



Seggieden

3 volumes \$300



ROME
ANCIENT AND MODERN
AND ITS ENVIRONS.

ROME
ANCIENT AND MODERN
AND ITS RAILWAYS.

J. R. Hay
1845

ROME

ANCIENT AND MODERN

AND

ITS ENVIRONS

BY

VERY REV. JEREMIAH DONOVAN D. D.

“ HINC septem dominos videre montes,
Et totam licet aestimare Romam.”
M. Val. Mart. lib. IV. ep. 64.

VOLUME I.

ROME

PRINTED FOR THE AUTHOR BY CRISPINO PUCCINELLI
MDCCCXLII.

TO
HIS EMINENCE
CARDINAL CHARLES ACTON
ARE INSCRIBED BY PERMISSION THESE VOLUMES
AS A WILLING TRIBUTE
OF RESPECT FOR HIS EXALTED VIRTUES
AND OF GRATITUDE FOR HIS UNIFORM KINDNESS
BY HIS OBLIGED AND GRATEFUL HUMBLE SERVANT
THE AUTHOR.

17

THE

CAROLINE CHURCH

THE HISTORY OF THE CHURCH OF THE

1817

THE HISTORY OF THE CHURCH OF THE

THE HISTORY OF THE CHURCH OF THE

THE HISTORY OF THE CHURCH OF THE

THE HISTORY OF THE CHURCH OF THE

PREFACE.

To those who are familiar with the subject of the following pages, and the manner in which it has been hitherto presented to the British Public by travellers and tourists, the appearance of the present publication will not furnish matter of surprise, nor, we humbly hope, of regret. The exhaustless nature of the subject itself, **ROME ANCIENT AND MODERN AND ITS ENVIRONS**, would alone be sufficient to license an additional effort of industry or taste, if a more urgent motive were not found in the general impression and complaint that no English writer has hitherto treated it in a manner sufficiently accurate and comprehensive. The theme too is one of more than ordinary interest. As the seat of the greatest empire that ever swayed the destinies of mankind, and as the centre of a new and more extended dominion, Rome stands preeminent among the cities of the earth; and the monuments of her fallen greatness as well as the splendours of her renovated existence will attract attention while one stone stands upon another, and assume with every succeeding age a deeper interest. The attention and interest which she has hitherto awakened have been commensurate with the advancement of civilization, the spread of knowledge and the increasing facilities of international intercourse; and hence the labours of those who have preceded us in this arduous and attractive walk of literature are records not only of the events which they chronicle and the monuments which they describe, but also of the progress of archaeological

Introductory observations

science from an early period to the present day. In these prae-fatory pages we shall first bring these labours, to which we are not a little indebted, as briefly as possible under the notice of the reader: we shall next submit to his consideration our manner of treating the same subject; and will conclude by directing his attention to the interest, which that subject is calculated to awaken in every educated mind.

Topogra-
phers of
Rome in
the IV.
and V.
centuries;

Among the Topographers of Rome the first whose meagre Catalogues have come down to us are Sextus Rufus, Publius Victor, and the author of the Notitia. Rufus and Victor lived in the IV. century; and the author of the Notitia, which, besides the monuments of Rome, embraces those of the new Capital of Constantine, is supposed to have flourished in the V. century of our era. Their Catalogues are little more than nomenclatures of the monuments which they record, classified according to the XIV. regions, into which the City was then divided; and this latter circumstance has given to them the common appellation of the *Regianaries*. Although little versed in classic antiquity these early Notices are valuable as records of contemporary monuments; and we have frequently availed ourselves of their important services.

from the
V. to the
XIII. cen-
tury;

From the V. to the VIII. century — a disastrous interval in the annals of fallen Rome — no Topographer appears to have noted her sad vicissitudes; but in the VIII. century, the first in which she gave symptom of returning animation, we have, in the *Anonymous of Mabillon*, a minute description of the circuit of the city, and of the monuments which it still enclosed. Its title the work received from its having been penned by an unknown hand, and published by the learned monk of the XVII. century, whose name it bears. The *Ordo*

Romanus, written by Benedetto Canonico, followed at a considerable interval, in the XII. century: *Martinus Polonus* and the author of the *Mirabilia Romæ* succeeded in the XIII. century, both written to guide the pilgrim as he visited the sanctuaries of Christian Rome, occasionally pointing his attention to the monuments of Pagan antiquity which crossed his path.

It was reserved for the immortal Petrarch, in the XIV. century, to give to archaeology in Rome the first strong and enduring impulse. In a letter addressed to Giovanni Colonna he complains with the regret of a scholar and the indignation of a patriot: *Invitus dico, nusquam minus Roma cognoscitur quam Romæ*; and from the time of the recluse of Arquà to the present day the Roman antiquities have continued objects of inquisitive curiosity and antiquarian research. The example of Petrarch was followed, in the succeeding century, by Bracciolini, Vولاتerrano, Lucius Faunus, and the illustrious Pomponius Laetus; and if their progress was retarded by the comparative obscurity of archaeological science, it was accelerated by the palpable forms of the monuments themselves, which began to disappear rapidly in the XV. century, the period of the revival of modern architecture. In the XVI. century the *Urbs Romæ* of Onofrio Panvino illustrated the application of the Regionaries to the purposes of archaeology; and the *Guides of Gamucci and Cantarini*, compiled on occasion of the Jubilee, to gratify the curiosity and edify the piety of the pilgrim, embraced professedly, for the first time, Rome Sacred and Profane. In the XVII. century the churches and other sacred objects and edifices were illustrated by Deangelis, Torrigio, Bosio, Arringhi, Bottari, Ciampini, and Ugonio; and in the same century Pagan and Christian Archaeology received con-

from the
XIV. to
the XVII.
centuries;

siderable accessions from the pens of Fabretti, Nardini, Donati, Bellori, Bufalini, Martinelli, Eschinard and Panciroli.

in the
XVIII. cen-
turies;

To Piranesi, in the XVIII. century, belongs the merit and is due the praise of having first applied to such studies the analytic method, employing the construction conjointly with Greek and Latin literature in the illustration of ancient monuments, and thus letting in on the darkness of ages the combined and congenial lights of artistic principle and antiquarian research. The efforts of Gaspar Celio to place on record the paintings of modern Rome were followed up and enlarged by the discriminating and indefatigable Titi, who, with Nardini, Martineili and Piranesi, furnished materials to Roisecco, Vasi, and the other compilers of Guide-books to Rome during the last century. Among the antiquaries of the XVIII. century honourable mention is due to Bianchini, Ficoroni, Venusti, Marini and Visconti, men who may be said to have fixed definitively the canon, by which we are to be guided in the elucidation of ancient monuments. To them we may add the names of Boldetti, Bottari, Cenni, Crescimbeni, Marangoni and a long list of writers, enumerated by Ranghiasi in his *Bibliografia dello Stato Pontificio*, in which he makes their number ascend to more than a thousand, among whom we cannot omit the names of Guattari, Martorelli, de Rossi and Re, writers who have attained a high rank among the antiquaries of the XVIII. century. To Nolli we are indebted for the most accurate plan of the City; and, in illustrating the Fine Arts, Winckelmann, D'Agincourt, Cicognara and Miliziastand confessedly preeminent.

and in
the XIX.
century.

In the present century the Abbate Fea, Piale and Manazzale undertook to publish new Guides of Rome;

but Vasi, improved by Nibby, still maintained its ground; nor was it until the *Guida Metodica* of the Marquis Melchiori made its appearance, in 1836, that Vasi ceased to take the lead. As a *Guide* that of Melchiori is decidedly the most comprehensive and methodical that has hitherto appeared; but it is often inaccurate in description and superficial in research. Nibby's *Roma nell'anno* 1838, and his *Analisi* belong to a far higher walk of literature; but it is deeply to be regretted that the hand of death arrested his career of usefulness after he had printed about 200 pages of the first volume of his *Roma Moderna*, which however has been continued under his name from his scattered and scanty notes. We close this compendious review with the work of Bunsen, entitled *Beschreibung der Stadt Rom von Ernst Platner, Carl Bunsen, Eduard Gerhard und Wilhelm Rostell*, the joint contribution, as its title sets forth, of several Collaborators.

The geographical Charts of Rome and its vicinity claim a brief notice. Among those deserving particular mention are the maps of Latium, the *Patrimony*, and the Sabine country, in the *Gallerie delle Carte Geografiche*, by Antonio Dante, under the direction of his brother Ignazio O. P., an eminent mathematician and astronomer, the principal reformer of the Julian Calendar. In the following century appeared Mattei's map, replete with errors, yet, strange to say; inserted on a smaller scale by the learned Kircher in his work on Latium. Those of Amati, in 1696, and of Cingolani are less erroneous: the map of the Ecclesiastical States by Fathers Maire and Boscovich S. J., in the pontificate of Benedict XIV., is executed with extreme accuracy; but the last and best Carta Geografica of Rome and its vicinity is that of Antonio Nibby and Sir William Gell,

Geographical
Charts of
Rome
and its
vicinity.

the latter of whom has also given to the Public his *Topography of Rome and its vicinity*, a brief and hasty sketch of the principal localities, arranged in alphabetical order. Their *Carta de' dintorni di Roma* has for its extreme points, to the East, Cisterna, Cora, Monte-Fortino, Sacriporto, Piglio and Subiaco; to the West, Pyrgi, now S. Severa; to the North, Faleria, now Civit  Castellana; and to the South Antium, now Porto d'Anzo, thus comprising not only all Latium and the Rutulian country, but also the territories of the Caerites, Veientes, Capenates and Falisci, among the Etruscans; of the Antiates, Coriolani, Veliterni and Corani, among the Volsicians; and of the Hernici,  qui and Sabini, on the borders of Latium (a).

Opinion
of a recent
writer on
the Italian
and En-
glish An-
tiquaries;

Of the labours of our predecessors we feel disposed to speak with indulgence: many of them were men of undoubted talent, erudition and research; and the following picture of them up to 1820 will be deemed by some overcharged, by others perhaps but too faithful: "Among all the manifold descriptions of Rome that have appeared," says a modern lively writer, "I do not hesitate to say there is not one that contains any account of its antiquities, that can satisfy the antiquary — any description of its monuments of art, that can interest the man of taste — or any general information respecting its multiplied objects of curiosity and admiration, that can gratify the common inquirer. Every enlightened stranger at Rome feels the utter inefficiency of all published accounts. He gazes on the splendid works of antiquity which surround him, lost in doubt as to their name, their date, and their destination — bewildered with vague and contradictory statements — weary

(a) It may be had at Monaldini's, piazza di Spagna.

with exchanging one erroneous opinion for another, and unable, amid the cloud of conjecture, even to ascertain the little that is known with certainty. The intelligence they give you, when authentic, is seldom interesting, and when interesting, is rarely authentic. *Our English writers, so far as concerns Rome, I must put wholly out of the question. A picture of Rome,*" continues the same anonymous writer, *"is therefore still a desideratum; but it is one more desirable than easy to supply.* The rare and dubious lights, that may be thrown upon its antiquities, are scattered through the literature of ages, and must be collected not only from the works of the (Greek and) Roman historians and classics, but from the heavy tomes of the Gothic Chroniclers; and what are even more dull, and far more voluminous, the wire-spun dissertations of the Italian Antiquaries."

To supply this desideratum to the best of our humble ability, as far as the English language is concerned, is the sole object of the present work, which we now respectfully introduce to the notice of the reader. It consists of four parts, the first of which contains a rapid historical sketch of the rise, progress, decline, fall and revival of the city from its foundation to the present day, with notices geological, statistical, political and religious — a necessary preliminary to a clear and comprehensive delineation of ancient and modern Rome: the second part comprises a description of the modern city, its churches, palaces, museums, galleries, charitable institutions, hospitals, prisons, schools, colleges, universities, and other public establishments: the third embraces the antiquities ranged for the most part in chronological order; and the fourth conducts the stranger through the environs of Rome. Among the crowds

Nature
and object
of the pre-
sent work.

who annually visit Rome some will be found unfamiliar with classic antiquity; and the author has therefore premised to his description of the ancient monuments a series of general chapters on the origin, nature and use of temples, forums, basilics, circuses, theatres, amphitheatres, aqueducts, baths, triumphal and monumental arches, on the domestic architecture of the Romans, on Roman architecture in general, on the materials used by the Romans for architectural use and ornament, on ancient sepulchres, obelisks, public gardens, and Roman roads. These chapters can, of course, be read in the carriage or the closet; and may, it is hoped, prove useful not only to the visitant at Rome but to the classical student at home. The work is moreover enriched with sixty-two copper-plate illustrations, engraved by an eminent Roman artist, Sr. Cottafavi, with strict attention to fidelity of design as well as beauty of execution; and the whole closes with a copious and accurate index. Whenever the author has drawn on the labours of his predecessors, he has uniformly subjected their descriptions to personal inspection, and their opinions to unflinching but impartial criticism, adopting or rejecting them as he found them confirmed or contradicted by history or fact. Personal observation and methodical description, which his predecessors have but too often deemed works of supererogation, he has considered sacred duties, because the only means of securing truth of delineation and facility of inspection. He has not sought to cover error or omission by vague generalities or a few well turned periods, conveying no real knowledge of the objects to be described: his descriptions have been not only penned but verified on the spot; and, on entering a church, palace, museum or other edifice ancient or modern, the visitor will find

the objects described consecutively, as they present themselves to his view. This plan, which no other writer has followed, was not to be carried out without encountering occasional discourtesy, many a laborious journey, and many a toilsome hour; but it is the only plan, which could relieve the stranger from vexatious perplexity by giving him the desired information in an accurate as well as methodical form. As every man of liberal education will ask the grounds on which the existence and identity of each monument may rest, the author has uniformly cited his authorities ancient and modern; and if in some instances he has been unable to arrive at certainty, he has not on that account entirely abandoned the pursuit, convinced that even a little light is preferable to entire darkness: *Κρείσσον δ'ολιγον φωτιζεσθαι, ἢ παντελῶς σκοτιζεσθαι* (a); but in no instance has he willingly sacrificed a love of truth to a love of system, or sought to substitute certainty for probability or probability for mere conjecture. Much has been said and written on the "shadows, clouds and darkness" that overhang the Roman antiquities: that such is the case with regard to a few of them is not matter of surprise; but, after a long and laborious search, the author is prepared to say, that his surprise has been excited not by the total or partial obscurity in which some of them still remain, but by the clear light in which most of them may now be seen; and he is not without a hope that these volumes will be found to bear him out in the assertion. To some perhaps the work may appear too voluminous; but if, in the multiplicity of the matter which presented itself, the author has been unwilling to omit any thing worthy of notice, he has

(a) Reines *Var. Lect.* lib. I. c. 22.

been no less unwilling to admit any thing superfluous. With regard to its material execution, those who reflect that the work has been printed by persons totally ignorant of the English language will not be surprised to find in it occasional typographical errors, from which few works printed under more favourable circumstances are entirely exempt; but what may be wanting in mere mechanical execution will, it is hoped, be found more than compensated for by the superior advantages of printing it where, instead of the innaccurate delineation of a hasty outline, filled up from memory or fancy or both, truth of design may be secured by having recourse, in all cases of doubt, to the original. — Rome ancient and modern is unquestionably no easy task: the Initiated alone can appreciate its difficulties; but the task is one for which the author was not altogether unprepared: previous pursuits had long turned his attention to such subjects; and to some perhaps it may be satisfactory to know that more than twenty years professionally devoted to classical studies in their highest department, and a nine years' permanent residence in Rome may be presumed to have given him ample facilities and perhaps some claim to a knowledge of his subject.

