this gate, forming a kind of piazza, have been preserved, together with the remains of a massive bridge composed of quadrangular blocks of tufa: two roads led out of it, one to *La Pietra Pertusa*, the other to *Monte Musino*, a remarkable conical volcanic hill eastward of *Baccano*, and above *Scrofano* (*Sacrum Fanum*), surrounded by broad artificial terraces, whose summit, clothed with fine groves of oaks, and commanding a noble view, is still crowned with the ruins of a circular building supposed to be the *Ara Mutiæ*, the *Temple of the Etruscan Venus*. Inside the *Porta Spezieria* are some remains of an Etruscan *Columbarium*, in the form of pigeonholes irregularly pierced in the vertical walls of the tufa rock; and higher up a well-preserved fragment of a Roman road. Between this and the next gate *Sir W. Gell* describes some fragments of the ancient walls,

composed of enormous blocks of tufa, many of which were 10 ft. long and 5 ft. high, but they no longer exist; the walls rested on a triple course of bricks each about a yard in length, a peculiarity of construction which has not been observed in any other Etruscan city. The next gate was the *Porta Capenate*, beneath which is the *Ponte Sodo*, a bridge excavated, like a tunnel, in the tufa, 240 ft. long, 15 ft. broad, and 20 ft. high, to afford a passage for the river: it is so covered with trees and brushwood that it may easily be passed without notice, although it forms one of the most picturesque objects during the excursion. This gate was probably the principal entrance to Veii from the N., and that by which the roads from *Capena*, *Falerii*, *Nepetum*, &c., entered the city. The hills on the N. side of the stream here formed the principal necropolis of the Etruscan city. The tumuli in the neighbourhood of the *Ponte Sodo* were explored by *Lucien Bonaparte*, who discovered in them some beautiful gold ornaments. Beyond this is the *Porta del Colombario*, which derives its name from the ruined *Columbarium* near it. Some of the polygonal pavement of the road which led from this gate to *Formello* may still be traced, with its kerbstones and ruts worn by ancient chariot-wheels; remains of the pier of the bridge are also visible in the bed of the *Formello*. Farther on are some fragments of the city walls, resting on bricks like the portion already described. The last gate is the *Porta Sutrina*, a short distance from the *Ponte di Formello*, a bridge of Roman brickwork built upon Etruscan piers. The ancient road which entered Veii by the gate of Fidenæ passed out of it here, after traversing the whole length of the city, and fell into the *Via Cassia* near the 12th milestone on the modern road from Rome. The gate faces *Sutri*, and is supposed to have led to it. This brings us back to the *Ponte dell'Isola*, from which we commenced our survey. The circuit of the walls we have now described is supposed to be about 6 m. In the plain on the N. side, which they enclose, are several

traces of a Roman road and some vestiges of tombs and a columbarium marking the site of the Roman municipium, founded by the emperors on the site of the Etruscan city. It was about 2 miles in circumference. The columbarium is now the only representative of the Roman settlement: it was found entire, and the interior was ornamented with stucco and paintings, but all of these are now destroyed, and the 3 chambers of which the building was composed are in a state of ruin. Near it were found the 2 colossal heads of Tiberius and Augustus, the sitting colossal statue of Tiberius preserved in the Vatican Museum, a mutilated statue of Germanicus, and some other interesting fragments of the imperial period.

On the other side of the valley of the Formello, half-way up the slope of the mound called the Poggio Reale, is the very interesting *Painted Tomb*, discovered by Marchese Campana in the winter of 1842. The key of it is kept at Isola by the farmer, who will require a fee for attending. It is the only tomb which is now open at Veii, and, as it is one of the most ancient which has yet been discovered in any Etruscan city, it will not fail to interest the traveller and antiquary, to whom the discoverer has rendered an important service, by leaving it with its furniture in the exact condition in which it was when opened. The passage cut in the tufa rock leading to the tomb was guarded by 2 crouching lions, and the entrance itself is still similarly guarded. On either side of this passage are traces of two small chambers, which probably served as places of sepulture for dependents. The sepulchral vault consists of two low, gloomy chambers excavated in the volcanic rock, with a door formed of converging blocks of the earliest polygonal construction, and best seen from the inside. The walls of the outer one are covered with grotesque paintings of men, boys, horses, leopards, cats, winged sphinxes, and dogs, remarkable for their rude execution, strange colouring, and disproportionate forms.

These paintings are of the highest antiquity, and are remarkable as being much ruder and less Egyptian in their character than those discovered in the painted tombs of Tarquinii and other Etruscan sites. On either side of the tomb is a bench of rock, on each of which, when it was opened, lay a skeleton, but exposure to the air soon caused both to crumble into dust. One of these had been a warrior, and on the rt.-hand bench are still preserved portions of the breastplate, the spear-head, and the helmet, perforated by the weapon which probably deprived the warrior of life. The other skeleton, from the absence of armour, is supposed to have been that of a female. Miceli remarks that the style and decorations of this tomb show no imitation of the Egyptian, and that "all is genuinely national, and characteristic of the primitive Etruscan school." The large earthen jars, which were found to contain human ashes, are in the earliest style of Etruscan pottery. The inner or smaller chamber has two beams carved in relief on the ceiling, with a low ledge cut in the rock round 3 of its sides, on which stand square cinerary urns or chests, that contained human ashes, with several jars and vases. In the centre is a low bronze brazier about 2 ft. in diameter, which probably served for burning perfumes. On the wall opposite the doorway are painted 6 small many-coloured discs or patera, the exact nature of which has been the subject of hitherto inconclusive discussion. Above them are many stumps of nails in the walls, which have rusted away with all trace of the articles which were suspended from them. It is a peculiarity of this sepulchre that, unlike many other Etruscan tombs, it has no epitaph or inscription, on sarcophagus, urn, cippus, or tile, to record the name of the persons who were interred in it.

The antiquarian traveller will find a detailed description of Veii, accompanied by numerous plans, maps and views, in Canina's '*L'Antica Città di Veii*,' printed at Rome in 1847, at the expense of the queen dowager of Sardinia; in his great work on the Etruria

Maritima; and in the first volume of Mr. Dennis's work on the 'Cities and Cemeteries of Etruria.'

The modern hamlet of Isola is in a state of decay. The buildings are chiefly of the 15th centy.; the appearance of the population, which seldom exceeds 100 souls, bears sufficient evidence of the prevalence of malaria. The Church, dedicated to the Virgin and to St. Pancrazio, was built in the 15th cent., after the siege by Cæsar Borgia; it contains a fresco of the Coronation of the Virgin, a work probably of that period. The tourist, instead of returning to Rome by the same road, can descend the valley of the Cremera to where it empties itself into the Tiber, about 6 m., between the 6th and 7th m. on the Via Flaminia: the valley is picturesque, but the trip must be performed on foot or horseback: passing by the Casale di S. Giovanni on the l., where there are some Roman remains, and afterwards the Casale della Valchetta, on the opposite side of the river, one of the supposed sites of the defeat of the Fabii; or by another, but more circuitous, path by the tumulus of the Vaccareccia, and la Pietra Pertusa, to the Via Flaminia beyond the *Osteria* of Prima Porta, which is about 7 m. from Rome. Here he can examine the ruins of the Villa Veientina of Livia, in a fine position commanding a bend in the Tiber (described in the following excursion, *Prima Porta*, p. 556). The drive from P. Porta to Rome is agreeable, by the plain of the Tiber, crossing the valleys of the Cremera or Valchetta, of the Crescenza, and of the Aqua Traversa, passing on the rt. before reaching the latter the Sepulchre of the Nasos.

In the ravines around Veii the geologist will find matter for observation; in the vicinity of Isola the principal rock is a volcanic conglomerate, containing huge fragments of black pumice reposing on strata of ashes deposited under water, whereas the black pumice breccia is amongst the most recent of the subaërial deposits of the Campagna, contemporaneous with the lava-currents of Sette Vene, Capo di Bove, &c. &c.

PRIMA PORTA, BY THE VIA FLAMINIA, TO THE VILLA OF LIVIA, THENCE TO FIANO, BY THE VIA TIBERINA.

This is an agreeable drive, the road being excellent.

On leaving Rome by the Porta del Popolo, we traverse an increasing suburb for nearly 2 m., as far as the Ponte Molle, to which there is a horse-tramway. $\frac{1}{2}$ m. from the gate, on the rt., is the Villa of Papa Giulio, built by Vignola, whence a road continues under a tunnel, called the Arco Scuro, to the mineral spring of Acqua Acetosa (2 m.).

The Ponte Molle, which crosses the Tiber 2 m. from the city, was first erected (B.C. 108) by the Censor Marcus Æmilius Scævus, and is memorable in history. It was on it that the envoys of the Allobroges, implicated in the Catiline conspiracy, were arrested by order of Cicero (B.C. 63), and it was from its parapets that the body of Maxentius was hurled into the river, with his spoils,* after his defeat by Constantine 5 m. higher up on the Via Flaminia. The present bridge was nearly rebuilt by Pius VII.; its foundations, however, are ancient. A tower formerly stood at its N. extremity to defend the passage, which has been converted into a kind of triumphal arch. At one end of the parapets are colossal statues of the Virgin and St. John Nepomucene, at the other of the Saviour and St. John the Evangelist, by *Mocchi*. The Ponte Molle was the scene of military operations on the 14th May, 1849, when the French invading army under General Oudinot, attempted to carry it, but failed, the Romans having blown up its northern arch.

After crossing the Tiber, the military exercising ground is on the l., and on the rt. the line of the ancient Via Flaminia, marked by a ruined sepulchre,—it ran close to the rt. bank of

* The story of the 7-branched candelabrum having been thrown into the Tiber after the defeat of Maxentius is a mere legend, founded on no written authority; indeed Procopius states positively that the treasures from the Temple of Jerusalem were carried from Rome to Carthage by *Strophius* in 477.

the river. The centre road is the Via Cassia, leading to Florence by Viterbo. Following the Flaminia over a gentle rising ground for $1\frac{1}{2}$ m., we pass on the rt. the mediæval Tor di Quinto, which derives its name from being near the 5th m., reckoning from the Capitol; and a short way beyond we cross the openings into the plain of the Tiber, of the valleys of the Acqua Traversa or Crescenza and Inviolatella, up which there are good rides to the Via Cassia and Veii (p. 550). Soon after the plain is bordered on the W. by a ridge of hills, with precipitate escarpments, composed of volcanic conglomerate, which extends all the rest of our way to Prima Porta. Between the 5th and 6th m., an artificial cavern may be seen at the base of the cliff on the l., which once served as a sepulchre, in which were found numerous inscriptions relative to the Nasos, the family of Ovid. All traces of the paintings upon its walls, which existed in the 17th centy. have disappeared, and the inscriptions have been dispersed. From here, on the rt. of the road, extends a meadow plain to the Tiber, in which are several ruined sepulchres that mark the line of the Via Flaminia. It was on this flat that took place the battle between Constantine and Maxentius (A.D. 312), already referred to, which ended in the defeat of the latter, and his flight towards Rome, a victory so important in the history of Christianity. Before reaching Prima Porta the road crosses the Cremera torrent, descending from Veii, and soon after that of Prima Porta from Scrofano. Here the Via Tiberina, anciently *Flumentalis*, branches off on the rt. to Procojo and Fiano, and a slight ascent brings us to

Prima Porta, the station of *ad Sarcinam*, on the Via Flaminia, names derived from its being situated in a defile through the hills that enclose the valley of the Tiber on this side, and from the red volcanic tufa of which they are formed. In ancient times it was the first halting-place out of Rome, and 9 m. distant from the *Milliarium Aureum* at the foot of the

Capitol. On the heights above the Osteria on the rt. stood the Villa Veientina of Livia, in later times known as the *Villa Cesarum ad Gallinas Albas*, having descended to the successors of Augustus. Although no doubt could exist as to the site of an edifice so often mentioned by ancient authors, it is extraordinary that excavations on it were not attempted until 1863, when amongst the first discoveries was the fine statue of Augustus, now in the Braccio Nuovo of the Vatican Museum. Subsequent researches led to the opening of a suite of chambers, richly decorated, which probably formed the lower floor of the imperial villa, one of which was covered with paintings in excellent preservation, representing a garden, in which the plants, flowers, and birds are designed with great accuracy. Amongst the latter a number of white pigeons of the same race as seen living at the present day about Rome.

The history of this villa, and especially of the circumstance from which it derived its name, *ad Gallinas Albas*, is curious. Founded by Livia on one of her paternal estates, it was at first designated as her Villa Veientina, from being in the territory of Veii. At a later period it was called the *Villa Cesarum ad Gallinas Albas*, from a legend recorded by Dion Cassius, Suetonius,* Pliny,† &c., that an eagle flying over it let fall a white hen (*gallina alba*), which, lighting on the lap of Livia, holding a laurel-branch in its beak, was the progenitrix of the race of birds for which it became so celebrated, as the laurel-berries did of the plantations from which the imperial triumphators were crowned. In speaking of the death of Nero, Suetonius states that, on the approaching extinction of the descendants of the Ju-

* "Livia olim, post Augusti statim nuptias, Veientanum suum reversens prætervolans Aquilla gallinam albam ramulum lauri iusto tenentem, ita ut rapuerat demisit in gremium . . . tanta pullorum soboles procrevit ut hodie quoque ea villa ad Gallinas vocatur."—Sueton. in Vit. Galbæ.

† In villa Cesarum fluvio Tiberi impo-ita, juxta nonam lapidem Flaminii Viti, qui ob id (the same fact as mentioned by Suetonius) vocatur ad Gallinas.—Lib. xv., 40.

lian line, the white fowls began to pine away, and the laurels to wither, the race of both disappearing with the last of the imperial line of the descendants of Augustus. The villa occupied the table-land above the Osteria of Prima Porta, which is of inconsiderable extent, but in a lovely position, commanding a magnificent panorama up and down the valley of the Tiber, over a great extent of the territories of Veii and Fideneæ, with Sabina and its lofty Apennines beyond, and of the Alban and Volscian mountains to the south.

From Prima Porta the Via Tiberina runs parallel to the river, but along the base of the hills, at some distance from the Tiber, as far as Fiano, a poor village which gives a ducal title to the family of Ottobuoni. Before reaching Fiano, the tourist interested in agricultural pursuits can visit some of the large breeding-farms for horses and horned cattle—on the l. the two Procojos, the property of Prince Chigi; and Riano, belonging to Prince di Piombino, once celebrated for its pure Roman breed of horses. Fiano, which occupies the site of the ancient *Flavinis*, has a large dilapidated mansion belonging to the duke. From Fiano there is an excellent carriage-road which follows the rt. bank of the Tiber as far as Ponte Felice, passing by Nazzano and Ponzano, at the E. base of Soracte.

BRACCIANO AND ITS LAKE.

This excursion takes us 26 m. from Rome. Although less often visited than many other places in the environs of the capital, it will well repay the journey. It may be made in 3 hours with a carriage and pair. Bracciano, including Vicarello, may be visited in the same day. A public conveyance leaves Rome daily from the Albergo dell' Orso, performing the journey in 5 hrs. There is a very tidy *inn* at Bracciano, the Osteria Piva, kept by an obliging landlady, where the not over-fastidious tourist will find fair quarters, and where the artist may spend economically several days in the midst of scenery of a very picturesque character.

Leaving Rome, we follow the high road to Florence as far as La Storta, a short distance beyond which we turn off to the l. to follow the Via Claudia, which led from the Via Cassia to Cosa. The road passes for the next 5 m. through an uninteresting country consisting of large pasturage farms. At the 14th m. from Rome the Aquasona stream, descending from the hills of Cesano, is crossed, and a mile farther on we reach the Osteria Nuova, very nearly on the site of Caracæ, a Roman station of the Antonine Itinerary. Near here a road branches off on the l. to the large dairy-farms of Santa Maria in Celvano and Casal di Galera. Soon after passing the Osteria Nuova, the Arrone, the outlet of the lake of Bracciano, is crossed, near to where it falls by a cascade over a lava current, into the picturesque valley below. From this place a path of about a mile leads to the deserted village of Galera, which is well worth a visit. The ravine through which the Arrone runs is beautiful, enclosed between precipices of tufa and basaltic lava, on one of which is perched the mediæval town. Although it is very probable that there was an Etruscan or Roman town there, no ancient remains have hitherto been discovered. The modern Galera has existed from the 11th centy., and its counts in the 12th and 13th were influential lords of the district situated between the lake of Bracciano, the hills of Baccano, and the Via Claudia. In 1226 Galera became possessed by the Orsini family, who held it, with frequent vicissitudes, until 1670. The town has for half a century been abandoned, owing to the increase of malaria, and presents a strange aspect of desolation in its unroofed and abandoned churches and houses, overgrown with rank vegetation and tenanted only by reptiles. The rock on which it stands is a fine mass of black lava, rising through the volcanic tufa, surrounded on 3 of its nearly vertical sides by the deep ravine at the bottom of which runs the Arrone. The town is entered by a double gate towards the N., over which are the Orsini arms; many of the houses and 2 steeples of churches are

still erect. The older walls of the 11th centy. may be seen at the N.W. angle of the town : on these rises the castle of the Orsini, a fine brick edifice. The position is exceedingly romantic, and its complete solitude is one of the most impressive examples of the influence of malaria which it is possible to conceive. The valley of the Arrone, which extends from Galera to below Castel di Guido, on the road from Rome to Civita Vecchia, is extremely picturesque in its upper portion : watered by the perennial stream flowing from the lake of Bracciano, it is fertile, and contains numerous large meadows and pasturage-farms, upon which great numbers of horses and cattle are reared, and a large quantity of butter produced for the Roman market. The bottom of the valley consists of rich meadows, the hills of grazing land, over which rise woods of ilex, cork-tree and oak. The farms of Santa Maria in Uelsano and of Casal di Galera, belonging to the Marchese di Rocca Giovane, and lower down of Testa di Lepre, the property of Prince Doria, would well repay a visit for those who take an interest in the agriculture of the Roman Campagna ; but in this beautiful valley malaria is the great evil, few of its inhabitants being able to remain beyond the end of June.

Beyond the Arrone a carriage-road branches off on the rt. to Anguillara, by which Trevignano may also be reached. The plain of the Arrone extends in this direction to where the river issues from the lake, and is more fertile than the surrounding Campagna. About 3 m. before reaching Bracciano we enter on a portion of the Roman pavement of the Via Claudia, well preserved for more than a mile ; soon afterwards the town and its castle come into view, and from no point, perhaps, is the latter seen to greater advantage. A flat marshy tract, called Lago Morto, from the small pestilential pool that sometimes exists in it, is passed on the l. From here the lake is first seen, with the village of Trevignano on its opposite shore, backed by the conical peak of Rocca Romana. About a mile

before reaching Bracciano the road turns to the rt., the Via Claudia continuing in a straight line by the convent of the Cappuccini S. of the town.

Bracciano contains a Pop. of 2107 Inhab. From its elevation and distance of nearly a mile from the lake, its climate is less unhealthy than most places around : it enjoys a certain degree of prosperity from its iron-works, where bars are manufactured from cast iron brought chiefly from Tuscany, fuel being abundant from the wooded country in the vicinity, as well as good water-power from the surrounding hills for the mills. At the N. extremity of the hill of Bracciano, and overlooking the lake, is the baronial Castle, built in the 15th century by the Orsini ; it is considered one of the best, although not most ancient, specimens of the feudal castles of Italy, and presents a noble and imposing aspect. Its ground-plan is a pentagon of unequal sides, the longest, towards the town, having 2 lofty towers connected by a machicolated wall ; 3 other towers stand on the opposite side towards the lake : the windows are square and small, the walls built of black lava, taken, it is said, in part, from the pavement of the Via Cassia. On the N. side is the entrance by a double gate and covered way, partly excavated in the volcanic breccia of which the hill is formed, and flanked by 2 round towers. The central court is an irregular square, surrounded by a portico now built up, the pilasters bearing the shields of the Orsini ; a decorated outdoor staircase, with some remains of frescoes, leads to the upper story from this court. The interior of the castle offers little to interest the visitor. In the great hall are some traces of frescoes, it is said by F. Zuccherro, forming a kind of frieze of family portraits ; beyond this are 2 large rooms, with roofs decorated in the worst style of the 17th centy. ; followed by 2 small apartments with fresco and stucco Arabesque decorations. The apartments occupied by the owner are small, but tastefully furnished in a style suitable to the character of the castle. Other suites of halls have under-

gone a thorough restoration. No visitor to the castle should omit to ascend to the summit, from which *the view* over the lake and surrounding country is commanding; looking S.W. and beneath is the town of Bracciano; beyond it the Capuchin convent in the midst of a grove of ilexes; on the rt. the valley of Mauziana, with the hill of Monte Virginio crowned by a convent behind it; turning towards the lake a rich plain, covered with plantations of olive-trees and vines, extends along its shores, above which rises a thick forest reaching to the summit of the hills that encircle this piemresque basin; in front is seen the mass of buildings surrounding the baths of Vicarello, and farther to the rt. the town of Trevignano upon a promontory jutting into the lake; behind Trevignano rises a remarkable group of hills; the pointed peak in the centre is Monte di Rocca Romana (2026 ft. above the sea). To the rt. of Trevignano a white house marks the site of Polline, at the entrance to the Val d' Inferno; and farther still a white line near the lake shows the course of the Pauline aqueduct. The plain through which the Arrone flows from the lake intervenes between this point and the high promontory on which stands the town of Anguillara; the fine woods between the latter and Bracciano are those of Mondragone. Beyond Monte di Rocca Romana may be discovered the peaks of the Ciminian range, Soriano, and the Monte di Vico, farther E. the ridge of Soracte, and more in the foreground, and extending towards the Tiber and the Sabine Apennines, the low volcanic group surrounding Baccano, with the pointed hill of Monte Musino, the Ara Mutia, at its eastern extremity. The Orsini appear to have been deprived of this property prior to the accession of Martin V., but they were reinstated in their possessions by that pontiff with the title of counts. In their contests with Sixtus IV. and Innocent VIII. in 1485. the Colonnas captured and sacked Bracciano. The castle appears to have been built about this time, and Paul IV. in 1561 confirmed the Orsini in their fief, and raised it to the rank of a duchy.

They retained possession of it until the close of the last century, when they sold it to the Odescalchi family, from whom it passed into the possession of Don Marino Torlonia, but after some years was re-purchased by the Odescalchi. The feudal privileges of the castle were not surrendered to the Government at the French invasion, and were consequently in force until 1870. It would be difficult to find in any part of Europe a more perfect realization of a baronial residence than the castle of Bracciano: it seems made to be the scene of some story of romance, and was the first place in the neighbourhood which Sir Walter Scott expressed an anxiety to visit on his arrival in Rome.

The Lake, a beautiful sheet of water, 20 m. in circumference, upwards of 7 m. across, and its surface 540 ft. above the sea, presents all the characteristics of a great volcanic depression; it is the Lacus Sabatinus of the ancients, and derived its name from an Etruscan city of Sabate, which was believed by the Roman historians to have been submerged under its waters.

A road of 7 m. leads N.W. from Bracciano to the village of Oriolo, containing a villa of the Altieri family: it passes through a pretty country on the skirts of the great forest in which the Acqua Paola has its sources. The ch. is beautifully placed on a hill commanding the whole of the lake: it dates from the 8th or 9th century, and occupies the site of a Roman villa called Pansilypon, built by Metia the wife of Titus Metius Hedonius, as we may see on the inscription preserved under the portico. The pavement is composed of ancient fragments, among which is one with the name of Germanicus.

Bassano di Sutri is a village between Oriolo and Sutri, which latter town stands 5 m. N. of Oriolo. It is well worth the walk or ride, although the road is bad, to visit the castellated palace formerly belonging to the Giustiniani and now to the Odescalchi family. It is a good specimen of the for-

titled mansion of the 16th centy., with moat round, and square towers at the corners. Its chief attraction now consists in the remarkably fine but little known fresco paintings, by Domenichino and Albani, which adorn the principal halls, and which are as effective as the celebrated works of the Caracci in the Farnese palace in Rome. The Sala delle Pitture, painted by Albani, presents on the vaulted ceiling a magnificent composition of the *Fall of Phaeton*. In the compartments of the walls are the *Toilet of Venus*, a fine group of *Syrens*, *Galatea with Tritons and Nymphs*, *A Satyr drinking*, &c. In the room painted by Domenichino the principal subject is a beautiful composition comprising numerous figures, and entitled the *Sacrifice*. It is balanced by *Diuna, her Nymphs and Acteon*.

A good road leads from Bracciano to the baths of Vicarello and Trevignano, round the N. shore of the lake. On this road is the ch. of San Liberato, distant about 2 m. from Bracciano.

Vicarello derives its name probably from *Vicus Aurelii*: it is remarkable for its ruins of a villa, probably of the time of Trajan, and for its mineral waters, known in ancient times as the *Aquæ Aureliæ*, which some antiquaries have identified with the *Aquæ Apollinariæ* of the Antonine Itinerary. These waters are much frequented, being sulphureous, and efficacious in cutaneous and rheumatic affections; their temperature is about 113° Fahr.; they are slightly acidulous, and contain a proportion of salts of soda and lime. Being situated in an insalubrious region, they can only be resorted to in May and June. In 1737 these baths were given by Clement XII. to the College of German Jesuits, who did much to render them available. Several very interesting antiquities were discovered here in clearing out the ancient reservoir, which are noticed in our description of the Kircherian Museum (see p. 369). In the middle ages Vicarello was a fortified village belonging to the monastery of S. Gregorio on the Cælian. It is supposed to have been ruined in the contests of the Roman barons with

Cola di Rienzo. About 3 m. from Vicarello is

Trevignano, a picturesque village of 618 Inhab., situated on a projecting rock of lava, and crowned by the ruins of a castle of the 13th centy. It occupies the site of the Etruscan city of *Trebonianum*, of which some remains of walls are still visible. Trevignano is one of the feudal possessions of the Orsini family, to whom it gave the title of count in the 14th centy. The Orsini were besieged here in the 15th by the Colonnas and by Cesar Borgia, who took the castle and sacked the town, which never afterwards recovered. From Trevignano a road leads through the deep ravine called the *Val d' Inferno* to the *Casale di Polline*, on the ridge which separates the lake of Bracciano from the smaller craters of Martignano and Stracciacappa, on the western side of the more extensive one of Baccano. There is also a good road from Trevignano to the stat. of *Sette Vene*, 25 m. from Rome on the *Via Cassia*.

About 5 miles beyond Polline we cross the Arrone, the outlet of the lake of Bracciano; beyond which is *Anguillara*, probably a corruption of *Angularia*, from its situation on a lofty insulated rock above the S.E. angle of the lake. In the 14th centy. it gave its name to the lake, and conferred a title on that branch of the Orsini family which figures so conspicuously in the history of the period as the counts of Anguillara. Their baronial castle, crowned and defended by towers of the 15th centy., still retains their armorial bearings, two eels, and is remarkable for its successful resistance in 1486 to the army of the duke of Calabria, who was compelled to raise the siege. The ch., dedicated to S. Maria Assunta, occupies the highest point of the rock, and is remarkable only for the fine view from it over the lake. The *Villa Mondragone* with its cypress plantations is prettily situated, and adds considerably to the picturesque beauty of the town. Near it and in various parts of the neighbourhood are vestiges of ancient foundations and numerous fragments of marbles and inscriptions, supposed to mark

the sites of Roman villas. The most important ruin in this neighbourhood was discovered at the deserted ch. of San Stefano, about 2 m. S. of Anguillara: it is of great extent, and is considered to belong to a villa of the 1st century of our era. Anguillara is 20 m. from Rome: the road is practicable for carriages, and falls into the Via Claudia, the high road from Rome to Bracciano, at the Osteria Nuova. A road from Bracciano to Corneto passes by Rota, La Tolfa, &c. (20 m.). At the latter place the mines and alum-works will prove interesting to the geological tourist. From La Tolfa there is no carriage-road to Corneto—only a bridle-path through the woods, which must not be undertaken without a guide: the journey will occupy at least 4 hrs. This path descends into the valley of the Mignone, which it crosses, then rising through a hilly country, it runs parallel to the Etruscan necropolis of Tarquinii before entering Corneto. The only way of reaching Corneto from La Tolfa in a carriage is by Civita Vecchia. The road from Bracciano to Cervetri by Castel Giuliano (10 m.) is barely practicable for the *carrettini* of the country; otherwise, by means of the railway to Palo, it would afford the quickest mode of reaching Bracciano from Rome.

Stigliano. On the way from Bracciano to La Tolfa, about half-way between Manziana and Rota, and 1 m. on the l. of the road, is Stigliano, a place now much frequented by the Romans for its mineral waters in the months of May and June. The modern name is derived from *Stygiænum Vicus*, a place on the Via Claudia which had reference to its hot springs. The waters are very efficacious in eruptive diseases, in nervous and scrofulous affections, rheumatism, paralysis, &c. There are five sources—two for bathing and three for drinking. The temperature of one, the Bagno Grande, varies from 95° to 104° Fabr., of the Bagnarello from 140° to 158°. The waters contain sulphates, carbonates, and muriates of lime, magnesia, soda, and iron, smaller proportions of salts of ammonia and

[Rome.]

iodine, and sulphuretted hydrogen gas.

Decent lodgings, with a good table-d'hôte, can be obtained here during the bathing season; and Dr. Fedeli, an eminent medical man from the capital, attends at intervals. The distance from Rome is 33 m., from Bracciano 9, and a public conveyance starts every morning. After the middle of July it would be dangerous to remain at Stigliano, owing to the prevalence of malaria, although the place is upwards of 700 ft. above the level of the sea.

§ 5. SEA-COAST EXCURSIONS.

PORTO AND FIUMICINO.

This excursion is most easily made by rail. The line branches off to the l. from the Civita Vecchia line at Ponte Galera, and the time employed is 1½ hr.

The carriage-road to Porto leaves Rome by the Porta Portese, and follows the ancient Via Portuensis for about 1½ m. to Pozzo Pantaleo, at the foot of the Monte Verde, when it branches off to the rt., the Via *Compana* or *Vitolina*, and the Civita Vecchia railway following the plain along the N. bank of the river. Near this road, 5 m. from Rome, on the Monte delle Piche, in the Vigna Ceccarelli, have been discovered some interesting fragments of inscriptions relative to the *Fratres Arvales*,* whose sacred wood appears to

* The *Fratres Arvales* were a congregation of priests, said to have dated from the earliest period of Rome, having been formed by the twelve sons of *Arca Lavinia*, the nurse of Romulus, the corporation continuing to exist until it was suppressed by the Gordians about A.D. 258. It consisted during the Republic and Empire of the most illustrious personages of the day; their object being connected with agricultural occupations of the citizens—*fructus*, as stated by Varro. The ruins discovered in the Vigna Ceccarelli consist of numerous inscriptions, of the remains of a small temple, over which is built the modern Casino of the vineyard. On the hill above was the sacred wood, in which was subsequently excavated a small Christian cemetery, where were deposited the bodies of Saints Simplicius, Fondanus, and Beatrix, who being buried into the *Tiber* from the *Pons Lævius*, in the reign of Diocletian, the

have been on the site now occupied by the Magliana railway station. The modern road, which follows the line of the Via Campana as far as Ponte Galera, is hilly, crossing several parallel ridges and valleys for 7 m., running at first through a well-cultivated region chiefly of vineyards, which furnish the best wine in the immediate neighbourhood of the city. 3 m. from Rome we pass on the rt. the Villa Santucci, General Oudinot's head-quarters during the siege of Rome in 1849; and 4 m. farther the wooded valley of the Magliana, near where it opens into the plain bordering on the Tiber: the extensive farm-buildings of Magliana, seen on our l., on the site of a Prædium Mutilianum, enclose the remains of a Pontifical residence founded towards the end of the 14th centy. by Sixtus IV., and afterwards enlarged and adorned by Innocent VIII. and Julius II. It became one of the favourite villa residences of several Popes, and especially of Leo X., who held a consistory in the palace, and there caught his last illness in 1521. After his death, Pius IV. occasionally resided at the Magliana, as we find from his name and arms in various parts, and especially on the magnificent fountain in the court restored by him. Sixtus V. was the last Pope recorded as having lived in this suburban palace, which, after the 16th centy., was abandoned to farmers, who soon destroyed the greater part of the fine works of art it once contained. The remaining frescoes, attributed to Raphael, and certainly of the Perugine school, but greatly injured, have been recently removed to the Louvre, having been purchased for the French Government by M. Thiers, in 1872.

In the autumn of 1874 the frescoes by Lo Spagna, which adorned the Consistorial Hall, consisting of 10 compart-

small circular temple was dedicated to the *Dea Dia*, the divinity worshipped and sacrificed to by the Arvales. A memoir on the discoveries made here, at the expense of the King and Queen of Prussia, has been published by Prof. Henzen (*Stam nel bosco Sacro dei Fratelli Arvales*, fol. Roma, 1868), with a Topographic Appendix, by Sig. Lanciani. The marbles discovered in the Vigna Cozzarelli, bought by the Government in 1873, are temporarily placed in one of the rooms of the Palatine.

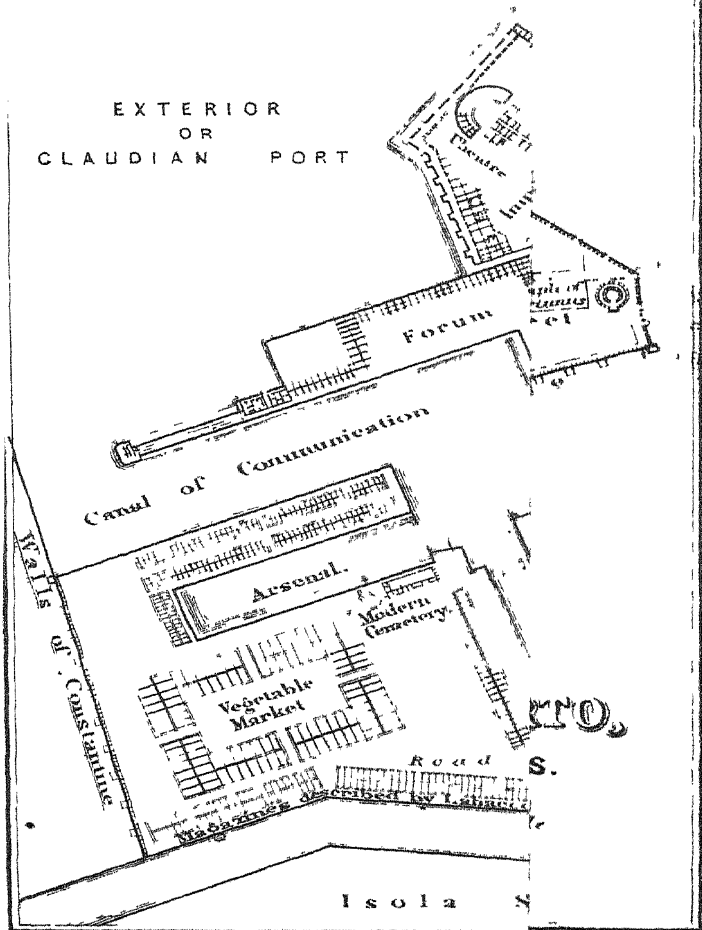
ments representing Apollo and the nine Muses, were removed and brought to Rome to be repaired. They are now in the Capitoline picture gallery. These frescoes were for many years covered with whitewash; but the buildings having been let to the Civita Vecchia Ry. Company some years ago to lodge their labourers in, the Consistorial Hall became a sort of barrack, and the men stuck pegs in the walls to hang their clothes on, and did their cooking on the door, so that the hall became black with smoke. On their departure the walls were scraped, and then the frescoes came to light again, but the legs of all the figures were injured by the pegs.

The situation of Magliana is beautiful, in the midst of a fertile country, abounding in game, but in summer the air is pestilential from malaria.

An agreeable drive may be taken to Magliana from the Porta Portese, branching off to the l. from the road to Fiumicino at Pozzo Pantaleo, and following the bottom of the tertiary hills, of Santa Paesera, parallel to the line of railway to Civita Vecchia. The geologist will be able to study here the relations of the pliocene deposits to the more modern diluvial ones (containing bones of the fossil elephant, rhinoceros, &c., at the Monte delle Picche) in the extensive cuttings made for the railway. In carrying a new embankment along the river some curious Roman constructions to prevent the Tiber's encroachments on its l. bank were discovered.