Attractions
of the sub-
ject; gran-
deur of
ancient
Rome;
her fall;

But if the task is a difficult, it is also a delightful one; and while we have been not a little discouraged by the steepness of the ascent, we have been cheered by the varied and delightful scenery on the way, and by the magnificent prospect gradually opening on us as we advanced. The Eternal City is unquestionably a noble theme — the Mistress of the World, the seat of arts, empire and glory, *gravidam imperio belloque fremēntem* (a). For more than twenty centuries she has reign-

(a) *Æneid* IV. v 299.

ed over the Universe, victorious by her arms or dominant by her Faith: *Facta caput mundo, quicquid non possidet armis, religione tenet* (a). Ennobled by ages of glory, there is a charm in the very name of Rome, filling as it does the mind and heart with tender and solemn interest. Her persevering valour and legislative wisdom; the memory of her past greatness, her victories, conquests and triumphs; her people once enriched with the spoils and the tributes of conquered nations; her soil ennobled by the footsteps of orators, poets, heroes and sages — these have been from early life the delightful visions of our waking dreams. Nor is their interest diminished as we journey towards the Eternal City,

“ — — talking of the Alps and Apennines,
The Pyrenean and the river Po.” *Shakespeare.*

On the contrary, no sooner do we set foot on the native soil of the Catos, the Scipios, the Caesars — the Ciceros, the Horaces, the Virgils, than these early recollections awaken with a freshness and a feeling hitherto unknown; and when the Queen of Nations is at length before us; when we enter within the ancient walls of the Seven-hilled City; pass along the ruins of her greatness; or glance with eager gaze on her venerable piles, then, to use the language of Byron, “full flashes on the soul the light of ages.” The studies of our juvenile days and the labours of our maturer years are conjured “up by the genius of the spot:” we seem to live, to converse with the illustrious dead, whose names are familiar to us from boyhood, and are so intimately associated with the objects and the localities around us,

(a) S. Prosper.

ennobling the spot on which we stand —“ A world is at our feet;” “Our tread is on an Empire’s dust.” The history of the Roman people at once unfolds to us its brilliant pages, of “that people,” says the Elder Pliny, “who is the ruler of the earth, the conqueror of the whole world, the disposer of kingdoms, the divider of countries, the giver of laws to the nations, the vicegerent, in a word, under heaven, of the immortal gods (a)!” The prolonged glory of Rome’s ancient dominion; the deeds of her heroes; the wisdom of her statesmen; the illumination of her philosophers; the strains of her poets fill the heart with indescribable emotion, felt no where else as on the soil of Rome; and, like Sulpicius contemplating the ruins of Corinth, we forget, for a moment, our private sorrows and personal afflictions in the fate of the Great Queen of Earth—Imperial Rome:

“She saw her glories star by star expire,
 And up the steep barbarian monarchs ride,
 Where the car climbed the Capitol; far and wide
 Temple and tower went down, nor left a site.
 What are our woes and suffrance? Come and see
 The cypress, hear the owl, and plod your way
 O’er steps of broken thrones and temples, ye!
 Whose agonies are evils of a day —
 A world is at our feet more fragile than our clay (b).”

reflections
 suggested
 by, and
 cause of.

Feeling how perishable are human magnificence and splendour, and how transient are all human power and glory, and seized with a presentiment that, after the lapse of some centuries, a similar fate awaited Rome, Scipio shed tears over the ruins of the once opulent,

(a) Hist. Nat. lib. XXIV. c. 7, §. 17. (b) Childe Harold Canto IV.

powerful and enterprising city of Carthage, exclaiming with prophetic application to Rome, then triumphant:

"Εὖ μὲν γάρ τ' ὄδε οἶδα κατὰ φρένα, καὶ κατὰ θωμόν
"Ἔσσειται ἡμαρ, ὅτ' ἂν ποτ' ὀλώνη Ἴλιος ἱρή Iliad VI. 447.

"Yet come it will, the day decreed by Fates,
How my heart trembles, while my tongue relates!
The day when thou, imperial Troy! must bend
And see thy warriors fall, thy glories end."

We live to see his melancholy foreboding more than realized: the mighty and magnificent empire of the Caesars has long since passed away like the shadow of a dream: the Seven-hilled city has become "a marble wilderness;" and, while the study of her monuments enlightens and delights the mind, there is in their contemplation "much that may give us pause if pondered well." It were difficult for us to view the chaos of ruins, which "the Queen of Earth" now presents, and not offer up with swelling heart a silent yet fervent prayer for the safety of "Ocean's Queen," imbibing a spirit at once salutary and subduing, and catching a chastening influence analogous to, if not identified with, a religious tone of mind: *Quis crediderit*, asks S. Jerom, *ut totius orbis extracta victoriis Roma corruerit; ut ipsa suis populis et mater feret et sepulchrum* (b)! Long had that Christian Sage anticipated the awful catastrophe, of which he lived to mourn the completion. He had read in Daniel of "the statue, which was great and high, and the look whereof was terrible," (Republican or conquering Rome), which had bestrode the world and trampled down the nations, "till a stone was cut out of a mountain without hands; and it struck the

(a) In Ezech. Proleg. l. III.

statue upon the feet thereof that were of iron and of clay, and broke them (the declining empire) in pieces. Then was the iron, the clay . . . broken to pieces together, and became like the chaff of a summer's thrashing floor, and they were carried away by the wind; and there was no place found for them (their sites became a problem); but the stone that struck the statue (the Church of Christ built on a rock) became a great mountain and filled the whole earth. The God of heaven will set up a kingdom (his Church), that shall never be destroyed, but shall stand for ever (a).” “Babylon the great,” says the Exile of Patmos, “the mother of the fornications and abominations of the earth . . . drunk with the blood of the Saints and with the blood of the Martyrs of Jesus . . . is fallen, for her sins have reached unto heaven. Rejoice over her, ye holy Apostles and Prophets, for God hath judged your judgment on her, for in her was found the blood of Prophets and of Saints, and of all that were slain on the earth (b).” In these prophecies the Fathers of the Church recognised the terrible retribution, which awaited the great harlot, seated on seven hills, the historical Babylon of Chaldea and the mystical Babylon of Italy, resembling one another in grandeur, in pride, in vastness of empire and in the persecution of the Saints (c). “While ancient Rome,” says the Reformer Bullinger, “refused to repent and be converted to Christ, forsaking her gods and her superstitions, she was at last condemned by Christ. Wherefore, rushing in upon her empire, Persians, Huns, Franks, Alemans, Visigoths, Vandals, Ostrogoths rent it,

(a) Daniel c. 11. (b) Apoc. XVIII. XIX. (c) Tertull. *adv. Ino.* X. et *Contra Marc.* III. 5. *Contra Haer.* IV. 50. Dionys. *Alexand. Hist. Ecc.* VII. S. Aug. *de Civ. Dei* XVIII. 22.

and tore it to pieces; but Rome itself they at length besieged, sacked, occupied, plundered, dispeopled, consumed by fire, and reduced to a desert "(a).— Viewed as an object of moral contemplation, Pagan Rome is thus a source of deep moral feeling, and of sublime moral instruction, eloquently illustrating the lofty inculcation that a city founded on injustice shall not stand.

The interest, which Rome thus awakens on a first view, is not diminished on a closer inspection. That interest must, however, be proportioned, in no small degree, to the store of historical, classical and artistic knowledge, which the visitant brings with him or acquires on the spot; and without such knowledge it is impossible to appreciate the attractions of a City, the chief charm of which springs from analogous recollections and associations. To judge of individual talent, acquirements and taste, the interest which Rome excites in the mind supplies no very fallacious standard; and hence it is that while the superficial loungee finds Rome dull and stupid, and is sometimes heard to exclaim:

Knowledge
necessary
to appreciate
the attractions
of Rome.

— "What trash is Rome,
What rubbish and what offal;"

Cassius, Julius Caesar, Act. I.

the industrious and erudite observer is "delighted with Rome the wonderful," convinced that "as a whole ancient and modern, it beats Greece, Constantinople, every thing (b)." Even the traveller who has devoted much time to previous preparation will often find himself at a loss for information, and will have occasion to regret that his reading was not more extensive: "Vous

(a) Cloncion. in Apoc. Praef. p 6. (b) Byron's Letters. May. 1817.

ne sauriez croire," says one of the most literary men that ever visited Rome, "combien mon voyage m'a humilié; j'ai vu tant de choses que j'ignorais, e que j'ignore encore, qui'l m'a paru fou de se savoir grè de quelques connaissances superficielles (a)." In Rome however the book of Antiquity and Art is ever open before us; and an attentive perusal of its pages will be found equivalent to much reading: "Quacumque ingredimur, in aliquam historiam vestigium ponimus (b)." The study of ancient Rome embraces not only the Annals of the Roman people but the History of the Ancient World: "Populus Romanus . . . tantum operum pace belloque gessit . . . ita late per orbem terrarum arma circumtulit, ut qui res ejus legunt, non unius populi, sed generis humani facta discant (c)." In Rome, moreover, the distant events of history seem realized by the presence of the scenes in which they were acted: the long interval of ages is annihilated; and we seem to live and move with those who have long since gone before us. Within her ancient walls, the Antiquary will stray with melancholy pleasure amid her venerable ruins, trace the topography of the ancient city, mark its vicissitudes, and read in her monuments her chequered story, commencing with the works of the kings, and following his investigation through her existing memorials down to the extinction of art under the emperors: the Artist will find abundant matter for admiration and study in those prodigies of genius, which have made Rome the centre and the school of ancient and modern art; and the Ecclesiastic will discover much for professional observation

(a) Abbé Barthelemy, Lettre XXI. (b) Cicero de Finib. lib. V. c. 2. (c) Florus lib. I. Prolog.

and research in her basilics and churches, her confessions and catacombs.

The attractions of ancient Rome consist not, however, in historical recollections exclusively. True, the injuries of time and the elements; the hostile assaults of Barbarians and Christians; the sacrilegious abstraction of materials; and the domestic feuds of the Romans; "the Goth, the Christian, time, war, flood and fire," have disfigured or destroyed most of her noblest monuments; and the simple lament, which the shepherd chants in her plains, "Roma! Roma! Roma! Roma non è piu come era prima," tells us that the Mistress of nations is not what she once was; but numerous as are the calamities that have swept over her, Ancient Rome still possesses transcendant and peculiar charms. Even the very solitude and wide waste that encircle her are singular and grand, and harmonize with the reflections awakened by the fallen Metropolis of the Ancient World. Her local Majesty; the venerable aspect of her ruins; her walls, which still describe their old circumference; her gates, through which so often rolled the tide of triumph, bearing on its proud wave the spoils of conquest; her hills, which are as so many historical monuments; her edifices founded for eternity, but now prostrate and broken, like the limbs of a mighty giant; her obelisks, columns and statues; the ruins of her fountains, baths and aqueducts; her porticos, basilics, Senate-house, forums; her triumphal arches, palaces, theatres, amphitheatres, tombs and temples, — all hallowed by time and by so many soul-stirring recollections, still present the image of her pristine greatness, and strike the beholder with admiration and wonder.

Existing
memorials
of ancient
Rome.