Beyond the valley of Magliana the road runs over an undulating pasture region, the valleys by which it is intersected being laid out in meadows; scarcely a habitation is to be seen: in spring the fields are covered with plants of the *A. phytolys*, here called *piocera*. At 10 m. from Rome the road reaches the top of the last eminence towards the sea, at the *Cusabo del Piscarello*, from which the view over the Mediterranean, embracing the whole line of coast to near Civita Vecchia on one side (the rt.), and over the Laurentine forest on the

EXTERIOR
OR
CLAUDIAN PORT



other, with Porto, Fiumicino, and Ostia, and the windings of the Tiber below, is particularly fine. At the bottom of the descent we cross the rly. before arriving at the Osteria of Ponte di Galera on the river of the same name, whence a level causeway, 6 m. long, and a rly., lead to Porto. There is a stat. at Porto, and another, 8 mia. farther on, at Fiumicino; the last stat. on the line, at the sea-bathing establishment, is reached in 3 min. more.

Porto.—There is no inn here, the whole place consisting of the villa Pallavicini, now the property of Prince Torlonia, to whom the country around belongs, of his extensive farm-buildings, of the Bishop's palace, and the cathedral of Santa Rufina.

Before reaching the farm-buildings, a large circular brick ruin on the l. is supposed to have been a temple dedicated to Portumnus, the divinity of ports and harbours; and from the style of its masonry appear to date from the time of the Antonines: beneath it are vaulted chambers of good masonry. From this point diverge on either hand two lines of wall, which formed the defences of the town towards Rome: they extend to the ancient port, which they enclosed as well as the buildings that surrounded it. After passing the farm-buildings, and opposite the Villa Pallavicini, now Torlonia, on l. and close to the road, has been placed the very interesting inscription discovered on the spot, which has thrown much light on the history of the construction of the ancient port; it states that, in consequence of the inundations with which Rome had been threatened by the difficulty of the waters of the Tiber reaching the sea, the Emperor Claudius had cut new channels from the then existing branch into it in A. D. 46. The following is a copy of this curious record:—
 TI. CLAUDIVS. DRVSTI. P. CAESAR—AVG. GERMANICVS. PONTIF. MAX. —TRIB. POTEST. VI. COS. DESIG. III. IMP. XII. PP.—FOSSIS. DVCTIS. A. TIBERI OPIDVS. PORTVS — CAVSSA. EMISSISQVE IN. MARE. VERDEM.— INVNDATIONIS. ERIGVLO. LIBERAVIT. A short way beyond this we pass under a gate, now

called the Arco di Nostra Donna, from an image of the Virgin beneath, opening on the Port of Trajan, or what in modern language might be called Trajan's Dock. A part of its extensive area is now reduced to a marshy state, although preserving its hexagonal form, surrounded on every side by ruins of buildings which formed the warehouses, the emporium of the maritime commerce of Rome in the 2nd and 3rd centuries, represented on the medals of that emperor. Further on and between the Portus Trajani and the river is the mediæval Castle of Porto, now the Bishop's palace, in the court of which are numerous ancient inscriptions and fragments of sculpture discovered in the neighbourhood. The ch. of Santa Rufina close by, with Porto, gives an episcopal title to the sub-dean of the College of Cardinals; the edifice has been modernized, and offers nothing of interest, except its bell-tower of the 9th or 10th century.

The situation of Porto, and the great hydraulic works of which it was the centre, will well repay a more detailed examination from those interested in the engineering works of Imperial Rome.* For the ordinary visitor it may suffice to know that Ostia had been the port of Rome from the earliest period—which stood, not where the modern Ostia does, but where the ruins are seen $\frac{1}{2}$ m. lower down the river; and that the Tiber emptied itself into the sea by a single branch, which, from the increasing alluvial deposits, had diminished so much in depth as to be difficult of navigation, whilst its current became so impeded by the extension of its delta as to threaten Rome with inundation. To remedy these inconveniences it became necessary to form another port, and to procure for the waters of the river a more rapid fall, by diminishing the length of its course towards the sea. Projected by Augustus, these works were not executed until the reign of Claudius, in the middle of the 1st centy. The Portus Claudii appears to have been the first undertaken, and

* We must refer such readers to the descriptions of Fea, Canina, and Lanciani, who superintended the excavations made by Prince Torlonia in 1864-1870.

consisted of a vast harbour opening directly on the sea and to the N.W., encircled by 2 piers, with a third insulated one or breakwater, to protect the entrance, surmounted by a lighthouse. In the course of time this port, owing to the enormous increase of trade, became too small, in consequence of which that which we now see was commenced by Trajan, and completed about A.D. 103. The circuit of the Claudian Port may still be traced in the meadows to the N. of the hexagonal dock of Trajan. The second object, to afford an increased fall to the Tiber, was effected by cutting a canal by which its waters reached the sea in a direct instead of by the sinuous line of the old channel; and it is to the latter great work that the above inscription particularly refers. A second canal was subsequently added, by which the basin of Trajan communicated with the Tiber, and by which the vessels arriving in it were enabled to proceed to Rome without unloading, and to carry their cargoes to the capital without re-entering the sea.

The silting up of the Port of Claudius and the increasing wants of imperial Rome, so much dependent on its maritime commerce for supplies of food, rendered a new harbour necessary; and, as has been already stated, this was undertaken and completed by Trajan. It communicated with the Port of Claudius on the N.W. side, and was surrounded with warehouses. Its circuit, still nearly entire, measures 2400 yds.; the greatest depth of the water in it now scarcely reaches 10 ft.

A new canal from the Tiber was substituted for the old double *Fossa Claudiana*; this forms the N. arm of the river, or the Fiumicino, which extends from beyond Porto to the sea, and is now the only navigable one—the space between the Fossa Trajani, as this canal was called, and the old channel of the Tiber, the Fiumara Grande, constitutes the alluvial tract called the Isola Sacra, a name probably derived from its having been granted by Constantine to the ch. of SS. Peter and Paul at Ostia. Opposite to Porto, from which it is reached by a ferry-boat, is S. Ippolito, with

a good mediæval bell-tower; scarcely anything remains of the ch. to which it belonged, dedicated to one of the first bishops of the see. The farm-buildings, as well as those at the Villa Torlonia, will be worth seeing for those interested in the breeding of horses and cattle. From here a path of about 1½ m. leads across the Isola Sacra to Ostia, passing the larger branch of the Tiber at the Torre Bovacciana: but pedestrians must be careful to follow the *Sto ciomolo*, or enclosure of the fields, as the cattle on the island are extremely savage, and seldom fail to attack solitary pedestrians.

Fiumicino.

A road of 2 m. leads from Porto to Fiumicino. The ruins on the rt. belonged probably to the warehouses, or *Horrea*, of the Port of Claudius; some massive constructions are seen on the l. bordering the Fossa Trajani; the point to which they extend towards the W., about 1000 yds. from Porto, marks the limit of the sea-shore at the time they were constructed, in the 3rd centy. Fiumicino, which derives its name from the smaller river on which it stands, is of recent origin, and contains in winter nearly 300 inhab. It consists of a range of houses facing the river, on which may be always seen moored numerous coasting-vessels on their way to and from Rome. There is a fair *lan* at Fiumicino, and the place is a good deal resorted to in the spring by the Romans, and particularly in May, during the quail-shooting season, these birds arriving in immense numbers during their northern migration on this part of the coast. In summer and autumn it would be highly dangerous to sleep here, from the prevalence of malaria—the Government officers being even obliged to return to Rome every night. The convenience of rly. communication, and the recent construction of an establishment for sea-bathing, has much increased the intercourse between Fiumicino and the capital. At the W. extremity of the village is a mas-

sive castle, built in 1773 by Clement XIV. It was then on the borders of the sea, but was, in March, 1858, 319 yds. from it:* it is garrisoned by a few Customs officers. On its summit is an excuse for a lighthouse. The entrance to the river is narrow, between 2 piers erected on piles, recently extended to increase the current and its scouring effect on the bar, on which there is seldom above 6 ft. of water. The view from the summit of the castle is very fine, extending from Cape Linaro, S. of Civita Vecchia, to Cape Circello, and in clear weather to the Ponza Islands; whilst inland the panorama of the Volscian, Alban, and Sabine Mountains, with the valley of the Tiber and the Campagna in the foreground, is unequalled. On the opposite or S. bank of the river are a large dilapidated palace of the Popes, now the property of Count Benicelli, a church, and a dismantled mediæval tower, which in former days stood also on the sea-shore. At this part of the coast the land gains on the sea at the rate of more than 10 ft. a year.

† On leaving Fiumicino, crossing by the bridge of boats, the tourist may proceed to Ostia, traversing the Isola Sacra, 3 m., to the Torre Boacciano, at which he will find a ferry-boat to cross the Tiber. Torre Boacciano is at the W. extremity of the ruins of Roman Ostia. The road is practicable for a light carriage across the fields, running parallel to the Fiumicino as far as S. Ippolito, and then across the island to the ferry. The Torre di S. Michele, lower down the river, on the l. bank, is a large square fort, and an interesting landmark, as it shows the extent of the increase of the delta in modern times, having been erected in 1569 at the then mouth of the river: it is now about 1840 yds. distant from the sea.† It has been converted into a lighthouse.

* Or more accurately 291½ mètres (318 $\frac{5}{16}$ yds.) from the centre of the tower to low-water mark on the N. side of the entrance, from a survey executed by the Captain of the Port, April 1, 1857.

† It has been ascertained from accurate data that the delta of the Tiber is extending at present at the rate of 12½ feet annually between the mouths of its two branches and along the W. side of the Isola Sacra.

EXCURSION TO OSTIA, CASTEL FUSANO, TOR PATERNO, PRATICA, AND THE COAST OF LATIUM.

There are no public carriages to Ostia: the best plan will be to hire a light vehicle, as the roads beyond Castel Fusano are very heavy. Ostia may be made the first night's resting-place, Ardea the second, and Porto d'Anzio the third, from which Astura can be visited; beyond the latter there is nothing to repay the fatigue and risk of a journey through the marshy district which extends to Monte Circello.

As regards classical associations and some fine scenery, the excursions to Ostia, Castel Fusano, and Porto d'Anzio will alone repay the discomfort and fatigue. As the inn at Ostia is a miserable concern, it will be desirable to take dinner in the carriage—or, for those who wish to pass the night, to obtain permission from Prince Chigi to make Castel Fusano the resting-place, which is generally granted, except during the *villeggiatura* of the family there in May and June.

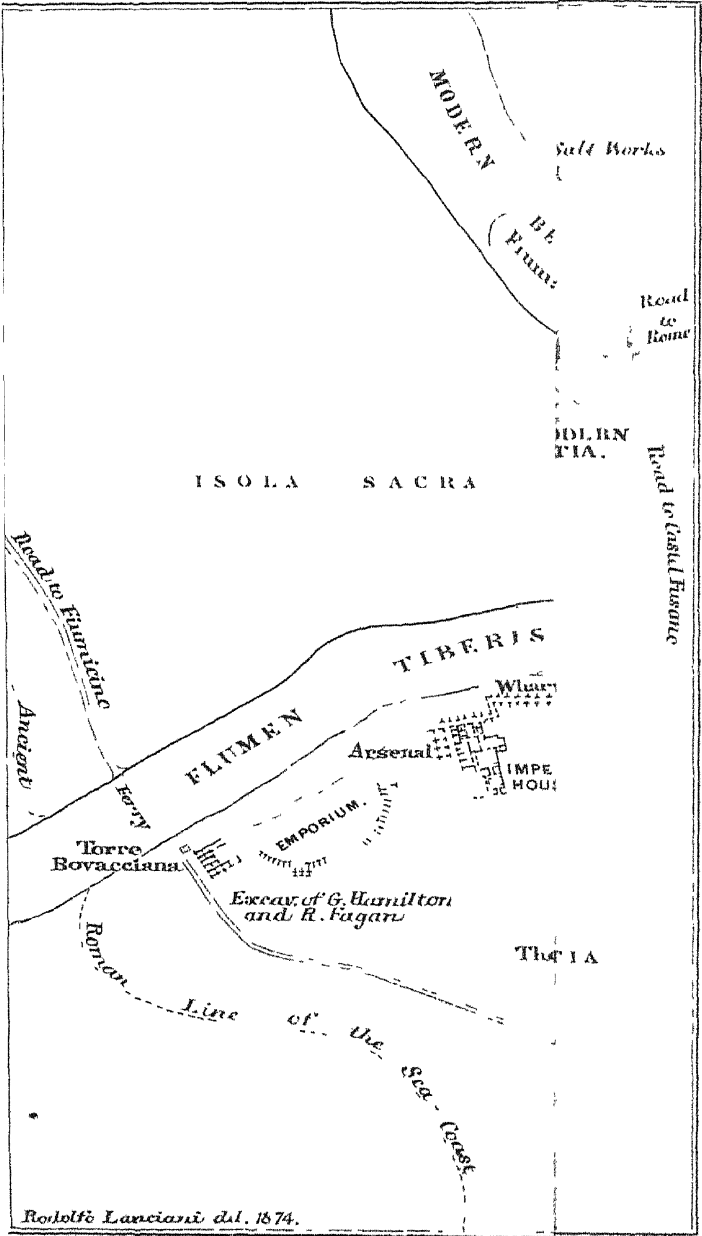
TO OSTIA BY WATER.

The trip by *Steamer* down the Tiber to Ostia is very interesting. The banks of the river abound with ancient Roman quay constructions, paved roads, and tombs, probably those of maritime men, of which there are good specimens on the rt. bank, near the Capo dei due Rami. Opposite the Casale di Dragone are fine remains of Roman jetties, in stone and reticulated work; and $\frac{1}{2}$ m. before the Fiumicino canal the ancient buttress piers on the rt. bank indicate the mouth of Trajan's canal. The run down takes 2½ hrs., and the return 3½, when the steamer tows no vessels, but only makes a passenger-trip.

OSTIA is 15 m. distant from Rome. A carriage for 4 persons to go and return in the same day may be hired for 30 fr. The journey from Rome will occupy 2½ hrs. The road leaves Rome by the Porta di San Paolo, passing under the

railway viaduct about 500 yds. beyond the gate, and follows the Via Ostiensis, running near to the l. bank of the Tiber for a great part of the distance. Opposite the basilica of St. Paul, a cross-road, or *dierticulum*, to the Via Latina strikes off to the l., and soon afterwards that leading to the Tre Fontane, in the angle between which and the road to Ostia ruins of the *Vicus Alca-andri* have been discovered, the place alluded to by A. Marcellinus, in his account of the landing of the great obelisk of Thothmes IV., brought to Rome by Constantius. At the spot where our road approaches nearest to the river, is a pier, called the *Porto di Pozzolana*, from which is shipped the pozzolana found in great quantities in this neighbourhood. From here for the next 2 m. the road runs close to the Tiber. At Tor di Valle the Rivus Albanus, which has its source from the emissarium of the lake of Albano, is crossed near where it empties itself into the Tiber. Near this the ancient Via Laurentina, still used as the carriage-road to Castel Porziano, Decimo, and Pratica, branches off on the l. A very extensive plain of pasturage-land extends on the rt. to the Tiber. At the distance of 9 m. from Rome, before reaching the *osteria* of *Mulafelle*, we cross the river of Decimo, a considerable stream; and $1\frac{1}{2}$ m. farther a valley, traversed by the *Ponte della Rifotta*, an ancient viaduct built of blocks of lapis albanus, in the same style, but on a lesser scale, as the Ponte di Nono, on the Via Præsentina. It dates probably from the 7th century of Rome, and has a portion of the ancient pavement preserved. From here the road gradually ascends, first through pasturage and cornfields, then through low woods, passing occasionally over fragments of Roman pavement, until it gains the summit of the *pliocenic* line of hills, marking the contemporary line of the coast, now called Monti di S. Paolo, from which a beautiful view is commanded over the delta of the Tiber and the sea. The pine-forest on the l. belongs to the estate of Castel Fusano; then follows modern Ostia, with its fine mediæval

castle; the l. branch of the Tiber, called the *Fiumara Grande*; the Isola Sacra, with the ruins of the ch. of St. Ippolito. *Municipio* is seen near the mouth of the north channel, on the banks of which is Porto and the remains of Trajan's harbour. As we draw nearer to Ostia we discover the salt-marshes which Livy mentions as having existed in the time of Ancus Martius. The modern causeway, built on the line of the old aqueduct, crosses the plain between the salt-works and the marshes extending beyond the woods, of Castel Fusano. Considerable works have been carried on since 1860 to drain these pestiferous ponds, under the direction of Sig. Moro, from Arona; but his attempts have proved to be unsuccessful, and the level of the stagnant waters is increasing more and more. At the end of the causeway stands the modern village of Ostia, one of the most picturesque although melancholy sites near Rome. The population scarcely numbers even in winter 500 inhab.; and during the summer, when the neighbouring coast is afflicted with malaria, this small account is still more reduced. The destruction of ancient Ostia by the Saracens in the 5th centy. was so complete that no attempt was ever made to restore it, and the neighbourhood appears to have been deserted until A.D. 830, when the present town was founded by Gregory IV. at a distance of nearly a mile from the original city. This pope surrounded it with walls, and it is mentioned in ecclesiastical documents of the period under the name of *Gregoriopolis*. In the pontificate of Leo IV. (A.D. 874-856) it became memorable for the defeat of the Saracens, which Raphael has represented in the Stanze of the Vatican. For many centuries it was a position of some importance in the warfare of the middle ages, and the population appears to have been considerable as late as 1408, when it was besieged and taken by Ladislaus king of Naples, by whom it was retained until 1413. The fortifications were subsequently repaired by Martin V., whose arms may yet be seen on the walls. About the same time Cardinal d'Es-



touteville, bishop of the diocese, restored the town, and probably laid the foundation of the present *Castle*, which was built and fortified by his successor, Cardinal Giuliano della Rovere, afterwards Julius II., from the designs of Sangallo, who lived at Ostia for two years in the service of the cardinal. This castle, the picturesque fortress of modern Ostia, consists of a massive circular tower in the style of the 15th century., surrounded by bastions, which are connected by a curtain and defended by a ditch. The arms of the della Rovere family (an oak, *Robur*), with an inscription in honour of the founder, are still seen over the gate. Baldassare Peruzzi was employed to decorate the interior with frescoes; but all traces of his works have been destroyed by the damp and neglect of upwards of 3 centuries. It became memorable for the cardinal's gallant defence of it from 1492 to 1494, and for his defeat of the French troops, who had landed and occupied it in the previous year. He also built as an additional defence the Torre Boacciana, lower down the river, and continued to improve and strengthen the town after his accession to the pontificate. The appearance of the fortress of Ostia is still exceedingly picturesque, although the grand stone-pine, which for centuries threw its shadow over the castle moat, and was so well known to painters, no longer completes the composition. The castle is now garrisoned by a few Customs officers, who will allow visitors to ascend the lofty tower, the fatigue of which will be amply repaid by the beautiful view obtained from the summit. Modern Ostia, after the death of Julius II., gradually declined, and was finally ruined in 1612, when Paul V. reopened the rt. branch of the Tiber, precisely as the ancient city had been by the construction of the port of Claudius. It now contains nothing to detain the traveller except the castle and the cathedral of St. Aurea, rebuilt by Cardinal della Rovere from the designs of Baccio Pintelli: some of the trophies of his victory over the French are preserved in it. The bishopric of Ostia is one of the most celebrated in the Catholic

World: according to the tradition of the Church, it was founded in the time of the Apostles, while other accounts refer its establishment to the pontificate of S. Urban I., A.D. 229, and regard S. Ciriacus as its first bishop. From the earliest times the pope, when not in priest's orders at his election, was ordained by the bishop of Ostia, who is always the dean of the Sacred College. The see was united to that of Velletri by Eugenius III. in 1150, and is still held in conjunction with that diocese. In the hall and on the stairs of the Bishop's palace are some specimens of ancient sculpture, and numerous inscriptions, both pagan and early Christian, discovered amongst the ruins of the Roman port.

The chief interest of Ostia at the present time is derived from the excavations begun among the ruins of the ancient city at the close of the last century. The site of ancient Ostia is about $\frac{1}{2}$ m. from the modern village, near the farm-buildings of S. Sebastiano. This celebrated city, according to the testimony of the Latin historians, was founded by Ancus Martius as the port of Rome, and for many centuries was the place of embarkation of the several important expeditions to the distant provinces of the Roman world. Of these the most remarkable were those of Scipio Africanus to Spain, and of Claudius to Britain. The port, however, had, during the republican period and the beginning of the empire, become seriously affected by the alluvial deposit of the river; and in the time of Strabo the channel was almost entirely choked up. But in spite of the removal of the harbour to Porto, the fame of the Temple of Castor and Pollux, the numerous villas of the Roman patricians abundantly scattered along the coast, and the crowds of people who frequented its shores for the benefit of sea-bathing, sustained the prosperity of the city for some time after the destruction of its harbour; but the growing importance of the new town of Portus gradually led to its ultimate decay, and in the time of Procopius it had lost its walls and was all but deserted. From the incursions of the Saracens in the fifth

century Ostia, which once contained 80,000 Inhab., fell into a state of complete ruin. Its magnificent buildings supplied marbles for numerous lime-kilns during four or five centuries. When Poggio Bracciolini, the historian, visited Ostia, with Cosimo de Medici, they found the villagers occupied with burning an entire temple into lime, and it is, of course, impossible to estimate the immense number of antiquities which must have been consumed since the period of their visit. Regular excavations were only begun at the end of last centy. Among the earliest explorers were our countrymen, Gavin Hamilton, and Mr. Fagau, the British consul at Rome, by whose researches the well-known bust of the young Augustus, the Ganymede of Phædimus, and other beautiful sculptures in the Vatican Museum, were brought to light. In 1803 excavations on a large scale were recommenced under Pius VII., and continued for 3 successive years with the most satisfactory results: indeed, there is scarcely a page of our account of the Vatican collection which does not bear record of the works which were thus recovered. Cardinal Pacca, then bishop of the see, and Signor Cartoni, in 1824, undertook a series of excavations on the W. side of modern Ostia, beyond the walls of the ancient city. The result of his researches was the discovery of numerous inscriptions and some sarcophagi, one of which, in white marble, covered with good bas-reliefs representing Diana and Endymion, is now at Felix Hall, in Essex, the seat of Sir T. S. Western. The other marbles and inscriptions were removed and preserved in the Vigna Pacca, outside Porta Cavallegieri, and in the staircase of the episcopal palace in modern Ostia. The regular excavations of the ruins, directed on a scientific plan, were inaugurated in 1854 by Pius IX., under the direction of Visconti. The Italian Government bought the land from the bishopric in 1871, and is now engaged in discovering the entire extent of the city, under the direction of Signor Rosa.

Beginning our survey at St. Sebastiano, $\frac{1}{4}$ m. from the Castle of Sangallo,

we meet with the pavement of the Via Ostiensis, leading to Rome, lined with tombs on each side. One of them is particularly worth notice, a huge marble sarcophagus with its cover, which belonged to a certain Sextus Carminius, a Decurion of Ostia: it is very similar in form to that of Vibius Marianus on the Via Flaminia (p. 90), and probably of the 3rd centy. In front of the gate, of which only the threshold and the base of the jambs remain, is a square, ornamented with a semicircular fountain. Another fountain is seen 84 yds. within the gate. At the corner of the street leading from this square, in the direction of Laurentum (or Castel Fusano), are the ruins of a small building, with rows of cells and coarse mosaic pavement, once occupied by a corps de garde, as shown by some *tabula lusoria*, dug up on the spot. Following our route in a western direction, the pavement of the main street leading to the Forum is well preserved: under it runs a large leaden pipe, for water, impressed with the mark *Colutorium colonia Ostiensis*. On the rt. are shops and private dwellings, not yet excavated. On the l. runs the mediæval wall of Gregoriopolis, built with fragments of every description, filling up the openings of doors and shops of the old Roman houses. At a distance of 275 yds. from the gate the main thoroughfare turns to the rt., and the modern path leading to the Forum crosses the ruins of a large private house, with a peristylum of columns of tufa, once covered with painted stucco. The square room opening on the S. side of the portico is considered to be a summer triclinium.

The semicircular ruins between our path and the river mark the site of the *Theatre*, mentioned in the acts of SS. Quiriacus and Maximus as the spot on which many early Christians suffered martyrdom. The walls supporting the cavea are of brick and reticulated work, of the time of Hadrian.

300 yds. beyond the house above-mentioned, the path reaches the S. end of the *Forum*, the architectural disposition of which bears a striking resemblance to the Forum Palladium of Rome. It was excavated in the begin-

ning of the present centy., and subsequently filled up again. It was surrounded on 3 sides by a portico of egyptian and cipollino columns, 3 ft. in diameter; the length of the parallelogram being 220 ft., the width about 120. The south side was bounded by the high road leading from the Porta Romana and the theatre, to the imperial house and docks. The great *Temple*, dedicated to Vulcan, occupies the opposite end of the Forum. It is a fine structure of red bricks, of the time of Hadrian, raised on a platform approached by a flight of 19 steps. The threshold of the cella is formed by a single mass of African marble, of enormous size, but unfortunately injured by fire. The cella itself, once cased in slabs of coloured marbles, is ornamented with 6 niches, 3 on each side, for the reception of statues. The altar is almost entire. In front of the cella stood an hexastyle pronaos of fluted columns of white marble, about 3 ft. in diameter: and the pavement was composed of slabs, 6 ft. long and 3 wide. The huge fragments of entablature lying scattered around seem to belong to a restoration of the temple by Septimius Severus. Beneath the cella are extensive vaulted chambers, entered from the rear of the temple, and deriving light from 8 loopholes, the lintels of which are made with blocks bearing earlier inscriptions. The pavement is of fine *opus spicatum*.

Between this noble building and the river runs a wide street, 120 yards long, with porticos of brickwork on each side, and on which open several shops, built on an uniform scale and size, and ornamented with cornices of terra-cotta. The buildings on each side are supposed to be *warehouses*, Ostia being famous for its immense granaries, in which the yearly supply of corn for the population of Rome was stored. The white building on the rt. of this street, called *Cusone del Sale*, from having been a magazine for salt, has been recently adapted as a temporary museum for the preservation of the works of art discovered in the excavations. Besides many inscriptions, it contains some interesting fragments of sculpture, the most remarkable being a painted

statuette of Venus, and a torso of an imperial statue, with a finely-worked cuirass.

Resuming our survey to the west, we cross another narrow street parallel to the street of Vulcanus, and consisting of warehouses 2 stories high. Nothing can surpass the picturesque effect of these beautiful ruins, and the preservation of their details. On a wall between two doors, there is a tablet in terra-cotta mosaic, a sort of advertisement allusive to the trade of the place. The ancient road following the embankment of the river has been carried away by successive floods and the encroaching action of the stream. The modern path runs for a length of some 200 yds. across the fields, until it falls again into the old line, which may be called the *street of wharfs*. On the river-side are warehouses, the floors of which, as well as the thresholds of the doors, are raised 3 ft. above the pavement of the street, to facilitate the loading of carts. On the opposite side the ruins seem to belong to private houses of tradesmen, as their ground-floors and cellars are generally adapted for the reception of merchandise. One of these is particularly interesting, for its excellent preservation. It is a square room 36 ft. long and 28 wide, with 6 rows of large earthen oil-jars, 4 ft. in diameter, and each bearing the mark of its capacity; they are all sunk deep into the sand. Another store, belonging to the same house, is vaulted over with two circular openings for elevators.

About 300 yds. farther down, the street bends on the l., increasing in size so as to leave a spacious side-walk. Here we meet with a well-preserved puteal of marble, the lip of which is deeply marked by the friction of bucket-ropes. The water of the well is excellent, notwithstanding the vicinity of the sandy river.

A few steps farther is the postern entrance to the *Imperial Palace*, ornamented with Corinthian columns of grey granite. This fine building, the most interesting of all the monuments discovered up to the present day, was long supposed to be the *Therma*, which Antoninus Pius is known to have con-

structed at Ostia. But an inscription discovered by Comm. de Rossi, in the manuscripts of Ennio Quirino Visconti, preserved in the Bibliothèque Nationale in Paris, describing the grand made by Commodus of a ground-room of the imperial residence at Ostia, for the worship of Mithras, followed by the discovery of the Mithræum itself, leaves no doubt as to the origin and destination of this building.

The state entrance opens on the main street, which led from the Porta Romana to the Temple of Vulcan, and thence to the sea, running parallel to the river at a distance of some 150 yds. from its left bank. But the present state of the excavations obliges us to make our survey, beginning at the opposite end. The plan of the building resembles exactly that of the larger dwellings at Pompeii. The vestibule *Ostium*, ornamented, as stated above, with granite pillars, opens on a little *atrium*, having on each side bathing-rooms of great magnificence. The one on the l. is evidently a *piscina*, or cold swimming-bath, with steps leading down to it. The walls are pierced with 9 niches, in one of which was discovered the finely-draped female statue, No. 83 in the *Braccio Nuovo*, at the Vatican, restored as Ceres. The *apodytherium*, between the *piscina* and the *atrium*, supported by columns of giallo antico, had a polychrome mosaic pavement of great beauty, some specimens of which are now preserved in the Lateran Museum. Other, but smaller, rooms open on the rt. of the *apodytherium*, which were evidently hot or vapour baths, from the numerous earthen pipes built into the walls communicating with the *hipocaustum*, or heating apparatus, beneath. On the floor of these hot-air chambers are good mosaics of genii riding upon dolphins, sea monsters, gladiators, &c.

The bathing apartments open on a large peristylum, surrounded with columns of brickwork, coated with stucco. The mosaic in the centre represents the plan of a labyrinth, enclosed by battlemented walls, with 4 towers at the corners, and a corresponding number of gates. The centre of

the labyrinth is marked by the well-known representation of the lighthouse of Porto. On the S. side is a small fountain, and near it the entrance to the *frons*, leading from the peristylum to the atrium, which was decorated with granite pillars of the Corinthian order, and a semicircular fountain. Near the doorway of the principal vestibule is a terra-cotta relief, built into the wall, representing Silvanus Dendrophorus, the protecting divinity of Roman houses. In the body of the building, between the atrium and the peristylum, and on the l. of the *frons*, a Mithræum was discovered in the spring of 1860, supposed to be the same for which Commodus granted room in his palace. It consists of an oblong room with a niche at the extremity, in the centre of which is the sacrificial altar, bearing the name of CATO CÆLIUS HERMEROS ANTIPIES HUGES LOCI, who erected it DE SUA PECUNIA: this niche is approached by a flight of steps. On each side of the altar were found statues of priests of Mithras, with Mithraic reliefs; in front is the circular depression which received the blood of the sacrificed victims. On the mosaic floor is a double inscription to the divinity by a certain L. AGRIVS CALENDIO, who lived in A.D. 162, the first year of the reign of Marcus Aurelius. Several painted chambers have been opened in the vicinity of the Mithræum, and on a stair leading from it to an upper story a niche with a coloured mosaic of Silenus, now in the Lateran Museum.

West of the palace, and separated from it by a narrow lane, are some huge vaults, with an arcade in the front, of good opus quadratum, supposed to be the *Navalia*, or arsenal, constructed or restored by C. Marcus Censorinus, prætor of Ostia, A.U.C. 417, and represented on one of his coins. The foundations are built at a depth of some 6 ft. below the level of the sea. Between the *navalia* and the Torre Bocceiano are extensive but shapeless ruins, of the time of Septimius Severus, who also opened the Via Severiana, leading from Ostia to Laurentum, Ardea, Antium, and Terracina. This district was excavated by

Mr. Façon, in 1797. The discovery of the fine statues of Fortune and Antinous in the Braccio Nuovo of the Vatican, the three Herms of Mercury, the colossal busts of Claudius and Antoninus Pius, the busts of Lucius Verus, Tiberius, and Commodus, the Hygeia, and the semi-colossal statue of Minerva in the same museum, were the fruits of these researches. The view from the summit of the Torre Boacciano commands the course of the branch of the Tiber by which Æneas is made to enter Latium. The view is so remarkable that the classical tourist will not fail to ascend (now, however, scarcely possible, from the steps having been broken down, and the ferryman, its tenant, not having a ladder) for the purpose of comparing it with the well-known description of Virgil, which still applies to the locality in all respects.

“ Jamque rubescere radis mare, et æthere ab alto

Amorâ in roseis fulgebant lutea bigis :
Cum venti posuere, omnis que repente resedit

Flatus, et in lento luctantur marmore tonæ.
Atque hic Æneas ingentem ex æquore lucum
Prospicit. Hunc inter fluvio fiberrimus amœno,
Vorticibus rapidis, et multâ flavus arenâ
in mare prorumpit : varis circumque supraque

Assuetæ ripis volucres et fluminis alveo
Æthera mulcebant cantu, luteoque volabant.
Flectere iter sociis, terneque advertere proas
Imperat, et lætus fluvio succedit opaco.”

Æn. vii. 25.

The woods, extending towards Maccarese on the N., and the pine-forest of Castel Fusano on the S.W., visible from this tower, which could have been seen by Æneas from his ships when he made the land, add greatly to the picturesque character of the shores near the mouth of the river.

About a mile below Torre Boacciano, and mid-way between it and the mouth of the river, is another tower, called the Torre di San Michele, an octagonal edifice built in 1569 by Pius V., now a lighthouse.

Near the Torre Boacciano is a ferry to the *Isola Sacra*, a sandy tract 9 m. in circumference, lying between the two branches of the Tiber. It was converted into an island when Claudius

excavated the canal of Porto. It is noticed for the first time by an anonymous writer of the 5th centy. under the name of “*Libanus Almae Veneris*,” and is described as abounding in summer with fresh pastures and covered in the spring with roses and flowers. Procopius is the first writer who calls it *Sacra*; it is supposed that this name was given to it from the donation of the district to the church of Ostia by Constantine. From the Torre di Boacciano there is a good path across the meadows of 1½ m. to S. Ippolito opposite to Porto, and of 3 m. to Flaminio at the mouth of the smaller branch of the Tiber.

The description of the ruins already given comprehends the most interesting quarters of the city, and will suffice for visitors who have but little time to spare, and wish to see Castel Fusano before coming back to town. But to complete the survey of the excavations, we describe also the monuments existing along the Via Severiana, and the public baths discovered near the so-called Porta Marina.

At the southern end of the Forum, in front of the Temple of Vulcan, a path branches off on the l. of the main road, leading to the area and Temple of Cybele. This area, or *campus sacer*, has the form of a triangle, with a portico of brick columns on the S. side. Near the well of reticulated work, at the E. extremity of the portico, there is a small recess, with a raised step in the centre, on which the beautiful statue of Atys, now in the Lateran, and the bronze statuette of Venus Clotha, were discovered in 1869. The substructions of the temple are seen at the opposite end, behind which is the *Schola*, a triangular open space, with seats round the walls, and an altar in the centre painted red. The *Metron*, or meeting-place of the *Cunophori Ostienses*, was discovered in the same year, 1869, on the side of the *campus sacer*, facing the portico. Its mosaic pavement was ornamented with emblems and mystic representations allusive to the worship of the Phrygian goddess; the inscriptions commemorating many offers of silver statuettes, have been re-

moved to the Museum at the Casone del Sale. Coming back to the rd., which is lined with *tuberæ*, we see the foundations of the Porta Laurentina, not far from the entrance to the Campus Sacer. Beyond the gate are several tombs and columbaria, which, although discovered in a perfect state of preservation, are now much dilapidated.

The Thermæ are reached by a path leaving the street of warehouses a little beyond the Museum. The halls excavated up to the present day appear to have been used as *pisinæ*, or cold baths. Marble steps line the base of the walls, and the floors of the basins are of black and white mosaic, representing sea monsters, nereids, and the protone of the ocean. The excavations are going to be prosecuted more rapidly in future; the entire circuit of the city having been divided into four districts, of which it is hoped to examine one thoroughly every year. This new system, adopted by the Chev. Lanciani as preferable to irregular diggings here and there, was begun in the winter season of 1880-81, the section adopted being the quarter nearest to the modern town.

Modern Ostia, although at some distance from the Tiber, is situated at the bend of a channel through which the river ran at a remoter period, and about $\frac{1}{2}$ m. E. of the present one: this channel is now converted into dry land. From here the river in former times ran W., as it does at present, to its mouth; it was in the curve formed by this bend that many antiquaries place the ancient roadstead, while others with more probability have recognised it in the semicircular bank of sand near to Torrè Boacciano. This latter locality agrees more accurately with the account of ancient writers respecting the mouth of the Tiber, which is now $2\frac{1}{2}$ m. distant from the modern castle. It is also confirmed by the supposition that Cilician corsairs, who surprised and destroyed the Roman fleet commanded by a consul while it was stationed in the harbour, would not have ventured to attack it if the harbour had been so near the city as the other locality would assume. This exploit of

the corsairs, which led to the expedition of Pompey against Cilicia, is well known by the indignant denunciation of Cicero in his oration "pro Lege Manilia":—*Non quid ego Ostiense no minimum atque illam tuberæ atque ignominiam respiciam quæ rerum, quæ prope respecta diis vobis claudis ea, cui consul populo Romano præpositus esset, a prædonibus cauta atque oppressa est.*

CASTEL FUSANO.

A carriage-road of 2 m. leads from Ostia to Castel Fusano, a castellated casino of the Chigi family. It is prettily situated in the midst of a pine plantation, not so venerable as the Pineta of Ravenna, but having a great resemblance to that celebrated forest. The casino was built in the 17th centy. by the Marquis Sacchetti, then proprietor of the district, and is a good specimen of the fortified country seats of that period. In order to protect it from the incursions of the pirates it has low towers at the angles pierced with loopholes, and the staircase in the interior is so narrow that only one person can ascend at a time. On the summit are remains of stone figures of sentinels, placed there originally to deceive the pirates by an appearance of protection. The apartments, fitted up in the usual style of the Roman villas, are tenanted only during a few weeks in the spring. In the last century the property was sold by the Sacchetti family to Prince Chigi. A fine avenue leads from the casino, through the forest, to the shore, paved with large polygonal blocks of lava taken from the Via Severiana, and resembling an ancient road, except by the absence of the kerbstones. It is exactly a mile long, with eight termini; each space between them representing a Roman stadium. The woods on each side, consisting chiefly of stone-pines and ilexes, abound in game. Unfortunately a high sandbank at its extremity intercepts the view of the sea. The casino is interesting as being not very far from Pliuy's

Laurentinum, which he describes with so much enthusiasm. Some remains of foundations are still visible, and two inscriptions relating to the limits of Laurentum and Ostia, which stood on the bridge separating these territories, are built into the wall of the farmhouse. The name of the emperor in whose reign they were set up is carefully effaced; but from his dignities, left intact, they can be referred to the reign of Carus or Carinus (A.D. 284). The rosemary, for which it was celebrated in the time of Pliny, still grows abundantly in the forest. The proper season for enjoying a visit to Castel Fusano is the spring; in summer and autumn it swarms with mosquitoes, and is not free from malaria. Castel Fusano is situated on a gentle rising, formed by the ancient sand-dunes thrown up by the sea, having behind it the Stagno, or pestilential Lake of Ostia, which here represents, on a small scale, the Pontine marshes farther south; a vast area, from which the outfall towards the Mediterranean is barred by a similar sandy barrier. It is upon this sandy range that are situated the fine woods *Macchie* or *Selve*, that border the Mediterranean from the mouth of the Tiber to the Circean promontory. A second line of sand-dunes is now in progress of being thrown up, as we may see in our walk from Castel Fusano to the shore, and along the sea-line of the Pontine marshes farther south, where they enclose the chain of salt-water lakes of Fogliano, Caprolace, and S. Paolo.

Proceeding from Ostia towards Porto d'Anzio, we enter the Laurentine forest, that skirts the shores of the Mediterranean in an almost uninterrupted line for nearly 60 m. It spreads inland to the distance of 3 m. from the coast, and abounds with buffaloes, wild boars, &c. The horseman may make his way through the most picturesque part of the forest from Castel Fusano to Tor Paterno, although there is no clearly marked track. If he should lose his way, he had better get down to the sea and ride along the sand-

to Tor Paterno. As we approach Tor Paterno the forest consists of gigantic stone-pines, ilex, wild olive, &c., and is utterly deserted, except by the sportsman or charcoal-burner, whose fires are seen among the dense thickets of the forest:

“ Bis senos pepigere dies, et, pace sequestria,
Per sylvas Tucci mixtaque impune Latini,
Errare juvat. Feno sonat in ta bipenni
Fraxinus; evolvunt actas ad sidera pum; ;
Robora, nec cumis et olivem semdere
cedrum,
Nec plaustris cessant vectare gementibus
ornos.”
ÆN. xi. 133.

TOR PATERNO (LAURENTUM),

about 7 m. from Castel Fusano, is a solitary tower, distant about $\frac{1}{2}$ m. from the shore, inhabited by a few soldiers belonging to the coast-guard. Italian antiquaries had identified this spot with the site of Laurentum, the most ancient capital of Latium, founded 70 years before the siege of Troy, and celebrated by Virgil as the residence of Latinus when Æneas landed on his arrival in Italy. More recent investigation of the locality has led topographers to reject that opinion, and to fix the site of Laurentum at the farm of La Capocotta, 3 miles farther inland, which corresponds better with the description of Virgil, “the Ardua Mœnia” and the “Vasta Palus” beneath, in the 12th book of the Æneid. There are numerous ruins about Capocotta, and the abundance of water will easily explain the possibility of a large tract of marsh having intervened between it and the sea at that distant period. Tor Paterno stands on the ruins of an ancient villa; which there is some reason for regarding as that to which Commodus was sent by his physicians. The old brick tower, which still forms a conspicuous object from all parts of the Alban hills, was a place of some strength even in recent times, and was dismantled by the English cruisers in 1809. The marshy ground round Capocotta is still remarkable for its frogs, whose ancestors were celebrated by Martial as the sole inhabitants of the coast.

"An Laurentino tempore in hinc rursus.
 Ut satius tenues ducere, crochis, axes."
 Ep. x. 37.

A road through the forest, now in excellent order for carriages, leads from Tor Paterno to Rome by the ancient Via Laurentina, passing through Porcigliano, or Castel Porciano, where there is a handsome villa lately purchased by the King of Italy from the Duke of Magliano. The road continues thence to the Osteria di Malpasso. The ancient pavement is perfect for several miles, but the trees have so encroached upon it in many places that the large polygonal blocks have been displaced by their roots. The views in different parts of this forest are of the grandest character; the distance to Rome by it is about 16 m.: there is another but longer route through Decima (both these roads unite at the *Osteria di Malpasso*); and a third from Porcigliano to the *Osteria di Alifede*, on the high road from Rome to Ostia. Before we proceed southwards it will be desirable to obtain a guide at Tor Paterno, who will pilot us through the forest to Pratica, 5 m., as the tracks of the charcoal-burners are not always a sufficient guide through the wilderness between the two places.

PRATICA (LAVINIUM).

(There is a small locanda here, where a bed may be obtained, but it is very miserable, and the traveller must be prepared to put up with its discomfort.) Pratica is distant about 18 m. from Rome, 2 from the sea-coast, and 7 from Ardea. It is the modern representative of the city of Lavinium, founded by Æneas in honour of his wife Lavinia, and the metropolis of the Latin confederation after the decay of Laurentum; as Alba Longa afterwards became when Lavinium was too small for the increasing population. It is situated on a strip of table-land, about 650 yds. long by 130 broad, and cut off from the rest of the plain by deep gleus, except at the point where it is connected with it by a natural bridge of rock. The modern

name is a corruption of *castris Prætoris*, or *Prætoris*, the names by which it is mentioned in ecclesiastical documents as early as the 4th century. We may recognise in this name the record of the *Patri Dei Indigetis*, the title by which the Ænean was dedicated to Æneas after he disappeared in the Nuncius. Some vestige of the ancient city walls may be traced, but the antiquities now visible are very few and unimportant. Pratica contains about 60 Inhab., of whom more than two-thirds are peasants, who come from distant parts to seek occupation in the fields. The place is heavily afflicted with malacia, of whose fatal influence the sallow countenances of the inhabitants bear a melancholy proof. The large baronial mansion of the Borghese family, built in the 17th century, contains a few inscriptions discovered on the spot, which are valuable as placing beyond a doubt the site of the Trojan city. Its lofty tower, rising from the centre of the building, commands one of the most imposing panoramas which the scholar or the artist can enjoy in this part of Italy. It embraces the whole coast from Ostia to Porto d'Anzio, the Circæan promontory, the Volscian mountains, the group of the Alban mount, the Sabine range, and the ridge of Monte Cimino, the cupolas of Rome, and the whole plain of the Campagna. There is a direct road from Pratica to Rome, practicable for carriages: it joins the ancient Via Ardeatina near la Solfatara, and from thence passes near Vallerano, and by the churches of the Tre Fontane, and the basilica of S. Paolo *extra muros*. Another road, of about 8 m., leads across the country from the Solfatara to Albano.

About midway between Pratica and Ardea is the torrent called the *Rio Torto*, identified by the best modern authorities with the classical Nuncius in which Æneas was drowned. If we follow this torrent to its mouth, we shall find that it forms a large marshy tract well known by the engraving in the Duchess of Devon-

shire's edition of Annibale Caro's translation of the *Æneid*. Virgil commemorates the "fontis stagna Numici;" and Ovid, describing the fate of Anna Perenna, mentions the same marshes:—

"Corniger hanc cupidis rapusque Numicius undis
Cœdunt et stagnis occulisse sulis."

Festi, iii. 647

On the rt. bank of this stream is the plain called the Campo Jemini, in which antiquaries place the site of the great sanctuaries of ancient Latium, the *lucus Patris Indigetis*, the temple of Anna Perenna, the Aphrodisium, and the great temple of Venus which was common to all the Latin tribes. About 3 m. from here, and on the sea-shore, is the Torre Vajanica, where excavations were made in 1794 by the late Duke of Sussex, when several specimens of sculpture were found, among which a statue of Venus. The Roman emperors kept an establishment for breeding elephants in the territory between Ardea and Laurentum. The classical tourist will not fail to observe that the dwellings of the peasantry which he will pass throughout this district, are constructed in the tent-like shape described by Virgil.

ARDEA,

7 or 8 m. from Pratica, still retains the "mighty name" of the Argive capital of Turnus, king of the Rutuli, though its population has dwindled down to less than 100 souls:—

"Locus Ardea quondam
Dictus avis; et nunc magnum manet Ardea
nomen."
Æn. vii. 411.

(There is a small wine-shop at Ardea where travellers may obtain refreshment; but the best plan will be to obtain an order from the Cesarini family at Rome, which will procure accommodation in their castle. In this case it will be interesting to visit the Duke of Cesarini's marsh grazing-farm, where two or three thousand buffaloes may be seen in a semi-savage state on the lowlands adjoining the sea. Of course it

will be necessary to be mounted, and accompanied by the herdsman, to venture among these animals. The morning milking is a unique sight to witness, as several hundreds of buffalo cows come forward successively to be milked as they are called by name.) Ardea occupies the crest of a lofty rock, distant 4 m. from the sea, and insulated by deep natural ravines except at one point, where it is united to the table-land by an isthmus, in which 3 deep ditches have been cut. The rock on which the village is built was the ancient citadel, the city having extended over a large tract of the plain below, where some lofty mounds resembling the agger of Servius Tullius at Rome remain to show how strongly it was fortified. The entrance-gate is under the N. extremity of the mansion of the dukes of Cesarini, to whom the country around belongs. The approach to the gate and the appearance of the rock from all parts of the plain is exceedingly picturesque, but malaria is so severe in summer that the village is almost deserted. On the edge of the rock forming the boundary of the modern village we may trace some fragments of the walls of the ancient citadel: they are composed of parallelograms of tufa, put together without cement, and are among the earliest examples of this kind of construction. About $\frac{1}{2}$ m. beyond the village, on the road leading to Porto d'Anzio, on the S. side of a ravine, are several sepulchral chambers excavated in the tufa rock, and quite in the Etruscan style and form; all have been rifled of their contents: here were found most of the curious Ardean terra-cotta sculptures in the Campana collection at Paris. Ardea, as the capital of Turnus, was conspicuous in the wars of the *Æneid*: it is also celebrated for its siege by Tarquinius Superbus, and for the asylum it afforded to Camillus during his exile; he defeated Brennus and the Gauls beneath its walls, and was residing there when he was elected dictator and summoned to return to Rome to undertake the siege of Veii. It is about 22 m. from Rome: the road follows the

Via Ardeatina, which is still perfect in many parts. It passes the Rio Torto, and is joined by the cross-road from Pratica, at S. Procula, near the Solfatara, as described above.

Leaving Ardea, we descend along the l. bank by the Fosso degli Incastri, and, after crossing the stream called the Fosso della Moletta, arrive at the Torre di S. Lorenzo. From this point we continue our excursion in a line with the coast, and enter the country of the Volsci. The road lies, at a short distance from the sea, through dense forests of oaks and ilexes, cricas and arbutuses, here and there interspersed with cork-trees and myrtles. 3 m. beyond Torre di S. Lorenzo is the Torre di S. Anastasia, about $\frac{1}{2}$ m. from the sea, and at an equal distance towards Porto d'Anzio the Torre Caldana, near which there are extensive sulphureous emanations. 4 m. farther, after crossing an open country bordering on the Mediterranean, we reach

PORTO D'ANZIO,

the representative of Antium, the capital of the Volsci, and one of the most important naval stations of Imperial Rome, 37 m. from the capital and 16 from Ardea. The tourist can take the Rome-Naples railway to the Albano stat. (1 hr., from which a diligence starts every morning in summer and 3 times a week in the winter, performing the journey in 3 hours). The traveller will be able to obtain good quarters at Casa Pollastrini, where a good bedroom, breakfast, dinner, and supper may be had for 8 lire a day. The house of Ambrogio Pollastrini is very well kept, with two *cafés* and a restaurateur close by. From Albano stat. the distance to Porto d'Anzio is 18 m., at first through a country well cultivated in vines and olives, and then over a desolate campagna and through the dense forest of Nettuno. 2 m. before reaching Anzio we enter a more open space of pasture-land with some cork ilexes. The descent to Porto d'Anzio, overlooking the sea, the Circean promontory, and Astura, is

beautiful. Before reaching the town the Villa Albani, and the Villa Sarsina, or Meneacci, are passed. The Piazza before the new ch. of S. Antonio and S. Giulio is at the entry of the town. Antium, in the early history of Italy, was the most flourishing city on this coast, and is distinguished by Dionysius with the epithet "most-plemid." It is more interesting to the traveller as the spot where Coriolanus, "a name unmusical to the Volscians' ears," stood in the palace of his enemy, and vowed vengeance against his ungrateful countrymen:—

"A goodly city is this Antium: City,
'Tis I that made thy widows; many an heir
Of these fair edifices' fore my wars
Have I heard groan and drop—then know me
not,
Lest that thy wives with spits, and boys with
stones,
In puny battle slay me."

The piratical expeditions of the inhabitants led to frequent contests with Rome; the city was captured by Camillus and C. Manius Nepos, B.C. 337, and the rostra of their ships were suspended in the Forum. After this period it remained comparatively depopulated for 4 centuries, although the climate and scenery still attracted the Romans to its neighbourhood. Cicero had a villa at Antium, and another at Astura, farther down the coast, which he describes in his letters to Atticus. The city was the birthplace of Nero, who restored it on a scale far surpassing its ancient grandeur: he adorned it with magnificent temples, and induced many of the rich patricians to build villas on its shores. The piers of the port constructed by Nero still remain, a fine example of hydraulic architecture. They are about 30 feet in thickness, built of large blocks of tufa united by pozzolana cement; and, like all the ancient Roman moles, consisted of a series of colossal piers, separated by open spaces, and spanned by arches. One of them is 2700 ft. in length, the other 1600: they enclosed an extensive basin, nearly as broad as the length of the longest mole. A lighthouse or *pharos* is supposed to have stood on the insulated rock at the entrance of the harbour facing the

south. About the close of the 17th century, Innocent XII. formed a new port from the designs of Zinaghi, who added a short pier to the eastern mole of the ancient harbour, and filled up the open arches of the Roman construction. The result was the rapid deposit of sand, which has accumulated to so great an extent that it is now useless except for vessels of small burthen; but works for the improvement of this charming little harbour, executed by the Italian Government, have made it accessible to ships of 200 tons burthen. Beyond this we see, below the Villa Aldobrandini, the remains of the Pamfilian mole, constructed some years afterwards in the belief that it would arrest this silting up. At the extremity of Zinaghi's pier is a lighthouse, marking only the entrance to the harbour; but the great lighthouse, furnished with a 2nd-class Fresnel apparatus, the radius of which extends to over 25 m., stands on the summit of Capo d'Anzio, above the *Grotte*, or foundations of the Temple of Apollo. The old tower and fortifications were dismantled by the English cruisers during their operations on the coast in 1813. Sundry plans have been proposed for enlarging the port of Anzio, and converting it into a refuge harbour, much required on this part of the coast; it has also been proposed to connect it with Rome by a branch railway, from the Albano station. As a place of trade, Porto d'Anzio has little importance; it is principally resorted to by Neapolitan fishermen, and by feluccas employed in transporting to Naples the charcoal produced in large quantities in the neighbouring forests. The discovery of coral in the deep water off the Astura and Foce Verde towers gives employment to a few boats: but the chief interest of the place is as a resort for the Romans during the quail-shooting season (May) and the sea-bathing (July to Sept.), for which it offers advantages in its fine sandy beaches on either side of the town, the facilities of procuring lodgings, the salubrity of its climate, and the increased convenience of

[Rome.]

reaching it in 4 or 5 hours by means of the rly. as far as Albano.

The little town is almost entirely new; it contains 1541 inhabitants; its streets are wide and level; its houses substantial and clean; the climate in winter and spring is delicious, and exceptionally healthy in the hot season, when every other place on the coast is rendered uninhabitable by malaria. Nothing can surpass the beauty of its situation and the scenery commanded from its pier. The blue waters of the Tyrrhenian Sea are enriched by cliffs of red marl, crowned by evergreens and pine-forests. The casinos of Villa Albani, Sarsina, Aldobrandini, Borghese, Masella, line the coast between Anzio and Nettuno, and the picturesque ruins of Roman palaces extend as far as Astura. The Volscian Mountains and Cape Circæum, and the islands of Ponza and Ventotene, are seen on the horizon. The square in front of the new ch. is decorated with a fountain and surrounded by handsome buildings. As a place of resort it is increasing in favour, and new houses are rising every year.

The enlargement of the port, ordered by the Government in 1880, at an expense of 500,000 fr., will increase its commercial importance.

Ancient Antium has not been thoroughly explored. The only ruins of the Volscian city now visible are some remains of the walls in the quarter called the Vignaccie: they are built of quadrilateral masses irregularly put together, but not of very large size. They are interesting as showing that the ancient town stood on the rocky eminence above the shore, extending as far as the Villa Borghese in the direction of Nettuno, while that which rose under the Roman emperors was situated on the sea-side. The rising ground N. of the modern town is covered with ruins. Here, in very ancient times, is supposed to have stood the Volscian city, and subsequently the villa of Nero, extending along the sea-line between the port of that emperor and the present Capo d'Anzio; the extensive ruins round the latter, and the underground passages in the tufaceous

cock, evidently belonged to it; whereas the Roman town extended more inland, and the numerous villas of the Roman patricians along the cliffs towards Nettuno as far as the Villa Borghese. The large Villa Mengacci, N. of the town, is supposed to occupy the site of the Temple of Fortuna Antias, which it is known was partly destroyed to make room for Nero's villa. E. of this the Pope's villa stands on the site of the Hippodrome mentioned by Tacitus in speaking of the games ordered by the Senate to celebrate Poppæa's delivery of a son, and in honour of the Claudian and Domitian families. The whole space, now dry land, before the Villa Mengacci, was included in Nero's port, and has resulted from the gradual silting up of the latter. The Neronian villa appears to have been of great extent, but its chief interest is derived from the number of works of art which have been discovered among its ruins. The Apollo Belvedere was found here in the time of Julius II.; and the Borghese Gladiator, now in the Louvre, about a century later. There are no remains of the temples of Apollo and Æsculapins, celebrated in the history of the voyage of the Serpent of Epidaurus to Rome; nor of the more famous shrine of Equestrian Fortune, which Horace commemorated when he invoked the favour of the goddess for the projected expedition of Augustus to Britain:—

"O Diva cratum quæ regis Antium,
Praesens vel nunc tollere de gradu
Mortale corpus, vel superbos
Vertere funeribus triumphos."
Od. l. xxxv.

In Dec. 1878, the sea washed down a portion of ancient reticulated wall at the foot of the promontory, and revealed a niche containing the fragments of a female statue in Parian marble, considered to represent Fortune.

The view from the tower of the Villa Borghese is extremely fine: on the l. it commands the line of coast towards Nettuno and the Circean promontory; further inland the eye ranges along the Volseian mountains, studded with picturesque villages among which may

be recognized Norba, Sermoneta, and Sezze. On the N.E. we see the well-known localities of the Alban hills: Velletri, with the heights above Palestrina and Rocca di Cavi in the distance; then Civita Lavina, nearly in a line with Nemi and Monte Cavo; and farther on Genzano, Albano, Castel Gandolfo, Rocca di Papa, &c. &c. The old tower or castle of Porto d'Anzio is supposed to have been built by the Frangipani, who were lords of Astura in the 13th century: it bears the arms of Innocent X., who repaired its outworks about the middle of the 17th. The fortress was partially restored in the time of Pius VII. as a prison.

NETTUNO,

about 2 m. E. of Porto d'Anzio, with a population of 1788 inhab., has by some been supposed to occupy the site of Cæno, the port of Antium, mentioned by Dionysius; but on examining the locality it is difficult to imagine the necessity which could have induced the Volseians to form a harbour here, when their own promontory at Antium must have afforded more effectual shelter for their vessels long before the Roman mole or the Roman fleet had an existence. In fact, there appear no good grounds for assigning to the Cæno of Dionysius any other locality than that of the modern harbour of Porto d'Anzio. We have already stated that Antium was situated on the high ground above the present village, and hence the city and the port would naturally be mentioned as 2 distinct localities. The whole coast between Porto d'Anzio and Nettuno is covered with ruins of Roman edifices. There is an excellent road, passing before the villas of Prince Aldobrandini, and the larger one of Prince Borghese, called Bell'Aspetto. The first object that attracts attention, on the rt. before entering Nettuno, is the fortress commenced by Alexander VI., and restored by Urban VIII. and Alexander VII. It is greatly dilapidated. The town is surrounded by mediæval walls, having several round

towers, fine specimens of masonry, the principal edifices being the Castle, bearing the arms of the Colonnas, the Doria Palace, dilapidated, and the parish ch. The greater part of the country around belongs to the Borghese family, who purchased it in 1831 from the Government for 400,000 scudi. Nettuno contains a few fragments of columns and capitals, the remains probably of the temple of Neptune, from which it derived its name. The picturesque costume of the female population, which differs altogether from that of the villages of Latium, is Oriental in its character. The tradition is that the inhabitants are descended from a Saracenic colony, probably from one of the piratical bands which infested the coasts of Italy in the 8th and 9th centuries. Although bordering on the sea, and neighbours to the active seafaring population of Anzio, the inhabitants of Nettuno are purely agricultural in their occupations; there is not a boat in the place—indeed, the beach before it offers no protection for them. Andrea Sacchi, the painter, was born at Nettuno in 1610. Sig. Felici will accommodate visitors at the Palazzo Doria with beds and food. The view from these windows and from the terraces above, over the coast-line to Cape Circe, are splendid, and the sea-bathing in front of the house good.

ASTURA,

7 m. from Nettuno, from which a sandy road proceeds along the sea-coast. After leaving Nettuno we cross a stream supposed to be the Loracina of Livy; and beyond it another branch of the same torrent called the Rio di S. Rocco. Beyond this we see numerous ruins of Roman edifices, especially about Astura, which is situated on the extremity of a peninsula, to which the ancients gave the name of *Insula Astura*. A lofty tower, visible from all parts of the coast, stands upon its highest point, and on the ruins of an ancient edifice supposed to have formed a part of the villa of Cicero. He describes it in his letters

to Atticus as situated in the sea: *Est hic quidem locus amarus, et in mari ipso, qui et Antio et Circeiis aspici possit.* The illustrious orator embarked here when he fled the proscription of the triumvirate: he had quitted precipitately his Tusculan Villa, and, sailing from here, landed at Formia, where he was barbarously murdered. The island of Astura, as early as the 12th century, was a stronghold of the Frangipani family, from whom it passed successively to the Caetani, Conti, Orsini, and Colonnas. It now belongs to the Borghese family, and is garrisoned by a few Custom-house soldiers. The tower, built in the 15th century, includes within its walls the vaults of the Frangipani fortress, the scene of an act of treachery which has rendered the name of that family infamous in Italian history. In 1268, after the battle of Tagliacozzo, the young Conradin, the last of the house of Hohenstaufen, took refuge here. Giovanni Frangipani, who was then lord of Astura, seized the royal fugitive and betrayed him into the hands of Charles d'Anjou, by whom he was barbarously executed in the Piazza del Mercato at Naples.

Beyond Astura is the river of the same name, mentioned by Pliny, now the Fiume Conca, descending from Velletri, and one of the largest streams between the Tiber and the Garigliano. Below the tower are the remains of the ancient mole, constructed, like that of Antium, upon open arches. About 3 m. inland to the N. is a good Roman tomb in opus reticulatum; it is called *Il Torraccio*, and probably stood on the side of the highway which led from Astura to Tres Tabernæ, the modern Cisterna; it has been supposed to be the place of sepulture of Tullia, whose name and memory are so often alluded to in the letters of the great orator to Atticus, but Tullia died at Tusculum. 4 m. beyond Astura is the Torre di Foce Verde, where the Moscarello stream empties itself into the sea; from which extends parallel to the coast, and only separated from it by a narrow strip

of sand-downs, the lake of Fogliano, communicating with the sea at the tower of the same name, and celebrated for its extensive fisheries of sea-basse, grey mullet, and eels, to the amount of 12,000 lbs. annually. It belongs to the Caetani family, and is often the scene of fishing-parties on a grand scale of hospitality. This lake, nearly 12 m. long, is succeeded by another, the Lago di Caprolace, and 4 m. farther by a third, the Lago di S. Paolo, which extends to the base of the Circean promontory, where it communicates with the sea at Torre Paola, the site of the ancient Portus Circeus. From Torre Paola the path follows the N. base of the Circean promontory for 5 m. to Torre Otevola, from which it runs along the shore, crossing the Fiume Sisto and the Portatore, the latter the outfall of the Ufens and Amasenus, before reaching Terracina. Travellers who intend to proceed southward from this point, without traversing 24 m. of marsh land, may embark at Astura for Terracina, visiting the Circean promontory on their way. For a description of that classical headland, and of Terracina, see the *Handbook for Southern Italy*, Rte. 140.

most enjoyable information from Mr. Dennis's 'Cities and Cemeteries of Etruria,' which is a real Handbook to ancient Etruria; and from Canina's 'Etruria Maritima nella diocesi Pontificia,' in folio, which, although too bulky to carry, ought to be consulted before setting out on this interesting excursion. Mrs. Hamilton Gray, in her 'Tour to the Sepulchres of Etruria,' was the first to call the attention of English travellers to these regions in recent times. The first two works contain valuable maps and plans, which add greatly to their utility.

ROME TO CERVETRI (CÆRI), CIVITA VECCHIA (C'ENTUMCELLÆ), AND CORNETO (TARQUINII).

An hour's ride on the Civita Vecchia Rly. will bring the traveller to the Palo station, whence he can proceed to Cervetri in a light vehicle, to be easily obtained by writing beforehand to Cervetri, to the Corriere della Posta, Benedetti Girolamo, or to the inn-keeper Rosati when the party is large. The mail-cart, a gig on springs, leaves the Palo stat. on the arrival of the first trains from Rome and Civita Vecchia, and takes two persons; and Rosati has a convenient calèche which he will send to Palo. By these means visitors leaving Rome in the morning will reach Cervetri about 9 A.M., have time to see every thing of interest, and to return to Palo for the evening trains proceeding to Rome or Civita Vecchia.

Palo, now a summer station for sea-bathers and quail-shooters, represents the ancient *Alatum*, where Pompey, J. Caesar, and Marcus Aurelius had villas. (See *Handbook for Central Italy*, Rte. 100.) The castle, of the 16th centy., belongs to the Odescalchi.

The pedestrian who does not fear a walk across the fields of less than 4 m. may reach Cervetri in about an hour; 4 hrs. will suffice to visit much that is worth seeing, so that the travel-

* John Murray, latest edition, 1878.

§ 6. EXCURSIONS TO ETRUSCAN SITES.

The principal and still recognizable localities of ancient Etruria are described in the *Handbook for Central Italy*. The sites which may be made the object of an excursion from Rome are *Cære* and *Pyrgos*, lying near the road to Civita Vecchia; and those situated between Civita Vecchia and Viterbo, viz. *Tarquiniæ*, *Vulci*, *Tuscanæ*, &c. If the traveller has not visited Viterbo, he can do so on his return to Rome, exploring Bieda, Norchia, Castel d'Asso, Sutri, and Veii. As most of these places have no inns, the visitor should endeavour to furnish himself with provisions, and introductions to resident proprietors or local savants. Travellers will derive the

ler can perform the whole excursion without fatigue, even in a winter's day, and get back to Rome by the evening train for dinner. Persons proceeding on horseback from Rome will find a bridle-path about 1 m. beyond Palidoro, on the old post-road, passing through extensive plantations belonging to Prince Torlonia. Visitors may write a few days beforehand to Passigieri, the local guide, or Rosati to be in attendance with horses or donkeys. The best mode of seeing everything will be to commence by taking the road leading to Monte Cuoco, which skirts the Augustinian convent, traversing the site of Cære in its greatest length to the *Porta Coperta*, passing on rt. the Roman theatre and the excavations near it; from the *Porta Coperta* descending to the *Buffalareccia*, near which are the best preserved portions of the City Walls; ascending a ravine lined with sepulchres to the N.E. extremity of the *Necropolis* or *Banditaccia*; then visiting the different tombs on it, and returning to Cervetri to lunch. This first part of the excursion will require 3 or 4 hrs.; the second $2\frac{1}{2}$ to 3: examining the *Regoliui-Galassi* tomb, descending into the ravine of the *Vaccina* to the *Grotta di Campana*, to the *Monte Abetone* and the excavations on the *Monte Padulo*, and then to the *Grotta di Torlonia*, which is about 4 m. from the village.

Cervetri (*Inn*: the house formerly kept by Pacifico Rosati is continued by his son; but travellers had better carry their own provisions). The best guide to the tombs is Flavio Passigieri, a tobacconist in the *Piazza*, who keeps the keys of the locked tombs; his son Giovanni is active and intelligent (two beds can be obtained at Passigieri's house.) Should the P.'s be out of the way, Benedetti the corriere, or the local director (*Capo Scavature*) of the excavations, will prove good guides. The carriage-road to Cervetri turns off from the post-road 2 m. beyond Palo, about $\frac{1}{4}$ m. after crossing the *Vaccina* stream.

Cervetri is the representative of a city whose antiquity carries us even beyond

the Etruscans, to a period more than 13 centuries anterior to our era. It was the *Agylla* of the Pelasgi and the *Cære* of the Etruscans, and was celebrated as the capital of Mezentius when *Æneas* arrived in Italy. In regard to its ancient names, Herodotus, and the Greek writers before the Augustan age, call it *Agylla*, and the Latin *Cære*, except when the poets introduce the more ancient name for the sake of the metre. The *Agylla* of the Greeks was founded by the Pelasgi in conjunction with the aborigines, if it had not been previously founded by the *Siculi*. *Dionysius* mentions it as one of the chief cities of Etruria in the time of *Tarquinius Priscus*, and says that it changed its name when subdued by the Etruscans. *Strabo*, however, tells us (lib. v. c. ii.) that the new name was derived from the salutation *χαῖροι*, with which the Lydians on their invasion were hailed from the walls by the Pelasgi. From its wealth and importance it became one of the 12 cities of the Etruscan League; and *Strabo* mentions it as the only city of Etruria whose inhabitants abstained from piracy from a sense of justice. When Rome was invaded by the Gauls, Cære afforded an asylum to the vestal virgins, who were sent there for safety with the sacred fire; and it is supposed that the Romans were first initiated in the mysteries of the Etruscan worship by the priests of Cære, a circumstance from which antiquaries have derived the etymology of the word ceremony (*cæremonia*). In the time of Augustus the town had lost nearly all its importance; and *Strabo* says that in his day it had preserved scarcely any vestige of its ancient splendour. It appears, however, from inscriptions, and especially from a remarkable one preserved in the Museum at Naples, that Cære obtained a great celebrity in the time of Trajan for its mineral waters, called the *Aquæ Cæretanæ*: they are still frequented under the name of the *Bagui di Sasso*, about 4 m. W. of the modern Cervetri. In the middle ages the town was the seat of a bishopric as late as the 11th century, when it had consi-

derably declined. It appears to have remained in comparative obscurity until the beginning of the 13th, when the new settlement of *Ceri Nuovo* was founded, and the name of *Cerveteri* (*Ceri Veius*) was applied to the ancient locality. At this time it belonged to the Bonaventura or Venturini family, from whom it passed to the Orsini. It was sold by them in 1674 to the Ruspoli family, in whose possession it still remains. The description of Virgil, who tells us that Mezentius led 1000 men from it to the assistance of Turnus, is still applicable to the locality:—

"Haud procul hinc saxo incolitur fundata
vestiis
Urbs, Argyllæ sedes; ubi Lydia quondam
Gens, bello præclara, jugis insedit Etruscis.
Illi multos florentem annos rex demulo
superbo
Imperio sævis tenuit Mezentius armis."
Æn. viii. 478.

It stands on a long strip of table-land, surrounded on all sides, except towards the W., by precipices of coarse red volcanic tufa, called *Nefro* by the inhabitants, which are not less in some places than 50 feet in height. Two streams run through these ravines, the *Vaccina* and that of the *Madonna de' Canneti*, which unite below the town. On the western side an artificial cutting completed the natural strength of its position. The modern village is supposed to occupy the site of the ancient Acropolis: it is a poor place of 546 inhab., with a mediæval gate, and remains of towers of a castle, and a large palace belonging to the Ruspoli family, the head of which derives his feudal title of prince of Cerveteri from it. Prince Torlonia's son-in-law, Don Giulio Borghese, now bears the title of Duke of *Cære*. The city of *Cære* was not less than 4 or 5 m. in circuit, and covered the whole table-land to the E. of the point on which Cerveteri is built, between Monte Abetone and the hill of the Necropolis. The Venturini and Orsini surrounded it with fortifications, of large blocks of tufa taken from the ancient walls, which are of rectangular masonry.