Modern Rome too, "the Sanctuary and home of art and piety," is not without her attractions. Her histo-

Modern
Rome.

rians, orators and poets, as well as the long list of eminent artists whom she has produced or formed, Bramante, Raphael, Michelangelo — Giulio Romano, Guido Reni, Domenichino — the Zuccari, the Caracci, Caravaggio, Vignola, Bernini, Canova, are names which shed a lustre on modern Rome, whom their genius has at once embellished and enriched. Her academies for the cultivation of architecture, painting and sculpture; her numerous splendid churches, among which S. Peter's alone outshines all the architectural glories of ancient Rome; her palaces rich in painting and statuary; her museums enshrining the accumulated memorials of past ages, the proudest triumphs of ancient and modern genius, monuments not only of individuals but of generations, not only of generations but of empires, comprising some of the noblest specimens of Egyptian and Etruscan, of Greek and Roman art, have long rendered modern Rome the home of the artist, and have conferred on her the lofty and undisputed title of MISTRESS OF THE FINE ARTS. In this title alone might Rome console herself for the loss of her ancient glories, for the extorted homage of humbled princes, and the unwilling obedience of conquered realms. In the conflicts of ancient Rome numbers fell that one might rise; the advantage of one was purchased by the calamity of many; but in the field of honourable preeminence in which she now sits triumphant, Rome is great to impart greatness through the humanising influence of the arts, those great agents of civilization, which are the standards of refinement in all civilized states. Literature and the Fine Arts naturally advance or retrograde hand in hand; and accordingly Rome abounds in literary as well as artistic institutions and establishments: her libraries public and private, her academies, schools, colleges and

universities furnish unequivocal proof of her zeal in the cause of ancient and modern literature, and exalt her to no ordinary rank as a seat of learning; whilst her numerous charitable institutions, her hospitals, houses of refuge, orphan-houses, poor-houses bear ample testimony to her untiring activity in the cause of suffering humanity.

Nor is Rome altogether without places of public amusement. Although by no means a gay City (gaiety would ill become the lone Mother of dead empires), Rome possesses an amphitheatre and eight theatres; and there is no city in which a stranger enjoys more personal freedom and security, nor one in which he may gratify to an equal extent or to equal advantage a taste for specimens of modern art, abounding as they do in this emporium of the Fine Arts, a city the very commerce of which may be said to consist in the productions of the chisel and the pencil.

But Christian Rome has a still higher and holier claim to our attention and veneration — She is the parent of our Religion: Christian Rome.

“Mother of arts! as once of arms; thy hand
Was then our guardian, and is still our guide,
Parent of our Religion! Whom the wide
Nations have knelt to for the keys of Heaven (a).”

In her fertile soil were sown by Apostolic hands the precious seeds of the Gospel, which, irrigated with the blood of martyrs, produced fruit a hundred-fold. Rome is the ensanguined battle-field, on which, for more than three centuries, Paganism, armed with the sword of persecution, and Christianity, fortified with the Gospel of Peace, engaged in the unequal and deadly strife. Who

(a) Childe Harold Canto IV. XLVII.

can tread with indifference those spots consecrated by the ennobling struggles, and rendered illustrious by the glorious victories, of "them that were slain for the word of God, and for the testimony which they held (a)?" *Movemur enim locis ipsis*, says Cicero, *in quibus eorum quos diligimus atque admiramur adsunt vestigia*. "Far from me, and from my friends," says Johnson, "be such frigid philosophy, as may conduct us unmoved over any ground which has been dignified by wisdom, bravery, or virtue. That man is little to be envied, whose patriotism would not gain force upon the plain of Marathon, or whose piety would not grow warmer on the sacred soil of Rome (b). "Oh Rome," exclaims Tasso, "it is not thy columns, thy triumphal arches, thy baths that I seek: it is the blood shed for Christ, and the bones scattered in thy now sacred soil." In Rome we trace with devout veneration the footsteps of those, of whom the World was not worthy, who shed their blood for the faith of Christ: we accompany them to their secret assemblies; assist with them at their sacred worship; stand with them before their judges; descend with them into their prisons; and witness their undaunted courage in the face of torments and death. On entering, for instance, the reputed residence of Paul, we are led back to his appeal to Caesar; we follow him to Syracuse, Rhegium, Puteoli; and join the Brethren, who went forth to meet him at the Three Taverns, to accompany him by the Appian way to Rome, where "he remained two whole years in his own lodging, preaching the kingdom of God, and teaching the things which concern the Lord Jesus Christ" (c). The names of SS. Peter and Paul shed on Rome, which was honoured by

(a) Apoc. VI., 9, 10. (b) Tour to the Hebrides. (c) Acts XVIII. 30, 31.

their preaching and death, an unfading lustre, and have secured to her a more ample and exalted dominion than that of Imperial Rome: "Isti sunt," says S. Leo, "qui te ad hanc gloriam provexerunt, ut gens sancta, populus electus, civitas sacerdotalis et regia, per sacram beati Petri sedem caput orbis effecta, latius praesideres religione divina quam dominatione terrena." On visiting the prison, in which both Apostles are said to have been confined, the spots on which they are supposed to have suffered martyrdom, and the shrines raised over their remains, we feel that though we should not trace their localities more closely than even the Inspired Volume describes them, early Christian Rome records events, which excite an interest surpassing all that heathen antiquity can claim. To omit other localities consecrated by the footsteps, and the conflicts of the Apostles and early Christians with Pagan Rome; to pass by the spot near the Latin gate, in which, according to Tertullian (a) and other early Christian writers, the Evangelist S. John emerged unhurt from the cauldron of boiling oil; to omit the house of the friends of Paul, Aquila and Priscilla, now the church of S. Prisca on the Aventine, to pass over these and other localities consecrated by venerable local traditions, who can visit the Colosseum without calling to mind the fierce denunciation, with which it was wont to echo, *Christianos ad leones*, as he treads with veneration its arena, so often steeped in Christian blood? Again, looking down from the lofty dome of S. Peter's on the site of the circus of Nero, on which it partly rises, we experience mingled emotions of pleasure and of pain, of pleasure, on surveying the vast edifice on which we stand, sacred to the poor fisher-

(a) Apol. XLII.

man of Galilee, the martyred Apostle of Rome; of pain, on recognising in that very circus the scene of the unparalleled atrocities of the monster Nero, perpetrated against the early Christians, and embittered, if possible, by insult and derision (*a*). What Christian can visit with indifference the Catacombs, these subterranean abodes of the early Christians, which served them as a refuge, a residence and a place of worship when living, and as a place of sepulture when dead? If, as Cicero says, *sepulcrorum sanctitas in ipso solo est, quod nulla vi moveri neque deleri potest; atque ut caetera extinguuntur, sic sepulcra sanctiora fiunt vetustate* (*b*), how sacred in our eyes should not be the soil of these early Christian tombs? As we descend beneath their fragile roof of clay, we tread the ground hallowed by the footsteps of Apostles and Martyrs: as we enter their mouldering chapels, we stand within the sanctuaries, which glowed with the incense of primitive prayer and thanksgiving, and echoed with the intrepid and burning accents of primitive fortitude and fervour: as we look around, our eyes rest on the ruined altar, beneath which reposed the remains of the martyrs, and on which was offered, eighteen centuries ago, the secret, solemn and mysterious rite of primitive Christian worship; and as, lighted by the lurid glare of a few glimmering tapers, we pace with measured step the narrow corridors of this subterranean city of the dead, the sepulchral cavities dimly visible on either side and still in part tenanted by their primitive occupants, and the death-like silence of the place, unbroken save by the echo of our footsteps, sounding heavily on the ear, fill the soul with awe and melancholy: "Horror ubique ani-

(*a*) Tacit. Annal. lib. XV. c. 45. (*b*) Philip. IX. §. 6.

mos, simul ipsa silentia terrent." As we penetrate into "these waste dominions of the dead," we learn to appreciate, in some sort, the heroic constancy, self-sacrifice and devotedness of our Christian Forefathers, who "wandered in dens and in the caves of the earth" (a). Nor, when our emotion has subsided, do we find our hasty visit without its lesson of doctrinal as well as moral instruction: in their oratories, altars and baptisteries, in their paintings, sculpture and inscriptions, the Catacombs, as we shall see, afford authentic evidence of primitive faith and primitive practice, deeply interesting to the Antiquary and the Christian.

Emerging from these darksome abodes to upper day, we find in early Christian Rome much to contrast with the gloomy scene, which we have been contemplating. For centuries Christianity sought in vain to shelter itself in crypts and caverns from the strokes dealt on it by the Caesars, standing on the vantage ground of imperial grandeur, and armed with the strength of the imperial world; but instead of being crushed and annihilated, it continued to lift its venerable head, with increased security and dignity, until" it became enthroned in the very palace of the emperors; and of this epoch of her triumph Christian Rome still preserves more than one monument. To this new and bright era in the Annals of Christianity belong the basilic and baptistery of Constantine, the basilic of S. Helen, and the sacred edifices erected at an early period by the magnificent piety of private individuals. We hail with delight an era, in which the Religion of Christ conquered all-conquering Rome, leading captive the Queen of nations with her Conscript Fathers and her Legions,

(a) Heb. XI. 38.

supplanting pride by humility, licentiousness by chastity, the love of riches by the love of poverty, the Roman eagle by the Christian Cross, planting that Cross triumphant on the summit of the Capitol, and setting it in the diadem of the Caesars, to be hailed as the sign of Redemption by the Senate and People as it waved victorious on the Imperial banner. Thus did Rome acquire a new and unfailing claim to the designation of "the Eternal City," founding that claim on a truly Eternal basis, and constituting "an everlasting kingdom, in which all kings shall serve HIM and obey HIM," a kingdom governed not by force but by persuasion, not by coercion but by choice. On this imperishable basis has been consolidated that throne, which has seen so many ancient dynasties disappear, and has itself withstood the assaults of time and violence, still extending its voluntary sway over regions far beyond the loftiest and boldest flights of the Roman Eagle.

As becomes the residence of the Supreme Pontiff and the Metropolis of the Catholic World, Rome is particularly distinguished for the splendour of her public worship throughout her numerous churches, but particularly beneath the matchless dome of S. Peter's, where Religion appears clothed in all the stately and imposing pomp of the Roman Ritual: "La pompe qui environne le Pape," says La Lande, "et les ceremonies de l'Eglise Romaine sont les plus majesteuses, les plus augustes, et les plus imposantes qu'on puisse voir."

Her people too are still, as of old, singularly gifted: "That man," says Byron, "must be wilfully blind or ignorantly heedless, who is not struck with the extraordinary capacity of this people, or, if such a word is admissible, their *capabilities*, the facility of their acquisitions, the rapidity of their conceptions, the fire of

their genius, their sense of beauty, and, amidst all the disadvantages of repeated revolutions, the desolation of battle, and the despair of ages, their still unquenched "longing after immortality." Italy has great names still," says the same gifted writer, "Canova, Monti, Ugo Foscolo, Pindemonte, Visconti, Morelli, Cicognara, Albrizzi, Mezzofanti, Mustoxidi, Aglietti, and Vaca will secure to the present generation an honourable place in most of the departments of Art, Science and Belles-Lettres; and in some the very highest; — Europe — the World — has but one Canova."

Thus combining much to invite the curiosity of the Stranger, awaken and gratify the reminiscences of the Classical scholar, stimulate the enquiries of the antiquary, and attract the piety of the Christian; — embodying all that kindled our youthful enthusiasm, all that exalts the mind or touches the heart; — concentrating whatever is profound in Science, fascinating in Art, cheering in social intercourse, and heart-lifting in Religion; — combining all that is elegant in private society and splendid in public life; — blessed moreover with a mild, genial, winter climate, and canopied by her own bright, blue sky, it cannot be matter of surprise that Rome, uniting so many powerful attractions, and commanding such a supremacy of refined intellectual enjoyment, is not only the centre of the best circle of society in Europe, but also, now as in the days of Pliny, the common country of all nations: *Una cunctarum gentium in toto orbepatria* (a). Other cities, it is true, may boast a superiority in population, power, commerce, wealth; but they are not invested with those thrilling recollections of the past, nor with these milder glo-

Recapitulation.

(a) Lib. III. c. 5.

ries of the present , which shed over Rome a solemn
 enduring and hallowed interest peculiarly her own, and
 still confer on her the lofty titles, by which she has
 been designated of old; — URBS URBIUM — TEMPLA
 AEQUITATIS — PORTUS OMNIUM GENTIUM!

“Oh Rome! my country! City of the soul!
 The orphans of the heart must turn to thee.
 Thou wert the throne and grave of empires; still
 The font at which the panting mind assuages
 Her thirst of knowledge, quaffing there her fill,
 Flows from the eternal source of Rome’s imperial hill.