Some remains of the walls are still

visible on the side of the ravine of *La Buffalareccia* opposite the Necropolis, 8 of the gates may be traced, with 2 roads leading to them; one paved in the direction of Veii, the other towards *Pyrgos*, the port of *Cære*, the modern *Santa Severa*. The hill of the Necropolis, now called *La Madonna veia*, is separated from the town by a deep ravine in which runs a small stream called the *Ruscello della Madonna de' Canneti*; its surface is excavated into pits and caverns; and in its cliffs are ranges of tombs. There are no architectural façades to the tombs, but several of those on the *Banditaccia* are surmounted by tumuli or pyramids, the base of which generally consists of a circular portion, cut out in the solid tuff of the hill, beneath which are the sepulchral chambers, varied in style and form, to which a long passage descending from the surface leads. In 1829 the attention of antiquaries was directed to the sepulchres of this Necropolis, by the number of curious remains which were brought to light by the researches of Monsignore *Regolini*, the archpriest of the town, and by General *Galassi*. The remarkable tomb which bears their joint names, and which will be noticed presently, was discovered in 1836; several others of very great, and in some respects unique, interest, were opened in 1845, and a still larger number in 1846. We shall briefly notice the most remarkable, referring for greater particularities to Mr. Dennis' work, describing more in detail those discovered since his visit to Cerveteri, beginning with those on the hill of the *Banditaccia*:—1. The first is a large square one with a flat roof, supported by 2 square fluted pilasters, and rows of niches for bodies both in the walls and in the benches which surrounded them; at the extremity is an inner chamber, with a niche for two bodies; this tomb, being considerably beneath the surface, is approached by a flight of more than 20 steps. 2. A tomb of 2 chambers, communicating with each other by a small door, and remarkable for an arm-chair cut out of the rock, by the side of one of the sepulchral couches. It is sometimes

called, from this circumstance the *Grotta della Sedia*, though there are other tombs which have an equal right to the name. 3. Tomb of the Tarquins, discovered in 1846, a sepulchre of 2 chambers and 2 stories; the outer and upper one leading by a flight of steps to the second and larger one, called by the peasantry, from the number of the inscriptions, the "*Grotta delle Iscrizioni*." This chamber is 35 ft. square, with 2 square pillars in the centre, upon one of which is a shield, and is surrounded by double benches. The upper portions of its walls are hollowed into oblong niches for the dead, and in the centre of the roof is a square aperture communicating with the surface. On different parts of the walls and sepulchral couches the name of Tarquin, or *TARQUINA*, occurs nearly 40 times, thus confirming the Etruscan origin of that celebrated family. 4. Tomb called the *Grotta delle Sedie e Scudi*, from containing 2 arm-chairs and footstools carved out of the rock, and shields in relief on the wall above them, as well as over the sepulchral couches on the sides. The form of this tomb is that of an ancient house, consisting of a vestibule containing the seats, out of which open 2 sepulchral chambers. 5. *Grotta del Triclinio*, discovered by Marchese Campana in 1846, a single chamber, with a broad bench of rock for the dead. It contains bas-reliefs of a wild boar and a panther on each side of the entrance, and its walls are painted with representations of a banqueting scene, which have so greatly suffered from damp as to be now nearly effaced. The few heads which are still visible are very beautiful, and Greek in their character. 6. A tomb of great antiquity, with rude paintings of men and parti-coloured animals, stags, lions, rams, &c. 7. *La Grotta dei Pilastri*: called by the guides *Jola Bella Architettura*. It consists of 2 chambers—the outer one having the roof supported by 2 pilasters, the inner one raised with a couch for 2 bodies. A good flight of steps leads to this tomb from the surface. 8. Near the latter, *La Grotta delle Urne*, a tomb with

painted couches, containing 3 large urns or sarcophagi of white marble; one of them in the form of a house or temple, with tiled roof, and the other 2 having on their lids recumbent figures, with lions and sphinxes at the corners; the drapery of the figures and the style of execution show high antiquity. These urns contained human corpses; the recumbent figures on both are of men, one lying on his side and both crowned with wreaths of flowers: being in statuary marble instead of alabaster, as once supposed, is very remarkable; on each side of the entrance are rude representations of Hippocampi. 9. A tomb divided into 3 portions by fluted pillars with richly carved capitals; at the end of the central portion is a deep recess approached by a flight of steps, in which is a sepulchral couch cut into the rock, with painted cushions at its head. 10. Tomb of the Bas-reliefs This is now, perhaps, the most interesting tomb about Cervetri, and was discovered in 1850 by Campana, at the N.E. extremity of the *Lauditaccia*; like all the other sepulchres of this locality, it is entered by a flight of steps descending between walls of massive masonry, consisting of large blocks of volcanic tufa. The sepulchral chamber, which is single, is an oblong square, having 3 niches on each side, except on that by which we enter, where there are only two, one on each side of the door; the roof is finely divided into 4 compartments, terminating in an obtuse angle, as in some Gothic vaults, and supported by 2 square pilasters, the whole cut out in the tufa; 5 of the 8 sides of these pillars are covered with bas-reliefs representing sacrificial instruments, hatchets, knives, daggers, *shears* bound together, long Etruscan trumpets, *pit-huli* or *liui*, the singular twisted rods seen in the processions on the Etruscan paintings of Corneto; a warrior's travelling-bag, very like a modern one, with a disk attached to it; a double-hinged door-post, a bronze vessel resembling a Chinese gong, a club attached to a cord similar to the weapon used by the Roman butchers of the present day in killing cattle, a tally of cir-

cular dies on their string, a cat playing with a mouse, and a dog with a lizard; a goose, one of the emblems of Proserpine; Etruscan vases sculptured in relief as hung on nails, &c.: the whole evidently intended to represent objects belonging to the dead, instead of the objects themselves being left. Over the door are two short-horned bulls' heads, with wreaths, and on the architrave over one of the neighbouring couches a flat dish, exactly the shape of those used by the Italian butchers carrying meat to their customers; and on the jambs of the door circular Etruscan trumpets. On the lateral niches lay the bodies of the dead, the heads reposing on a stone pillow, the red painting of which still remains; on each were found the bronze armour and helmet of the deceased. In the centre and back of the chamber is a couch, on which lay two corpses, with a singular bas-relief beneath of Mautus or the Etruscan Cerberus, with a figure holding in one hand a serpent, and in the other what resembles a steering-oar on one side, and on the frieze above two busts of male bearded figures, one unfortunately mutilated. On the frieze which joins the wall to the roof and over the couches are representations of military implements, circular shields, helmets, swords, daggers, ocreæ, painted in red and in yellow. All these curious bas-reliefs, so correct in their delineation of the objects intended to be represented, are partly cut out of the tufa in which the chamber is excavated, and partly in stucco; they were all painted, several still retaining their colours. Upon one of the pillars supporting the roof is an oblong space or tablet with several parallel lines resembling a picture-frame, on which probably was an inscription. The floor is raised on the sides, and is divided off into oblong compartments; on each of these compartments lay a skeleton; in centre is a deeper floor. The door, like most of those at Cervetri, is of the Egyptian form, wide below and narrowing upwards. When the tomb was opened skeletons of warriors were found in all the niches, covered with

their armour: the name of MATVNAS, engraved in the Etruscan character, which was found here, was probably that of the family to which this most interesting hypogæum belonged.* 11. The Regolini-Galassi Tomb, discovered in 1836 by the Prelate and the General whose names it bears; it is on the hill S. of the town, and situated in a field, at a short distance on the rt. of the road from Palo, and is supposed to have been originally surmounted by an immense pyramidal mound, the base of which was surrounded by a wall with sepulchral chambers for persons of inferior rank. It is a narrow chamber, 60 feet long, with sides and roof vaulted in the form of a pointed arch with an horizontal lintel or top, and so formed by gradually hewing away the horizontal courses of blocks of masonry (the lower part being cut out of the rock of the hill) to a smooth surface, as we see at Arpino and other Pelasgic cities, thus showing an antiquity prior to the introduction of the circular arch. This long vaulted chamber was divided into 2 portions by a wall. In the outer one were found a bronze bier; a 4-wheeled car of bronze, supposed to have been the funereal one; a small bronze tray on 4 wheels, considered to be an incense-burner; an iron altar on a tripod; several bronze shields, beautifully embossed; some arrows; 2 caldrons on tripods; several bronze vessels suspended from a recess in the roof by bronze nails; and numerous earthenware figures, the Lares of the deceased. On the wall which closed to a certain height the inner chamber, probably separating it from the outer one, were found attached several vessels of silver; from the vault and sides were suspended bronze ones, some bearing the name of "Larthia;" and on the floor, without bier or sarcophagus, lay the most marvellous collection of gold ornaments discovered in a single tomb in modern times, and evidently occupying the spots where they

* Very good representations of this tomb have been given by Sir G. Wilkinson; less accurate ones by M. Noël Desvergers in his 'Etrurie et Etrusque.' Paris, 1861.

had fallen when the body they once adorned had crumbled to dust. The richness and abundance of these beautiful specimens of gold ornaments have suggested the probability that the occupant of the chamber was a person of high rank. All the jewellery, bronzes, vases, &c., discovered in this tomb have been removed to Rome, and now form the most interesting objects in the Gregorian Museum at the Vatican. Opening on either side into the outer chamber are two oval cells; in that on the l. were found several bronze vessels, and in the opposite one small cinerary urns and figures in terra-cotta. The great outer chamber of the Regolini-Galassi tomb contained probably the body of a warrior, the inner one that of a lady of high rank; the lateral oval cells are probably of a later period: indeed, some antiquaries suppose that the inner chamber was the original sepulchre, and the outer one a mere vestibule belonging to it, which was subsequently used as a burying-place. There is nothing now remaining for the traveller to examine but the remarkable architecture of the chambers. The discovery of this tomb has led to a great deal of antiquarian speculation: Canina considers that it is at least 3000 years old, or about coeval with the Trojan war; and that, like the circular tombs at Tarquinii and the Cucumella at Vulci, it was erected in honour of a chief slain in battle. 12. About a mile from this tomb, on the S.-western side of Monte Abetone, which is supposed to be the site of the Grove of Sylvanus, celebrated by Virgil, is a very interesting tomb, opened by Marquis Campana in 1850, and kept under lock and key, in order to preserve its furniture and fittings exactly as they were discovered. The sepulchral chamber is divided in 3 compartments by pilasters: on the roof of the first is the singular fanlight ornament which always indicates a high antiquity; in the second are 2 sepulchral couches in the solid rock, on which still lay until lately the skulls of their 2 occupants, and the black dust into which the bodies have crumbled: some

earthen pans and jars complete the furniture; in the third, on a bench of rock, are several vases of various sizes. The walls are covered with stucco reliefs, warlike implements, and others used in sacrificial ceremonies. 13. Tomb of the **Vestibulo Rotondo**, on the Monte d'Oro, a circular chamber reached by a descending flight of steps, out of which opens an oblong one supported by pillars and having 2 sepulchral niches on the sides; the fan-form vault of this inner chamber is remarkable. 14. A mile from this tomb, on the Monte Padula, in a spot difficult of access, is another surmounted by ruins of a square tumulus, and reached by a passage formed of converging blocks. It consists of a vestibule, on each side of which opens a sepulchral chamber with 2 couches; of a large central hall, in which are 2 couches and a chair cut out of the rock; and of an inner chamber of smaller dimensions. In the larger one with two couches were found the bones of a horse, probably laid here beside the warrior who occupied the neighbouring couch. 15. Not far from the latter another tomb, also covered by remains of a tumulus, is called the **Grotta Torlonia**. It is approached by a long passage in the hill-side, terminating in a vestibule, now open to the surface, with pilasters of Greek character; beneath this the sepulchral vault is entered by a flight of steps. Like many of the other sepulchres we have described, it is divided into 2 chambers, the first or largest of which contains no less than 54 sepulchral couches. Though it had evidently been plundered in past ages, even of its vases, the skeletons, when it was opened a few years back, were found on these couches, but they soon crumbled into dust under exposure to the atmosphere. The inner or terminal chamber has a single place for 2 bodies.

Several sepulchres were opened by Sig. Calabresi on the Banditaccia, near the **Porta Coperta**, and the **Buffalareccia**, in 1859 and 1860, but without finding any remarkable works of art. Other excavations are now in progress

by the same gentleman on Monte Padula, where some good bronzes were dug out in May, 1861. Nearly all the fine vases, bronzes, and jewellery by Sig. Calabrese and others discovered of late years at Cervetri, are now in Sig. Castellani's collection at Rome. In May, 1874, two important bassi-relievi in red tufa, painted, were discovered by Sig. Boccanera, who is continuing his excavations in the localities of *La Danducci* and *Monte Abbone*.

Ceri Nuovo, a hamlet of 74 souls, is picturesquely situated on a hill of tufa, 3 m. E. of Cervetri. It was founded, as we have remarked above, in the 13th century. In the contests of the Roman barons it was a place of some strength, and was for a brief period subject to Cola di Rienzo. In the 15th centy. it belonged to the Orsini of Anguillara, who built there a new fortress in 1470. It afterwards passed to the Cesi, Borromeo, Odescalchi, and Torlonia. There are some tombs in its vicinity, but they contain nothing to call for a detailed description.

Returning to Palo, and continuing by rail towards Civita Vecchia, we reach in $\frac{1}{2}$ hr. the stat. of *Santa Severa*, with a castle standing picturesquely on the sea, and built upon a foundation of Pelagic masonry, which, in the opinion of antiquaries, marks the site of *Pyrgos*, the ancient port and arsenal of *Cere*. A $\frac{1}{2}$ hr. more brings us to *Santa Marinella*, with another castle, and an equal run takes us to Civita Vecchia, which already presents a picturesque aspect for some distance.

CIVITA VECCHIA.

The station is $\frac{1}{4}$ m. from the quondam *Porta Romana*, now removed, but the intervening space is being rapidly built on, and forms a fine esplanade, overlooking the sea. Opposite the station are 2 large bathing establishments much frequented by the Romans in summer. *Inn*: The Orlando Hotel, at the entry of the town, is now well conducted, with much more moderate prices than formerly. There is

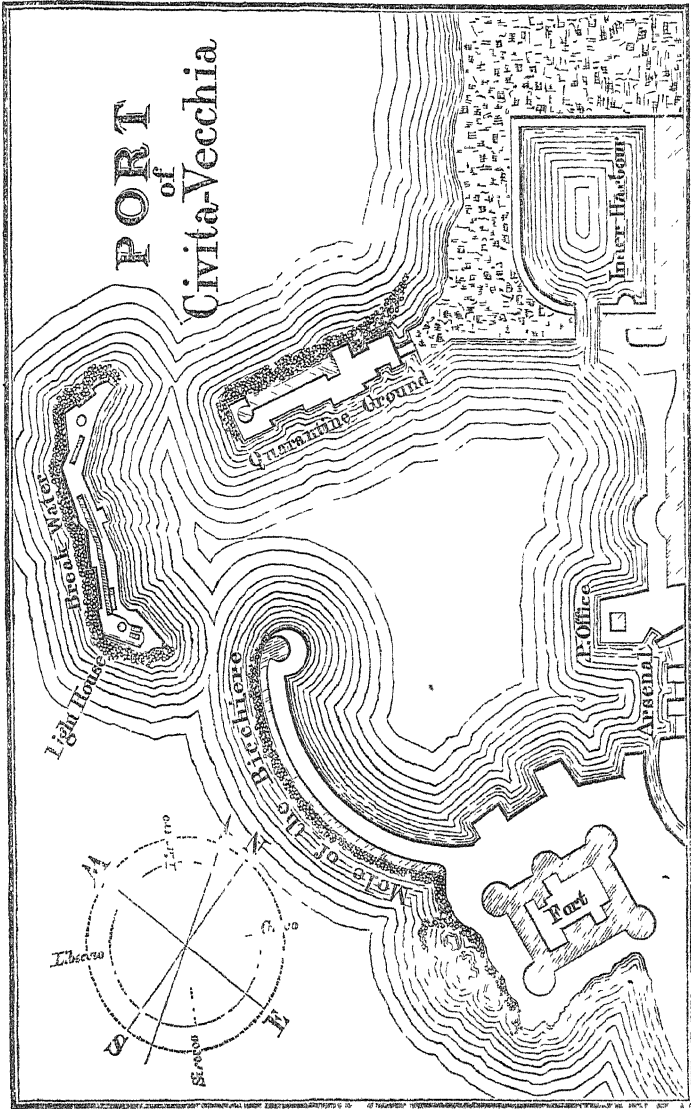
a well-supplied *café* and *restaurant* on the ground-floor. The *Europe Hotel* is farther up, overlooking the port.

Mr. George Ingle—office, opposite Orlando's hotel, overlooking the port—is a thoroughly reliable and experienced shipping and commission agent.

Since the death of Mr. Vice-Consul Lowe, Signor Sperandio is acting British Vice-consul.

Civita Vecchia occupies the site of the Roman town of *Centumcella*, which probably succeeded the Etruscan *Castrum Vetus*, and is mentioned by Rufinus, Procopius, and St. Gregory as *Libs. Centumcellensis*, and by S. Paulinus, who died in 421, as *Portus Centumcellensis*. The origin of this name is not given, but Anastasius the librarian alludes to its being so called in the reign of Decius, who imprisoned S. Cornelius there in 252. The town owed its importance to the port constructed by Trajan, the description of which by Pliny, who saw it in progress (*l'hist.* xxxi., lib. 6), applies well to the modern harbour: "*Hujus portum becham pnt uno opere dovum est. Determ clavitur. In ore portus insula in vici qua, ab uno vato mare obtinet, ptingit, ut in pte ab utroque litore d'cursor non vnt, pro lct. Advangit a dem vte vado.*" The correctness of this description still holds good, as may be seen by the accompanying plan, for although the port has been frequently destroyed and restored, the foundations have always been preserved, and the original design has never been departed from. St. John Rennie, in his work on "The Theory, Formation and Construction of British and Foreign Harbours." (London, 1854, vol. i., p. 285), says of this port:—"This, upon the whole, is a magnificent harbour, designed upon some true principles, and carried into effect with great skill, and may well bear a comparison with the best artificial ports of modern times."

It has lost some of its importance since it ceased to be the only safe harbour belonging to the Papal Government on the Mediterranean coast, and has been deprived of its privilege of a



PLAN OF THE PORT OF CIVITA VECCHIA.

free port. It is, however, still frequented by coasting-vessels and English collier-steamers with coals for the Roman gas-works, as well as French and Italian passenger-steamers, and is enlivened by occasional visits from men-of-war and yachts.

It is the intention of the Government to renew its commercial activity by establishing a free depôt of merchandize in the buildings of the old Darsena, marked on the plan as the Inner Harbour.

Returning to the historical vicissitudes of Civita Vecchia.

The Emperor Trajan embellished the environs of the town with a magnificent villa and extensive *therma*, and provided for the health of the citizens by an ample supply of salubrious water from the Tolfa hills, brought in by an aqueduct, of which remains were found during the construction, in 1696, by Innocent XII., of the new aqueduct, some of whose arches may be seen on the left of the Tolfa road, about a mile from the town.

Centumcellæ suffered greatly by the Gothic invasions during the reigns of the Emperor Gordian and his successors to Theodosius and Valentinian, but its final devastation was reserved for the Saracens towards the middle of the 9th century. They destroyed the town, filled up the port, sacked the Imperial villa, and, after killing many of the citizens, drove away the remnant. Pope Leo IV., pitying the wretched condition of these houseless wanderers, built for them, in the short space of 8 months, the town of Leopolis, subsequently called *Cencelle*, on a hill between Centumcellæ and Corneto, where its ruins are still discernible.

Here the refugees resided for about 70 years, until Pope Stephen VI., having expelled the Saracens, restored in some degree the town and port of Centumcellæ, and brought back the former inhabitants, or their descendants, to their old residence, called since then (889) *Civitas Vetus*, corrupted into *Civita Vecchia*. The mediæval history of Civita Vecchia, presenting

the usual baronial and pontifical contests, would lead us into too much detail. (For a farther account of this town see *Handbook for Central Italy*, Rte. 83.)

A good history of Civita Vecchia is that by Sig. Annovazzo, but a more modern and complete one will be published shortly by the bookseller Strambi, opposite the post-office, who is very obliging in giving information to travellers. Professor Muratori, resident in Civita Vecchia, is profoundly versed in historical and scientific subjects connected with the town, and is worthy of the great historian's name which he bears. Persons interested in conchology will like to see the admirable collection of shells and marine plants arranged most scientifically, a work of many years, by Signor Donato, who lives next door to the Orlando Hotel, and is very kind in showing them.

Another speciality is to be seen in the Pauline fortress, overlooking the port, which is also worth a visit for the fine view from the great tower. Signor Vivi, a Government employé in the castle, has a numerous flock of carrier-pigeons, who live very happily in the great tower, and are good specimens of the best breed of that rapid messenger. Some of these birds have performed remarkable feats.

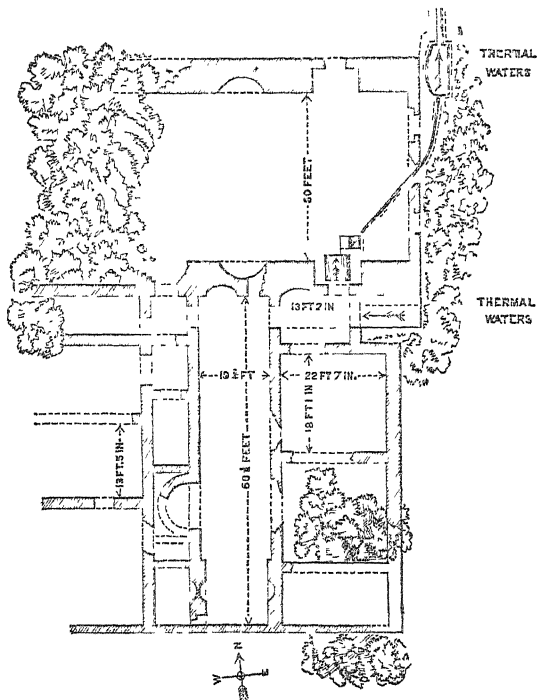
TRAJAN'S BATHS.

[This excursion may be made conveniently in a couple of hours by taking a one-horse cab for two or three persons, or a two-horse carriage or light omnibus for six or eight, paying 5 fr. for the first and 7 to 8 for the second. The landlord of the Orlando Hotel will provide vehicles at this rate.]

The thermal waters of Civita Vecchia have three distinct sources, all in the same direction, N.E. of the town. The most distant, now in disuse, is on a hill, 4 miles off, and a mile beyond the ruins of the *Therma Pauline*, which are crossed by the road to Tolfa, but

of which the principal remains, consisting of vast vaulted halls, as shown in the accompanying plan, are situated about 50 feet from the road, on the l. or N. side. The ruins may be traced to the extent of 430 feet in the opposite direction to the S. where they end in a massive wall of reticulated work running about 60 feet from E. to W.

The road also crosses, at the distance of 50 feet from the S.E. angle of the ruins given in the plan, the remains of a circular building, 40 feet in diameter, which was probably a public bathing-hall. The third source, called *la Ficconella*, from a wild fig-tree growing on the rock, a transition limestone, being the most abundant and of



Plan of the principal ruins of the THERMÆ TAURINA (Trajan's Baths) near Civita Vecchia.

the highest temperature (55° Cent.), is the water now employed for therapeutic purposes, and is brought into the town in barrels with the loss of only a few degrees of its caloric, and is even sent to Rome and elsewhere. But bathers who prefer testing the virtues of these springs on the spot, resort to the ruins of Trajan's Baths, and plunge into the reservoirs (marked on the plan with arrows),

where the temperature of the water is 34° Cent. Its action is extremely beneficial in cases of chronic rheumatism, gout, neuralgia, scrofula, internal obstructions, ulcers, herpetic eruptions, and cutaneous disorders of all sorts.

The chemical substances held in solution by the acqua della Ficconella have been recently analysed in the following proportions per cent. :—

Muriate of lime	4
Muriate of soda	16
Sulphate of soda	19
Sulphate of magnesia	15
Carbonate of lime	36
Sulphate of lime	5
Silicate of iron	3
Traces of arsenic (?)	2
	—
	100
	—

A large building has been constructed by the municipality of Civita Vecchia, on the esplanade opposite the sea, between the port and the railway station, to serve as an hotel and bathing establishment for the use of these waters, but it is doubtful whether this intention can be carried out, as the waters, according to experiments lately made, would lose all their thermal heat after traversing three miles of underground conduits, besides which they leave such a deposit that the pipes themselves would soon be entirely obstructed.

The most advisable plan, therefore, for bringing these waters into more general use will be either to restore the ancient *Therma* of Trajan, or to construct an entirely new establishment at the Ficocella spring, and put it into communication by a convenient tramway with the town of Civita Vecchia.

That such was the experience of the ancients is evident from the still existing ruins of the magnificent *therma* described above, and constructed on the site of one of the springs, probably by Trajan, who likewise built the port of Centumcellæ, and possessed a superb villa half-way between that flourishing *municipium* and the baths, of which some remains may be still seen on a spot S. of the Tolfa road, identified with an eminence on which the Belvedere Villa, belonging to the De Filippis family, now stands. Trajan's Villa is described by Pliny, lib. vi. Epist. 31, but his silence with regard to the *Therma* has led to the conjecture that they were subsequently constructed by the Emperor Hadrian. Brick stamps found in the *therma* during some excavations made by Sig. Pietro Manzi, in 1820, bore the consular dates of 123 and 134, whereas

Trajan died in 117, so that the works, if not commenced, were evidently continued by his successor.

The anecdote related by Lampridius (*In Commodum* — “*auspicium crudelitatis apud Centumcellas dedit anno ab urbe 123*,” &c.) of that future Emperor having ordered his bath-servant to be thrown into the furnace for having heated the water too much, cannot allude to these naturally hot springs.

Marcus Aurelius is mentioned by Fronto as visiting Centumcellæ, but we have no farther allusion to the *Therma* until the 4th cent., when Rutilius Nunnatianus described their origin, quality, and distance from the town in the following verses. (*Itin.* l. 1:—

“*Nosse juvat fami dictas de nomine thermas
Nec longa difficultis millibus a tribus.
Non illic aqua latices videtur amato
Lymphique funiculo sulphure ducta e diti.
Purior odor, molli quoque sapore dicitur lavantem
Cognit, quâ malis parte percutitur aque.
Credent si dignum tum e flagrantia taurus
Investigato fonte lavanda dicit.*”

The Pentigenian tables call these waters *aquæ tauri*, and setting aside poetical traditions as to their origin, we may conclude that some *therma* were constructed here by a private individual named Taurus, and afterwards restored and enlarged by successive emperors.

They probably shared the fate of Centumcellæ in the havoc and pillage of the Gothic invasions from A.D. 176 to 311.

But we have proof that they survived this disastrous period, and were still flourishing at the end of the 6th and beginning of the 7th century, in the mention made of them by S. Gregory the Great (4 Dialog. c. 27).

The date of their final destruction by the Saracens, who destroyed all that remained of the town, imperial villa, and *therma*, between 828 and 833, is equally certain, and accounts for no further allusion being made to them by mediæval writers, nor by Andrea Baccio in his comprehensive work ‘*De Thermis*.’

The fame of these waters was not revived until the publication of Dr. G. Torraca's work, in 1761, on the “*An-*

Le terme Taurine esistenti nel territorio di Civita Vecchia," since when their virtues have been again recognised, and their use has been much on the increase.

In a visit to the ruins of Trajan's Baths the lover of botany will observe with interest, growing around and amid them, the rare plants, *Bryonia pinnatifida*, *Onobrychis caput-galli*, *Finantia pimpinelloides*, *Salvia hacmatodes*, and *Teneriam vva*.

The *Scabiosa transilvanica* and *Pistacia lentissimis* are abundant. The writer of the present description saw on the l. side of the Tolfa road, before reaching the *Therma*, a gigantic specimen of the latter, forming quite a vigorous tree, at least 12 feet high, and very full of foliage, during an excursion made to the ruins in August, 1880.

CORNETO (TARQUINII).

The distance from Civita Vecchia by rail to the Corneto station is about 12 m. Convejances take travellers up to the town, a distance of 2 miles ($\frac{1}{2}$ fr.). The railway follows the coast-line for about 3 m. to Torre di Valdaligna, and then strikes more inland. It crosses the Mignone midway between the 2 towns. At the mouth of the stream is the tower of Bertaldo, called also of S. Agostino, from the tradition that on this spot the saint, meditating on the mystery of the Trinity, was rebuked for his presumption by an angel, who pretended to be engaged in emptying the sea, with a shell, into a hole in the sand. On the coast 2 m., to the l., is *Porto Clementino*.

Corneto (Inns: the picturesque old Gothic palace of the Vitelleschi family, on the l. after entering the town, is more interesting architecturally than engaging as an hotel. The Grassi restaurant, opposite, has more modern pretensions, and provides lodgings in the town at the Piazza del Duomo, 182. The visitor's first care should be to engage the services of the official cicerone, Signor Antonio Frangioni, who is usually to be found

at the municipal palace. Besides being the custode of the museum, he is the best guide to the necropolis and tombs, and to all that is worth seeing in the town).

This episcopal city, now containing 4554 Inhab., rose in the middle ages from the ruins of the Etruscan Tarquinii, whose site is about $1\frac{1}{2}$ m. N.E. of it. It was made a city by Eugenius IV. in 1432, and is surrounded by picturesque battlemented walls and towers, which belong probably to a still earlier period. The first bishop of Tarquinii was Apulejus, A.D. 465, but after the death of the fourth occupant the see was transferred to Corneto, which must therefore have been a place of some consequence before the close of the 6th century. It was remarkable during the struggles of the Guelphs and Ghibelines for its attachment to the popes, and was the place near which Gregory XI. landed when he brought back the Holy See from Avignon to Rome. For more extensive information respecting the history of this most interesting city, the visitor can consult the excellent work 'Notizie Storiche Archeologiche di Tarquinia e Corneto' (Rome 1878), by the Chev. Luigi Dasti Sindaco of Corneto, to whose zeal and erudition the formation of the new museum is chiefly owing. The city stands on a hill overlooking the Mediterranean, and from all parts of the coast it is a picturesque and imposing object. It occupies the W. extremity of an elevated plateau, the necropolis of the Etruscan city.

CHURCHES.

There are 19 in Corneto, of which 10 are ancient, viz. S. Maria di Castello, S. Francesco, S. Giovanni, S. Antonio, S. Martino, S. Pancrazio, SS. Annunziata, SS. Salvatore, S. Giacomo, and S. Maria di Valverde.

The Gothic Cathedral, of the 12th century, commenced in 1121, on the site of a more ancient one, called S. Maria di Castello, was so seriously injured by lightning in 1810 that it

is now abandoned: it is remarkable for a doorway with a round arch, formerly covered with mosaics, on each side of which are some Latin inscriptions, recording the names of the bishops of Tarquinia. There is a curious pulpit of 1209 (the inscription on it says that it was made by Giovanni di Guido, a Roman citizen), with sculptures in a very rude style, especially of lions at the foot of the stairs leading to it. The tabernacle over the high altar, bearing the date of 1060, must have been placed here from the older ch. The ciborium was made in 1168, from the following inscription: "*Johannes et Giotto Magistri hoc opus fecerunt.*" In the aisle, forming a *foeur*, is a marble slab, inscribed with the words "Larth. Velhas Thuicesu," in Etruscan characters. The sculptured ambo is a good work of the 13th centy., with the name of its author upon it. About half the Alexandrine pavement still exists, but a bold and graceful cupola over the great nave, which was thought to have been the first erected in Central Italy, was thrown down in 1819 by a violent earthquake. The lofty tower was formerly surmounted by 4 statues of horses, which were found among the ruins of Tarquinia and placed at the angles of the campanile.

The view from the W. terrace of the ch., over the valley of the Marta, is very fine.

The present **Duomo**, dedicated to S. Margherita, is comparatively modern. When restored in 1877, the vault of the Vitelleschi chapel, built in 1445, was found to possess precious frescoes, which had been whitewashed over in 1642, after a fire in the ch. The 4 divisions of the cupola and two large half-circles, having been carefully delivered from the plaster, were found to represent 8 colossal Sybils, the birth of the Virgin and the marriage of St. Joseph, by Masolino da Panicale and his talented pupil Masaccio.

S. Pancrazio, a parish ch. in the centre of the town, is a building of the 11th centy., in the mixed Italian-Gothic style. Peter of Arragon was

anointed king in it by the bishop of Porto in 1204. The parish priest Benedetti, writing in 1761, claims for this ch. a Gothic origin, adducing the baptistery for immersion at the end of the building near the belfry door. The *campanile* is detached on the l.

S. Maria di Varverde, outside the W. angle of the city walls. The exact period of its construction is not known, but the bells bear the date of 1211. It was restored by Julius II. in 1506. It has 3 naves, divided by columns, and an altar-niche, of 1450, exquisitely sculptured with figures in *alto rilievo*, and ornamental work.

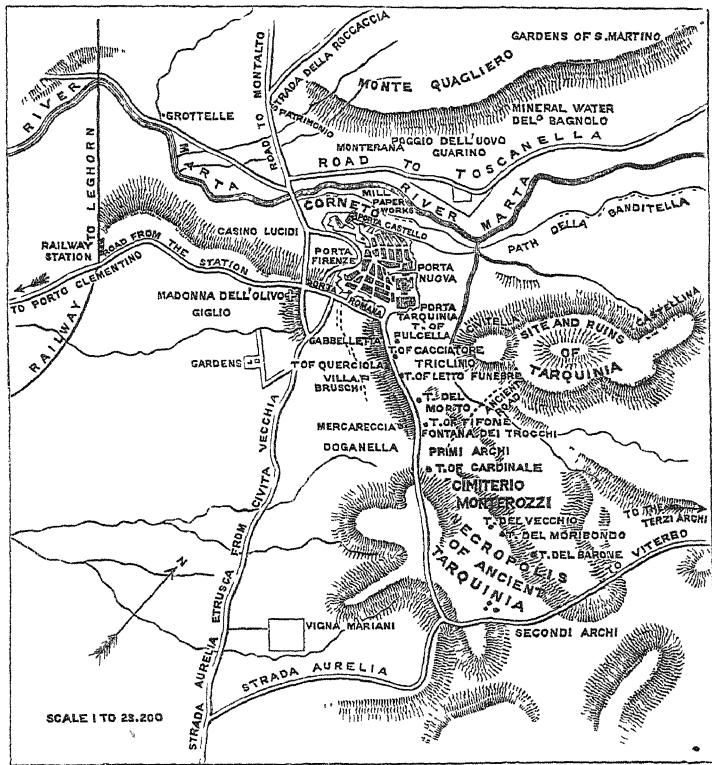
S. Francesco, on the l., near the Porta Tarquinia. This is a grand edifice, built about the year 1200, with 3 vaulted naves supported by pilasters. Two large pointed arches sustain the roof.

The tribune is painted, and has a fine altar with 4 marble columns. On one side is a marble monument to Cardinal d'Angennes. The *campanile* is very lofty, faced with squared stones, and enriched with 3 rows of arches, columns, and ovals, with a cupola at the summit and a railing round.

In the middle of the façade there is a large round Gothic window. The adjoining convent was frequently inhabited by Popes. In the choir is an altar picture on panel, with gold ground, representing the Virgin enthroned with the Infant Jesus and 4 saints. It appears of the school of Giotto, and may have been painted by Masolino da Panicale when young.

G. Giovanni Gerosolimitano. Built in the 13th centy. in good Gothic style, and possessed by the Knights of Malta, who had the obligation of keeping a hospital for pilgrims. On the façade, as a frieze to the l. portal, is the front of a marble sarcophagus, probably from Tarquinia.

A splendid marble **Sepulchral Monument** to the Mezzopane family, executed in 1500, is placed under the hexagonal portico of the garden of the ex-convent of St. Mark.



ENVIRONS OF CORNETO (TARQUINIA).



Many of the houses and churches of Corneto are ornamented with marbles and columns from the ancient city, and are at the same time interesting as affording good examples of Italian Gothic.

The large Palace of Cardinal Vitelleschi called the Palazzaccio, in its cloistered court, presents fine and characteristic details of the domestic Gothic of the 15th centy. It was begun in 1436, and finished by Cardinal Giovanni Vitelleschi, Patriarch of Alexandria, the celebrated and successful general of the armies of Holy Church under Eugenius IV.

The Palazzo Comunale dates in its most ancient parts from A.D. 1000. An arch gives a public passage through the building, over which rises a tower from which a splendid view is enjoyed. On the stairs are inscriptions recording restorations in the 15th centy. The great hall contains some frescoes painted in 1629, illustrative of the history of Corneto, among which is one tracing the origin of the city to the ancient Corytus, an assumption of antiquity to which Corneto has no kind of pretension. In the central compartment between the two windows are represented the Senators of Rome in 1436, voting an equestrian statue to the valorous Cardinal Vitelleschi:

“TERTIO AB ROMULO ROMANÆ
URBIS PARENTI.”

The paintings in the Council-hall are by the modern painter Scappini, of Corneto. The archives contain municipal acts and the *Statutes* of the city, dating from 1100.

MEDIEVAL TOWERS.

Very few towns in Italy can show so many of these baronial strongholds as Corneto, and their effect from a distance is striking. There are no fewer than 25 still existing in a more or less perfect state, and 13 bases of others partly levelled but quite recognisable.

The finest and loftiest is that on the
[Rome.]

l. of the façade of S. Maria in Castello, which is perfect, excepting some damage to the facing of square stone from lightning. It is very slender and elegant.

The other perfect towers are—one of the four belonging to the old Municipal palace, one on the Piazza of S. Martino, and the tower of the *Comune* on the Piazza Nazionale, which, however, only dates from 1512, having been built at the expense of Julius II. on the site of a much more ancient one.

PALACES.

Among the private palaces may be mentioned the P. Bruschi, with its charming gardens. The treasures of antiquity collected here are not united in a museum or gallery, but dispersed through the various floors and apartments. The upper garden, with its cypress-grove, in which have been placed several Etruscan sarcophagi, is a very striking point from the extensive view it commands over the sea, the Promontory of Argentaro, the southern islands of the Tuscan Archipelago, and the shores of the Mediterranean. The P. Falzacappa contains a small museum of antiquities found in the neighbourhood; and Sig. Pianciani possesses some specimens of Etruscan sculptures recently discovered. The Fratelli Bruschi are dealers in Etruscan vases, scarabæi, and bronzes.

MUSEUM.

This already important collection only dates from 1874, when the Municipality commenced excavations on its own account, with the express object of founding an Etrusco-Tarquian Museum, and has continued subsequently, with great success, 2300 objects having been obtained in the first five years.

It is situated in Via dell Ospedale, No. 15, in a building formerly used by the Pontifical Government, as an *ergastolo*, or prison for peccant ecclesiastics, but it is proposed, as the collection increases, to provide a more suitable

locality. There is an Italian catalogue, extracted from the Chev. Dasti's large work, which may be purchased on the spot; but as it only brings the account up to 1878, and the disposition of some of the rooms has been changed, the following brief indication of the principal objects of interest (in July 1880) will assist the visitor.

ROOM I. (Excavations, 1875-77).

There are a number of *cippi* and slabs with Etruscan and Latin inscriptions. A door of a tomb of Phœnician or Egyptian style, in grey *neufro* stone. The hole is seen through which it was plundered. 20 large fragments of figures in alto-relievo, found in a tomb in the circuit of the present cemetery. Bronze and iron weapons, and remnants of a chariot, with two bronze horse-bits in good preservation. The hoops of the wheels are of iron.

ROOM II. (1879-80).

On the l. are several bronzes and vases from a Roman tomb. In a glass case are several vases in the early Corinthian style. On shelves around are vases and other objects. On the rt. are vases and *tazze* on 5 shelves.

ROOM III. (1876-77).

On the rt. wall are four Roman busts, from the ruins of Tarquinia. On a table in the middle is a noble vase (m. 0'46 × 0'37), representing the battle of the Lapithæ and Centaurs. The figures are red, and in the central part of the composition is the name ΠΑΝΤΗΛΙΟΣ, probably the signature of the painter. This was found in March 1877, near the tomb *Del Barone* about 100 yds. from *Secondi Archi*. On the l. are 3 large Italo-Greek vases, and 4 smaller, with several *tazze*. On the rt. are 3 large amphoræ representing Aurora rising from the sea, with 4 winged horses, and a grand banquet table, with bearded and unbearded guests reclining on 5 couches, with 2 male and 1 female flute-players, servants, dancers, and conjurers; the composition comprises 22 figures. Hercules and Hypolita.

ROOM IV. (1877-78).

Around 3 sides of the room are cabinets and shelves, with a variety of lamps, bottles, implements and vases of various forms and styles of painting. In a cabinet with drawers, under the window to the l., is a collection of jewellery, consisting of gem-rings mounted in gold, ear-rings, brooch-shaped hair-pins, scarabæi, necklace beads, dice of oblong form, and a gold frame for false teeth, of which one opening, the 4th from the left, still contains its tooth. The 2 outside openings, rather wider, fitted on to 2 good teeth, which the owner still possessed. This specimen of ancient Etruscan dentistry is highly interesting.

ROOM V.

In the centre is a sarcophagus in *neufro*, found at the Monterozzi, in 1875. On the lid a recumbent figure of grave appearance, probably a priest of Bacchus, presents a *patera* to a thirsty stag. The 4 sides represent combats, that on the front comprising 9 figures, apparently Greeks and Phrycians. On the back warriors and Amazons, and on the short sides warriors in chariots. There are several *amphoræ*, vases, and bronze cups, of which 2 are gilt inside. Under the window is a medallion representing the Indian Bacchus; the eyes are white.

ROOM VI.

On the table between the windows are 3 very fine Italo-Greek painted vases. The centre one represents the gymnastic game of the discus. It was found entire in 1879. That on the l. represents a quadriga, and on the rt. a scene from a Greek comedy.

On the middle table is a drinking-cup (*Rython*) with two handles. On one side of it is a bearded and horned Silenus, on the other a beautiful female head, with hair confined by a net and ribbon, on which are marked the signs of the zodiac. The circumference of the cup is painted with an extremely delicate and minute chess-board pattern.

Room VII. (1874-75).

Under the window is a case of jewelry. A marble sarcophagus found at the Monterozzi in 1876 represents, in encaustic painting, Achilles sacrificing prisoners to the shade of Patroclus.

On the cover is a recumbent figure of a priest of Jove. In a case on the end wall are 7 mirrors, partly oxydized, probably from containing too large a proportion of copper. Analysis has shown them to comprise in 100 parts, 15 of gold, 15 of silver, and 20 of copper.

Two large Italo-Greek vases stand on a table. One found in 540 represents a Bacchic scene; the other Hercules and Apollo disputing for a tripod. There is a large vase in Archaic style of the same subject, and another, found entire in 1879, of fine style.

On a round table is one of the chief treasures of the museum, consisting of a *tazza* 54 centimeters in diameter, supposed to have been a votive offering from the Tarquinians to Jove.

The dedication is scratched in Etruscan characters under the foot of the *tazza*. It was found in many fragments in 1874, but was very skilfully restored.

The inside represents a warrior, running with out-stretched sword. The whole circumference is occupied with an assembly of divinities on Olympus. On one side is Jove between Ganymede and Vesta. Behind the latter is Venus, holding a flower and a pigeon. Near her is seated Mars, and, behind Jove, Minerva, Mercury, and Hebe.

The names of the divinities are written over them in Greek letters.

In the centre of the opposite side is Bacchus driving a quadriga, followed by a Bacchante with a thyrsus, playing with a young lion. Behind her is a bearded satyr, playing a double pipe. The name over him is *Terpon*. Another satyr, *Terpes*, carries a lyre and plectron, while another Bacchante, in front of the horses, bears a thyrsus in her right hand and holds the hind-leg of a goat with her left. This admirable *tazza*, much commented on by *sarants*, is

judged by them to have been wrought some years before the Peloponnesian war.

The potter's name, ΕΥΧΙΤΗΣΟΣ, appears around the figure of the warrior inside. That of the painter, ΟΙΛΟΣ, is under the chair of Vesta.

Room VIII.

is on the ground-floor. It contains several massive sarcophagi; one remarkable for having a Cerberus on the lid, and one at each corner.

Room IX.

A grand marble sarcophagus has on its lid a colossal reclining figure, representing a corpulent middle-aged man partly draped.

Another sarcophagus, called *Del Magnate*, has a lid in the form of a couch covered with a panther's skin, on which reclines a majestic personage wearing a crown and holding a *patera*. The four sides show, in painted *bassirilievi*, combats of Greeks and Amazons, Centaurs and Lapithæ. Above this is a long Etruscan inscription, painted red, and apparently recording the name and rank of the defunct, belonging to the *Partuniu* family.

There are several other sarcophagi urns, &c., in *nefro*, from a tomb opened in November 1878, at the Monterozzi, in which 21 sarcophagi were found, of which five still remain on the spot.

Etruscan vases of different styles and shapes are admirably imitated by Signor Antonio Scappini, whose studio is in the ex-convent adjoining the church of Santa Maria di Castello. Beautiful fac-similes, on large or small scale, may be obtained of him at moderate prices.

ANCIENT CITY AND TOMBS.

The site of Tarquinii is about 1½ m. from the modern city. It occupies a flat table-land still called *Turchina*, and is surrounded by precipices throughout nearly its entire circuit, and encircled, as most Etruscan

cities were, by two torrents, the Albuco and Sarriva, which unite before emptying themselves into the Marta. At the extremities of the hill were formerly two towers called la Civitella and la Castellina; on the site of the latter is a deserted convent. The hill on which it stands was probably the arx or citadel of the Etruscan city. Nothing now remains of the ancient and once magnificent city but some foundations of buildings at the highest part of the hill, consisting of parallelograms of soft stone, in the massive style of Etruscan masonry, a fragment of the city wall over an ancient arch on the N. side, and a tomb sunk in the rock beneath the surface like a cellar, and affording an unique exception to the Etruscan custom of burying their dead beyond the city walls. The position of 7 gates may be recognised: from that on the S. side a paved road leads to Monterozzi, the Necropolis. Tarquinius was the religious, if not the political metropolis of ancient Etruria. It was founded nearly 1200 years before the Christian era by Tarchon, who assisted Æneas against Turnus. Demaratus of Corinth, who settled here about B.C. 658, introduced many of the arts and customs of Greece, and married a lady of the city. His eldest son, a *Lucumo* or prince, at the suggestion of his wife *Tanaquil*, when he migrated to Rome, assumed the name of Tarquinius Priscus. The fact is interesting, not only in reference to the early history of Rome, but because the names of *Lucumo* and *Tanaquil* are of frequent occurrence in inscriptions found among the sepulchres.

A deep and broad valley, through which runs the Sarriva torrent, separates the rocky hill of Turchina from that of *Monterozzi*, the ancient Necropolis. This hill is one of the most instructive sites of Etruria. Its surface is covered with an extraordinary collection of tumuli, amounting to many hundreds, exclusive of the painted tombs, which are invariably sunk beneath the surface. A few years ago the tumuli were comparatively perfect, but they have now mostly disappeared, and the uneven surface presents

only a number of shapeless mounds overgrown with shrubs, or the open pits leading to the painted sepulchres, customs, the games, and the costumes, of one of the most extraordinary nations of ancient Europe. The first discoveries were made here in the last century, by Mr. Byres, an Englishman residing at Rome; and most of the objects discovered were sent to England, either to the British Museum or to private collections. The excavations were not pursued on a systematic plan, until Lucien Buonaparte purchased the principalities of Canino and Musignano, and gave an impulse to the work by his own interesting researches. The great discoverer about Corneto has been Signor Avvolta, who considers that the Necropolis extended over 16 square m., and conjectures, from the 2000 tombs which have been opened in recent years, that their total number could not have been less than 2,000,000. Of the tumuli on the surface of the *Monterozzi*, nearly all which are perfect enough to be examined appear to have had a circular base of masonry surmounted by a cone of earth. One of the most interesting now visible is known as the "Mausoleo," and is built of hewn blocks of travertine nearly 2 feet in length. The interior is worthy of examination on account of its vaulted roof terminating in a square head. Among these tumuli in 1823 Signor Avvolta discovered the virgin tomb which first directed the attention of European archaeologists to Corneto. On digging into the tumulus for stones to mend a road, he broke into the sepulchre of an Etruscan *Lucumo* or prince. "I beheld," he says, "a warrior stretched on a couch of rock, and in a few minutes I saw him vanish, as it were, under my eyes, for, as the atmosphere entered the sepulchre, the armour, thoroughly oxidised, crumbled away into most minute particles; so that in a short time scarcely a vestige of what I had seen was left on the couch. Such was my astonishment, that it were impossible to express the effect upon my mind produced by this sight; but I can safely assert that it was the happiest moment of my life." Of

the objects found in the tomb, the bronze lance and javelins were rusted into one mass; and the golden crown was so fragile that all but a small portion, which passed into the hands of Lord Kinnaird, perished on its way to Rome.

As there have been discovered in the necropolis of Tarquinia within the last half-century, and especially in late years, a vast number of painted tombs, of which 28 are still in more or less good preservation, it would take too much space to give detailed descriptions of each in a work like the present, but for any one who wishes to go scientifically into the explanation of the subjects, and does not feel satisfied with the comments of the really well-informed local guide, Mr. Dennis's illustrated volume in English, and the Chevalier Dasti's work in Italian, will be excellent companions. The most convenient tombs to examine, for visitors disposed to content themselves with seeing a few as specimens, will be the following, known by the names allusive to the subjects depicted:—

1. CACCIATORE. 2. LEONESSE. 3. PULCELLA. 4. QUERCIOLO, also CACCIA AL CINGHIALE. 5. LEOPARDI. 6. LETTO FUNEBRE. 7. TRICLINIO. 8. BACCANTI. 9. PANTERE. 10. MORTO. 11. TIFONE. 12. QUATTRO STANZE.

Some notice is first given of Nos. 1, 2, 3, 5, 6, 8, 9, because they have been more recently discovered. The others are described lower down.

The tomb of the *Cacciatore*, opened in 1873, is the first on the l. on the Via dei Monterozzi, hardly half a mile from the city walls, on going out by the Porta Clementina.

It consists of 2 vaulted rooms, at a depth of 30 metres. The first is painted with figures returning from hunting, on the tympanum of the vault, opposite the entrance. A great number of festive little figures on the walls are engaged in various amusements.

The doorway into the second room is decorated with panthers. The upper

part of the walls is painted with flying birds, against which slingers discharge stones from a rock. Under is a blue sea, with 3 boats, and sailors fishing in different modes, with ducks and dolphins sporting around. On the pediment is a bearded man on a couch, holding a cup. An elegantly-dressed woman, with conical cap, reclines opposite, caressing his chin and offering a wreath. Around are figures engaged in festive preparations.

This was probably the earthly resting-place of some jolly sportsman, who was supposed to derive satisfaction from contemplating in his solitary cell scenes similar to those which had engaged his life.

The *Leonesse* tomb, a little farther on the l., opened in 1878, has been closed for some necessary repairs.

The *Pulcella*, also on the l., opened in 1873, is so called from the figure of a graceful young girl who appears in the subject of the painting, which is a funeral banquet.

The *Leopardi*, on the rt., has also been closed for repairs.

The *Letto Funebre*, farther on the l., is a tomb on the vault of which is painted a cat with a pigeon over its head.

On the l. wall are horsemen, charioteers, wrestlers, musicians and banqueters.

On the centre wall, a grand banquet table with male guests reclining, and on the rt. wall are the ladies of the party, with their attendants. A very rich and remarkable composition.

The tombs of the *Pantere* and *Baccanti*, lately opened, are also under repair.

That of the *Quattro Stanze*, 1 m. from Corneto, is under the first arches (*Primi Archi*) of the aqueduct on the l. of the ancient road from the Necropolis to Tarquinia. Opened in 1870, at a depth of 12 metres. It consists of 4 vaults, 2 of which are painted with numerous

allegorical figures and inscription, and the other 2 quite plain.

Grotta Querciola, discovered in 1831, the largest and most magnificent of all the tombs of Tarquinii, although now extremely injured by damp, &c. The subjects of the paintings, which are quite Greek in their character, are a love-scene and banquet, with groups of dancers, horsemen, games, boar-hunts, &c. Copies of these paintings are preserved in the Gregorian Museum of the Vatican, and a coloured engraving of them is given in Mrs. Gray's work, though she has mistaken their meaning. Grotta del Triclinio, or Tomba Marzi, discovered in 1830, a fine chamber with a vaulted roof: it derives its name from the brilliant and lifelike paintings on the walls, in which several male and female figures are seen reclining on couches at a funeral banquet. The costumes and the arrangement of the tables, &c., form a valuable illustration of Etruscan manners. On one of the walls is a representation of a dance, in which the arms and hands appear as if playing castanets. Copies of these paintings are also preserved in the Gregorian Museum, and in the Etruscan room of the British Museum. Grotta del Morto, discovered in 1832, a small tomb, remarkable for a painting representing a girl and a lad laying out the dead body of an old man, while 2 men standing by appear to be manifesting their sorrow by frantic gestures. Over the woman's head is the name "Thananeil," over the old man's is the name "Thanarsaia," and over the third man is the name "Enel." The costumes are rich and very interesting, and the whole scene, though perfectly simple in its character and Egyptian in style and execution, is extremely touching. The other paintings represent the funeral dances and other ceremonies. This is now, perhaps, the most injured of all the tombs, the paintings all but effaced by water getting in. Copies of the principal subjects are preserved in the Gregorian Museum of the Vatican, and in the British Museum, the originals have nearly disappeared; an

engraving of them is found in Mrs. Gray's book, though the colouring is incorrectly given. Grotta del Tifone or de' Pompei, discovered in 1832 (now the most interesting to be visited), one of the largest tombs, with a roof supported by a square pillar, bearing on 2 of its sides the figure of the typhon, or angel of death, from which it takes its name. The sides of the chamber have 3 ledges, one over the other, on which several sarcophagi still remain, with recumbent figures on the lids. Two of them are Roman with Latin inscriptions, supposed to be those of persons descended from the ancient Etruscan family of Pompus, the *stirps* probably of the Roman family of Pompeius. The typhon represented here is a winged figure, with extended arms, supporting a cornice with his hands, the lower extremities terminating in serpents. On the rt. wall is one of the most remarkable paintings at Tarquinii, a procession of souls with good and evil genii, the tallest figure being nearly 6 ft. in height, and all the others as large as life. This procession is almost the counterpart of one of the bas-reliefs at Norchia. The twisted rods which are so remarkable in those sculptures are here again seen in the hands of many of the figures, thus evidently denoting their funeral import. Mrs. Gray has given a representation of this subject in her work, but it has suffered greatly since her drawing was made. The evil genius, or the Etruscan Charon, is black, with his head wreathed with serpents; he holds an enormous hammer in one hand, and the other, which terminates in a claw, is fastened on the shoulder of a youth: a female figure, still bearing marks of great beauty, and evidently representing the spirit of the deceased, follows, attended by another evil genius with a serpent twined around his head. Over the head of the youth are inscribed the words, "Laris Pumpus Arnthal Clan Cechase," or Lars Pompeius, the son of Aruns. Grotta del Cardinale, first discovered in 1699, rediscovered in 1760 by our countryman Mr. Byres, reopened in 1780 by Cardinal Garampi, and made known by

Micali in 1808. This tomb is the largest known; it consists of a single chamber, 54 ft. on each side, with a roof supported on 4 square pillars, ornamented with medallions. It appears to have been left unfinished; the outlines of the figures on the walls may still be traced, but the colours have disappeared. The most interesting groups are those on the frieze, representing the good and evil spirits in the act of drawing in a car the soul of a deceased person to judgment: they are engraved in Mrs. Gray's book; and Mr. Byres's drawings of them, made when they were almost in their original condition, were published in London by Messrs. Colnaghi in 1842, under the title of "Hypogæi." The evil genii are painted black, with their hair standing on end, and with black buskins; most of them carry hammers in their hands. This painting is extremely curious, and it is much to be regretted that it has been seriously damaged of late years. The five following tombs are near the E. extremity of the Necropolis, about 2 m. from the Porta Clementina. *Grotta delle Bighe*, discovered in 1827 by Baron Stackelberg, a single chamber, with a vaulted roof, painted white, black, red, and blue, with ivy-wreaths: over the door are panthers and geese. The walls are covered with paintings in the purest style of Greek art, arranged in 2 compartments. On the lower one, on the rt. wall, is a group of dancers; in the upper one are seen the bigæ, or two-horse chariots, making preparations for a race. On the l. wall, in the lower compartment, is another group of dancers; in the upper one are various gymnastic sports, gladiators preparing for the contest, and serpent-charmers. On the wall, opposite the door, the lower division has a representation of the funeral banquet, with figures crowned with myrtle; above is another series of games, wrestling, leaping, &c., all highly curious as studies of costume and manners. Copies of these pictures are preserved in the Gregorian Museum of the Vatican and in the British Museum. *Grotta del Mare*, a small tomb of 2 chambers, with 4 sea-horses on the pediment of the outer one, 2 on

each side of a large shell. *Grotta del Barone*, or *Grotta Kestner*, discovered by Baron Stackelberg and Chev. Kestner in 1827; remarkable for some very brilliant and interesting paintings of horsemen preparing for the race, and of the competitors receiving chaplets as their prizes from a female; the whole designed and executed in a style more resembling the Egyptian or the archaic Greek than any other examples at Tarquinii. Over the door are some sea-horses and dolphins. *Grotta Francesca*, or the *Grotta Giustiniani*, discovered by Chev. Kestner in 1833, once covered with brilliant paintings, representing the sports and dances observed at the Etruscan funerals; but they are gradually disappearing under the effects of damp and exposure to the atmosphere. Among the figures still visible are a dancing girl of uncommon grace and elegance of action, with a costume perfectly modern in its character; and 2 others, of lifelike attitude, playing the castanets and the double pipes. *Grotta della Scrofa Nera*, the most inaccessible of the group here described, so called from a painting representing with singular spirit and freedom the hunt of a black wild sow by two huntsmen and several dogs. Below the pediment containing this hunt is the representation of a banquet which is continued along the adjoining wall. Most of the figures are obliterated or imperfect; but enough remains, both of them and of the furniture of the apartment, to show that the paintings belong to a period of Etruscan art when the Egyptian style had been discarded for the freer and more flowing outline of the Greek.* *Grotta delle Iserizioni*, discovered in 1827, one of the most interesting of the series: over the door are 2 panthers, and in each angle of the pediment is a

* The paintings in this tomb have greatly suffered from the negligence of the persons sent from Rome to copy them a few years ago on the part of the Government, by driving nails to support their tracing-paper into the most beautiful parts of the groups—a system which has more contributed towards the destruction of the paintings at Corneto than the effects of the atmosphere, and which has been repeated in almost all the tombs where copies were taken.

recumbent fawn with a goose at his feet. In the opposite pediment are 2 lions, 2 deer, and 2 panthers, all particoloured. On the rt. of the entrance is a group of 2 figures, one representing an old man holding a forked rod, the other a boy about to lay a fish upon a low stool, or altar, as it is considered by those who suppose the old man to be the god of chastity, and the whole scene to represent a sacrifice to him. On the l. wall are 2 men playing at dice at a hollow table, 2 men boxing with the cestus, and 2 wrestlers. A false door in the wall separates these from a procession of 4 horsemen and numerous attendants on foot, with dogs, &c., who appear to have just returned from a race; the forms of the horses surpass anything ever imagined by a modern horse-breeder. A bacchic dance fills the next space, with dancers and numerous attendants bearing vases and wine-jugs; and beyond the second false door the space is occupied by a bearded figure, attended by a slave bearing boughs of trees in his hand. These paintings, by their hard outline and exaggerated details, bear evidence of their high antiquity, and are probably the oldest which are now accessible in this locality. Almost all the figures are naked or nearly so, and almost every one of them bears an inscription; but although the letters are still legible, the meaning of the words is either altogether unknown, or a matter of conjecture. Copies of the paintings are preserved in the Museo Gregoriano of the Vatican, and in the British Museum.

Besides those enumerated and described above, there are in the same localities the tombs of the POLIFEMO (opened in 1868)—VASI DIPINTI (1873)—VECCHIO (1873)—MORENTE—PULCINELLA (1872)—SECONDI ARCHI (1874)—PORTA DI BRONZO (1874)—Two (not yet named) (1874, reclosed for repairs)—DEGLI AUGURI (1875). This last is a most important discovery, as indicative of the period at which the archaic style of art in the decoration of the Tarquinian necropolis began to lose some of its rigidity and adopt more natural proportions

and graceful attitudes in the delineation of figures.

The subject appears to be the funeral rites of some individual defunct, one incident of which is that his favourite mastiff dog is going to be sacrificed to his master's *manes*, notwithstanding his own savage resistance to the intentions of the *victimarius*.

Mr. Dennis gives the following general classification of these painted tombs in the order of their antiquity—

1. The Archaic, or purely Etruscan.
2. The Græco-Etruscan.
3. The Romano-Etruscan.

He, concurring with other critics, assigns the greater antiquity in the 1st class to the tombs of the *Iscrizioni* and *Morto*. Then come the *Barone*, *Vecchio*, and *Vasi Dipinti*. After the *Morbondo* and *Pulcinella*.

In the 2nd class are the *Citarredo* (reclosed), *Trichnio*, *Bughe*, *Querciola*, *Pulcella*, *Letto Funebre*, *Cacciatori*, *Francesca*, and *Scrofu Nera* (reclosed).

In the 3rd, the *Orcio*, *Saudi*, *Bruschi* (reclosed), *Cardinale*, and *Tifone*.

The indefinite antiquity of the earliest class can only compare with the archaic productions of Hellenic art, stretching from unknown ages to the 5th centy. b.c. The 2nd class must be later than the middle of that centy., because Pliny says that Polygnotus, who flourished then, was the first to draw women with transparent garments, to display teeth in open mouths, and give expression and character to faces. This class must also be prior to the 6th centy. of Rome, at which period begins the 3rd class.

Mr. Dennis observes that the tombs of the 3rd class make direct reference to Etruscan mythology. The earlier sepulchres represent the most joyous moments of earthly existence, although perhaps such scenes were then truly descriptive of funeral rites and customs. Later, only divinities, demons, and disembodied spirits are portrayed. It is also only on objects and monuments of later date that genii or divinities are found taking part in human affairs. Why this change? The only solution appears to be that

in earlier ages the religion of Etruria savoured of Egypt, and the people were so enthralled by the hierarchy that they dared not represent, or perhaps contemplate, the mysteries of their creed, but, after intercourse with Greece, Etruscan religion and art lost their oriental character, and the people ventured to look behind the veil till then drawn by the augur and aurspex.

As to the question, How far may these painted walls be received as fair specimens of Etruscan art? it is to be presumed that the necropolis of Tarquinii, the ecclesiastical if not political metropolis of Etruria, would be adorned with the best frescoes then obtainable, as its tombs were enriched with the most elaborate works in gold and jewellery and the choicest specimens of fictile art. Micali, however, in his treatise on the ancient inhabitants of Italy (V. II. p. 246), opines that all these wall-paintings were the works of provincial artists. In either case their value as being so strikingly illustrative of Etruscan creeds and customs remains the same.

About a mile from Corneto, a little on the rt. of the road to Viterbo, is a most interesting tomb, called *La Mercareccia*, cut out of the rock, and originally decorated with pilasters and friezes, with figures of lions, bears, sphinxes, and human victims. The interior of the outer chamber of this tomb, now scarcely accessible, which shows that it was the last home of some Etruscan great man, was covered with bas-reliefs representing on the frieze combats of wild beasts, and on the wall below figures of men and horses nearly as large as life. This very interesting example of the internal sculptures of Etruscan sepulchres has been unfortunately allowed to fall into ruin: and the principal figures have been so much injured by the shepherds who for years have used the tomb as a sheepfold, that most of the figures are obliterated. The drawings of our countryman Mr. Byres have however preserved to us the outlines of these sculptures, and of the paintings

which covered the walls of the inner chamber. The roof terminates in a perpendicular shaft 20 feet deep, which communicates with the plain above, and originally formed, no doubt, one of the entrances to it.

In the neighbouring cliffs are several caverns of enormous size, their roofs supported by huge pillars hewn out of the rock. Whether these excavations were used as cavern temples by the Etruscans, or were merely quarries from which they derived the stone for the building of Tarquinii, they are curious and well deserving of a visit. A company has recently been formed for executing a complete and systematic excavation of Tarquinii.

Graviscœ, the port of Tarquinii, was situated at the mouth of the Marta; the site is still marked by some remains of massive masonry, about $1\frac{1}{2}$ m. from the stat.

The roads leading from Corneto to Ponte della Badia, the site of Vulci, and to Toscanella, 20 m., the ancient Tuscania, are practicable for carriages. There is also a good provincial road from Corneto to Viterbo, through Monte Romano and Vetralla, about 30 m. A diligence runs 3 times a week. From Monte Romano there is a bridle-road to Allumiere and Tolfa, passing through very romantic scenery.

PONTE DELLA BADIA (VULCI).

Travellers who visit Vulci had better make Montalto their head-quarters, but the Locanda (Cesarini's) is a very miserable affair: no conveyance but a cart is to be had, and they will find no accommodation in the castle at the Ponte della Badia, which besides swarms with vermin, and is desolated by malaria after the middle of June. Canino is also dangerous from malaria during the summer months. At Montalto they must also supply themselves with provisions, as none are to be obtained elsewhere. Vulci is 18 m. N.W. of Corneto. [It would be advisable to obtain an order from Prince Torlonia, and

write beforehand to his agent, who lives at Musignano or Canino, to send a person with the keys of the tombs to meet the visitor at Ponte della Badia: by this means time and possible disappointment will be saved.] The road follows that from Civita Vecchia to Leghorn (described in Rte. 83 of *Handbook for Central Italy*) as far as Montalto, when a branch road of 6 or 7 m., practicable for light carriages, strikes inland to the **Ponte della Badia**, and the castle which adjoins it. This castle, a fortress of the middle ages, with towers and battlements, forms a picturesque object as it is approached. It is situated on a precipice above the l. bank of the Fiora, which is still spanned by the magnificent bridge, partly Etruscan and partly Roman, from which it derives its name. The bridge, which seems to form part of the fortress, spans the ravine with a colossal arch, about 115 feet above the river. The piers of the bridge are built of masses of red tufa, without cement, and are evidently Etruscan; the masonry which encases them, and the travertine arch above, are as clearly Roman; so that we may at once regard the bridge as a Roman work on Etruscan piers. The width of the bridge is 10 feet, and the parapets are so high as to shut out the prospect on all sides: in one of these parapets is a channel which served for the passage of an aqueduct, the waters of which, in ages long gone by, oozed through the masonry and formed enormous masses of stalactites, which still overhang the side of the bridge above the smaller arch on the rt. bank. Beyond the bridge, a plateau of 2 m. in circuit, but elevated above the rt. bank of the Fiora, was the site of ancient Vulci, a city destroyed by Titus Coruncanus after the fall of Tarquinius; it is still known as the Piano di Volei or di Vocci: scarcely any ancient remains are now visible, and of those there are very few fragments which are not Roman, and some of as late a date as the time of Constantine. The Necropolis of Vulci occupied the table-land on both banks of the Fiora; that on the

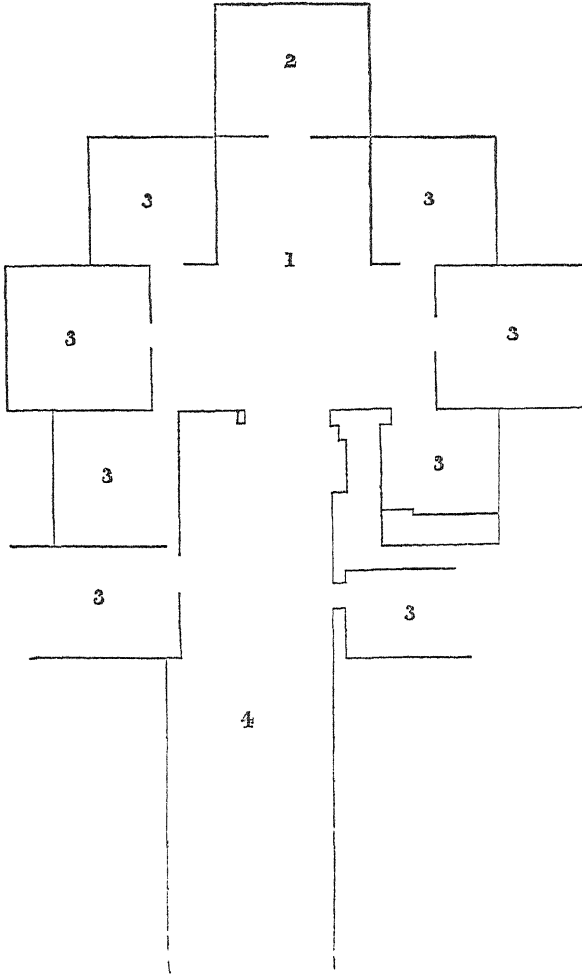
l. is supposed to have been connected with the city by one or more bridges, but the remains of one only are visible, at a spot called "Il Pelago." The first excavations were made here in 1828, and in the course of a few months Lucien Buonaparte brought to light, within a space of about 4 acres, no less than 2000 vases and numerous other Etruscan specimens. The brothers Campanari, and others who had land in the neighbourhood, soon joined in the search, and from that time Vulci has been an inexhaustible mine of Etruscan art, contributing wealth to the proprietors, and enriching the museums of London, Paris, St. Petersburg, Munich, and Berlin. The tombs at Vulci are, with one exception, beneath the surface of the soil. So great has been the mercenary character of the excavators that scarcely a tomb has been opened for years which has not been filled up with earth as soon as it had been rifled of its contents, and, when those contents have not appeared to the excavator to possess a money value, they have been wantonly destroyed. It is, therefore, hardly surprising that there is only one tomb now accessible in the Necropolis on the side of the Ponte della Badia, the "Grotta del Sole e della Luna," a very curious one of 8 chambers, with moulded ceilings and panels on the walls, all cut in the rock. Near this was situated the first painted tomb discovered at Vulci, now entirely destroyed, but the paintings of which are fortunately preserved by copies in the British Museum and in the Museo Gregoriano at the Vatican. Not far from this was the tumulus opened by Campanari in 1835, and in which he found the skeleton of a warrior with his helmet on his head, his ring on his finger, and his bronze shield still hanging beside him on the wall. An adjoining chamber, in which were found some beautiful vases, was evidently the tomb of the warrior's wife. In another near this was found the skeleton of a child surrounded by its toys. In the Necropolis on the other side or E. of the

river more than 6000 tombs have been opened, and yet there is hardly one which has been left open. In the middle of the plain, however, is the remarkable tumulus called "*La Cucumella*," 50 feet high, and about 700 feet in circumference, which was opened by Lucien Buonaparte in 1829: the mound was encircled by a wall of massive blocks. Above this wall were discovered some small sepulchral chambers, and on the centre of the mound were 2 towers about 40 feet high, one square, the other circular, having several sphinxes and fabulous animals on their summits, while, at their base, a long passage guarded by sphinxes led to 2 small chambers of massive masonry, containing some fragments of bronze and gold, and bearing evident proofs that they had been already rifled. A fantastic restoration of this tomb, with a square and 2 round towers, has been given in M. Noel Desvergers' '*Etrurie et Etrusques*,' from a painting existing in the Villa at Musignano. The great central sepulchral chamber, from that author's description, appears not yet to have been discovered. Near this tumulus is a small low one called *La Rotonda*, walled round with a single course of stone, in which some very beautiful vases were discovered; and beyond another called the *Cucumelletta*, which was opened in 1832, and found to contain 5 chambers. In that part of the Necropolis of Vulci, west of the Ponte Sodo, called *Polledrara*, was opened the extraordinary tomb, in which a bronze effigy of an Etruscan lady, and a marble figure of another, with Egyptian vases and ostrich-eggs painted with Egyptian sphinxes, Egyptian alabaster figures, and ointment-pots in the form of Isis, a bone spoon, 2 bronze cars, and other objects of the highest interest, were found. After being long suspended, the excavations at Vulci were resumed in 1857 by the late Signor François and a society of antiquaries, when some curious and untouched sepulchres were discovered. One of these, on the height above the Fiera, and near the *Ponte*

Rotto, is remarkable: it is about 200 yards from the *Cucumella*, and is approached by a subterranean road and gallery 100 feet long, opening into a vestibule containing graves of children. The principal sepulchral chamber opening out of this has a pyramidal roof: in it were found several sarcophagi, urns, &c., whilst the walls were covered with paintings in a purely Etruscan style—a rare circumstance amongst the sepulchres at Vulci: one on l. hand wall representing Achilles sacrificing to the manes of Patroclus, where we see 3 youths or captives bound conducted by Ajax, the son of Oileus, to the principal immolator, Achilles; near whom stand a hideous Charon, a winged Iris, a figure with flowing hair supposed to represent the shade of Patroclus, having the word *HINTHIAL* in Etruscan characters above and *AGAMEMNON*. Another painting shows us Ajax and Cassandra at the altar of Minerva. On each side of one of the doors two venerable figures beneath palm-trees of Nestor and Phoenix, with their names, and near them two warriors who have transfixed each other with their swords, perhaps Eteocles and Polynices. On the wall opposite the sacrifice to Patroclus is a purely Etruscan scene, a military sacrifice. In one corner are figures of Mastarna, the Servius Tullius of the Romans, cutting the bonds that bound the hands of Celés Vebenna. There are several other paintings, nearly all accompanied with Etruscan inscriptions, and above an elaborate frieze painted with imaginary animals, such as griffins, sphinxes, the Etruscan Cerberus, and panthers, bulls, deer, and horses devouring each other. When first discovered the colours of these extraordinary paintings were most brilliant and admirably preserved.* Out of the central chamber open on each side 6 smaller crypts, and beyond another central chamber;

* Most of the paintings have been given, although not doing them justice, in M. Noel Desvergers's work above cited, and better still in the '*Monumenti Inediti*,' vol. ii, and '*Bullettino*' (1863) of the Roman Instituto Archeologico.

on the sides of which are the paintings of the sacrifice to Patroclus. In the centre of this inner chamber is a sepulchral urn with bas-reliefs of a human figure on two of its sides, and behind it several amphora, which probably contained ashes, with Greek names and inscriptions on the handles. This most interesting tomb has been again momentarily walled up, until



Sketch of a subterranean Tomb near the Fiora at Vulci, discovered in 1857.