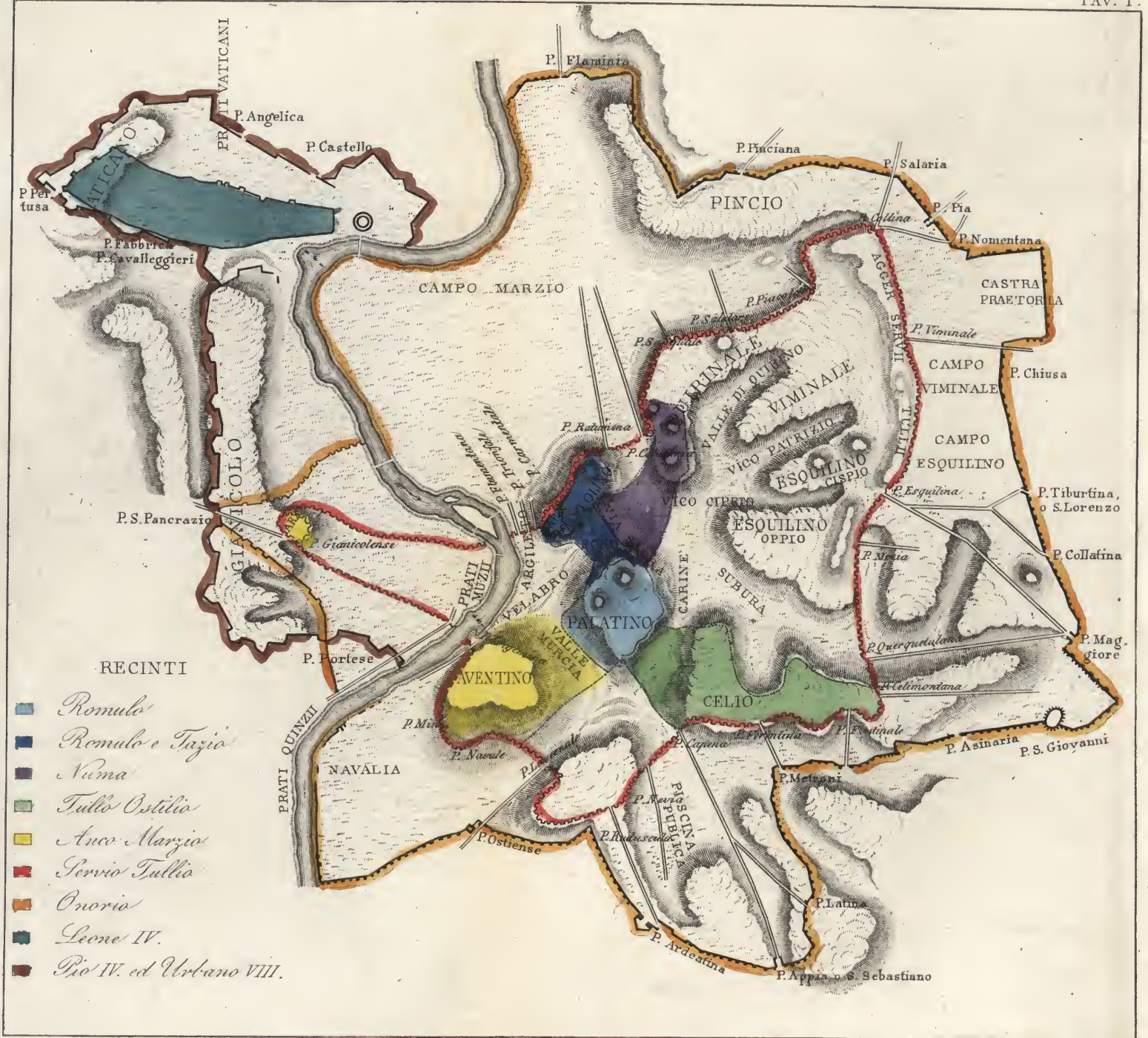
“O Rome,
 Où dans tout son orgueil git le neant de l’homme!
 C’est là que des aspects fameux par de grands noms,
 Pleins de grands souvenirs, et de hautes leçons,
 Vous offrent ces objets, trésors des paysages,
 Voyez de toutes parts comment le cours des ages
 Dispersant, déchirant de précieux lambeaux,
 Jetant temple sur temple, et tombeaux sur tombeaux
 De Rome étale au loin la ruine immortelle; —
 Ces portiques, ces arcs, où la pierre fidèle
 Garde du peuple roi les exploits éclatant:
 Leur masse indestructible a fatigué le temps
 Des fleuves suspendus ici mugissoit l’onde;
 Sous ces portes passaient les dépouilles du monde;
 Par tout confusement dans la poussiere épars,
 Les thermes, les palais, les tombeaux des Caesars!”

Abbé de Lille, Jardins Chant IV.

Rome, Convent of the Holy Apostles,
 April 21st 1842.

(a) Childe Harold Canto III. CX. Canto IV. LXXVIII.





TOPOGRAFIA FISICA, RECINTI, E PORTE DI ROMA

ROME

ANCIENT AND MODERN

AND
ITS ENVIRONS.

HISTORY OF ROME.

CHAP. I.

INTRODUCTORY OBSERVATIONS—FIRST EPOCH—THE KINGS—ROMULUS AND REMUS—FOUNDATION OF ROME—WALLS AND GATES—RAPE OF THE SABINES—NUMA POMPILIUS—TULLUS HOSTILIUS—ANCUS MARTIUS—THE ELDER TARQUIN—SERVIUS TULLIUS—TARQUIN THE PROUD—THE POMERIUM.

A historical sketch of Rome forms a natural, Utility of perhaps a necessary, introduction to a description of this sketch. the ancient and modern city, serving as it does to guide us through its vicissitudes, and to associate its institutions and its monuments with the eras and the events, that gave them birth. The gradual growth of Rome from a city to an empire, and the development of her moral and physical powers, being in their nature progressive, to be described

connectedly, must be described consecutively, and therefore historically. Our historical description however, while it aspires to be comprehensive, must be concise; and may thus escape the censure, if it deserve not the praise, of the general reader (*a*).

The four grand epochs of Roman history.

The history of Rome naturally divides itself into four grand epochs, each marked by a political revolution deeply affecting her destiny, and still traced in visible characters on her monuments and her institutions. The first epoch is that of the seven kings, a period of 243 years, that is from 753 B. C., the year of the foundation of Rome by Romulus (*b*), to 510 B. C., the year of the final expulsion of the Tarquins: the second epoch is that of the republic, which lasted in form, if not in fact, from the year 510 B. C. to the year 29 B. C., a period of 481 years, that is, from Lucius Junius Brutus to Octavius after the battle of Actium; and the third epoch, which is that of the empire, embraces a period of 505 years, that is, from the year 29 B. C. to the year 476 of the Christian era, the year of the memorable fall of the Western empire. Rome then became alternately the prey of Northern barbarism and Eastern vicarious domination, until the commencement of the Papal government, the fourth and last grand epoch in her eventful history.

Origin of Rome: Romulus and Remus.

Like the origin of most remote nations, that of the Romans is enveloped in much obscurity; and there have not been wanting some, men too of

(*a*) "Vitavi culpam, si non laudem merui." Horace's Art of poetry.

(*b*) Cato, who is followed by Dionysius of Halicarnassus, fixes the foundation of Rome in the year 751 B. C.; Varro, in the year 753 B. C.; we adopt the chronology of "the most learned of the Romans".

acknowledged ability and research, who have pronounced the history of the foundation of Rome by Romulus, and of the kings, his successors, to be altogether fabulous (a). To enter upon a field of controversy so extensive and intricate, would be to outstep the limits prescribed by this Epitome. We may however be allowed to observe, that, with the exception of some mythological and fabulous embellishments, there appears nothing contradictory, nor even improbable in the narrative, to warrant its rejection, supported as it is by the unanimous accord of all the ancient Greek and Latin writers even of the most enlightened period of Roman history. Nay, not only are the main facts consistent, but, as we shall see, in the highest degree probable. Rejecting therefore, on the one hand, what is fabulous, and adhering, on the other hand, to what is fact, we shall be content to walk in the footsteps of the most enlightened historians both ancient and modern.

The history of the foundation of Rome dates from Numitor and Amulius, the sons of Procas, king of Alba-Longa, the then capital of Latium. Numitor, having been the elder brother, was called to the succession by inheritance; but Amulius usurped the throne; banished his brother; put to death his male children; and, to quiet all apprehension of progeny, compelled Rhea Sylvia, the only daughter of Numitor, to consecrate her virginity to Vesta. She however brought forth male twins, Romulus and Remus, said to be the sons of a warrior, whom policy or credulity dignified with the lofty title of the God Mars. According to the laws of Alba-Longa, Vestals convicted of having violated their vow

(a) Niebühr, and others of less note.

of chastity, were condemned to perpetual imprisonment; and their unhappy offspring was doomed to exposure, laws, which in this instance, were promptly applied but successfully defeated. Here the narrative becomes interwoven with fictions, perhaps allegorical of the facts. The Infants are said to have been borne along by the exulting Tiber; deposited respectfully on dry land; and parentally nurtured by a she-wolf. It is natural to think that there were not wanting, in the Court of the usurper, some, whom duty or interest might attach to the cause of the dethroned monarch, and who, instead of exposing the royal infants, secretly confided them to the care of Acca Laurentia, the wife of Faustulus, one of the Royal shepherds, by whom they were brought up; and that her jealous vigilance obtained for her the name of Lupa or the nursing-wolf. Advanced to boyhood the royal youths were sent for their education to Gabii, the then principal seat of learning in Latium; and, having arrived at man's estate, and being made acquainted with their descent and history, they and their Grand-father Numitor resolved on adopting joint measures against the parricidal usurper. Accordingly, assembling a considerable number of their companions, they succeeded in enlisting them in their cause: Amulius was promptly dispatched; and Numitor was restored to his hereditary throne of Alba. These and other feats, coupled with their royal lineage, soon gave the young princes a sort of sovereignty over the adventurous inhabitants along the Tiber; and they resolved upon erecting an independent city, which, surrounded by a wall, would afford a safe asylum to themselves and their companions, securing their persons and pro-

perties against the incursions of robbers, and the aggressions of their as yet more powerful neighbours (*a*).

The two brothers differed with regard to the site of the new city: Romulus chose the Palatine, Remus the Aventine; and the controversy was referred to their royal grand-father, who recommended them to ascertain the will of the gods by consulting the flight of birds. For this purpose Remus took his position on the Aventine, and was the first to observe the flight of six vultures: Romulus placed himself on the Palatine, and double that number were soon seen to pass. Each claimed to be the declared object of Heaven's predilection, Remus because he had first seen the birds, Romulus because he had seen double the number observed by Remus: the augurs were not hasty in exposing themselves by a prompt decision to the vengeance of either party: the dispute was soon inflamed into personal menace: Remus in contempt leaped over the walls of the city just founded: the indignity exasperated into fury the already irritated feelings of Romulus: his resentment could no longer be repressed; and his indignation was extinguished in his brother's blood (*b*).

Thus become sole arbiter, Romulus prosecuted his plan of the new city on his favourite Palatine. Having premised the religious ceremonies then established at Alba (*c*), he invited from Etruria Sages versed in sacred lore, who would see the walls of future Rome traced according to the received formulary of the Etruscan ritual (*d*). The work was

Dispute
between
them.

Founda-
tion of the
city by Ro-
mulus.

(*a*) Liv. lib. I. c. 4. Dionysius of Halicarna us. lib. I. c. 84. (*b*) Liv. lib. I. c. 7. (*c*) Ibid. (*d*) Plutarch, Life of Romulus, c. 12.

promptly commenced : to a plough with a bronze share were attached an ox and a heifer, the latter to the left, the former to the right: the furrow was soon opened, the heifer being inside, and the ox outside, the line of the city wall; and the soil thus raised was reverently laid inside the sacred circuit. To designate the localities of the city-gates the plough was lifted, and a sufficient interval left unfurrowed in each instance for the construction of the future gate (*a*). A space outside the city walls, called the *Pomoerium* (*b*), which it was unlawful to cultivate or inhabit, was consecrated by the augurs to the tutelar deities of the new city; and, thus traced out, Rome took its name from its first Founder (*c*). It had also a secret and mystic name, to reveal which was punishable with death, a punishment inflicted on the poet Valerius Soranus (*d*). Pliny says that the secret name was that of the tutelar deity of Rome (*e*); and Macrobius informs us that it was of Latin etymology (*f*). Some suppose it to have been *Valentia*, a name frequently given by the Romans to their colonies; and others, with better reason, believe it to have been *Virtus*, a deity represented under the forms of Rome, and whose name is a latin translation of *Ρωμη*, Rome. Thus was laid the foundation of the city in the third year of the VI. Olympiad, in the 435th after the fall of Troy, in the 3252nd of the World, in the 753rd before Christ, on the 21st of April, the feast of the *Palia*, a day celebrated as a national festival even under the Christian Emperors (*g*), and still an-

(*a*) Hence the word *porta*, a *portando*. (*b*) Vol. I. p. 29. (*c*) Plin. Hist. Nat. lib. III. c. 5. §. 9. (*d*) Ibid. (*e*) Lib. XXVIII. c. 4. (*f*) Sat. lib. III. c. 9. (*g*) Codex Justinian. lib. III. Tit. XII. l. 7.

nually commemorated by the Archaeological Academy on the Capitol, as the festive and ever memorable NATALE DI ROMA.

The primitive city of Romulus extended only about a mile in circuit, having been confined to the Palatine hill; and its furrow, as traced by Romulus, has been minutely described by Tacitus. He informs us that it commenced in the Forum Boarium, where stood a bull of bronze, that is between S. Giorgio in Velabro and the opposite skirt of the Palatine (*a*); that it advanced by the Ara Maxima Herculis, which corresponds with the church of S. Anastasia (*b*); that it next passed by the Ara Consi beneath the Palatine, that is, near the first goals of the Circus Maximus (*c*); thence by the Curiae Veteres on the Palatine (*d*); thence by the sacellum Larium on the Summa Via Sacra, near the arch of Titus (*e*); and thence to the Forum Romanum, which commenced near S. Maria Liberatrice (*f*). To simplify this description, the furrow began on the skirt of the Palatine opposite S. Giorgio in Velabro; ran round so as to enclose the site of the church of S. Anastasia, and the declivity of the valley de' Cerchi under the Palatine; passed along the skirt of the Palatine opposite the Coelian; next along the via Sacra, near the arch of Titus, to the Forum Romanum near S. Maria Liberatrice; and thence to the point from which it started near S. Giorgio in Velabro, adopting throughout the natural form of the hill, which is rectangular, and

(*a*) Plin. lib. XXXIV. c. 2. Ovid. Fast. lib. VI. (*b*) See Index, Ara Maxima. (*c*) Tertullian. de Spectac. c. 5. (*d*) Tacit. Annal. lib. XII. c. 29. (*e*) Cicero pro Plancio c. 7. (*f*) Tacitus Annal. lib. XII. c. 24.

hence giving to the city of Romulus the name as well as the form of *Roma Quadrata* (a).