- | | | |
|-------------------------------------|--|----------------------------------|
| 1. Central chamber, with paintings. | \| | 3, 3, 3, Sepulchral crypts. |
| 2. Sepulchral chamber behind. | | 4. Long passage leading to tomb. |

copies have been made of the paintings, which when last seen were still in excellent preservation, retaining all their brilliancy of colour. Several specimens of elaborately worked Etruscan jewellery were also found in this Hypogæum, which are now in the Louvre. Some tombs have been recently opened on the sides of the cliff overlooking the Fiora, and it is probable that others would be discovered on removing the luxuriant vegetation which conceals their entrances. Of the many thousands of beautiful vases which have been brought to light at Vulci, every museum in Europe contains so many examples that it is unnecessary to particularize them further than to say that by far the greater part of them are of Greek workmanship, and many bear the same artists' names which are seen on those of Campania and Magna Græcia.

MUSIGNANO.

Musignano, 401 Inhab., was purchased by Lucien Buonaparte in the pontificate of Pius VII., and constituted, with Canino, the joint principality from which he derived his title as a Roman prince; it now belongs to Prince Torlonia, by whom it was purchased on the return of the descendants of Lucien from France, in 1854.

The village of **Canino**, 2010 Inhab., presents no object of interest beyond sepulchral excavations in the cliff on which it stands. There is a "Locanda" in the village, but it is both miserable and dirty. In the parish ch. is a monument by Pampaloni, of Florence, raised to Lucien Buonaparte by his children; he died at Viterbo, and, as well as his 2nd wife, is buried here.

Canino, Musignano, and Ponte della Badia may be visited without any kind of danger from malaria except in the months of July, August, September, and October.

At a short distance from Canino rises the mountain of the same name

(1380 ft. above the sea), like an island in the midst of the great plain of the Fiora. Like Soracte, it is formed of secondary limestone, and the surrounding Maremma of volcanic dejections, similar in age and nature to those of the Roman Campagna. Physically and geologically, therefore, the peak which towers over the Fiora is in every respect similar to its more classical neighbour on the banks of the Tiber. An excursion to the summit will well repay the fatigue of an ascent. The panoramic view from it is very extensive. Near the S. base of the mountain are some ruins of baths and dwellings of the Roman period, probably belonging to a villa of the time of the early Cæsars.

TOSCANELLA (TUSCANIA).

Toscanella is 15 m. from Vulci, 20 from Corneto, 16 from Montefiascone, 15 from Viterbo, and 21 from Vetralla. It has a population of 3485 Inhab. From Corneto, and Viterbo, the road is a first-class provincial one. A poor *Inn*, entitled the *Albergo*, has been opened near the centre of the town, with clean bedrooms and *trattoria* upstairs, but it will always be wise for the traveller to provide himself with introductions to some resident family in the town. If he visit it from Corneto, the journey will occupy from 3 to 4 hours by a good carriage-road. Leaving Corneto, the road descends into the valley of the Marta, which it crosses and follows for some miles, winding round the base of the hill on which the town is built. It then enters on an undulating but depopulated country, which offers no attraction until the picturesque mediæval towers and battlemented walls of Toscanella barst upon the view. A large chamber in the rock, near which the road passes between the two towns, supplied many antiquities to the British Museum. The foundation of Tuscania is attributed by some authorities to Ascanius, the son of Æneas,

but its early history is involved in the general obscurity which hangs over so many cities of Etruria. The modern name is traced to the beginning of the 14th centy., when Toscanella, from its commanding position on a hill overlooking the plain, was a place of considerable strength. Nothing can be more picturesque than the appearance of the town, surrounded by its walls and towers, which carry the mind back to the middle ages, when it was one of the strongholds of Francesco Sforza, and sustained many a siege in the eventful struggles of that period.

The hill of San Pietro, which is outside the modern town, was most probably included within the walls of the ancient city, and in all probability was its *Arx*. The summit is still surmounted by some square double towers of mediæval masonry, constituting very striking objects from all parts of the surrounding country. Very little now remains of the ancient city beyond substructions and sewers, and some reticulated work of Roman times. In the valley beneath, the ruins of a circus have been discovered.

On the height of San Pietro is situated the *Cathedral*, dedicated to St. Peter, a very interesting edifice in the earliest Italian Gothic style: it is supposed to date from the 9th or 10th cent., and is built of fragments of ancient buildings: the great doorway has a rich round-headed arch, with a rose-window and arched galleries above, the whole enriched with some very curious sculptures of the Trinity, angels, saints, men, devils, chimeras, beasts, birds, and reptiles of extraordinary variety and of most grotesque expression. The interior was once covered with frescoes, but they have nearly disappeared, from damp and neglect. The columns which support the roof were evidently taken from ancient buildings. The font rests on a Pagan altar. From the nave a flight of steps leads to the high altar, beneath which is a crypt, a curious fragment of mediæval architecture. Its 28 marble columns seem to have been collected from all kinds of buildings, Roman as

well as Etruscan. It is supposed to occupy the site of a Roman bath, the latter built on the foundations of an Etruscan temple. Near the cathedral is the ch. of Sta. Maria, decorated on the outside with fantastic sculptures similar to those of the cathedral: it is supposed to be a centy. older than S. Pietro. There is a large fresco of the Last Judgment at the end of the apse, probably of the 14th centy., and a good altar-piece of Virgin and Child, of the Siennese school. The ch. of S. Maria also contains a curious pulpit in the same style as that S. Maria di Castello at Corneto, and probably of the same period (13th centy.). Beyond these ecclesiastical edifices there is nothing of any interest in Toscanella, except the house and garden of the Campanari family, known throughout Europe as having been among the first and most successful labourers in the field of Etruscan exploration. Their residence is one of the most interesting in the town, and contains some valuable tombs, and other treasures discovered in the excavations. Many of these are not so easily removable as the lighter articles, which speedily find purchasers, and therefore they may now be almost considered as permanent fixtures on the premises. The garden is unique in character and arrangement; sarcophagi, with full-length portrait figures of every variety and of every age upon their lids, are scattered here and there among the shrubs and trees; and in one part of the garden is the facsimile of a tomb which was opened by Sig. Campanari in 1839, constructed on the exact model as to size and arrangement, and containing 10 of the 27 urns and other articles found in the original sepulchre. The figures on these sarcophagi, of both males and females, are in recumbent attitudes; they hold goblets in their hands, and form together a family banquet of the dead. As a large portion of the treasures discovered by the Campanari have found their way to the Gregorian Museum, we need not more particularly describe

them here. A pair of dice found here, bearing Etruscan words instead of numerals, gave rise to much controversy in their interpretation. They are now in the Cabinet des Medailles at Paris. On the heights opposite Toscanella, and in the cliffs of the ravines around it, we may still trace the site of the ancient Necropolis. The most interesting tomb accessible is that called the Grotta della Regina, of late years much injured, a large irregular chamber with 2 massive columns supporting the roof, and remarkable for its labyrinth, a passage cut in the rock and communicating from one wall of the tomb to the other. Most of the Etruscan tombs at Toscanella are beneath the surface like those at Vulci. Sig. Valery, an apothecary, has a large assortment of bronzes, vases, scarabæi, &c., for sale; his prices are high, but he will stand beating down.

No traveller who has not visited from some other point the extraordinary cavern-tombs of *Sovana* should leave Toscanella and its neighbourhood without extending his excursion to that locality. Before, however, we notice *Sovana* and some other Etruscan sites which must be passed on the way, it may be as well to mention, for the information of those who desire to proceed to Viterbo, that a good road from Toscanella leads direct to that city, about 4 hrs.' drive. On leaving Toscanella the road winds up a valley filled with ancient tombs, excavated in the rocky precipices like those which occur so abundantly in all the valleys of this district. From some parts of the road the 4 Etruscan cities of Corneto, Toscanella, Viterbo, and Montefiascone are visible at the same time, and form one of the most striking panoramas of the journey. At about two-thirds of our way between Toscanella and Viterbo, but 2 m. on rt. of the road, is Castel d'Asso, with its cavern-sculptures. The traveller may visit them without difficulty *en route*, but it will perhaps be more desirable to proceed direct to Viterbo, and

make Castel d'Asso the object of a separate excursion from that town: in fact, the tourist may advantageously make Viterbo (where *Schenardi's* hotel, with café-restaurant on the Corso, can be recommended, with very moderate charges. There are also the *Anjelo*, in the Piazza, the *Americano*, and the *Moro*, where the cookery is good) his head-quarters for a day or two, and explore the many interesting objects in the town and neighbourhood. They are fully noticed in the *Handbook for Central Italy* (Rte. 105). 3 m. before arriving at Viterbo the road passes about $\frac{1}{2}$ m. from the sulphureous baths of *i Bullicami* on rt.

SOVANA (SUANA).

To reach *Sovana* travellers should drive from the Albegna station, on the Maremmana rly., to Pitigliano, a distance of 32 m. Carriages can be obtained by telegraphing to Sig. Ridolfi, owner of the post-carriages at Marciano, which is on the road to Pitigliano, 20 m. from the station. The charge for a 2-horse carriage is 35 fr. From Marciano a splendid view is enjoyed over the Maremma and sea. Horses may be engaged at Pitigliano to reach *Sovana*, 3 m. distance, through a wild rocky country, intersected with deep ravines. A good carriage-road is now in course of construction. Pitigliano may also be reached from Toscanella by a good carriage-road through Marta, Valentano, and Latera, where there are large sulphur-mines, now worked by a French company. Between Valentano and Latera the road skirts the high rim of an extinct volcanic crater, which formerly enclosed a lake, now drained and converted into a fertile valley. From the height near Valentano a splendid view is obtained over the lake of Bolsena and its picturesquely wooded banks. The distance from Toscanella to Pitigliano by this route is about 35 m., and a carriage should be obtained for 40 f. Travellers had better furnish themselves with provisions.

At Pitigliano tolerable accommodation for a night or two may be had at the inn, *La Scalu*; but at Sovana there is absolutely no accommodation.

Travellers on horseback may take the bridle-road from Toscanella to Ischia, 14 m., thence to Farnese, 3 m., and on to Pitigliano, 12 m., making a round, if desired, to Castro. All the places we have mentioned occupy Etruscan sites, though their ancient names are either unknown or objects of conjecture. *Ischia* stands on a tongue of land between deep ravines, the sides of which are full of tombs. *Farnese* is in a similar position, and is supposed to occupy the site of *Maternum*, a station on the *Via Clodia*: it contains a palace belonging to Prince Chigi. *Castro*, which gave a Ducal title to the ex-king of Naples, as descendant from the Farnese family, 7 m. W. of Farnese, also occupies an Etruscan site, supposed by many to be that of *Stalonia*, on a tongue of land near the *Olpetta* torrent, 2 m. above its junction with the *Fiara*, surrounded by ravines deeper and gloomier than any others in this district; but the town is a wilderness, having been levelled to the ground by Innocent X., as a punishment for the supposed murder of the bishop of the see by one of the dukes of Farnese. *Pitigliano* stands, like the towns we have described, on a tongue of land separated from the neighbouring plain by deep chasms, the sides of which are filled with tombs and columbaria. Near one of the gates, called the *Porta di Sotto*, are some fine fragments of the city wall, 8 courses high, and in the best style of Etruscan masonry. On a height above the town, called the *Poggio Strozzi*, are some traces of a villa of the counts Orsini, with which the peasantry associate many a romantic tale: 2 recumbent figures hewn in the rock are still called by them "Orlando and his wife." The scenery about Pitigliano is extremely fine, and would afford occupation to the sketcher for days together, particularly in the neighbourhood of the *Cascatella*. Another place of even greater natural beauty,

but lying about 5 m. on the provincial road from Pitigliano to Orvieto, ascending the ravine of the *Lente*, is *Sorano*, an Etruscan site, the ancient name of which is lost; it abounds in scenery of the grandest character, consisting of precipitous chasms and long gorges, 500 ft. deep, up which excursions on foot or horseback will repay the lover of the picturesque. The syndic of Sovana, Sig. Bernardo Martinucci, resides in Pitigliano, near the town gate; he speaks English fluently, is extremely hospitable, and will afford aid and information to travellers. 3 m. from Pitigliano is the village of *Sovana*, occupying the site of the Roman city of *STANA*, almost deserted in the summer season from malaria. There is no inn at Sovana, but refreshments may be obtained at the *Casa Farfanti*, though there are no beds which the traveller will willingly occupy. In 1843 this remote and almost unknown village acquired celebrity by the discoveries of our countryman Mr. Ainsley, who found in the ravines around it a series of sculptured tombs more varied in their character and more beautiful in their details than any which had hitherto been known throughout Etruria. The present town, with a population reduced by malaria to less than 100, was so important a place in the middle ages that it sustained a siege against Frederick II., and its mediæval castle, with its machicolated battlements, is still standing. *Sovana* was the birthplace of Gregory VII. (*Hildebrand*), and is still the seat of a bishop, though the malaria gives the prelate a sufficient excuse for non-residence. Travellers who have time at their disposal should take care, for this reason, to visit the locality in the winter or spring months, when they can do so without danger. Before exploring the ravines it will be desirable to obtain some person from the village to act as guide, as the passages are in many cases intricate and dangerous: the syndic will probably give the best information as to persons

qualified for this duty. The first and most remarkable tomb discovered by Mr. Ainsley is called "La Fontana." It is hewn in the tufa rock, and is 17 feet wide by 17 high, the last 7 feet being occupied by the pediment. This pediment rests on a projecting frieze, below which is a recessed arch nearly 10 feet high, with an inscription carved on the inner wall, and buttresses on each side, which probably supported figures. The pediment is filled with an alto-relievo of a marine deity, with huge fishes' tails in the centre, having a male genius winged on either side. The design and execution of these figures prove that they belong to a late period of Etruscan art, and as no such monument has been found in any other part of the country it may fairly be considered unique. Near this is a long line of rock-hewn tombs, differing from those observed in the other valleys of Etruria, in the purely Egyptian character of their outline and mouldings, though the doors and inscriptions are Etruscan. On the opposite side of the ravine is another very remarkable tomb, called by the peasantry the "Grotta Pola," hewn out of the tufa in the form of the portico of a temple. The single column which remains and the pilaster behind it are fluted, and the capitals are formed of foliage which somewhat resembles the Corinthian: Mr. Ainsley considers that they have human heads in the middle of each face, the whole of which retains traces of red colour. The pediment has lost its sculptures, if any such ever existed in it, but the part of the soffit which remains is still decorated with medallions. From the traces of art on the adjoining rocks, Mr. Ainsley concludes that the portico formed a part of a much larger monument, forming "an union of objects of architectural grandeur not to be seen in any other part of Etruria." Many other tombs of interest are found in the same line of cliff, but the most remarkable are a series of tombs hewn into the forms of houses, presenting the most perfect

[*Rome.*]

characteristics of the domestic architecture of the Etruscans. Nearly every monument has its inscription, carved, not on the cornice, but within the moulded doorway. Altogether it is impossible to imagine any spot which offers a more fertile field for the archaeologist or the explorer.

SATURNIA.

About 8 m. beyond Sovana is the site of Saturnia, which presents us with archaeological attractions differing from those of every other site we have described. Independently of its interest to the antiquary as one of the 4 cities which Dionysius describes as having been built by the aborigines, Saturnia is a place which every artist and lover of natural beauty will be rejoiced to visit. It is impossible to conceive anything more delightful than the scenery with which it is surrounded, or more rich in colour and effect than the valley of the Albegna, with its numberless tributary streams. The modern village, however, is a wretched place, with less than 50 inhabitants, who are regularly driven away in summer by the malaria. The only house in which the traveller can venture to pass a night is that of the owner of the place, the Marchese Ximenes, whose steward is allowed to receive strangers on terms which are reasonable considering the accommodation he affords.

The traveller who has made Pitigliano his head-quarters in the previous excursions will have 2 ways of reaching Saturnia from that town; the first and most direct is a bridge-path of 12 m. which descends the valley of the Lente, fords the Fiora just above its junction with that stream, and from there crosses the mountains to Saturnia, which is situated on an isolated hill on the l. bank of the Albegna. From Sovana the traveller may proceed to Saturnia without returning to Pitigliano, by another bridge-path of 8 m., which fords the Fiora higher up the valley, ascends

2 a

thence to S. Martino, and proceeds along the crest of the hills through Poggio to Saturnia. Those who have reached Pitigliano in a carriage will find an excellent carriage-road of 12 m. from that place to *Manciano*, beautifully situated on a rocky height between the Fiora and the Albegna, crowned with a ruined castle, and commanding a magnificent view. From Manciano another carriage-road leads to *Montemerano*, a town perched upon a rocky hill, the slopes of which are covered with olive-trees. From this place to Saturnia the distance is about 5 miles, but the road is not practicable for carriages.

Saturnia, as we have said, is situated on an isolated hill rising abruptly above the l. bank of the Albegna, at a spot where the lofty mountains which bound that stream form a vast amphitheatre around it. From whatever side we approach it, the mediæval fortifications which have been built upon the ruins of the ancient walls render it a conspicuous and imposing object. These fortifications are now in ruins, and effectually conceal all but 3 or 4 fragments of the ancient masonry. The most perfect and interesting of these are seen on either side of the *Porta Romana*, where they present a fine example of polygonal architecture; the blocks are of travertine, and are fitted together with a precision which is the more remarkable when the hard nature of the material is considered. The Roman pavement of the *Via Clodia*, which passed through this gate from Rome, is still visible at the gateway, and for a considerable distance beyond it. Four other Roman roads are traceable in other directions, which appear to have led to *Rusellæ*, *Siena*, *Chiusi*, and *Cosa*; the latter is particularly visible as it sweeps down the valley of the Albegna. A few hundred yards westward of the *Porta Romana* is a square mass of travertine about 15 feet in height, which has been hewn into form upon the spot, and slightly ornamented with architectural mouldings and pilasters. At one end are the re-

mains of steps leading to the summit, on which are seen, sunk in the rocky surface, 3 parallel graves, or sarcophagi, if we may so term them; but nothing remains to show by what means they were covered. Within the walls there is scarcely anything of antiquarian interest; a large enclosure called the *Bagno Secco*, about 50 feet square, has been taken, as its name implies, for a Roman bath: and in the modern village, which still preserves the name of the aboriginal city, are some antiquities of Roman times, a pilaster with a fluted column attached, an altar bearing the name of *Marcus Aurelius*, another said to bear the name of *Antoninus Pius*, and some inscriptions, which only serve to show the existence of a Roman colony.

The Necropolis of Saturnia is situated 2 m. from the city, in the low ground on the rt. bank of the Albegna, at a spot called by the peasantry the *Pian di Palma*. The tombs, which are there found in great abundance, are of ruder construction than any which are now known in *Etruria*, and are altogether unlike those which have been discovered in other Italian cities, whether *Pelasgic* or *Etruscan*. They bear a striking resemblance to the *Druidical cromlechs* of *Devonshire* and *Cornwall*. These tombs are mere cells or chambers very slightly sunk beneath the surface; their length being from 8 to 18 feet, their width somewhat less, and their height from 5 to 6 feet. Two of the sides are lined with large upright and unwrought slabs of stone, upon which is laid a covering, consisting either of one enormous slab slightly inclined, as if to carry off the rain, or of two equally rude and massive slabs laid together so as to form a gable roof. In some cases the interior is divided into 2 or even 3 compartments by a central stone or stones, which serve also to sustain the superincumbent mass. Many of the tombs are approached by a passage 10 or 12 feet in length, lined also with rough stones, and there is no doubt that they were covered by tumuli. Nothing has been discovered at present in this

necropolis to connect it with the Etruscans. When, therefore, we consider the antiquity assigned to Saturnia by Dionysius, and find it corroborated by the fact that it bears the most ancient name which was given to Italy, we cannot hesitate in regarding these tombs as the work of the aborigines.

From Saturnia the traveller will, in all probability, return to Pitigliano, or proceed through Montemerano, Marciano, and Marcigliana, to the station at Albenga, and from there to Orbetello. If he take the former route, it may be useful to mention that Pitigliano is 18 m. distant from the high road to Rome at Acquapendente: if he pursue the latter, he will find Montemerano 22 m. from Albenga and 27 from Orbetello, which is fully described in our account of the road from Leghorn to Civita Vecchia, in the *Handbook for Central Italy*, Rte. 83.

From Pitigliano to Orvieto (30 m.) a 2-horse carriage may be had for 35 fr.

COSA, VETULONIA, RUSSELLÆ, POPULONIA, AND VOLTERRA.

The tourist who has advanced to the Tuscan frontier from the side of Rome, in search of the Etruscan antiquities, should extend his tour along the road between Civita Vecchia and Leghorn. Before reaching Orbetello he will find Ansedonia, marking the site of COSA; in the neighbourhood of Magliano, the site of VETULONIA; not far from Grosseto he can visit the massive walls of RUSSELLÆ; near Piombino he will be able to explore what remains of POPULONIA; and from Cecina he may proceed by rail to Saline, whence there is a carriage-road leading to Volterra, and ascending in 4 m. to a height of 1700 ft., thus completing in one series of excursions from Rome a visit to every important site of Maritime Etruria. Returning from Volterra to Rome, by the way of Siena, he can make a détour to CHUSI, visiting the Etruscan sites in its vicinity, Sarteano, Cetona, and even Perugia, and afterwards proceed through Città della Pieve to

ORVIETO, Montefiascone, and Viterbo. From Viterbo he can visit CASTEL D'ASSO, NORCHIA, BIEDA, and SUTRI; and if disposed to conclude his exploration of Etruscan cities, he may proceed from Monterosi to Civita Castellana, and examine the sites of the 2 FALERII, taking VEII on his return to Rome. All these places are fully noticed in the *Handbook for Central Italy*, under Rtes. 83, 97, 105, and 107.



§ 7. FORTIFICATIONS ROUND ROME.

The initiation of these important works is due to General Mezzacapo, while Minister of War. They were commenced simultaneously on 7 points in the autumn of 1877, and subsequently on an 8th (Grotta Perfetta).

Of these, 6 are on the rt. bank of the Tiber, 2 on the l., and 3 others were commenced in the autumn of 1880, to complete the defences of the city on this side, towards the E.

All the forts round Rome have about the same type, consisting of several rectilinear fronts, a gorge for artillery, and a number of bomb-proof casemates.

At the extreme N. point on the rt. bank of the Tiber is

1. MONTE MARIO,

situated to the E. of the *Via Triumphalis*, a little past Villa Millini. From its lofty position it commands the surrounding country, the valley of the Tiber, its opposite bank, and the Monti Parioli. It is mounted with 20 guns, and stands at 3 chilometers' distance from Porta Angelica, and nearly 4 from Piazza Colonna, in a straight line.

2. BRASCHI.

So called from a farm belonging to that family, due W. of the preceding, in a fine position, overlooking the promontory formed by the gardens of the Vatican, and commanding the country outside between the *Via Bocca* and *Via Trionfale*. Its dimensions are

inferior to those of No 1 Its distance from Piazza Colonna is 5 kilometers

3 VALCANUTA

This fort about the same size as No 2, is situated 1¹/₂ kil further S a little beyond the junction of the Sacchetti cross road with the Via Aurelia It is not far from the extreme W bastion of the Vatican gardens, but 5 kil from the Piazza Colonna

4 AURELIA ANTICA,

So called from the ancient road which it once looks to the W of Villa Pamphili It is an important work, pierced for 15 heavy guns, 3¹/₂ kil from the walls, and 5 from Piazza Colonna

5 TROJANI

Situated 2 kil S E of the preceding on the above-named estate, between the hills of the Casaletto and the ravine of the Biavetta This fort commands the high plateau on which it stands, and also the domain of Torreita Massimi, and the opposite heights of the Magliana ravine It has several fronts and mounts 20 heavy guns Distance from the walls, 4¹/₂ kil, from the Piazza Colonna, 6 kil

6 PORTUENSE

On a height 3¹/₂ kil S of Porta Portese, above the rt bank of the Tiber, exactly opposite the Basilica of St Paul It is a powerful work, with a wide range

7 GROTTA PERFETTA

This fort is nearest the Tiber, on its l bank, between which and the Appian Way it stands just half way, near the farmhouse whose name it bears Distance from the walls 3 kil, from Piazza Colonna 7

8 ALPIA ANTICA

This is the most important in the whole line of forts It is situated 2 kil E of the preceding one and on the W of the Appian Way, 4 kil S E of the Porta S Sebastiano, and 8 from Piazza Colonna It is strongly constructed

of the local stone, black lava, on which this part of the Appian Way is founded The bomb proof barracks are well vented and connected The fort can mount more than 20 heavy guns, and has an immense range over the old and new Appian and Aldatine Ways and the S lines of rly

9, 10, 11

In the autumn of 1880 three more forts were commenced on the E side of the city One commanding the Via Prenestina another on the Via Tiburtina, and a third on an eminence between the two



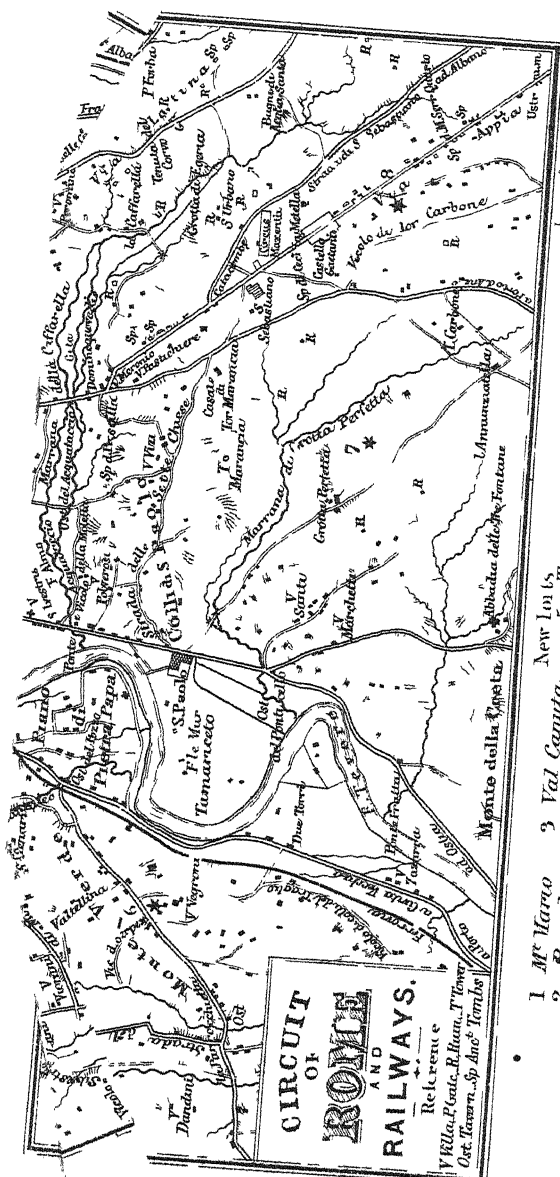
§ 8 RIDES IN THE VICINITY OF ROME

British residents in Rome during the winter enjoy nothing more than riding on the Campagna, no place in the world being so well adapted for equestrian exercise We therefore give a few riding itineraries, within a moderate distance, for which we are mainly indebted to one of our countrymen well versed in the highways and byways of the Campagna

Under the head of General Information (§ 57, p 34) we have mentioned how horses are to be obtained they are in general good for the purpose, accustomed to this kind of work, and capable of following the hounds The average hire of a serviceable animal is 200 lire a month, with a gratuity at the rate of $\frac{1}{2}$ li a day to the stable man, who will usually have to lead it to and from the rendezvous near the gates

A good riding map of the country near the capital is still a desideratum The two maps of the environs, published by the Italian staff (see p 30 *Maps of Rome and Environs*), will be the best pocket companions for riders not well acquainted with the localities

In order to get on the Campagna, where a gallop can alone be had with any kind of enjoyment it will be necessary to proceed along the high roads or through lanes for 2 or 3 miles



CIRCUIT
OF
ROME
AND
RAILWAYS.
 Relevance
 Villa, Ponte, E. Han., Tower
 Oct. Tavern. Sp. Anc. Tombs

- 1 M^o Mario
- 2 Brascha
- 3 Val Canuta
- 4 Aurelia-Antica
- 5 New Lombs
- 6 Portuense
- 7 Troiani
- 8 Grotta Peretta

yond the gates (the riding through the latter being in general good, soft, and free from the dust—in every way preferable to that on the high roads); and even here, owing to advancing cultivation, enclosures are becoming every day more general. These enclosures, bearing the local name of *Staccionate*, consist of strong wooden open fences, higher than the common five-bar gate, and, however practicable for an English hunter, can seldom be attempted by the hired steeds from the Roman livery stables. During the winter these fences have generally open spaces left in them through which the equestrian can pass, but as the spring approaches the fields are closed for wheat and hay, so that a passage can only be obtained by applying to the labourers or peasants on the farms. Instead of forcing his way by detaching the bars, the rider will do well to go round, if he cannot obtain a passage by a bribe of half a franc, as otherwise he might subject himself to an action for trespass, the laws at Rome on breaking through fences being very severe.

There are two annoyances to which the excursionist is at times exposed in the Campagna—attacks from shepherds' dogs, and being pursued by cattle. The shepherd's dog—in the environs of Rome when alone is a shy and almost cowardly animal, but when in packs, as is the case when large flocks of sheep descend during the winter to pasture in the Campagna, he often becomes a ferocious and dangerous brute. It is chiefly from the cows during the calving season, May, that there is risk to pedestrians from cattle, and at that season they ought to be avoided, especially in the pasture-lands bordering on the Anio and the Tiber, and in the Isola Sacra. They will seldom, however, attack a person on horseback.

A. EXCURSIONS FROM THE PORTA DEL POPOLO.

Horses to be sent outside the gate.

1. From the Porta del Popolo, follow the city wall on rt., passing the en-

trance to the Villa Borghese; then taking the first turning on l. follow the lane of the *Tre Madonne* for about $\frac{1}{2}$ a mile, and then turn to the l. until reaching the mineral spring of Acqua Acetosa, close to the Tiber. From here there used to be a good gallop across the meadows to the base of the hill of Antemnae, crossing the rising ground, or going round its base, until reaching the Via Salara. This charming ride was spoilt when the late King purchased the Giustiniani villa and enclosed the adjoining meadows, and Count Telfener, who has since bought the property, keeps up the exclusive system. The fountain of the Acqua Acetosa may be also reached by the Casino di Papa Giulio, the second turning on rt. outside the Porta del Popolo, crossing the Monte Parioli: or by following the road to the rt., outside the city wall as far as the closed Porta Pinciana, and then taking the second lane on l., which leads to the Tiber.

2. From the gate along the road to the Ponte Molle. Then follow the high road, the Via Cassia, to the Acqua Traversa. Before crossing the torrent turn through the gate on the l., pass the farm buildings, and follow a tract that leads over the hill to the Monte Mario, returning to Rome by the Porta Angelica, or by the road leading to the Ponte Molle.

3. After passing the Ponte Molle, cross diagonally the Farnasina Meadow, or the Military Exercising Ground on l., and follow a narrow lane that bears on l. to the gate of a vineyard, and through this to another lane which will lead to Via Trionfale, near the chapel of S. Onofrio. Continue beyond this, and on reaching the open country take a track to the l., which will afford a good gallop down to the *Strada di Boccea*. Follow this road for a mile or two, and turn into the fields to rt. near the farm of *La Porcareccia*, and over the table-land to *La Lucchina*; from there descend to the valley of Acqua Traversa, and return to Rome by the Via Cassia and the Ponte Molle.

This ride may be extended farther by continuing along *Strada di Boc-*

cea up to *Santa Rufina*, from which turn into the valley of *S. Nicola*, and pass by *Lupo* to *La Lucchina*.

4. Follow the *Via Cassia* to the *Acqua Traversa*. Immediately after crossing the little bridge, go through gate on l. into the farm of *La Sepoltura*. In the second field cross the brook to the l., and, instead of passing through the gate at the upper end of the field, follow a path that winds up through the wood upon the rt., and eventually brings you to the *Via Trionfale*. $\frac{1}{2}$ mile along the road (turning to rt.) is the entrance gate to *La Lucchina* on l. From here there is a good galloping ground to *Porcareccia*, from which return across the country to *S. Onofrio*, or by reversing ride A 3.

5. After crossing the *Ponte Molle*, follow on rt. the *Via Flaminia*, now an excellent road, for 2 m. as far as the opening of the valley of *La Crescenza*: here turn to l. Fine galloping ground to the head of the valley, where ascend the table-land to rt., and, passing through a gate, take the track to rt., which leads down a rough and stony path into the valley of *La Valchetta*; pass through a gate to the l. At the other end of the field is a ford across the brook, beyond which there is good galloping ground up the valley to *Isola Farnese*. Or the equestrian when arrived at the foot of the precipice may take the path on rt. to the site of *Veii*, near its citadel or *Piazza d'Armi*, and from there across the table-land of the ancient city to *Isola*. Here the party can lunch, and return to Rome, descending the valley of the *Cremera* to the *Via Flaminia*, 6 m. from Rome. The best mode of performing the latter part of the excursion will be to cross the plateau of *Veii* from the *Molino* to the *Painted Tomb*, and from there to the *Casale di Vaccareccia*, from which a path on the rt. leads down into the valley of the *Valchetta* near the ford. This will be a ride of 5 or 6 hours.

6. Instead of going as far as *Veii*, ascend the valley of the *Crescenza*, and along the table-land overlooking the valley of the *Cremera*, to the *Arco del Pino*, and regain the high road (*Via Cassia*) by the farm of *Bon Ricovero*.

7. Ascend the valley of the *Crescenza*; and instead of going to rt. (as in ride A 5), take a gate to l., cross the brook and over a hill, leaving the farm of *Bon Ricovero* on rt., as far as the *Via Cassia*. Follow the latter for $\frac{1}{2}$ m. to rt., and, entering by a gate on l., there is good galloping ground on the heights round the head of the valley of the *Acqua Traversa* to the *Via Trionfale*, which follow by *Monte Mario*, or by the *Strada del Pidocchio*, along the line of aqueduct to the *Porta Angelica*. (B 2.)

B. FROM THE PORTA ANGELICA.

Send the horses to the *Piazza di S. Pietro*, or to the gate, *Porta Angelica*.

1. Immediately outside of the *Porta Angelica*, take the lane on the l. along the brook, which follow up the *Val d'Inferno*, on the side of which there is good galloping ground. From the head of this valley gain the *Via Trionfale* beyond *Monte Mario*, and return by the chapel of *S. Onofrio* and the valley of the *Acqua Traversa* (ride A 2). There are some fine views of the dome of *St. Peter's* during the first part of this excursion.

2. Instead of ascending the *Val d'Inferno*, continue through the vineyards until reaching the aqueduct. Follow the path which runs parallel to the latter, the *Strada del Pidocchio*, until it joins the *Via Trionfale*, and return by *S. Onofrio* as above, or by *Monte Mario* and the *Porta Angelica*. There is a better road to the *Strada del Pidocchio* following the city wall from the *Porta Cavalleggieri* by the W. bastion of the *Vatican*.

C. FROM THE PORTA SALARA.

Send the horses to the *Piazza Barberini*, the entrance of the *Villa Ludovisi*, or to the *Porta Salara*.

1. Leaving the gate, follow the *Via Salara*, passing on rt. the *Villa Albani*, to the *Ponte Salario*; after crossing which,

turn into the first gate on rt.: keep the lower track round base of hill, and, after passing through two gates, bear away to the rt. across the *fosso* or torrent, and by a track that winds up the valley reach the *Strada delle Belle Donne*, sometimes called *delle Vigne Nuove*. Here turn to the l. and keep along the road till the last paling on rt. is passed; then follow a footpath to rt.; cross the torrent by a ford; proceed over the next hill to a wooden bridge, when turn sharp to rt. over fine galloping ground, which will lead to the farm-buildings of *La Cesarina*, from which a road joins the *Via Nomentana* about the 5th m. from Rome; following which, cross the *Monte Sacro*, the *Ponte Lamentano*, the ch. of *S. Agnese* on rt., and the *Villas Torlonia* and *Patrizzi* on l., and enter the city by the *Porta Pia*.