His gates. Pliny says that, at his death, Romulus left Rome furnished with three or, according to some, with four gates (b); but the city, as we shall see, then comprised, not only the Palatine, but also the Capitol and the intermediate valley; and therefore his words cannot apply to primitive Rome. For the number and localities of the gates we must recur to the number and localities of the natural accesses of the hill, and to the relations of Romulus with the neighbouring states; and for the names we must further consult the ancient writers. At the period of the establishment of Rome this part of Italy was inhabited by three principal nations, the Latins, the Etrurians and the Sabines: Alba-Longa was the capital of the Latins: the Tiber divided the Latin from the Etruscan territory; and the Sabines had been separated from the Latins by the Anio. The palatine presents but three accesses, one near the church of S. Anastasia, as may still be seen; another about the middle of the side opposite the Coelian; a third near the arch of Titus; and we may hence infer with certainty that the primitive city must have had but three gates. The gate near the church of S. Anastasia stood near the well known Via Nova, which ran from the southern angle of the western side of the Forum, along the base of the Palatine, to the Circus Maximus, in the direction of the modern street of S. Teodoro (c); and Solinus informs us that the gate near the Via

(a) Festus, vox *Quadrata*. (b) Lib. III. c. 5. §. 9. (c) Cicero de Divinat. lib. 1. c. 45. Varro de Ling. Lat. c. 7. Liv lib. V. c. 52. Ovid. Fast. lib. VI. v. 595.

Nova was called *porta Mugonia* (a), a name derived *a mugitu*, from the lowing herds that found pasturage in that vicinity (b). It existed in the time of Varro, as he himself testifies; and was subsequently called *Vetus porta Palatii* (c), and simply *Porta Palatii* (d). The second gate looked towards Alba-Longa, and stood opposite the convent of S. Gregorio: it is sometimes called by the moderns “*porta Trigonica*” on the erroneously alleged authority of Verrius Flaccus, by whom it is nowhere so denominated; nor have we any ancient authority whatever to fix its name. Looking as it did towards, and leading to and from Alba, it more probably had the name of *porta Albana*. The gate near the arch of Titus corresponded with the *Clivus Victoriae* (e), and looked towards the Sabine country; and Festus informs us that it was called by the Sabines *porta Romana*, because by it they entered Rome (f).

The splendour of the new city we many estimate from that of the palace of its royal Founder, which Vitruvius tells us existed in his own day, and was nothing more than a thatched cabin, carefully preserved in its original simplicity by analagous repairs (g).

Romulus was unanimously saluted king, con- His go-
stituted legislator, head of the state-religion and vernement.
of the army; and had an escort of ten lictors assigned him, who bore fasces, and were ready

(a) Polyhist. c. 2. (b) Varro de Ling. Lat. lib. IV. §. 164. Virgil. Aeneid. lib. VIII. v. 358. (c) Liv. lib. I. c. 12. (d) Ovid. Trist. lib. III. eleg. 1. v. 31. (e) See Index. (f) “*Instituta est a Romulo infimo elivo Victoriae; est appellata autem Romana a Sabinis, quod ea proximus aditus erat Romam.*” (g) De Architec. lib. II. c. 1. He describes it “*casa stramentis tecta*”: it was consumed in the Neronian conflagration.

at his command to enforce the observance and punish the transgression, of the laws. He created a Senate (Seniores) to form his Council of State, and govern in his stead, whenever the voice of duty might call him to arms at a distance from Rome. He divided the citizens into three classes, the Senatorial, the Equestrian and the Plebeian: the externals of religion he dignified with suitable rights: he established wise laws; and formed the army to strict discipline. These measures naturally alarmed the fears or awakened the jealousies of some of the neighbouring States; and they refused to form friendship or alliance with the new Nation.

Rape of
the Sa-
bines.

Composed as the city was for the most part of a promiscuous crowd of adventurers, it reckoned but few female inhabitants, and therefore threatened to be but of short duration. To remedy this paramount evil Romulus resolved on procuring by stratagem and force what he could not obtain by remonstrance or intreaty. The Consualia or games exhibited in honour of Neptune, the first Roman games on record (*a*), attracted the Sabines and their wives and daughters towards the new city: during their celebration, in the valley between the Palatine and the Aventine, afterwards the Circus Maximus (*b*), the females were seized, by previous concert, to become the wives of the Romans; and war was in consequence declared against the adventurous aggressors. The Romans determined to preserve by arms what they had won by stratagem: the Cenninesi, the Antemnati and the

(*a*) Consus, a consilio, was one of the names of Neptune. Liv. lib. 1. c. 9. (*b*) Servius, note to Æneid. VIII. v. 639.

Crustumini, having attacked them successively, were easily defeated by Roman valour; and their countries served to extend the limits of the Roman territory.

The impolicy of engaging the Romans successively was soon discovered; and accordingly the Sabines, a brave and warlike people, resolved on making a combined attack on the common enemy. Tatius, their king, headed the invasion of the Roman state, which did not then extend beyond the eighth mile: he advanced as far as the plain subsequently called the Campus Martius; and encamped with 25,000 men beneath the Capitol. Aided by the treason of Tarpeia, the daughter of Spurius Tarpeius, its Commander, he soon made himself master of the Capitoline fortress. Romulus, in conjunction with his allies the Etrurians and Albans, the former under the command of Coelius Vibenna, sought in vain to dislodge the Sabines from their strong position. Encouraged by the news of the death of Lucumon, an Etruscan commander, and by the knowledge of Romulus having been wounded and compelled to retire from the field, the Sabines quitted the citadel, and boldly descended into the plain to attack the new city. The battle raged with fury in the intermediate valley between the Capitol and the Palatine, now the Forum: Romulus, who had sufficiently recovered from his wound to head his troops, hastened to reanimate their yielding courage to the fierce encounter; and, to enlist Heaven in his cause, he vowed a temple to Jupiter Stator, should he enable him to resist the impetuous onset of the Sabines (*a*). In the conflict Metius Curtius, Cap-

The Sabine war.

(*a*) Dionys. lib. II c. 57.

End of
the war.

tain of the Sabine cavalry, advancing too far into a marsh between the Palatine and Capitoline, sank so deep as to have nearly lost his life, a circumstance which gave to the spot the name of the lake of Curtius (*a*). Apprehending serious consequences from the protraction of the war, Romulus had recourse to a stroke of policy which he judged likely to succeed: he caused the Sabine women, who had been seized by the Romans, to issue from the city and throw themselves as mediatrices between the combatants, who were at once their fathers, their brothers and their husbands. The appeal was resistless: the arms fell from the hands of the unnerved warriors; and, on the very field of battle, the combatants hastened to embrace one another as relations and friends. They resolved henceforward to become one people: Tatius fixed his residence within the Roman territory; and both kings shared the sovereignty between them on terms of equality. One hundred Sabines were admitted into the Senate; and, altho' the city retained its original name, its citizens assumed the name of *Quirites* from Cures, the Sabine Capital. To all Sabines wishing to settle in Rome were extended the same rights of citizenship: a lasting union was thus established between the two countries; and both soon blended into one common nation (*b*).

First enlargement.

The city was now found too limited to accommodate its old inhabitants and new settlers; and, to meet the exigency, Romulus allotted to the latter the Tar-

(*a*) Affixed to the left wall, as you ascend the stairs of the Conservators' palace on the Capitol, is a very ancient bas-relief commemorative of the event. (*b*) Dionys. lib. II. Varro de Ling. Lat. lib. IW. § 65. Tacit. Annal. lib. XII. c. 24.

peian hill. The valley too between the Palatine and the Capitoline hills, before woody and marshy, having been partially cleared and drained, was thus converted into a Forum common to both nations. The citizens were all divided into three tribes, the Ramnensian, the Tatientian and the Lucernentian, the first so called from Romulus, the second from Tatius, and the third from *lucus*, the *grove* which they had superseded on the Capitol, and which stood on the little valley subsequently called *Inter-lucos*, now the piazza of the Capitol, on which stands the equestrian statue of M. Aurelius. The city was divided into three sections, one comprising the primitive Romans, another the Sabines who accompanied Tatius, and a third the new settlers who obtained an asylum on the Capitol; but they still continued as before divided into the Senatorial, Equestrian and Pebeian orders.

The suburbs of the primitive city of Romulus now extended over part of the Coelian; and those of the Sabine district covered part of the Quirinal; while the Etrurians under Coelius Vibenna were settled on part of the Coelian, which took its name from the Etruscan Commander (*a*). Romulus enclosed the entire circumference with new walls, in consequence of which the *porta Romana* and *porta Mugonia* became useless; and in their stead were opened the *Romanula*, the *Janualis* and the *Carmentalis* (*b*), the localities of which we learn from Varro. The *Romanula*, which he says was so called from its proximity to the primitive Rome of Romulus, stood in contact with the *Via Nova* and the *Velabrum*, and therefore about midway between the churches of S. Anastasia and

(*a*) Dionys. lib. II. Varro de Ling. Lat. lib. IV. §. 63. (*b*) Pliny lib. III. c. 5. §. 9.

S. Giorgio in Velabro (*a*). The Janualis, so called, according to the same author, from the adjoining statue and temple of Janus, which, as we shall see, stood in the forum of Nerva, must have been situate near the via Bonella, at the skirt of the Quirinal (*b*); and the Carmentalis, which took its name from the adjacent tomb and shrine of Carmenta, the mother of Evander (*c*), and continued in use until A. D. 271., when Aurelian surrounded the city with walls, stood immediately under the Tarpeian rock, in the modern vicolo della Buffala, near the osteria of that name (*d*). The Fabii passed thro' the right arch of this gate on their way to Veii; whence it got the name of porta *Scelerata*, and was deemed of ill-omen (*e*).

Death of
Tatius;

and of Ro-
mulus.

For several years the two Kings governed conjointly and amicably; but Tatius, having been engaged in a dispute with the people of Laurentum, was treacherously slain by them; and Romulus thus became once more sole King of Rome. Proud of this unexpected accession of power, he now affected a more than usual degree of regal pomp; and his government began to degenerate into a real autocracy. The Senate remonstrated, but to no purpose; and they therefore resolved to shake off the yoke by getting rid of the tyrant. Accordingly Romulus disappeared on occasion of a review of his troops in the Campus Martius; and a storm, of which advantage was taken, helped to conceal his destroyers and the manner of his death. His body not having been found, rumour quickly circulated that he had been taken up to heaven by his father Mars; and Julius Proculus, a Se-

(*a*) See Index. (*b*) Varro de Ling. Lat. lib. IV. §. 165. (*c*) Solinus c. 11. (*d*) Dionys. lib. 1. c. 32. See Index, Carmenta. (*e*) Liv. lib. II. c. 49. Ovid. Fast. lib. II. v. 201 sqq. Festus, vox *Scelerata*. Servius Æneid. lib. VIII. v. 337 sq.

nator, gravely deposed that he had witnessed his apotheosis. Divine honours were decreed to his memory; and a temple was erected to him on the spot, whence he was said to have been taken up into heaven (*a*).

After the death of Romulus the Sabines claimed the right of electing his successor, in virtue of a treaty between Romulus and Tatius: to this the Romans were opposed; and the Senate, availing themselves of the dispute, seized the supreme authority, each Senator holding the reins of government for five days. This interregnum lasted a year, when, tired of the Patrician yoke, the people resolved on shaking it off; and demanded a reestablishment of the regal authority. The Senate yielded to the demand, and chose Numa Pompilius, a Sabine, a man universally revered for his piety and moderation. He had now attained his fortieth year, and led a retired life in his native city of Cures. He accepted with reluctance the proffered crown; and, while he wore it, continued to be the idol of his people. His reign was peaceful; and he inspired his subjects with a love of religion and of wise institutions. He erected new temples; established new religious rites and new ministers of religion; instituted new festivals; and, to give his measures a more than human sanction, he satisfied the people that he held nocturnal converse with the Nymph Egeria, an inhabitant of the valley of the Muses, from whom he had received many wise counsels. He was the first who erected a temple to Janus, the gate of which was shut in time of peace and open in time of war (*b*): he gave increased splendour to the worship of Vesta; fixed the number of the Vestal Virgins; and placed

Interregnum.

Numa Pompilius

The Nymph Egeria.

Temple of Janus.

Vestal virgins.

(*a*) Plutarch, Life of Romulus c. 29. Macrob. lib. I. c. 11. See Index, Caprean marsh. (*b*) See Index, Temple of Janus.

their residence near the Royal palace (*a*). He also arranged the calendar; and, to obliterate every distinction between the Romans and Sabines, he obliged them to incorporate indiscriminately so as really to form one people.

Second enlargement of the city.

Finding that, under his peaceful dominion, the population had considerably increased, and that the portion of the city outside the enclosures of Romulus was ill protected, he erected a new wall which, according to Dionysius of Halicarnassus, enclosed the Quirinal (*b*). To Dionysius however is opposed the combined authority of Livy and Aurelius Victor, who say that the Quirinal was enclosed, together with the Viminal and Esquiline, by Servius Tullius (*c*); and the contradiction may perhaps be reconciled by supposing Numa to have enclosed part, and Servius Tullius the entire, of the Quirinal.

Third enlargement: Tullus Hostilius.

After the death of Numa in the year 82 of Rome, the Senate and people raised to the throne Tullus Hostilius, a Roman Patrician. This warlike prince, under a slight pretext and with the view of making Alba-Longa a Roman colony, declared war against the Albans, which terminated in the famous combat of

The Horatii and Curiatii.

the Horatii and Curiatii. After the treachery of the Dictator of Alba, Metius Fufetius, that country became subject to Rome; and its inhabitants were transferred to swell the population of their more fortunate rival. It hence became necessary to extend the city walls; and the Coelian was accordingly enclosed, and assigned to the conquered. Such is the account left us by Livy and Aurelius Victor; but Dionysius of Halicarnassus asserts that the Coelian was enclosed

(*a*) See Index, Temple of Vesta. (*b*) Lib. III. c. 62. (*c*) Liv. lib. I. c. 14. Aurel. Vict. de Viris Illustr. c. 7.

by Tullus previously to the destruction of Alba; and Strabo alone, in opposition to all other ancient writers, says that it was enclosed, not by Tullus Hostilius, but by Ancus Martius. Of the walls and gates of Tullus Hostilius no vestiges remain; nor are even their localities recorded.

Tullus Hostilius reigned 32 years; and to him succeeded Ancus Martius, nephew to Numa. Desirous to emulate the virtues of his uncle, he instituted new religious ceremonies, and encouraged agriculture. He erected temples; built a prison (*a*); constructed a port at Ostia, a city founded by him (*b*); and considerably enlarged the metropolis. Having taken and destroyed the Latin cities of Politorium, Tellene and Ficana, he transferred the inhabitants to Rome; assigned them the Aventine as a residence; and enclosed that hill with walls (*c*). He also defeated the Latins at Medullia; and, on his return to Rome, united the Aventine to the Palatine, having settled the conquered Latins on the intervening Murcian valley (*d*). With a view to protect the city against the incursions of the Etrurians, and to secure the navigation of the Tiber, he fortified the point of the Janiculum opposite the Capitol, and united it to the left bank of the river by means of the Sublician bridge, subsequently rendered famous by the heroic defence of Horatius Cocles (*e*). The form of the citadel is still visible after so many centuries, as is observable particularly from the path between the gardens adjoining the villa Spada and the way leading up to S. Pietro in Montorio, entering on the side of S. Cosimato, as also along the via di S. Pancrazio. The limits of the citadel are determined

Fourth enlargement:
Ancus Martius.

(*a*) See Index, Mamertine prison. (*b*) See Index, Ostia. (*c*) Liv. lib. I. c. 33. (*d*) Ibid. (*e*) See Index, Pons Sublicius.

by the piazza, church, convent and upper garden of S. Pietro in Montorio, by the piazza de' Fontanoni, and the garden to the rear of it, in which may be traced a sort of isthmus, that united the fortress to the rest of the Janiculum.

The Elder
Tarquin.

To Ancus Martius, who reigned 24 years, succeeded the Elder Tarquin. His original name was Lucumon; but, having been made guardian to the sons of Ancus Martius, he assumed the name of Tarquinius from his native town Tarquinia, in Etruria; and, altho' he had seized the crown in violation of their rights, Tarquin governed with justice. He added one hundred members to the Senate, which now reckoned three hundred Senators; sustained several wars against the Latins and Sabines; and, by his victories, enlarged the territories of Rome. To him the city owes the construction of the Cloaca Maxima, by which he drained the Velabrum, a marsh that occupied the valleys between the Palatine, the Aventine and the Capitol (*a*); and he also erected a temple to Jupiter on the Capitol, thence called the temple of Jupiter Capitolinus (*b*). Observing the irregularity and weakness of the city walls, he had resolved on erecting a new enclosure, to be built of solid blocks of stone; but he was distracted from the important undertaking by the wars against the Sabines and Latins: after the cessation of hostilities he again resolved on its erection; but was prevented by his violent death, inflicted by the injured sons of his predecessor (*c*).

Fifth enlargement:
Servius
Tullius.

On the death of Tarquin his wife Tanaquilla successfully exerted her influence to secure the vacant throne to her son-in-law Servius Tullius, whom Tarquin had adopted, and destined as his successor.

(*a*) See Index, Cloaca Maxima, Velabrum. (*b*) See Index, Temple of Jupiter Capitolinus. (*c*) Liv. lib. I. c. 36. 58.

Servius increased the power of the Senate, and established a census (*lustrum*) of the people, to be taken every fifth year. Following up the wise views of his predecessor he surrounded the city with new and more solid walls; and on their circuit ancient writers are for the most part unanimous. They however differ on some particulars: Dionysius of Halicarnassus and Strabo state that he enclosed only the Viminal and Esquiline, Numa, according to them, having already enclosed the Quirinal (*a*); whereas Livy and Aurelius Victor record that he enclosed the Quirinal, the Viminal and the Esquiline, having erected his palace on the eastern point of the Esquiline, over the *Vicus Patritius* (*b*). He surrounded part of the city with an *agger* and *fosse*, and had the honour of enlarging the *pomoerium* (*c*). Dionysius of Halicarnassus, who saw the walls of Tullius, has left us a general description of them (*d*). They started from the Tiber, near the hospital of S. Luigi Gonzaga in the *via di ponte Rotto*, excluding the forum *Olitorium* or herb-market, which stood near the church of S. Niccolà in *Carcere*; and, passing by the hospital of S. Galla and the *vicolo della Bufala*, they ascended the rock of the Capitol, enclosing its citadel, where some remains of them may still be seen, behind the stables of the *palazzo Caffarelli*, near the *Tor de' Specchi*. Running round the brow of the Capitol they enclosed the temple of Jupiter Capitolinus, and skirted the declivity called *salita di Marforio*, leaving the locality of the tomb of Caius Bibulus outside the city, for the Law of the XII. Tables forbade to bu-

His walls

(*a*) Dionys. lib. IV. c. 13. (*b*) See Index, *Vicus Patritius*. (*c*) Liv. lib. I. c. 44. Aurel. Victor de *Viris Illustrib.* c. 7. (*d*) Lib. IV. c. 13.

ry or burn the dead within the city walls. They then cut the valley between the Capitol and the Quirinal; ascended the brow of the Quirinal by the Colonna gardens, the Quirinal palace and gardens, the monastery of S. Susanna, the convent of the Victoria, behind which remains a portion of the wall, consisting of blocks of tufa, neither cut with much regularity nor united with much uniformity; and they joined the agger in the Barberini gardens. The agger, having been erected to give increased elevation to the walls on the plains between the Quirinal, the Viminal and the Esquiline, may accordingly be traced in the Barberini vineyard, where it began, in the vigna Certosa, and the vigna Massimo; and the walls, having been built thereon, must of course have made the same circuit. The agger terminated near the arch of Gallienus; and the walls proceeded by the palazzo Gaetani, the monastery of the Purification, il giardino Vidoni, la vigna Perotti, la vigna Capaccini; descended near SS. Pietro e Marcellino; ascended the Coelian towards the hospital of S. John Lateran, leaving the site of the church outside the city; passed along the brow of the Coelian by S. Stefano Rotondo and the villa Mattei; descended the valley between the Coelian and the Aventine, which had been a public basin called Piscina Publica, now il Carciofolo; ascended the point of the hill, on which stands the church of S. Balbina, where there are considerable remains under the ancient convent church; passed on by S. Sabba; and, next journeying round the brow of the hill, ran through the valley between the hill of S. Balbina and the Aventine, near S. Sabba and S. Prisca, where also some vestiges still remain. Hence ascending the Aventine they ran along its summit as far as the modern Salare or saltstorè; and there

reached the Tiber, enclosing the entrance to the Sublician bridge on the left side of the Tiber. Another wall started from the opposite point, enclosing the entrance to the Pons Sublicius on that side: a third line of wall started from the point opposite the commencement of that between the ponte Rotto and the church of S. Niccola in Carcere, the site of the ancient Forum Olitorium; and both these walls met at the citadel of the Janiculum as a common apex, thus connecting that fortress with the city by means of the Sublician bridge and the pons Palatinus, now ponte Rotto. With regard to the extent of the walls of Servius Tullius, Dionysius of Halicarnassus informs us that they were as extensive as the walls of the Asty of Athens, or city properly so called (*a*), the walls of which, according to Thucydides, were sixty stadia, or seven and a half Roman miles in circumference (*b*), a measurement which corresponds with the circuit just described. The walls of Tullius had further been protected by a fosse, one hundred feet wide, and thirty feet deep, as we learn also from Dionysius of Halicarnassus (*c*).

His fossæ.

With regard to the gates of this enclosure, they of course stood in localities that gave easy access to the city; and, as in general they opened on the same roads as did those subsequently erected by Aurelian, their directions must have coincided. They consisted of twenty three gates to the left, and three to the right of the river, and were as follows; 1. *Porta Carmentalis*, which had belonged to the walls of Romulus, and is mentioned as an internal gate by the Regionaries, even after the enlargement by Aurelian. 2. *Flumentana*, so called, as the word implies, from its proximity to the river. It was also called Argilleta-

His gates to the left of the Tiber.

The Carmentalis.

The Flumentana.

(a) Lib. IV. c. 14. (b) Lib. II. c. 13. (c) Lib. IX. c. 68.

The
Trium-
phal.

na because situate near the Argiletum (*a*): it stood in the direction of the via di ponte Rotto, near the hospital of S. Luigi Gonzaga; and Livy informs us that, in the years of the city 559, and 560, it and the adjacent edifices suffered much from the inundations of the Tiber (*b*). 3. *Triumphalis*. It was situate in the direction of the via della Bocca della Verità, near the entrance to the hospital of S. Galla: it is first noticed by Cicero in his oration against Piso (*c*); and is also mentioned by Tacitus (*d*), Suetonius (*e*) and Dion (*f*). It was open to those only who entered the city in triumph; and who passed through it by the Velabrum, the Circus Maximus, the via Sacra, and the Clivus Sacer, to the temple of Jupiter Capitolinus (*g*).

The Ratu-
menian.

4. *Ratumena*. It was so called from Ratumena, a Veientian charioteer, whose horses, having run off with him from Veii to Rome, in the time of Publicola, upset him and his chariot at this gate (*h*). It stood on the skirt of the Capitol, a little beyond the tomb of Bibulus in the vicus Mamertinus, now via di Marforio (*i*).

The Catu-
larian.

5. *Catularia*, the dog-gate, so called, according to Servius, because through it passed, on the 25th of April, the processional pomp for the sacrifice to the goddess Rubigo, to preserve the standing corn from mildew, which sacrifice consisted of a dog (catulus) and a sheep, and was offered in a grove sacred to the goddess, near the fifth mile of the Claudian or Cassian way, now the fourth on the way to Florence (*j*). Ovid mentions his having met the procession on his return to Rome from Nomentum, and has left us a lively description

(*a*) See Index, Argiletum. (*b*) Lib. XXXV. c. 9. 21. (*c*) c. 23. (*d*) Annal. lib. I. c. 8. (*e*) Vit. Aug. c. 100. (*f*) Lib. LVI. c. 42. (*g*) Josephus, Jewish War. B. VII. c. 16. (*h*) Festus vox Ratumena. (*i*) Plin. lib. VIII. c. 42. §. 64. Solinus c. 47. Plutarch. in Poplicola c. 13. (*j*) Festus, vox Catularia. Calend. of Verius Flaccus.

thereof (*a*). The gate stood on the skirt of the Quirinal, in the direction of the modern street, that leads from the piazza Trajana towards S. Maria in Campo Carleo, now called the via Alessandrina 6. *Sangualis*. It was so called from *Sangualis*, an osprey, a bird sacred to Saneus, the Hercules of the Sabines, who had a shrine within view of the temple of Romulus, situate in the garden of the noviciate of the Jesuits (*b*). The gate therefore must have stood in the direction of the ancient street of the Cornелиi, now the via della Dateria, a modern as well as an ancient ascent to the Quirinal. **7. *Salutaris*.** It was so called, according to Festus, from its proximity to the temple of Health, the same as Hygeia, the daughter of Aesculapius. Her temple, according to Livy, stood not far from that of Quirinus (*c*); and the gate must therefore have been situate in the direction of the ascent to the Quattro Fontane, the only ancient access in that quarter, and one which corresponds with the locality called by the Ancients *ad Pirum*, near the *Pila Tiburtina*, where Martial resided, as he himself informs us. Varro moreover says that the temple stood on the point of the Quirinal called from it *collis Salutaris*, which corresponds with the locality just indicated (*c*). **8. *Piacularis*.** It was so called from the expiations performed there, and stood in the direction of the via di S. Susanna, the next natural access to the hill, for the vicolo Sterrato is evidently modern, being cut through ancient edifices; and the via di S. Susanna is the only point of the hill that here presents a natural access. **9. *Collina*.** It took its name from *collis*, a name anciently appropriated by

The Sangualian.

The Salutarian.

The Piacular.

The Colline.

(*a*) Trist. lib. I. el. 5. v. 29. Fast. lib. IV. v. 901. (*b*) Festus, vox *Sangualis*. Liv. lib. VIII. c. 2c. (*c*) De Ling. Lat. lib. IV.

The Quirinal.

excellence to the Quirinal on account of its peculiarly steep ascents (*a*); and it was also called *Quirinalis* from the name of the hill, to which it gave access. Dionysius of Halicarnassus and Strabo inform us that it stood at the extremity of the agger, at this side the city; and, as the agger began in the vigna Barberini, the opening which is observable at its extremity must have been that of the porta Collina. It was in the weakest point of the city walls, being the most easy of access; and hence the Gauls entered it on the 18th of July U. C. 365; and Annibal presented himself before it U. C. 543; but his speedy retreat confessed the invincible courage and disciplined valour of the Romans. 10. *Viminalis*.

The Viminal.

It was so called from the hill on which it stood, and is mentioned by Festus and Frontinus. Strabo says that it was situate about the middle of the agger; and its site may still be recognised there in the villa Massimo, not far from the baths of Diocletian, on the spot where the agger presents a sort of mound surmounted by a statue. 11. *Esquilina*.

The Esquiline.