Instead of returning direct from the *Casale della Cesarina*, an hour more will enable the party to visit the Catacombs of *San Alessandro*.

This ride is often combined with a picnic party to the valley of *La Bella Donna*.

2. A shorter ride will be, after crossing the *Ponte Salario*, to follow the road to *Castel Giubileo*, the site of the citadel of *Fidenæ*; $\frac{1}{2}$ m. beyond which, ascend on rt. the valley of the *Allia*, or of *Sette Bagni*, to the *Casale of Belle Donne*, and return along the *Strada della Vigna Nova* to the *Via Nomentana*, which it joins near the *Ponte Lomentano*.

3. Leaving *Porta Salara*, take first lane on rt. until it crosses the *Via Nomentana*, opposite to the *Villa Torlonia*. Follow the wall of the latter on rt. (the *Vicolo della Campagna*), and pass through a small farmyard across the rly. to the farm of *Pietralata*. After passing the *Casale of Pietralata* on l., follow upwards the l. bank of the *Tevere* to *Ponte Mammolo*; pass the bridge, and, entering the first gate on l., strike across the meadows to the *Via Nomentana*, and return by that road and the *Porta Pia*. Or the ride may be prolonged along the *Via Nomentana* by the *Strada della Vigna Nove*, to the l., or *Belle Donne*, or to the farm of *La Cesarina*, returning by the routes

given under C 1 and 2, but in the reversed order.

D. FROM THE PORTA DI SAN LORENZO.

Send horses to the *Piazza Barberini*, or *Piazza di Termini*.

1. Follow the *Via di Porta S. Lorenzo*, parallel to the *Central Rly. Stat.*, as far as the gate, outside of which take first lane on rt. of road, until it joins that leading from the *Porta Maggiore* to the *Basilica of S. Lorenzo*. Follow the latter to the second turning on rt., which leads to the *Campagna* above the *Rly.*: Pass under the *Rly.*: a track by the side of which on l. leads to the road to *Tivoli*. From here, turn to rt. across a bridge, and through the farm of *Il Portonaccio*, across fields to the *Via Collatina*, or *Strada di Lunghezza*. Cross this road into fields that bear on the l. to a gate which will lead nearly opposite to the *Tor de' Schiavi* on the *Via Praenestina*; hence to *Rome* by the *Porta Maggiore*, and the road outside the walls to the *Porta S. Lorenzo*.

2. On leaving the *Porta di S. Lorenzo*, take first lane to rt. the *Vicolo di Pratalata*, leaving the *Campo Verrano* and *Public Cemetery* on l.; enter the *Campagna* above the rly., and follow a track to the *Via Tiburtina* as above; trotting along which for about 1 m., turn to rt. into the fields of *Casale Brucciato*, and work across the *Campagna* to the *Via Collatina*, or *Strada di Lunghezza*, a mile on which will lead to the farm-buildings of *Cervaretto* on l. Turn into the fields where the aqueduct goes underground; gallop across them, leaving *Cervaretto* on l., and over a stone bridge to *Cervaro*; explore the *Grotte*, as the old quarries are called; return by *Cervaretto*; turning to the rt. across the fields will lead to the *Ponte Mammolo*: there is good galloping ground across to *Casale Brucciato*. Return along the *Via Tiburtina* to half-way between the rly. and the ch. of *S. Lorenzo*, where a lane on the

rt. (the Strada Cupa) will lead to the road outside the city wall, at the N.E. angle of the Prætorian Camp.

E. FROM THE PORTA MAGGIORE.

On leaving the gate take the Via Labicana; follow it for about 1 m.; then turn to rt. down a lane which follows along the E. side of the aqueduct to *Porta Furba*, leaving which on l. continue along the path on W. side of the aqueduct, and pass through the farm of *Roma Vecchia*, till the aqueduct runs underground; then bear away to the rt. and cross the Via Appia Nova; or turn to l., and, passing the rail-road by the ruins of *Sette Bassi*, strike across to the Via Labicana, and, crossing this, pass on to the Via Prænestina, near the *Tor Tre Teste*, and follow to the N. across the country to the Lunghezza road, and along it on l. to Rome, by the *Tor dei Schiavi*.

F. FROM THE PORTA DI S. GIOVANNI.

Send horses to the Colosseum, or to the gate.

Follow the road outside and round the walls of the city to the Porta S. Sebastiano, and then the Via Appia to the ch. of *Domine quo Vadis*: here take the road on rt., the Strada del Divino Amore, passing by *Tor Marancia*, *Tor Carbone*, and *la Vigna Murata*, to the co-tellated farm of *Castel di Leva*, *il Divino Amore*, about 8 m. from Rome, the view of which on S.W. side is picturesque. From here return by *Valefrano*, the *Tre Fontane*, and the Porta di S. Paolo, a ride of 5 or 6 hrs. (There is a great gathering of the peasantry from all the country around at the feast of the Divino Amore in the spring, a very interesting sight.)

G. FROM THE PORTA DI SAN PAOLO.

1. Follow the high road to the Basilica; turn up a lane opposite to the monastery on l., which leads to *Grotta*

Perfetta, and through some fine grass-fields to *La Nunziatella* and *la Vigna Murata*, on the Via Ardeatina, as far as *Tor Carbone*; cross the road into the fields, and make for the tomb of *Cæcilia Metella*, on the Via Appia, a landmark always in sight; from here passing along the Circus of Romulus, gain the valley of the Caffarella by the ch. of S. Urbano and the Fountain of Egeria; ride through the farm of *La Caffarella* to the modern road to Albano, and enter the city by the Porta di San Giovanni.

2. A longer and better ride may be taken, by *La Vigna Murata*, as in the last, and from there crossing by another Casale di *Tornicola* to the *Casale Rotondo* (tomb of *Messalla Corvinus*) reach the Albano post-road, leaving the ruins of the villa of the *Quintili* on the l., and, when past the *Stagionata*, strike across the fields and a small stream to the point where the *Marcian* aqueduct goes underground. There is a fine view from this point, which commands the curved line of the aqueduct looking towards Rome. Recross the stream sharp to the rt. into a track which leads into the high road to Albano, near the *Osteria della Tavolata*.

3. After passing the Basilica of S. Paolo, continue along the road for $\frac{1}{2}$ m.; take the l.-hand road at the bifurcation of the Via Ostiense, which leads to the *Tre Fontane*, where the churches may be visited. Continue 2 m. to the *Acqua Acetosa*, and ascend the stream on l. towards the farm-buildings of *Tor Pagnotta*, and from there to the *Cecchiagnola*, and across the Campagna to the Via Appia, returning along the latter towards Rome. After crossing the *Almo*, before reaching the city gate, follow on rt. the line of the *Civita Vecchia* Railway, through lanes that lead to the closed Porta Latina, or to the Porta di S. Giovanni. Thence through the city by the road along the inside of walls, passing *Sta. Croce in Gerusalemme*, the *Porta Maggiore*, the *Porta di S. Lorenzo*, and *Piazza di Termini*.

In addition to the preceding rides of a few hours' duration, longer excursions on horseback can be made:—

Along the Via Cassia and Claudia to Galera and Bracciano, 2 days, including return.

From Rome to Galera by the road of La Boccea, which branches off on rt. from the road to Civita Vecchia at La Madouna del Riposo, 2 m. beyond the Porta Cavalligieri, to La Porcareccia and Santa Rufina; to Boccea, ascending the valley of the Arone to *Casal Galera* and Galera; returning by the Osteria Nuova, on the Via Claudia, La Storta, the Via Trionfale, and Monte Mario, to the Porta Angelica,—a long day's ride.

Another and perhaps more agreeable route to Galera, but equally long, will be by the valley of the Acqua Traversa as far as La Lucchina (A 4). After passing La Lucchina, leaving Mazza Lupo on rt., make for S. Nicola; from here cross a deep ravine immediately below the Casale, which follow downwards for 3 or 4 fields, then strike away to rt. up some fine meadows, at the end of which cross another ravine, and $\frac{1}{2}$ an hour's easy trot brings you to Casale di San Giacomo, from which the ruined town of Galera is about 2 m. distant.

Along the Via Flaminia to Prima Porta and Fiano, 1 day.

Along the Via Flaminia, as in last, to Prima Porta, visiting the ruins of the Villa of Livia continuing to the Casale of Malborghetto, where the road to Scrofano turns off on l.; ascend the Monte Musino, the ancient Ara Mutiæ, and return by Formello (the road from Scrofano along the Monte Musino to Formello is very

pretty), the Casale di Vaccareccia, and the valley of the Crescenza, or down the valley of La Valchetta to the Via Flaminia (A 5),—a very long day's ride.

Along the Via Nomentana to Mentana, returning by Monte Rotondo and the Via Salara, 1 day.

Along the Via Tiburtina to Monticelli, S. Angelo, and the Lakes of the Solfatara, a long day.

To Tivoli, continuing by Vicovaro to Subiaco, and from thence by Civitella, Affile, to Olevano, Genazzano and Palestrina,—an excursion of at least 3 days.

Along the Via Labicana to Palestrina by Colonna, returning by Zagarolo, Galliciano, the ruins of Gabii, &c. 2 days.

Along the Via Collatina to Lungezza, Castiglione (Gabii), returning by Castel d'Osa, on the Via Prænestina, Ponte di Nono, and Tor Tre Teste, 1 day.

Along the Via Labicana to Torr Nuova; from there following the torrent which descends from the hill about Frascati to near Tor Tre Teste returning to Rome by the Via Prænestina, 5 hours.

Along the Via Ostiense to Ostia and Castel Fusano, returning by Castel Porciano, Decima, or Castel Romano, Vallerano, and the Via Ardeatina, day.

Along the Via Portuense to Porto by la Magliana and the fields to Pont Galera, from which by road (7 m.) † Fiumicino on the coast, passing through Porto, 1 day.

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BRULÉ, Proprietor.—First-Class Hotel, one of the oldest on the Continent. Situated in the centre and the finest part of the town. Having recently been newly furnished, it offers great comfort. Families and Single Gentlemen accommodated with convenient Suites of Apartments and Single Rooms.

OMNIBUS AT STATION. ENGLISH SPOKEN.

ANTWERP.

HÔTEL ST. ANTOINE.

PLACE VERTE, Opposite the Cathedral.

THIS excellent FIRST-CLASS HOTEL, which enjoys the well-merited favour of Families and Tourists, has been re-purchased by its old and well-known Proprietor, Mr. SCHMILL SPAENHOVEN, who, with his Partner, will do everything in their power to render the visit of all persons who may honour them with their patronage as agreeable and comfortable as possible.

BATHS IN THE HOTEL.

MODERATE PRICES.

ANTWERP.

HÔTEL DU GRAND LABOUREUR.

THIS Hotel occupies the first rank in Antwerp, and its position is most delightful. The testimonials given by Families is the best assurance of its

COMFORT AND MODERATE CHARGES.

ANTWERP.

HÔTEL DE HOLLANDE,
RUE DE L'ETUVE, close to the London and Hull Steamboat Wharf. Reputation for Comfort, Cleanliness, and Moderate Charges. Smoking Room. Recommended to English and American Tourists.

H. STROOBAN'S, Proprietor.

AVRANCHES.

Grand Hôtel de Londres.

FAUVEL, Proprietor.

The best in the Town. Spacious Garden. English spoken, and English Newspapers.

AVIGNON.

HÔTEL D'EUROPE.

HIGHLY recommended to English Travellers on their journey to Nice, Italy, &c. First-Class and Moderate Prices. The Proprietor and his Wife having lived in England, are aware of the wants of English Travellers; and he assures them that their comforts shall be studied. Omnibus at all Trans.

BADEN-BADEN.

HÔTEL DE HOLLANDE and Dependance.

AU BEAU SEJOUR.—A. ROESSLER, Proprietor. This favourite and first-class Hotel, situated near the Kursaal, Promenade, and Theatre, commands one of the most charming views in Baden. The Hotel and Dependance consist of One Hundred and Sixty Sleeping Apartments, elegant Sitting-rooms, and a Garden for the use of visitors. Extensive and airy Dining-room, and a comfortable Public Sitting-room, with Piano and Library. It is conducted under the immediate superintendence of the Proprietor, who endeavours, by the most strict attention and exceedingly Moderate Prices, to merit the continued patronage of English and American visitors. English and American Newspapers. The Table d'Hôte and Wines of this Hotel are reputed of the best quality in Baden. Fixed moderate charges for everything. Rooms from 2s. and upwards.

PENSION Prices for a longer stay.

BADEN-BADEN.

HÔTEL DE LA COUR DE BADE.

Badischer Hof.

(Not to be confounded with the *Hôtel de la Ville de Bade*, opposite the Railway Station.)

A FIRST-RATE and large Establishment near the Promenade and the Conversation House, with extensive Gardens, Warm, Mineral, and other Baths, enjoying a well-merited reputation for its great comfort and attention. It is patronised by the most distinguished Families.

Manager, Mr. Fr. ZIEGLER.

BADEN-BADEN.
HÔTEL D'ANGLETERRE.

LARGE First-Class Hotel, agreeably situated, facing the Promenade, the Conversation House, and the entrance of the Allée Lichtenthal. Table d'Hôte at 5½ o'clock. Reading Room.

Good Cuisine, and superior Choice of Wines.

BADEN - BADEN.
HÔTEL STADT BADEN.

On the right hand side and nearest the Station.

COMMANDING a delicious view of the Old Castle and high rocks. Known for its Cleanliness, excellent Cooking, good Attendance, and fixed Moderate Charges.

E. ROESSLER, Landlord.

BADEN - BADEN.
VICTORIA HOTEL.

Proprietor, Mr. FRANZ GROSHOLZ.

THIS is one of the finest-built and best-furnished First-class Hotels, situated on the new Promenade, near the Kursaal and Theatre; it commands the most charming views in Baden. It is reputed to be one of the best Hotels in Germany. The Table and Wines are excellent, with prompt attendance and great civility. Prices very moderate. English and other Journals.

BADEN-BADEN.
HÔTEL DE FRANCE.

FIRST-CLASS HOTEL. Best Situation.
Excellent Cooking, and Moderate Charges.

PENSION.
CARL ULRICH, Proprietor.

BAGNÈRES DE BIGORRE.
Grand Hôtel Beau-Séjour.

FIRST-CLASS.

The most comfortable and the best situated.

BAGNÈRES DE LUCHON PYRÉNÉES.
Hôtel Bonnemaison et de Londres,
Opposite the Springs.

First-Class Hotel. Recommended to Families.

HTE. VIDAL Fils, Proprietor.

BÂLE.
HÔTEL DES TROIS ROIS, OR THREE KINGS:
PROPRIETOR, C. FLÜCK.—Largest First-Class Family Hotel at Bâle in the finest situation on the banks of the Rhine, between the Swiss and German Railway Stations. 150 Airy Rooms, with every desirable comfort. Table d'Hôte at 12½ and 6 o'clock. Omnibus on arrival of each Train.

BÂLE, SWITZERLAND.
HOTEL SCHWEIZERHOF.

Opposite the Railway Station, in the most beautiful and healthiest part of the Town.

Moderate Charges. Well Recommended.

L. MERIAN, Proprietor.

BARCELONA.

GRAND HÔTEL DES QUATRE NATIONS.

IN THE RAMBLA.

THE largest and finest Hotel in Barcelona; most advantageously situated in the best position in the Rambla, facing the Teatro Principal, and close to the Post and Telegraph Offices. *Full Southern Aspect.* Enlarged and newly decorated. Table d'Hôte. Private Service. Large and small Apartments. Many Fire-places. Bath. Reading Room, with Piano. Smoking Room and Parlour. Foreign Newspapers. Carriages of every description. Great Comfort and Cleanliness. *French Cuisine.* Omnibus at Railway Stations. Interpreters. Moderate Terms. English and German Spoken. Arrangements for Pension during the Winter Season.

BELLAGIO (Lago di Como).

GRAND HÔTEL BELLAGIO.

ONE of the finest in Europe, containing 200 Rooms, 30 Sitting Rooms, and surrounded by a splendid Park and Garden. Full view of all three Lakes and the Mountains. Hot and Cold Baths. Douches. Equipages and Boats attached to the Hotel. English Service. Moderate Charges. Daily arrangements. Highly recommended. Open all the Year.

L. BREITSCHMID, Proprietor.

BELFAST.

THE IMPERIAL HOTEL.

Just Re-decorated and Enlarged. First-Class. Best Situation.

Omnibuses meet all Trains and Steamers.

W. J. JURY, Proprietor.

BERLIN.

HÔTEL D'ANGLETERRE,

2, SCHINKEL-PLACE, 2.

SITUATED IN THE FINEST AND MOST ELEGANT PART OF THE TOWN.

Near to the Royal Palaces, Museums, and Theatres.

SINGLE Travellers and large Families can be accommodated with entire Suites of Apartments, consisting of splendid Saloons, airy Bedrooms, &c., all furnished and carpeted in the best English style. First-rate Table d'Hôte, Baths, Equipages, Guides. *Times* and *Galignani's Messenger* taken in. Residence of Her British Majesty's Messengers.

R. SIEBELIST, Proprietor.

BERLIN.

HÔTEL ROYAL.

Unter den Linden No. 3, and Corner of Wilhelm Street.

OPPOSITE the English Embassy, Mr. FRIEDRICH LANGE, Proprietor.—This Hotel is in the best situation in the town, near the Promenade, the King's Theatre, the Museum, &c. It is most elegantly furnished. Saloons and Large Apartments for Families. Baths in the Hotel Carriages. Private Dinners and Suppers at any hour. Prompt Attendance and Moderate Prices.

BERLIN.

HÔTEL DU NORD.

UNDER THE LIME TREES.

FIRST-CLASS HOUSE, CLOSE TO THE IMPERIAL
PALACE AND THE THEATRES.*Beautiful Dining Room, freshly Decorated.*

EXCELLENT CUISINE. MODERATE PRICES.

ENGLISH NEWSPAPERS.

FERD. SCHMIDT, PROPRIETOR.

BERLIN.

GRAND HÔTEL DE ROME, under the Tilleuls, 39, corner of Charlotten Street. This great and beautiful Hotel, the largest and best situated of the Capital, combines real English comfort with reasonable prices, and is kept in a very fashionable manner. Two hundred Rooms, twenty-five Saloons, three large Dining Rooms for more than 600 persons. Reading Rooms supplied with all foreign Newspapers. Music Saloon, and Conversation Room, &c. Restaurant "à la Française." The prices are placed in every Room. Cold and Warm Baths. Post Office, Telegraph, &c. Omnibuses at the Station.

BERLIN.

HÔTEL DE RUSSIE.

THIS well-known FIRST-CLASS HOTEL, newly restored and handsomely decorated, and situated in the most attracting part of the City, facing the Imperial Castle,

NEAR UNTER DEN LINDEN,

recommends itself for the comfort it offers to its Visitors.

CARL FRIEDRICH KÜHRT.

BERLIN.

THE KAISERHOF.

Wilhelmsplatz.

Zietenplatz.

THIS largest and most commodious First-Class Hotel in Berlin. Situated in an elegant, quiet, and magnificent part of the city.

BIDEFORD.

NEW INN, FAMILY AND COMMERCIAL HOTEL.

HENRY ASCOTT, Proprietor.

THIS old-established and commodious Hotel and Posting-House is pleasantly situated in an elevated and central part of the town, and commands extensive and beautiful views of the river Torridge, and surrounding country. Is 11 miles distant from Clovelly, 8 miles from Hobby drive, and 3 miles from Westward Ho. Private Suites of Apartments. Coffee, Commercial, and Billiard Rooms. Posting and Livery Stables. Omnibuses meet all Trains.

BOLOGNA.

Murray's Handbook for
North Italy.

Post 8vo. 10s. 7d. ..

JOHN MURRAY, Albemarle Street.

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HÔTEL PELLEGRINO.

SECOND-CLASS HOTEL, but Good.

The Four Languages spoken.

F. RAVALDONI, Proprietor.

BONN.

RHEINECK HOTEL,
AT THE LANDING PLACE.

Finest View on the Seven Mountains.

Rooms from 2 Marks.

Breakfast, 1 Mark. Dinner, 2½ Marks.

COBLENTZ.

Grand Hôtel de Belle Vue.

FIRST-CLASS HOTEL,

With every Comfort. Magnificent View of
the Rhine. Moderate Charges.

Proprietor, H. HOCHÉ.

B O N N .

THE GOLDEN STAR HOTEL.

THIS First-rate and unrivalled Hotel, patronised by the English Royal Family, Nobility, and Gentry, is the nearest Hotel to the Railway Station, and to the Landing-places of the Rhine Steamers. The Proprietor, Mr. J. SCHMITZ, begs leave to recommend his Hotel to Tourists. The Apartments are comfortably furnished and carpeted in the best style, and the charges are moderate. Arrangements for the Winter may be made, on the most moderate terms.

BONN-ON-THE-RHINE.

GRAND HÔTEL DE BELLE VUE, "KAISERHOF."

FIRST-CLASS HOTEL, delightfully situated on the Banks of the Rhine, near the Landing-place of the Steamboats, and close to the Railway. Large Gardens, and a charming view of the Seven Mountains. Excellent accommodation.

MODERATE CHARGES.

Public Saloons. Reading and Smoking Rooms.

Advantageous Arrangements made for Pension.

BONN.

GRAND ROYAL HÔTEL,

On the Banks of the Rhine. European Repute. 200 Rooms and Saloons.

SITUATION without equal facing the Rhine; Seven Mountains and Park. Near the Landing Place and Railway Station. Extensive English Gardens, Reading and Smoking Rooms, Ladies' Saloons. *Warm and Cold Baths in the Hôtel.*

BOULOGNE-SUR-MER.
GRAND HÔTEL CHRISTOL & BRISTOL.

First-class Hotel.

*Best Situation in the Town. Highly recommended
 for Families and Gentlemen.*

Carriage in Attendance on Arrival of all Trains and Boats.
F. CHRISTOL, Proprietor and Manager.

BOULOGNE-SUR-MER.
**GRAND HÔTEL DU NORD
 ET CONTINENTAL.**

HIGHLY RECOMMENDED.

TELEGRAPH AND POST OFFICE IN THE HOTEL.
C. LACOSTE, Proprietor.

HOTEL PORTER AT ARRIVAL OF ALL BOATS.

BOULOGNE-SUR-MER.
HÔTEL DES BAINS ET DE BELLE VUE.

Opposite the Folkestone Steamers and Railway Station. *Carriages and
 Commissionnaire attend all Arrivals. Table d'Hôte at 6 o'clock.*

E. & C. MUNTON, Managers.

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**FAMILY HOTEL AND BOARDING HOUSE,
 87 & 89, RUE DE THIERS.**

Established 1845. Near the Port. Very comfortable. Moderate Charges.

Proprietor, L. BOUTOILLE.

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HÔTEL DE PARIS.

FIRST-CLASS HOTEL.

Much frequented by English and American
 Travellers.

BRIENZ.
 BERNESE OBERLAND, SWITZER-
 LAND.—Manufactory of Swiss Carvings
 and Furniture of J. FLUCK at the Fluhberg,
 from Cheapest Articles to Finest Pieces.
 Paris, 1873, Silver Medal; Melbourne, 1880,
 First Prize. Rewarded: Paris, 1867;
 Vienna, 1873; Sidney, 1879. (M 945 Fo.)

BRUGES.
GRAND HÔTEL DU COMMERCE.

FIRST-CLASS HOTEL.—Proprietor, C. VANDEN BERGHE. The largest
 and oldest Hotel of the Town. Comfort. Moderate Charges.

Special Omnibus.

BRUSSELS.

HÔTEL DE FRANCE.

RUE ROYALE AND MONTAGNE DU PARC.

Proprietor. JOHN BARBER.

THE beautiful situation of this Hotel (adjoining the Park), the Moderate Charges, excellent Cuisine, and greatly improved arrangements for the comfort of Visitors, renders it especially deserving the patronage of Travellers. Reading and Smoking Rooms. English, French, and German Papers taken. English and other principal Languages spoken. Rooms from 3 francs upwards. Table d'Hôte (at half-past five o'clock in Winter, six in Summer), 5 francs.

Arrangements made with Families during the Winter Months.

BRUSSELS.

HÔTEL DE L'EMPEREUR.

63, RUE NEUVE. Patronised by Prince Teck.

THIS old-established First-Class Family Hotel is very conveniently situated near the Station du Nord. Post and Telegraph Offices and Theatre de la Monnaie. The new Proprietor, who speaks English, has replated it with every modern comfort. 60 Bed Rooms, private Dining and Sitting Rooms. Excellent Table d'Hôte Choice Wines. Terms Moderate. Arrangements made for a protracted stay. English Newspapers. Attendants speak English. Baths in the Hotel.

N.B.—A speciality is the beautiful Garden adjoining the Hotel.

Proprietor, HENRY DORGELOH,

BRUSSELS.

HÔTEL MENGELLE
(RUE ROYALE).

B. MENGELLE, PROPRIETOR.

THIS large and beautiful First-Class Hotel is situated in the finest and most healthy part of the Town, near to the Promenades the most frequented, and supplied with every modern accommodation and comfort. Table d'Hôte at 6 and 7.1/2 francs. Restaurant à la carte, and at fixed prices, at any hour. Excellent "Cuisine and Choice Wines.

Baths, Smoking Room, Reading Room, and Carriages.

Arrangements made with Families during the Winter Season.

BRUSSELS.

HÔTEL DE L'UNIVERS,

RUE NEUVE,

Has a Wide Entrance from the New Boulevards, which places it in one of the best and most advantageous positions in the city. A First-class House for Families, to be recommended for its Comfort and Moderate Prices. Table d'Hôte, Restaurant, Smoking-room, Reading-room.

Arrangements made for the Winter Season, or for a prolonged residence

SCHOEFFTER-WIERTZ, Proprietor.

BRUSSELS.

HÔTEL DE LA POSTE,

RUE FOSSÉ-AUX-LOUPS,

NEAR THE PLACE DE LA MONNAIE.

This Hotel, specially frequented by English and Americans, is situated in the centre of the Town, and near the principal Theatres.

BEST TABLE D'HÔTE. MODERATE CHARGES.

ENGLISH SPOKEN. OMNIBUS AT THE STATION.

BRUSSELS.

GRAND HÔTEL DE SAXE, 77 and 79 RUE NEUVE. Admirably situated near the Boulevards, Theatres, and two minutes' walk from the North Railway Stations. This Establishment, which has been considerably enlarged, possesses now a most splendid dining-room, and offers to Families and Single Travellers spacious, comfortable, airy Apartments. *Tariffs in every Room*—Fixed Prices:—Plain Breakfast 1fr. 25c. Two chops or steaks, or ham and eggs, 1fr. 50c. Table d'Hôte at five o'clock, 3fr. 50 c. Private Dinners from 5fr. Bed-rooms, including light, 4fr. 25c.; 3fr. 75c.; 6fr.—for the first night; and for the following night, 3fr. 50c.; 3fr.; 5fr.; and 4fr. Sitting-rooms from 3fr. to 12fr. Attendance 1fr. per night. London "Times" and "Illustrated London News" taken in. Travellers having only a few hours to spend in Brussels between the departure of the trains, can have refreshments or dinner at any hour. The Waterloo Coach leaves the Hotel at 9.30 o'clock every morning. Private Carriages for Waterloo 28fr., every expense included. Table d'Hôte at 6.30 p.m., 5fr.

HENRY KERVAND, Proprietor.

BRUSSELS.

GRAND HÔTEL GERNAY.

Moderate Charges. Ancien Propriétaire de l'Hôtel de Portugal à Spa.

This Hotel is close to the Railway Station for Ostend, Germany, Holland, Antwerp, and Spa, forming the Corner of the Boulevards Botanique et du Nord.

BRUSSELS.

ENGLISH BOARDING-HOUSE, 114, RUE DE STASSART, AVENUE LOUISE. *Founded 1855.* In the most fashionable part of the city. Mr. D. MEULEMEESTER receives English Families at very moderate terms, and for a protracted stay, according to arrangements to be made by Week, Month, or Year.

References to English Families. Letters attended to.

BRUSSELS.

CULLIFORD'S ENGLISH HOTEL.

20, Opposite the Sablon Church, near the Place Royale.

Is highly recommended for its Cleanliness, Moderate Charges, and Home Comforts. *Daily Papers.*

BRUSSELS.

HÔTEL DE SUÈDE.

FIRST-CLASS HOTEL, in a thoroughly central position near the New Boulevards.

EXCELLENT TABLE D'HÔTE. CHOICE WINES.

VAN CUTSEM, Proprietor.

BRUSSELS.
HÔTEL DE L'EUROPE,
PLACE ROYALE.

The Best Situation in Brussels, near the Park, Royal Palace, Boulevards, Museum, and Picture Galleries.

Table d'Hôte.

ENGLISH SPOKEN.

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HÔTEL DE L'EUROPE.
FIRST-CLASS HOTEL.

JOS. RAINER, Proprietor.

BUXTON.
THE HYDROPATHIC & BOARDING ESTABLISHMENT.
MALVERN HOUSE.

A COMFORTABLE SUMMER AND WINTER RESIDENCE for Patients and Visitors, overlooking the Public Gardens. Resident Chaplain. For particulars apply to Lady Superintendent.

N.B.—Entirely new Bath Rooms, with all the modern improvements, have now been added.

BUXTON.
CRESCENT HOTEL, DERBYSHIRE.

THIS First-Class Hotel is close to the Railway Stations. Connected by a Covered Colonnade with the Hot and Natural Baths, Drinking Wells, and New Pavilion and Gardens. Public Dining, Drawing, Smoking, and Billiard Rooms. Suites of Apartments for Private Families. Table d'Hôte at six p.m. Terms strictly moderate.

JOHN SMILTER, Proprietor.

CAEN.
HÔTEL D'ESPAGNE,
71 & 73, RUE ST. JEAN.

L. CAMUS, PROPRIETOR. **FIRST-CLASS ESTABLISHMENT.**

Recommended to Families. Moderate Prices.

CARLSBAD.
Hôtel de Hanovre and Dependance, "Villa Helenenhof."

FIRST-CLASS HOTEL, situated in the centre of the Town, near all the Springs. Cuisine, and strictly Moderate Charges. English spoken. Omnibus at the Station.

C. R. ZÖRKENDORFER, Proprietor.

CAEN.

HÔTEL D'ANGLETERRE,

Rue St. Jean, Nos. 77, 79, 81.

Situated in the Centre of the Town. Rendezvous of the best Society.

100 *Elegantly Furnished and Comfortable Bed Rooms and Sitting Rooms.*

BREAKFASTS À LA CARTE.

DINNER AT TABLE D'HÔTE, 4 FRANCS.

SUITES OF APARTMENTS FOR FAMILIES.

ENGLISH AND SPANISH SPOKEN.

L. MANCEL, Proprietor.

CANNES.

GRAND HÔTEL CALIFORNIE.

FIRST-CLASS Hotel, magnificently situated in extensive Pleasure Grounds, with a commanding View over the Bays, combines every comfort with elegance.

Open from the 1st of October to the 1st of June.

CHABASSIERE, Proprietor,

And also Proprietor of the "SPLENDID HOTEL" and of the "CONTINENTAL HOTEL" at the Baths of Royat (Puy de Dôme), France.

CANNES.

GRAND HÔTEL DE PROVENCE.

Boulevard du Cannet. Proprietress, English.

SITUATED on rising ground, away from the Sea. Well sheltered, standing in its own grounds, with beautiful views of the Town, the Isles de Lérins, and the Esterel. Broad Terrace, and sheltered walks in the Gardens Lawn Tennis and Croquet Ground. The Hotel combines the comfort and quiet of an English home, with all the accessories of a First-Class Hotel. Good Cuisine Drawing, Billiard, and Smoking Rooms. The situation is highly recommended by medical men.

An Omnibus meets the Trains

CAIRO — EGYPT.



FRIEDMANN'S HÔTEL DU NIL,
LEANDRE SCHARFNAGEL, *INTERESSÉ.*

SITUATED ON THE MOOSKY
(FRANK QUARTER).

In the immediate Vicinity of all the Curiosities of the Town.

CLEAN; GOOD COOKERY; FREE FROM DUST.
APARTMENTS ROUND A SPACIOUS GARDEN.

English and Foreign Newspapers taken in.

Omnibus and Dragoman at each Train.
PENSION, FROM 15 TO 18 FRANCS.

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HÔTEL BEAU SITE.

SITUATED at the West end of Cannes, adjoining Lord Brougham's property; the finest part of the Town. Newly enlarged. 200 Rooms. 20 private Sitting-rooms. Reading and Smoking-rooms, and English Billiard-table.

Sheltered Situation, commanding an unequalled view of the Sea, the Iles Lérins, and the Esterel Mountain. Large beautiful Gardens, Promenades, and Lawn Tennis belonging to the estate. Arrangements made for the Season for Families. Moderate Charges. Bath-rooms and Lift.

Omnibuses at the Station.

OPENED THE 1ST OF OCTOBER.

GEORGES GOUOGOLTZ, Proprietor.

CANNES.

HÔTEL NATIONAL
ET DES ILES.

OPEN all the year. Central position. Southern aspect. MODERATE CHARGES. Arrangements made by the week.

JOSEPH CARDON, Proprietor.

ENGLISH SPOKEN.

CANNES.

WINDSOR HOTEL.

THIS First-Class Family Hotel is beautifully situated, not too far from the Town and the Sea, of which, however, it enjoys an extensive view. Baths. Smoking and Billiard Room.

Most Comfortable Apartments and Careful Attendance.

ED. SCHMID, Proprietor.

CHAMONIX AND MONT BLANC.

THE Chamonix Valley, so justly celebrated for the beauty of its Glaciers and of its Mountains, by which it is surrounded on all sides, is visited every year by thousands of Tourists, who come from all parts of the world to breathe the cool and bracing air so beneficial to the inhabitants of large cities, and so strongly recommended by the best physicians.

The Hotel-keepers of Chamonix earnestly wish to do their best to provide Families with every comfort and care, and render their stay in this picturesque valley as agreeable as possible; their prices are far more moderate than in most other Alpine Stations.

Besides the charming walks in the Pine Woods and along the Glaciers, which attract so many strangers to Chamonix, we beg to call to mind the opportunities afforded to make the grand ascents to the Brévent and the Grands-Mulets, and above all, of the Mont Blanc, every year more frequently undertaken. By the aid of powerful telescopes, ascents can be watched as far as the summit of Mont Blanc.

The journey from Geneva to Chamonix is performed in 7 hours, by very good diligences, and for several years Chamonix has been connected with Martigny by a carriage-road, whence Travellers can admire without fatigue the beautiful sights so numerous around the Alpine Giant.

RECOMMENDED HOTELS.

HÔTEL IMPERIAL.

HÔTEL ROYAL.

HÔTEL de LONDRES and D'ANGLETERRE.

HÔTEL de l'UNION, Pension des Voyageurs.

HÔTEL des ALPES.

HÔTEL du MONT BLANC.

HÔTEL-PENSION COUTTET.

POST AND TELEGRAPH OFFICES. GUIDES AND
MULES FOR EXCURSIONS.

CARRIAGES ON HIRE.

During the months of July, August, September, Travellers are requested to secure Rooms by letter or telegram.

CANNES.

HÔTEL GONNET.*Magnificently Situated, looking on the Lérin Islands.*

COMFORTABLE HOUSE FOR FAMILIES.

OPEN ALL THE YEAR.

KEPT BY DUMAS, *Proprietor.*

CHALONS-SUR-MARNE.

**HÔTEL DE LA CLOCHE D'OR,
ET DU PALAIS ROYAL.**Kept by JAUNAUX ERNEST, *Proprietor and Director.*

This Hotel has always been recommended for its great comfort.

*TABLE D'HÔTE AND RESTAURANT.***PERSIAN SMOKING ROOM.****CHOICE WINES.****OMNIBUSES TO AND FROM THE STATION.**

CHAUMONT-NEUCHATEL.

HÔTEL DU CHAUMONT, near Neuchatel, Switzerland. 3,500 feet high. Open from the 18th of June till end of September. Kept by C. RITZMANN *Proprietor of the Hôtel Suisse, Cannes.* Post and Telegraph Office. Billiards.*Carriages in the Hotel.*

COBLENZ.