Like the preceding one, this gate also derived its name from the hill on which it stood. Strabo and Dionysius inform us that it was situate at the extremity of the agger, near the arch of Gallienus (*b*); and from it started the *via Praenestina* and the *via Labicana*, two roads which corresponded with the two now seen diverging towards the city walls, opposite the church of S. Eusebio. The gate stood on the highest point of the Esquiline, and consequently of ancient Rome. 12. *Metia*.

The Metian.

It was situate behind the *Sette Sale*, where now stands the gate of the vigna Perrotti, and may have derived its name from Metius, Dictator of Alba, whose perfidy was so signally chasti-

(*a*) Dionys. lib. II. (*b*) Dionys. lib. IX. c. 68.

sed by Tullus Hostilius. Plautus is the only ancient writer by whom it is mentioned (*a*). It was a gate of ill-omen, for by it condemned persons passed to execution, and thro' it were conveyed the bodies of deceased persons of humble rank to the funeral-pile on the Esquiline. (*b*). 13. *Querquetulana*. It was so called from the Coelian on which it stood, and which had been originally named mons Querquetulanus from its groves of oak. It is mentioned by Pliny (*c*); and was situate between the Oppius and the Coelian, near the church of SS. Peter and Marcellinus (*d*). 14. *Coelimumontana*. It was so called from the name of the Coelian on which it stood, and is mentioned by Cicero (*e*) and Livy, the latter of whom says that it had been struck with lightning U. C. 558. (*f*). It stood on the plain of the Coelian, near the hospital of S. John Lateran, where the streets of S. Giovanni Laterano, la via de' SS. Quattro, and la via di S. Stefano Rotondo meet. 15. *Fontinalis*. It was so called from some adjacent fountains; is mentioned by Livy (*g*); and is inscribed on a mortuary altar in the Vatican, noticed by Gruther (*h*). Within the vigna Fonseca, on the Coelian, are fountains and a nymphæum, restored in modern times: they are those at which the ancients celebrated the Fontinalia, when, according to Varro, they threw flowers into the fountains, and crowned the wells with chaplets; and from these fountains, near which it stood, the porta Fontinalis took its name. 16. *Ferentina*. It was so called from the Lucus Ferentinae and the caput aquae Ferentinae, near Marino, celebrated for the Diet or National assembly

The Querquetulan.

The Coelimumontan

The Fontinal.

The Ferentine.

(*a*) Pseudolus Act. I. Sc. III. v. 97. (*b*) Ibid. (*c*) Liv. XVI. c. 10. (*d*) Ibid. (*e*) Piso. c. 25. (*f*) Lib. XXXIV. (*g*) Lib. XXV. (*h*) p. DCXXIV. n. 11.

- held there by the Latins. The road leading to the grove began at this gate, which is mentioned by Plutarch (*a*), and which stood on the way leading from the villa della Ferratella to the piazza della Navicella, called via delle Mole. 17. *Capena*. It was so called from the grove and valley of the Muses, to which it led: it opened on the Appian way; and its position is fixed with precision by the discovery of the first milestone of the Appian way, found about a quarter of a mile outside the present gate of S. Sebastian (*b*). The gate stood on the spot where the walls crossed the *Piscina Publica*, now called *il Carciofolo*, near the little stream *Marana*, adjoining the baths of *Caracalla*. Juvenal calls it “*madidamque Capenam*” (*c*), because it had been constantly moistened by the Appian and *Marcian* waters, which passed over it; and it was for the same reason called *Arcus Stillans* in the V. century (*d*).
- The Capenian. 18. *Noevia*. It was so called from the *Noevian* groves, belonging to one *Noevius*, near which it stood; and it is mentioned by *Cato* in his oration against *Marcus Coelius*, and also by *Varro* (*e*). We know from *Victor* and from an ancient pedestal in the portico of the palace of the *Conservators*, that it came after that of the *Piscina Publica*, called *Rudusculana*, a fact which, as we shall see, fixes its site near the church of *S. Balbina*. 19. *Rudusculana*. It was so called, according to *Varro*, from *rudus*, unwrought bronze, of which it was made; and it stood near the gate of the *vigna Volpi*, where the *via S. Balbina* and the *via Aventina* commence, and whence a road starts to the right, that leads to the city wall.
- The Noevian.
- The Rudusculan.

(*a*) *Life of Romulus* c. 24. (*b*) See *Dissertation of Revillas*, inserted in the *Memoirs of the Academy of Cortona* T. I p. 11. (*c*) *Sat.* III. v. 2. (*d*) *Schol.* *Juvenal.* *Ibid.* (*e*) *De Ling. Lat. Lib.* IV. §. 165.

Valerius Maximus records that Genutius Cippus, Praetor, when passing under this gate, felt two horns protrude from his head, and that, on consulting the soothsayers, he was told that by returning to the city he should be created king, to avoid which he voluntarily went into perpetual exile, whence, to reward his disinterested patriotism, his portrait in bronze was affixed to the gate. 20. *Lavernalis*. It took its name The Lavernal. from the altar of Laverna, the goddess of thieves and cheats (*a*), and is mentioned by Varro after the Rudusculana, a circumstance which fixes its locality in the valley between S. Balbina and the Aventine. 21. *Navalis*. The Naval. It was so called, as we know from Festus, from its vicinity to the *Navalia* or ancient docks, the ruins of which are seen from the Aventine, on a line with Monte Testaccio, inside the city wall. (*b*). It must therefore have stood on the access to the Aventine from the porta S. Paolo. 22. *Minutia*. It was so called from various monuments erected there in honour of that family (*c*), and stood near the church of S. Maria Aventina, which is the only access on that side to the Aventine. 23. *Trigemina* or *Tergemina*. It was so called perhaps The Trigeminan. from its having had three arches, perhaps from the three Horatii, who however issued forth from the porta Capena, as we know from Frontinus, Valerius Maximus and Aurelius Victor. It stood between the Aventine and the Tiber, next to the Sublician bridge, near the spot where now stands the modern arco della Sel-lara (*d*).

Thus the gates of Servius Tullius, on the left Recapitulation. bank of the Tiber, were the Carmentalis, the Flu-

(*a*) Horace lib. I. ep. 16. v. 60. (*b*) See Index, *Navali a.* (*c*) Plin. Hist. Nat. lib. XVIII. c. 3. Liv. lib. IV. (*d*) Poggio de Variet. Fort. p. 8.

mentana, the Triumphalis, the Ratumena, the Cautularia, the Sangualis, the Salutaris, the Piacularis; the Collina, the Viminalis, the Esquilina, the Metia, the Querquetulana, the Coelimontana, the Fontinalis, the Ferentina, the Capena, the Noevia, the Rudusculana, the Lavernalis, the Navalis, the Minutia, and the Trigemina, making in all twenty three. For the number, names or localities of the gates on the right side of the river we have little more than conjecture. They are supposed to have been three, and to have been called the *Janiculensis*, the *Mucia*, or *Quinctia*, and the *Septimiana*. 1 The site of the *Janiculensis* would seem to be determined by the natural access to the citadel of the Janiculum, which is the modern ascent to S. Pietro in Montorio; and its name is naturally conjectured from the citadel, to which it gave access. 2. The appellations *Mucia* and *Quinctia*, arbitrarily given to this gate, are founded on its proximity to the farms of Mucius Scaevola and Quinctius Cincinnatus, situate outside the wall that connected the citadel with the Sublician bridge, farms to which the gate formed a communication. 3. *Septimiana*. This gate stood about the centre of the wall, that connected the citadel with the pons Palatinus, now ponte Rotto: its original name has not been even conjectured; but it was rebuilt by Septimius Severus, and hence took the name of *Septimiana* (a). It no longer exists; but it gave its name to the gate substituted for it by Aurelian, a name which it still retains.

The gates of S. Tullius, to the right of the Tiber.

The Janiculensian.

The Mucian.

The Septimian.

Violent death of Servius Tullius.

Servius Tullius gave his two daughters in marriage to Arunx and Tarquin the Proud, the grandsons of his father-in-law, Tarquin the Elder. The wife of

(a) Spartian. Vit. Sept. Sev. c. 19.

Arunx imbrued her hands in his blood, in order to get married to Tarquin, who for a similar purpose assassinated his wife; and both conspired and accomplished the death of Servius Tullius. Tarquin first threw him violently from the steps of the Senatehouse: on his way to his palace, which stood on the Esquiline over the vicus Patricius, that is near S. Pietro in Vincoli, he was murdered by hired assassins; and his dead body was soon after driven over by his infamous daughter, as she hastened to take possession of her murdered father's palace. The unnatural and atrocious deed was perpetrated on the road now called La Salita di S. Francesco di Paola, the only access on this side to the Esquiline Oppius, on which stood the house of Servius; and the street in consequence took the name of Vicus Sceleratus (*a*). To Servius succeeded his murderer Tarquin the Proud, who strengthened the agger on the side towards Gabii (*b*), and continued to adorn the city with splendid edifices. From these improvements however his attention was withdrawn by the war with Ardea; and, the atrocious act of his son Sextus having caused the expulsion of the Tarquins and of royalty from Rome, the Republic succeeded A. U. C. 243, 510 years before the Christian era.

His dead
body driven
over
by his
daughter.

Expulsion
of the
Tarquins.

As henceforward we shall have frequent occasion to mention the extension of the pomoerium, we shall close this chapter with a brief notice of its origin and nature. The word pomoerium is derived from *post moerum* or *murum*, "behind the walls" (*c*); but it is not to be confounded with their circuit, for we find that the pomoerium was often exten-

The po-
moerium.

(*a*) Liv. lib. I. c. 48. (*b*) Dionys. lib. IV. c. 13. (*c*) Varro de Ling. Lat. lib. IV. §. 143.

ded without extending the walls ; and that the walls were occasionally enlarged without enlarging the pomoerium. Thus we shall find that the pomoerium was enlarged by Sylla (*a*), Caesar (*b*), Augustus (*c*), Claudius (*d*), Nero, and Trajan (*e*) ; and yet Dionysius of Halicarnassus tells us that the walls had not been enlarged from the days of Servius Tullius to those of Augustus ; and Pliny, that they had not been enlarged to the time of Vespasian (*f*) ; nor is there any record of their extension until the time of Aurelian. Again, Ancus Martius, having destroyed the Latin cities of Politorium, Tellene and Ficana, transferred the inhabitants to Rome, and placed them on the Aventine, which he surrounded with a wall (*g*) ; and yet that hill remained outside the pomoerium until the time of Claudius, who first included it within the pomoerium (*h*). The Aventine remained excluded, according to Aulus Gellius, on account of the evil augury taken there by Remus, and also, according to Seneca, on account of the secession thither of the people (*i*). The pomoerium and circuit of the walls were therefore by no means correlative terms.

Aulus Gellius has preserved the description of the pomoerium as given by the Augurs, who declare that the pomoerium is " a place within ground consecrated by the Augurs in the circuit of the whole city enclosure, behind the walls, determined by certain fixed points, and terminating the city auspice ". " Po-

(*a*) Festus on the word, Prosimurium. (*b*) A. Gell. Noct. Attic. lib. XIII. c. 14. (*c*) Dion. lib. LV. c. 6. (*d*) Tacit. Annal. lib. II. c. 23. (*e*) Vopisc. Vit. Aurelian. c. 21. (*f*) Lib. III. c. 5. §. 6. (*g*) Liv. lib. I. c. 33. (*h*) Tacit. Annal. lib. XII. c. 23. (*i*) De Brevit. Vit. c. 14.

moerium est locus infra agrum effatum per totius Urbis circuitum pone muros regionibus certis determinatus, qui facit finem Urbani auspicii" (a). Livy says that the pomoerium was an uninhabited and uncultivated space outside the walls (b); and, as it was not determined by their circuit, its course was marked by cippi, several of which may be seen in the Vatican Museum (c). When the pomoerium was to be enlarged, the cippi were removed, and the space was extended, the Augurs pronouncing the words, as recorded by Festus, "Dii Tutelares Urbis, Pomoerium hoc ne minus majusve faxitis, sed iis quibus terminatum est regionibus efferatis". To extend the pomoerium was a privilege reserved for those Emperors only, who had extended the empire, of which it was an emblem (d).

CHAP. II.

SECOND EPOCH, THE REPUBLIC—THE CONSULS—THE DICTATOR—THE TRIBUNES—THE DECEMVIRS—MILITARY TRIBUNES—THE TRIUMVIRATE—FIFTH AND SIXTH ENLARGEMENTS—OTHER MAGISTRATES.

Under the Republic the Senate continued to enjoy the same power; but the people rose to increased importance. Assembled in Centuries they elected two magistrates called Consuls, a consulendo, because it was theirs to consult for the execution of the laws and the government of the Republic; and to them were consigned all the prerogatives and insignia of royalty. The first persons chosen to the office were Brutus and Collatinus, who soon consolidated the new

The Republic:
the Consuls.

(a) Noct. Attic. lib. XIII. c. 14. (b) Lib. I. c. 44. (c) Varro de Ling. Lat. lib. IV. 1§ 43. (d) Vopisc. Vit. Aurelian. c. 21.

institutions, and rendered the Republic a model of good government. From the hands of the Consuls the supreme power, on certain emergencies, passed into those of a Dictator, who was invested with absolute and irresponsible power. The secession of the people to the Mons-sacer obtained for them the appointment of Tribunes, and the right to meet in popular assemblies; but the Decemvirs, who had been created A. U. C. 302, at the instance of the people, to collect in Greece a body of jurisprudence, superseded the Senate, the Consuls and the People; nor did their usurpation cease until the infamous conduct of Appius Claudius, in the case of Virginia, and her death put an end to their domination, and restored the power to its constitutional Depositories (*a*).