GIANT HOTEL—HÔTEL DU GEANT.**THE** best situated First-Class Hotel, just opposite the landing-place of the Steam-boats and Fortress Ehrenbratsstein. Excellent Cuisine and Cella Moderate Charges. Reduction for a long residence

PROPRIETORS, EISENMAN BROS.

COLOGNE.

HÔTEL DU DOME.

In the front of the Cathedral; three minutes from the Central Station. Fixed but Moderate Charges. (65 Journals)

THEODORE METZ, *Proprietor.*

CULOZ.

HÔTEL FOLLLET,

Facing the Station, much recommended, as the most comfortable in Culoz; very convenient for stopping half way between Paris and Lutin, with advantage of making all the journey by day.

N.B.—ASK FOR THE "HOTEL FOLLLET"

COPENHAGEN.

HOTEL KONGEN OF DENMARK**THIS** First-Class Hotel, much frequented by the highest class of English and American Travellers, affords first-rate accommodation for Families and Single Gentlemen. Splendid situation, close to the Royal Palace, overlooking the King's Square. Excellent *Table d'Hôte.* Private Dinners. Best attendance. Reading Room. Baths. Lift. English, French, German, and American Newspapers. All Languages spoken.*Very Moderate Charges. The only Vienna Coffee House.***R. KLUM, Proprietor**

COLOGNE ON THE RHINE.
 JOHANN MARIA FARINA,
 GEGENÜBER DEM JÜLICH'S PLATZ

(Opposite the Jülich's Place),

PURVEYOR TO H.M. QUEEN VICTORIA;
 TO H. R. H. THE PRINCE OF WALES;
 TO H. M. WILLIAM KING OF PRUSSIA; THE EMPEROR OF RUSSIA;
 THE EMPEROR OF AUSTRIA;
 THE KING OF DENMARK, ETC. ETC.,

OF THE

ONLY GENUINE EAU DE COLOGNE,

Which obtained the only Prize Medal awarded to Eau de Cologne at the Paris Exhibition of 1867.

THE frequency of mistakes, which are sometimes accidental, but for the most part the result of deception practised by interested individuals, induces me to request the attention of English travellers to the following statement:—

The favourable reputation which my Eau de Cologne has acquired, since its invention by my ancestor in the year 1709, has induced many people to imitate it; and in order to be able to sell their spurious article more easily, and under pretext that it was genuine, they procured themselves a firm of *Farina*, by entering into partnership with persons of my name, which is a very common one in Italy.

Persons who wish to purchase the *genuine and original Eau de Cologne* ought to be particular to see that the labels and the bottles have not only my name, *Johann Maria Farina*, but also the additional words, *gegenüber dem Jülich's Platz* (that is, opposite the Jülich's Place), without addition of any number.

Travellers visiting Cologne, and intending to buy my genuine article, are cautioned against being led astray by cabmen, guides, commissioners, and other parties, who offer their services to them. I therefore beg to state that my manufacture and shop are in the same house, situated *opposite* the Jülich's Place, and nowhere else. It happens too, frequently, that the said persons conduct the uninstructed strangers to shops of one of the fictitious firms, where, notwithstanding assertion to the contrary, they are remunerated with nearly the half part of the price paid by the purchaser, who, of course, must pay indirectly this remuneration by a high price and a bad article.

Another kind of imposition is practised in almost every hotel in Cologne, where waiters, commissioners, &c., offer to strangers Eau de Cologne, pretending that it is the genuine one, and that I delivered it to them for the purpose of selling it for my account.

The only certain way to get in Cologne my genuine article is to buy it personally at my house, *opposite the Jülich's Place*, forming the corner of the two streets, Unter Goldschmidt and Oben Marsporten, No. 23, and having in the front six balconies, of which the three bear my name and firm, *Johann Maria Farina*, *Gegenüber dem Jülich's Platz*.

The excellence of my manufacture has been put beyond all doubt by the fact that the Jurors of the Great Exhibitions in London, 1851 and 1862, awarded to me the Prize Medal; that I obtained honourable mention at the Great Exhibition in Paris, 1855; and received the only Prize Medal awarded to Eau de Cologne at the Paris Exhibition of 1867, and in Oporto 1865.

COLOGNE, January, 1881.

JOHANN MARIA FARINA,
 GEGENÜBER DEM JÜLICH'S PLATZ.

* * MESSRS. J. & R. McCracken, 38, Queen Street, Cannon Street, E.C.,
 are my Sole Agents for Great Britain and Ireland.

CONSTANTINOPLE.

THE PROPRIETOR of the

HÔTEL D'ANGLETERRE

(MISSIRIE),

In view of the great number of Families and Gentlemen travelling in this Capital, has thought it expedient to fit up a Branch for the accommodation of the same, consisting of the

HÔTEL ROYAL,

For some time the residence of H.B.M.'s Ambassador, Sir H. Elliot, His Majesty the Emperor of the Brazils, and lately, for two months, of His Excellency the Marquis of Salisbury. It is needless to say anything in praise of the fine position and splendid view on the Golden Horn. The Arrangements are thoroughly comfortable, and the Furniture first-class. The Hotel is within two minutes' walk of the British Embassy; and the Arrangements have given the greatest satisfaction to the above high personages. The Proprietor begs to inform Gentlemen travelling, that both Establishments are provided with every desirable comfort, Guides, and Attendants; and at Prices calculated to suit passing Travellers, as well as those making a prolonged stay.

F. LOGOTHETTI.

CORFU.**HÔTEL ST. GEORGE.**

THIS FIRST-CLASS HOTEL, very well situated on the best side of the Esplanade, close to the Royal Palace, is fitted up after the English style, affording first-rate accommodation for Families and Single Gentlemen. Excellent Pension, and prices very moderate. A large addition to the Hotel just now finished makes it one of the most comfortable of the Continent, with splendid Apartments, Conversation Saloon, Reading Saloon and Library, Smoking and Billiard Rooms, and Bath Room. Magnificent Carriages and Horses, the whole new, neat, and elegant. All Languages spoken. Ladies travelling alone will find here the greatest comfort and best attendance. The Hotel is under the patronage of King George I., the Emperor of Austria, and the Grand Duke of Mecklenburgh.

S. P. MAZZUCHY, Proprietor.

COWES.**DROVER'S MARINE HOTEL.**

PARADE, ISLE OF WIGHT.

First-Class Family Hotel.

The Comfort of Visitors carefully studied.

Board on low Terms during the Winter Months.

GREUZNACH (BAD).**PRIVATE HOTEL BAUM.**

FIRST-CLASS Family Hotel, best situated. Comfortable Baths. Beautiful garden. Excellent Cooking, Choice Wines. Pension moderate charges. Recommended. F. B. BAUM, Proprietor.

DIEPPE. HÔTEL ROYAL,

Facing the Beach, close to the Bathing Establishment and the Parade.

IT IS ONE OF THE MOST PLEASANTLY SITUATED HOTELS IN DIEPPE, commanding a beautiful and extensive View of the Sea. Families and Gentlemen visiting Dieppe will find at this Establishment elegant Large and Small Apartments, and the best of accommodation, at very reasonable prices. Large Reading Room, with French and English Newspapers. The Refreshments, &c, are of the best quality. In fact, this Hotel fully bears out and deserves the favourable opinion expressed of it in Murray's and other Guide Books.

LARSONNEUX, Proprietor.

Table d'Hôte and Private Dinners

. *This Hotel is open all the Year*

DIJON.

HÔTEL DE LA CLOCHE.

Mr. GOISSET, PROPRIETOR.

QUITE near the Railway Station, at the entrance of the Town. First-Class House of old reputation. Enlarged in 1870. Apartments for Families. Carriages for drives. Table d'Hôte and Service in private. Reading Room. Smoking Room. English spoken. Exportation of Burgundy Wines.

HÔTEL GOISSET will be Open in 1883.

DIJON.

HÔTEL DU JURA.

MM. DAVID et MERCIER, Proprietors.

THIS Hotel is the nearest to the Railway Station, the Cathedral, and the Public Garden Saloons. Apartments and Rooms for Families. Table d'Hôte. Private Carriages for hire by the hour. English Newspapers. Omnibus to carry passengers to and from each train. English spoken. The greatest attention is paid to English visitors. Bureau de Change in the Hotel. Considerably enlarged and newly furnished, 1875. The best Burgundy Wines shipped at wholesale prices.

DINARD, ILLE ET VILAINE (Brittany).

GRAND HÔTEL DU CASINO.

THIS First-Class Hotel is the nearest to the Casino and Bathing Establishment. Splendid View from the Terrace adjoining the Garden of the Hotel. Private Dining Saloons and Smoking Rooms. Table d'Hôte at 11 o'clock a.m. and 6 o'clock p.m. Terms from 12 to 15 francs per day. Excellent Cooking. Choice Wines. English Newspapers. Stabling.

L. BIARDOT, PROPRIETOR. BOUDIN FILS, SUCESSEUR.

D R E S D E N .

HÔTEL BELLEVUE.

Situated on the river Elbe, facing the new Opera, the Galleries, the Green Vaults, Cathedral, and Bruhl's Terrace. Well-known First-Class Establishment, with 150 Rooms. Families desirous of taking Apartments for the Winter can make arrangements at very moderate prices.

LOUIS FEISTEL, Manager.

D R E S D E N .

VICTORIA HOTEL.

THIS First-rate Establishment, situated near the great public Promenade, and five minutes from the Central Station for Prague, Vienna, Berlin, Munich, Frankfort, combines comfort with elegance, and has the advantage of possessing a spacious and beautiful Garden.

TWO SUPERIOR TABLES D'HÔTE DAILY.

PRIVATE DINNERS AT ANY HOUR.

During the Winter, Board and Lodging at very moderate rates.

Mr. WEISS has an extensive Stock of the best *Rhenish, Bordeaux, Burgundy, and Spanish Wines*, and will be most happy to execute Orders at Wholesale Prices.

D O V E R .

ESPLANADE HOTEL.

FOR Families, Gentlemen, and Tourists Pleasantly situated on the Marine Promenade, and near the Railway Stations and Steam-Packets Well-appointed General Coffee Rooms.

D U N D E E .

THE QUEEN'S HOTEL.

A First-Class Family and Commercial Hotel.

E X E T E R

ROYAL CLARENCE HOTEL,

WITH FULL VIEW OF THE GRAND OLD CATHEDRAL.

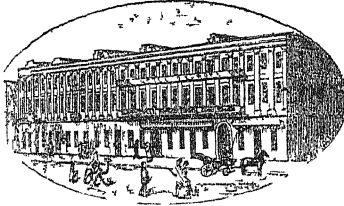
Patronised by the best Families.

MODERN TARIFF.

J HADON STONBURN, Proprietor

EGYPT.

ALEXANDRIA.



HÔTEL D'EUROPE.

This well-known Hotel, patronised by his Royal Highness the Prince of Wales, is situated on the

GRAND PUBLIC SQUARE.

It is highly recommended to English and American Families.

Travellers arriving in ALEXANDRIA will find

attentive

DRAGOMAN

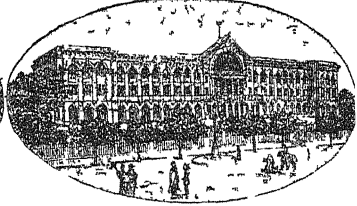
and

Omnibus from the Hotel.

Pension:

12 Shillings per day.

CAIRO.



GRAND NEW HOTEL.

Patronised by English and American Families

This magnificent Hotel, with its splendid garden and superb Verandah, has been improved by the Proprietor, who has spared no expense to make it the best and most comfortable in Egypt. It is situated opposite the Park and Opera House. Large and small Apartments, and elegant Bath Rooms to each Floor.

Table d'Hôte with attentive Waiters, speaking different Languages.

Special Saloons and Reading Rooms, with English and Foreign Newspapers

Omnibus and Dragoman at the arrival of each Train.

Pension:

12 to 16 Shillings per day.

ENGELBERG.

THE VALLY OF ENGELBERG (3200 ft high) with its

KURHAUS AND HÔTEL SONNENBERG,

THE property of Mr A LANDRY, also joint-proprietor of the GRAND HOTEL at PIGLI, near Genoa. Summer stay unrivalled by its grand Alpine scenery as well as by the curative efficacy of the climate against lung and chest diseases, coughs nervous ailments, &c, &c. Clear bracing air, equable temperature. Recommended by the highest medical authorities. The HOTEL SONNENBERG in the finest and healthiest situation facing the Piths and the Glaciers is one of the most comfortable and best managed hotels in Switzerland. Lawn Tennis Ground. Excellent and central place for sketching, botanising and the most varied and interesting excursions. The ascent of the Piths is best made from here. Shady Woods. Vapour and Shower Baths. Waterspring 5° R. 200 Rooms, Pension from 7 fr a day upwards. Because of its so sheltered situation specially adapted for a stay in May and June. Resident English Physician. English Dinner Service.

ENGELBERG, SWITZERLAND.

KURHAUS HÔTEL ET PENSION TITLIS.

FIRST-CLASS HOTEL in the best situation of the valley, in the middle of an extensive garden. It possesses the best recommendations of English Families.

ENGLISH AND AMERICAN NEWSPAPERS

New English Chapel in the Garden of the Hotel.

ED CATTANI, Proprietor

FRANKFORT O M.

P. A. TACCHI'S SUCCESSORS,
ZELL, No. 44.**BOHEMIAN FANCY GLASS AND CRYSTAL WAREHOUSE.***Chandeliers for Gas and Candles in Glass and Brass*

Correspondent in England, Mr LOUIS HENLÉ, 3, Budge Row, Cannon St, London, E C

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GEORGE SCHEPELER,
ROSSMARKT 3,
IMPORTER OF HAVANA CIGARS.

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MURRAY'S HANDBOOK
For NORTH GERMANY, the RHINE,
the BLACK FOREST, &c
Post 8vo 10s
JOHN MURRAY, Albemarle Street

FRANKFORT O M
Mr. C. LÖHR, Proprietor.
HÔTEL ROMAN EMPEROR.

Well-known Family Hotel.

Table d'Hôte at One . . .	M 3
" " Five . . .	M 4 50
Breakfast	M 1 30
Tea	M 1 30
Bedroom	from M 1 70 to 8 Mk

FREIBURG IN BADEN.

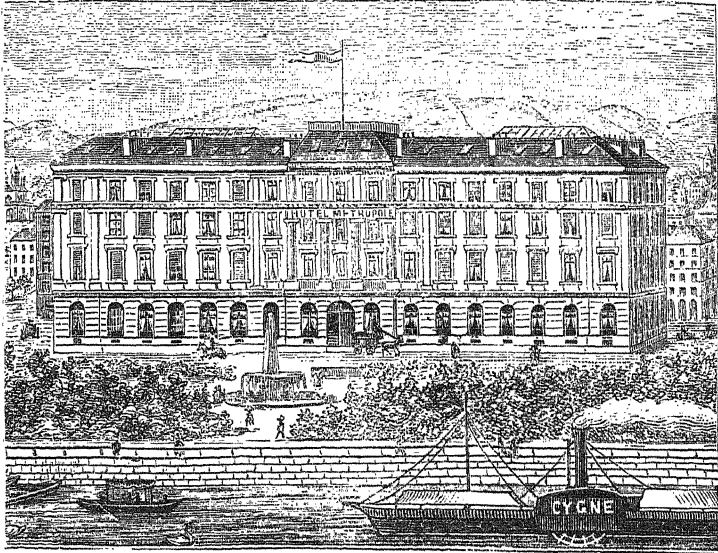
HÔTEL VICTORIA.

THIS new and comfortable House is in the most beautiful situation and healthiest part of the Town, near the Railway Station. Opposite the Post and Telegraph Offices. Recommended for its excellent Cooking, good attendance, and Moderate Charges.

GENEVA.

HÔTEL DE LA MÉTROPOLE.

FACING THE ENGLISH GARDEN.



THE administration of the Chamonix Hotels Company having become Proprietors of this splendid Establishment, have entirely renewed its Furniture, and realised in the Hotel all the improvements required for modern comfort. Nothing will be spared to render all the services of the house as perfect as possible; and the Cellar, especially, has been re-constituted by important purchases of the best and most celebrated Wines. By its situation on the shore of the Lake of Geneva, the Hotel is extremely agreeable during the Summer season.

300 Sitting and Bed Rooms.

Newspapers from all Countries. Baths.

GENEVA.

A. GOLAY, LERESCHE & SONS,

31, QUAI DES BERGUES,

(Established in 1837.)

MANUFACTURERS OF

WATCHES, JEWELRY, CLOCKS, &c.

Largest Stock in Geneva.

ORDERS PER POST PUNCTUALLY ATTENDED TO.

Paris House, No. 2, RUE DE LA PAIX.

GENEVA MUSICAL BOXES.

By Special Appointment to H.R.H. the PRINCE OF WALES.
PRIZE MEDALS, PARIS, 1867 & 1878; PHILADELPHIA, 1876.

Wholesale—Retail—Export.

B. A. BRÉMOND, Place des Alpes, Geneva.

GOLDEN LYRE HOUSE—OPPOSITE THE BRUNSWICK MONUMENT.

GLASGOW.

PHILP'S COCKBURN HOTEL,

141, BATH STREET.

This large new Hotel is in connection with the well-known Cockburn Hotel, Edinburgh. Both Houses conducted on the same principles. Turkish and other Baths in both Hotels. Charges moderate.

GRENOBLE.

HÔTEL MONNET.

This splendidly-situated First-Class Hotel, which is the largest in the Town, and enjoys the well-merited favour of Families and Tourists, has been enlarged and Newly Furnished. The Apartments, large and small, combine elegance and comfort, and every attention has been paid to make this one of the best Provincial Hotels. Public and Private Drawing-rooms; English and French Papers. Table d'Hôte at 11 and 6. Private Dinners at any hour. Excellent Cuisine. Moderate Charges.

The Omnibuses of the Hotel meet all Trains.

L. TRILLAT, Proprietor.

First-Class Carriages can be had at the Hotel for Excursions to the Grande Chartreuse, Uriage, and all places of interest amongst the Alps of Dauphiné.

URIAGE - LES - BAINS.

HOTEL RESTAURANT, MONNET.

Founded in 1846. English Visitors will find every comfort and luxury in this First-Class Establishment. Private Rooms for Families. Excellent Cuisine and Wines. Table d'Hôte, 11 and 6. Carriages and Horses can be had in the Hotel for Excursions and Promenades.

GRENOBLE.

GRAND HÔTEL DE L'EUROPE.—English

Spoken—This First-Class Family Hotel splendidly situated has been ever since its opening, 1845 a favourite stopping place for English Travellers who are always sure to find comfortable Table and Rooms at reasonable prices English Newspapers, English Ales and Liquors Carriages for Excursions Information for Tourists and Pleasure Seekers Omnibus at all Trains
BLISSON Proprietor

GIESSBACH

BERNESE OBPLAND, SWITZERLAND—**HÔTEL BEAU SITE**

GIESSBACH Pension.

Very comfortable, clean, and good Prices reasonable.— Proprietors, FLUCK BROS of Brienz (M 94510)

HEIDELBERG.

Hôtel de Darmstadt.

Four minutes from the Station, on the Bismarck Square and close by the new Neckar Bridge known as a good House Very Moderate Prices

HAMBURG

HÔTEL ST. PETERSBURG.

THIS First-Class Family Hotel, facing the Alster Lake, is most advantageously situated on the Jungfernstieg Elegantly furnished Apartments Every modern requisite English and French Newspapers Charges strictly Moderate

G REUTER, Proprietor

HANOVER

HÔTEL ROYAL.

(FIRST-CLASS HOTEL)

SITUATED in the best part of the City and opp site the General Railway Station Large and small Apartments and Single Bed rooms for Gentlemen Every comfort Baths in the Hotel
MODELLAU CHARGES

CHRIST BROS., Proprietors.

HAVRE.

GRAND HÔTEL DE NORMANDIE.

RUE DE PARIS.

FIRST-CLASS HOTEL, exceedingly well situated in the centre of the Town Apartments for Families Moderate prices Music and Conversation Saloons. "Table d'Hôte" Restaurant à la Carte. English and German spoken

M. DESCLOS, Proprietor.

HAVRE.

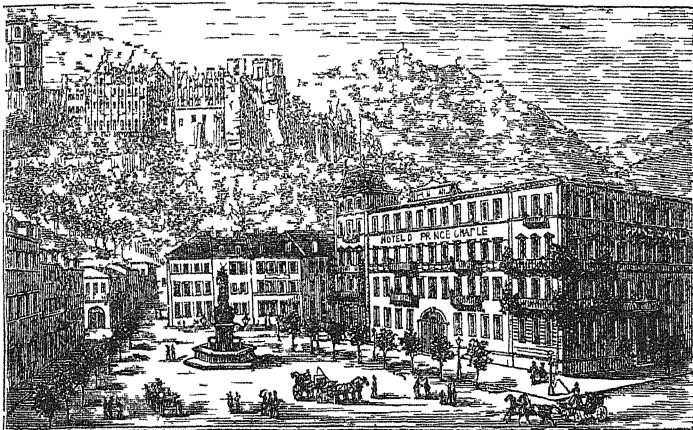
HÔTEL D'ANGLETERRE.

RUE DE PARIS, 124-126.

EXCEEDINGLY well-situated in the best quarter of the Town, is recommended for its Comfort and Moderate Charges Apartments for Families; Music and Conversation Saloons Restaurant à la Carte Rooms from 2 to 5 francs Breakfast, 2 francs Dinners at Table d'Hôte, 3 francs Board and Lodging from 8 to 10 francs per day Wine and Service included English and German spoken

GRELLÉ, Proprietor.

HEIDELBERG. — Hôtel Prince Charles. A FIRST CLASS HOTEL.



CONSIDERABLY enlarged by a New Building Contains a splendid Dining Room Breakfast Room and a fine Reading Room Ten Balconies This Hotel patronised by their Highnesses the Prince of Wales and Prince Alfred is the largest in the Town and thoroughly Renovated and Newly Furnished Best Cookery Good Wines Charges Reasonable Moderate Arrangements made by the Week The Hotel is situated in an open square eight minutes walk from the celebrated Castle with the finest view of the ruins from all the balconies and nearly all the windows two minutes walk to the Vecker Bridge Close to the Wurzburg and Würzburg Railway Station Omnibus and Hotel Porter meet the Train Mr Sommer exports Wines to England Mr Eilmer uses for many years the Manager of the Hotel bar a Lac at Zurich

*.° Railway Tickets can be obtained at the Bureau of the Hotel and Luggage booked to all Stations

SOMMER & ELLMER, Proprietors

HEIDELBERG HÔTEL EUROPE.

THE finest and best situated Hotel in Heidelberg, kept in very superior and elegant style of a First-class Family Hotel The beautiful extensive Gardens are for the exclusive use of the Visitors Hot and Cold Baths fitted up in a superior manner in the Hotel Omnibus at the Station Terms strictly moderate Railway Tickets are issued in the Hotel

HAEFFEL-GUJER, Proprietor.

HOMBURG.

HÔTEL BELLE VUE—First-Class Hotel, exceedingly well situated opposite the Park of the Kursaal, and close to the Springs Families, and Single Gentlemen, will find this Hotel one of the most comfortable combining excellent accommodation with cleanliness and moderate Charges Best French and English Cooking Excellent Wines Hare and Partridge Shooting free

H. ELLENBERGER, Proprietor.

HYÈRES.

HÔTEL DE L'ERMITAGE.

BEAUTIFULLY situated in the Pine Forest, well sheltered, and commanding magnificent view of the Mediterranean and the Isles of Hyères Drawing and Dining Rooms, full South Billiards Full-sized Lawn Tennis Grounds English management. Divine Service in the Hotel

OMNIBUS TO AND FROM ALL TRAINS.

A. PEYRON, Proprietor.

HYÈRES-LES-PALMIERS.

GRAND HÔTEL DES ILES D'OR.

THIS FIRST-CLASS HOTEL, the largest in the Town, is situated in the middle of a most beautiful Garden. Lawn Tennis Ground in front of the Hotel. Dining and Drawing Rooms full South, containing a Collection of Pictures by a celebrated French artist.

Smoking Room, Billiards, and Baths.

Pension from 10 francs a day and upwards.

E. WEBER, Proprietor.

HYÈRES (VAR).

GRAND HÔTEL D'ORIENT.

THIS Hotel is situated in the most salubrious and sheltered part of Hyères, and is the Resort of the *élite* of English and French Society.

ENGLISH NEWSPAPERS.

ILFRACOMBE.

ROYAL CLARENCE

FAMILY AND COMMERCIAL HOTEL.

REPLETE with every Home Comfort. A Spacious Ladies' Coffee Room, with large number of Bed Rooms, has just been added Large and Spacious Commercial and Stock Room.

Moderate Charges. First-Class Billiard Room.

Omnibus meets every Train.

GENERAL COACH OFFICE AND DELIVERY AGENT.

R. LAKE, Proprietor.

ILFRACOMBE.

ILFRACOMBE HOTEL. "A Model of Sanitary Excellence."—The Ilfracombe Hotel is on the Sea-shore, in its own picturesque grounds of Five Acre It contains 250 Rooms. The Charges are fixed and moderate, and there is a Table d'Hôte Daily. Every information will be afforded by the Manager. Tourist Tickets to Ilfracomb for Two Months are issued at all principal Stations. There is attached to the Hotel one of the largest Swimming Baths in England.

INTERLAKEN.

GRAND HÔTEL DES ALPES

THIS House is surrounded by the Largest Shady Garden, commanding a Full View of the Glaciers.

WARM AND COLD BATHS ON EACH FLOOR.

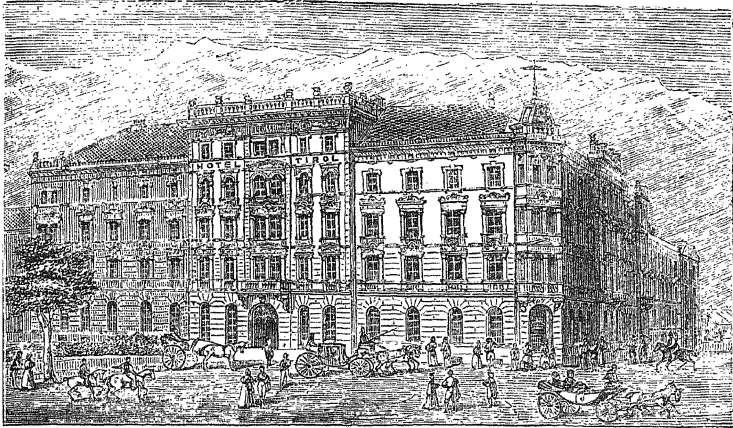
MAURER-KNECHTENHOFER, Proprietor.

INTERLAKEN.

HÔTEL AND PENSION WYDER.—This First-Class House, already well-known for its comfort and for its splendid open situation, has recently been enlarged, and is especially adapted for both Families and Tourists—for the former account of its general comfortable arrangements, for the latter on account of its proximity to the Post Office and Railway Station. Charges Moderate.

H. WYDER-MULLER, Proprietor.

INNSBRUCK.



HOTEL DU TYROL.—First-Class Hôtel, in a beautiful position near the Station and the new Steam Baths, with magnificent Views of the Valley of the Inn and the Mountains. Comfortable Apartments, Reading, Smoking, Bath Rooms, &c., with every modern convenience. Arrangement for protracted stay. Special terms for sojourn in winter. Climate exceedingly healthy, air bracing. In Winter Stairs and Passages warmed. From the top of the Hotel a fine bird's-eye view of the Town and Valleys.

CARL LANDSEE.

INNSBRUCK.

HÔTEL DE L'EUROPE.

KEPT by Mr. J. REINHART.—A new and well-furnished First-Class Hotel, conveniently situated, just facing the splendid valley of the Inn, opposite the Railway Station. Excellent Table d'Hôte and private Dinners. Arrangements made at very reasonable prices. Well-furnished Apartments. English Newspapers taken in. Splendid situation, commanding a fine View of the Mountains. English spoken.

INTERLACKEN.

J. GROSSMANN,

Sculptor in Wood, and Manufacturer of Swiss
Wood Models and Ornaments.

Carved and Inlaid Furniture Manufactured to any Design,

AT INTERLACKEN.

HIS WAREHOUSE is situated between the Belvedere Hotel and Schweizerhof, where he keeps the largest and best assortment of the above objects to be found in Switzerland. He undertakes to forward Goods to England and elsewhere.

Correspondents in England, Messrs. J. & R. McCracken, 33, Queen Street, Cannon Street, E.C., London.

INTERLACKEN.

GRAND HÔTEL BEAURIVAGE.

Recently built in a Splendid Position.

EVERY LUXURY AND COMFORT.

H. REGLI, Proprietor.

INTERLAKEN.
HÔTEL - PENSION,
J U N G F R A U.

F. SEILER-STERCHI, Proprietor.

THIS Establishment, with two Branch Houses, is situated in the centre of the Hoheweg, and enjoys a splendid view of the Jungfrau and the entire range of the Alps. It recommends itself for its delightful position, as well as for its comfortable accommodation.

TABLE D'HÔTE AT 2 AND 6.30 O'CLOCK.

DINNERS À LA CARTE.

CARRIAGES, GUIDES, AND HORSES FOR
 MOUNTAIN EXCURSIONS.

OMNIBUS WAITING AT ALL THE STATIONS.

KILLARNEY.

LAKES OF KILLARNEY.

By Her Most Gracious Majesty's Special Permission.

THE ROYAL VICTORIA HOTEL,

Patronized by H.R.H. THE PRINCE OF WALES; by H.R.H. PRINCE ARTHUR,
 and by the Royal Families of France and Belgium, &c.

THIS HOTEL is situated on the Lower Lake, close to the water's edge, within ten minutes' drive of the Railway Station, and a short distance from the far-famed Gap of Dunloe. It is lighted with gas made on the premises; and is the Largest Hotel in the district. A magnificent Coffee-room, a public Drawing-room for Ladies and Families, Billiard and Smoking-rooms, and several suites of Private Apartments facing the Lake, have been recently added.

TABLE D'HÔTE DURING THE SEASON.

Cars, Carriages, Boats, Ponies, and Guides at fixed moderate charges.

Drivers, Boatmen, and Guides are paid by the Proprietor, and are not allowed to solicit gratuities. The HOTEL OMNIBUS and Porters attend the Trains.

THERE IS A POSTAL TELEGRAPH OFFICE IN THE HOUSE.

Boarding Terms from October to June, inclusive.

It is necessary to inform Tourists that the Railway Company, Proprietors of the Railway Hotel in the Town, send upon the platform, as *Touters for their Hotel*, the Porters, Car-drivers, Boatmen, and Guides in their employment, and exclude the servants of the Hotels on the Lake, who will, however, be found in waiting at the Station-door.

JOHN O'LEARY, Proprietor.

KARLSRUHE.

HÔTEL GERMANIA.

SITUATED a few minutes from the Railway Station, on the Public Gardens. This First-Class Hotel is furnished with every modern comfort. 100 Rooms and Suites of Apartments. Bed and attendance from 2 Marks. The whole of the house heated so as to ensure comfort to Winter Visitors, for whom also Special Arrangements are made. Baths. Lift. Omnibuses at the Station.

JOSEF LEERS, Proprietor.

KISSINGEN.

HÔTEL SANNER.

FIRST-CLASS Family Hotel, of good reputation for its comfort, cleanliness, and good Cuisine. Beautiful situation with open views. Well furnished large and small Apartments. Three Minutes from the Kurhaus, Springs, and Garden. The only Hotel in Kissingen fitted up with the latest improved Sanitary Water appliances.

CHARGES STRICTLY MODERATE.

SCHMIDT, Proprietor.

LAUSANNE-OUCHY.

GRAND HÔTEL BEAU RIVAGE (OUCHY).

DIRECTOR, A. MARTIN-RUFENACHT.

THIS splendid Establishment, constructed on a grand scale, is situated on one of the most beautiful spots on the shores of the Lake of Geneva, surrounded by an English Park and Garden. It is near the Steamboat Landing and the English Church.

PENSION IN WINTER*AT VERY MODERATE PRICES.*

Constant communication with the City and Railway Station by Omnibus.

Baths, Telegraph, and Post Office in the Hotel.

LAUSANNE.

HÔTEL BELLE VUE.*Most Beautiful Situation.*

Reasonable Terms and Pension.

F. WICHMAN, Proprietor.

LAUSANNE.

GRAND HÔTEL DE RICHEMONT Kept by Mr. and Mrs. RITTER WOLBOLD. Splendid first-rate Hotel in every respect. Exceedingly beautiful and healthy situation in every respect. Strictly moderate charges.

LAUSANNE.

Hotel et Pension du Faucon.

FIRST-CLASS HOUSE

English Comforts. Prices Moderate

A. RAACH, Proprietor.

LEAMINGTON.

The Clarendon Family and Private Hotel.

SITUATED in the highest part of the Town. Highly recommended by the best English and American Families, for Comfort and Moderate Charges Carriages

LISBON.

HOTEL DURAND.

A FIRST-CLASS FAMILY HOTEL, situated near the Landing place and Opera house. Highly recommended for its cleanliness, comfort, and good Attendance. Private Table d'Hôte Terms moderate

LOUIS DURAND, Proprietor.

LISBON.

BRAGANZA HOTEL.

THIS First-Class well-known Family Hotel, lately renovated by the Royal House of Braganza, and fitted up by the new Proprietor, VICTOR C. SANSFUIT, highly recommended for its large, airy, and comfortable Apartments commanding the most extensive and picturesque views of the River Tagus, as well as of Lisbon. Superior Cuisine, and carefully-selected Wines. Under the same Management, within 2½ hours' drive, VICTOR'S HOTEL, CINTRA.

LIVERPOOL.

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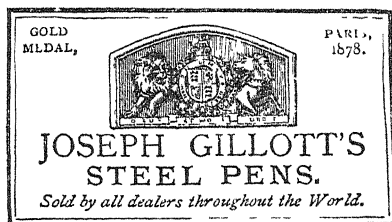
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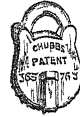
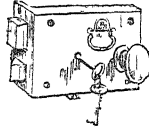
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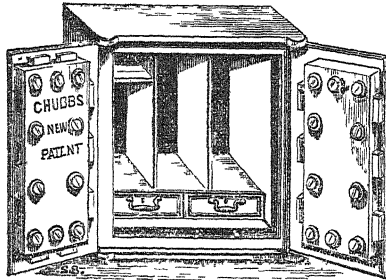
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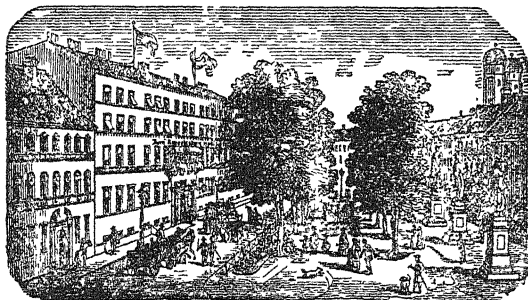
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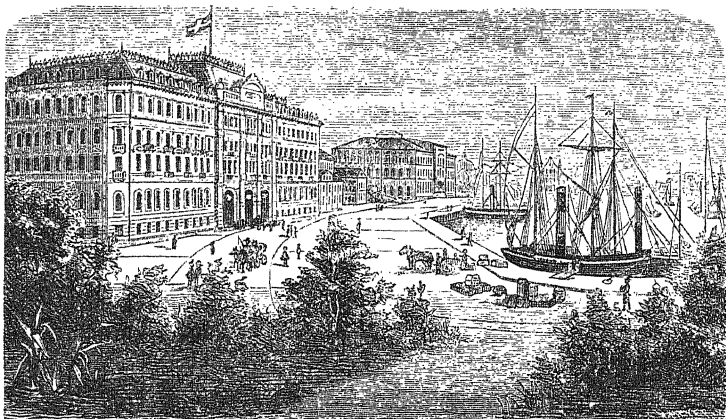
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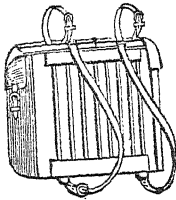
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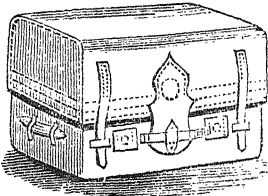
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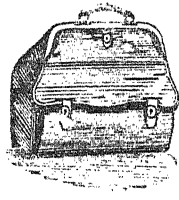
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