The laws collected by the Decemvirs were however formed into the famous XII. Tables, of which fragments only remain, and which regulated the rights as well as the duties of the citizens (*b*). Military tribunes were subsequently appointed by the people with the power of consuls; and by this new creation the people obtained an influence in the state little inferior to that of the Patricians. The principal conquests of the Romans were achieved under the republic, northern and southern Italy, Greece, Syria, Spain, Africa were entirely subdued; and the arms of the republic advanced with rapid strides to the Euphrates, the Danube, the Rhine and the Ocean. Restricted as we are to the city alone we omit the various wars, foreign and domestic, in which the Re-

(*a*) Liv. Lib. III. c. 37. (*b*) Dionys. lib. X. They subsisted in the time of Justinian. In the year 1464, seven or eight tables of brass were dug up between Cortona and Gubio. Some of these Eugubine tables are Etruscan, some Pelasgic; and their dialects have hitherto defied the efforts of criticism.

public had been engaged for nearly five centuries, its victories, its spoils, its triumphs. The Triumvirate however inflicted a fatal blow on its independence, and soon led to its final overthrow. Julius Caesar, who, from Triumvir, became perpetual Dictator, thus prepared the way for the absolute monarchy, disguised under the forms of a republic by the crafty tyranny of Augustus.

The
Triumvir-
rate.

We know from Dionysius, Strabo and Pliny that the walls of Servius Tullius remained intact up to their time; and Dionysius expressly says that in his day a religious feeling forbade their alteration (a). Sylla however, having enlarged the Empire, enlarged also the pomerium about the year of Rome 674 (b).

Fifth en-
largement:
Sylla.

Having defeated Pompey and from Triumvir become perpetual Dictator, Caesar also enlarged the pomerium (c).

Sixth en-
largement:
Caesar.

Quæstors were first created in the time of the kings: they were so called a quaerendo; and their principal duty was to keep an account of the public money. Sylla created twenty; Caesar forty; and the Emperors augmented their number at will.

The Quæ-
stors.

Tribunes, who were first created A. U. C. 283, were soon raised to five; and in 297 to ten. They were the constituted guardians of the interests and liberties of the people; but were abolished under Augustus, who assumed their authority.

The Tri-
bunes abo-
lished.

Ædiles were instituted A. U. C. 260, and so called a cura aedium. They presided over public edifices, the public ways, the markets, funerals etc., and were *Plebeian*, *Curule*, and *Cereal*.

The Æ-
diles.

(a) Lib. IV. c. 17. (b) Tacit. Annal. lib. XII. c. 23. (c) A. Gell. Noct. Att. lib. XIII. c. 14.

The Cen-
sors.

Censors were first created A. U. C. 310 , and so called a *censendo*. They presided over the census made every *lustrum* or five years , and watched over the conduct of the people, civilians and military.

The Prae-
tors.

The Praetor was instituted in the year of Rome 387; and he administered justice instead of the Consuls, when the latter had occasion to leave the city in consequence of war. In the year of Rome 510 , were created two , one an Urban Praetor, *Praetor Urbanus*, for the Citizens, the other a foreign praetor, *Praetor Peregrinorum*, for strangers: in 526 the number was increased to four , in 536 to ten , and under Julius Caesar to sixteen or eighteen.

The se-
condary
magis-
trates.

Besides the *principal*, there were also *secondary* magistrates called *Triumvirs* , who superintended various municipal concerns, some the mint, *Triumviri monetales* , some the public money , *nummularii* ; some the preservation of public order during the night , *nocturni* ; and some the public health , *valetudinis*.

CHAP. III.

THIRD EPOCH, THE EMPIRE—AUGUSTUS CAESAR—NEW DIVISION OF THE PEOPLE—THE XIV. REGIONS OF AUGUSTUS—ENLARGEMENTS OF THE CITY—WALLS AND GATES OF AURELIAN—HONORIUS—FIRST SECOND AND THIRD SACCAGES OF ROME.

Third
epoch: Au-
gustus: se-
venth en-
largement.

This third epoch embraces a period of 505 years, that is from the time that Caius Caesar Octavianus assumed the name of Augustus , after the battle of Actium A. U. C. 724 , to the extinction of the Empire under Romulus Augustulus A. D. 476. Augustus enlarged the pomoerium , and embellished

the city with splendid edifices both private and public: he was accustomed to boast that he had found his capital of brick, and had left it of marble (*a*); and so distinguished was his reign for the advancement of Rome in literature and the arts that the Augustan age designates not only the age of Augustus, but every age in which letters have preeminently flourished. It should however be recollected, that the eminent scholars of the Augustan age were, almost all, children of the Republic. Finding the ancient division of the city inconvenient on account of the great increase of the population and consequent extension of the city, Augustus established a new division. Romulus had divided the Roman people into three sections, because in his day they consisted chiefly of three nations, Latins, Etrurians and Sabines: these three sections he called tribes, because the division was triple: the head of each tribe he called Tribune; and the Latins he distinguished by the name of the Ramnensian tribe, the Etruscans by the name of the Lucernian, and the Sabines by that of the Tatientian. The Ramnensian tribe inhabited the Palatine; the Lucernian the valley between it and the Capitol; and the Tatientian the Capitol, then called the Tarpeian hill (*b*). Each of these tribes was subdivided into ten Curiae, so called *a coire*, from their meeting together; and thus primitive Rome may be said to have been divided into three regions and thirty Curiae. Of these tribes Festus has preserved the names of four, viz, the *Forensis*, so called from the Forum; the *Veliensis*, so called from the Velia, a part of

New division of the city.

(*a*) Sueton. in August. c. 28. (*b*) Dionys. lib. II. c. 7. Liv. lib. I. c. 13. lib. X. c. 6.

the Palatine; the *Tifata*, so called from a grove of that name; and the *Titian*, so called from Titus Tattius (*a*). Livy has preserved the name of a fifth, the *Fautian* (*b*); but of the other tribes the names are unknown. Each Curia had a separate hall of assembly: all however met under the same roof; and the ancient edifice, *Curiae Veteres*, was situate on the side of the Palatine opposite the Coelian (*c*). As the head of each tribe was called Tribune, so was the head of each Curia called Curio; and the head of the Curiones was called Curio Maximus. From each tribe were chosen a hundred men to serve as cavalry: these hundred men constituted a Centuria; and hence there were three centuriae, each of which was subdivided into ten sections, thence called decuriae. The head of each centuria was named Centurio; and the head of each decuria was called Decurio.

The increase of the population of Rome under Numa, Tullus Hostilius and Ancus Martius suggested to Tarquin the idea of augmenting the number of the tribes: to this the Augur Attus Navius objected; and Tarquin adopted the expedient of doubling the existing tribes, distinguishing them by the epithets of *Veteres* and *Novi*. Under Servius Tullius their number was increased; and they were divided into Urban and Rural tribes, the former consisting of citizens living within, the latter of citizens living without, the walls. The city also was divided into four regions, which took the names of the four Urban tribes. The Curiae however always continued thirty, at least until the time of Augustus, who subdivided the city into fourteen regions,

(*a*) Festus, *Novae Curiae*. (*b*) Lib. IX. c. 58. (*c*) Tacit. *Annal.* lib.² XII. c. 29.

the number, by a curious coincidence, into which the modern city is divided (*a*). In the hall of the modern Fasti, in the palace of the Conservators, is a pedestal, which sustained a statue of Adrian, and on which the regions are inscribed as fourteen (*b*): the Catalogues written in the IVth and Vth centuries of the Christian era, known by the names of the Catalogues of Victor, of Rufus and the Notitia, and by the common name of the Regionarii, also make them fourteen; and hence it is clear that such must have been their number, and that the number was not changed from the time of Augustus until the fall of the Western Empire.

The regions established by Augustus were as follows, viz., 1st region, *porta Capena*, so called from the porta Capena, where it commenced: it extended I. thence into the country in the direction of the Appian way, embracing a circuit of 18,000 feet. 2nd, *Coeli-* II. *montium*, so called, because it consisted principally of the Coelian hill, besides which however it included the valley of the Subura, now the via Labicana, leaving outside it the Coeliolum, where it rises above the Flavian amphitheatre. 3rd, *Isis and Serapis*, so called III. from the temple of that name, that stood within it: this region was also called moneta from the mint, situate within its limits. In it stood the Flavian amphitheatre; and it also included the Oppium of the Esquiline, save the point on which stands the church of S. Francesco di Paola, and all the locality now called di Merulana. 4th, *Templum Pacis*, so called IV.

The regions of Augustus:

(*a*) Sueton. Vit. Aug. c. 30. Plin. Hist. Nat. lib. III. c. 5. §. 9. Tacitus Annal. lib. XV. c. 40. (*b*) The words inscribed on the pedestal are, "Magistri vicorum Urbis regionum XIII." On its sides are the names of the magistrates of regions I. X. XII. XIII.

- from the temple of Peace built by Vespasian within its limits. It comprised that point of the Oppium, on which stands the church of S. Francesco di Paola, and the whole tract between the Palatine and the Oppium, including the arch of Titus, the Meta Sudans, the Forum of Nerva, and the temple of Antoninus and Faustina.
- V. 5th, *Esquiline*, so called because it included all the Esquiline except the Oppium: it also included all the Viminal except the Baths of Diocletian and the tract between the Amphitheatrum Castrense inclusively and the temple of Venus Ericina, which stood before the porta Collatina.
- VI. 6th, *Alta Semita*, so called from the elevation of the Quirinal, which it included together with the valley between the Quirinal and the Pincian, and the space between the porta Salaria, the porta Pinciana and the piazza Barberini. It also included the baths of Diocletian, and terminated at the forums of Nerva and Trajan exclusively.
- VII. 7th, *Via Lata*, so called because it comprised the trunk of the via Flaminia, which was the broadest in Rome, and was therefore called by preeminence the via Lata.
- VIII. 8th, *Forum Romanum*, so called because it contained the Roman Forum together with the forum of Trajan, the forum of Augustus, the forum Boarium, the forum Piscarium, the Minor Velabrum and the entire Capitol.
- IX. 9th, *The Circus Flaminius*, so called because it contained that ancient Circus together with the entire of the Campus Martius, save that part of it between the Corso and the Quirinal. It also included that part of the Pincian between the porta Pinciana and the
- X. porta del Popolo.
- 10th, *Palatium*, so called because it comprised the entire of the Palatine together with
- XI. the valley between it and the Coelian.
- 11th, *Circus*

Maximus, so called from the famous Circus of that name within its limits. It also comprised the valley between the Aventine and the Palatine, and the bank of the Tiber between the porta Trigemina and the theatre of Marcellus. 12th, *Piscina Publica*, so called XII. because it comprised the locality, which had been a public bathing pond, under the modern hill of S. Balbina. It contained the plain between the Coelian and the false Aventine, together with the baths of Caracalla. 13th, *Aventinus*, so called because it comprised the XIII. entire Aventine together with the plain of the Navalva or ancient docks. 14th, *Transtiberim*, was so called XIV. because it was entirely situate beyond the Tiber: it included the temple of Fortis Fortuna, which stood at the distance of a mile from the actual porta Portese, together with the Janiculum, the Vatican, and the gardens of Domitia, the aunt of Nero.

This division of the city continued in use until the VI. century, when it was changed with the changing form and fortunes of the city. Anastasius Bibliothecarius informs us that S. Clement divided Rome into seven regions, all ecclesiastical, having been assigned to as many Notaries, in order to collect information regarding the martyrs; and, after having undergone various other divisions, the enumeration of which would present little interest to the English Reader, the city was finally divided in the XIII. century as now, on the left bank of the river, into XIII. regions, to which Sixtus Quintus, A. D. 1586, added the Borgo, thus forming in all fourteen regions, the number of the regions of ancient Rome. The names of the modern Rioni are I. Monti; II. Trevi; III. Colonna; IV. Campo Marzo; V. Ponte; VI. Parione; VII. Regola; VIII. S. Eusta-

Modern regions.

chio; IX. Pigna; X. Campitelli; XI. S. Angelo; XII. Ripa; XIII. Trastevere; and XIV. Borgo.

Public officers created or modified by Augustus.

Augustus created or modified the following magistrates: *Praefect of the city, praefectus urbis*, an office instituted by Romulus (*a*), and confined, under the republic, to the *Feriae Latinae*, but made perpetual by Augustus; and first conferred by him on his friend Meaenae. The city Praefect exercised most ample authority over the Senate; administered justice; watched over public order; and is said to have had jurisdiction one hundred miles outside the city. *Praefect of the Praetorium, praefectus Praetorii*. It was instituted by Augustus to preside over the Praetorian Guards. Augustus nominated two, Commodus three, and Constantine four. *Praefect of provisions*. Before the time of Augustus this magistrate was created only on occasion of a scarcity of provisions, the aediles having been charged with his duties at all other times; but Augustus made it permanent. His business was to attend to the public provisions, both as regarded quantity and quality. Besides these Augustus created inferior magistrates, some to take care of the city walls, *quinque viri muris turribusque reficiendis*; some of the docks, *decemviri navales*; and some of the public ways, *quartumviri viarum curandarum*, or *curatores viarum Urbis* (*b*).

Eighth and ninth enlargements: Claudius: Nero.

The Aventine had been enclosed within the city wall by Ancus Martius (*c*); but, having been deemed a place of ill-omen since the event of Remus, it remained outside the pomoerium until enclosed within it by Claudius (*d*), a circumstance which proves that the pomoerium did not always follow the course of the

(*a*) Tacit. Annal. lib. VI. c. 41. (*b*) Sueton. Vit. Aug. c. 37.
 (*c*) Liv. lib. I. c. 33. (*d*) Tacit. Annal. lib. XII. c. 23. Senec. de Brevit. Vit. c. 14

walls, nor necessarily surround them. Nero also extended the pomoerium (*a*), probably after the burning of the city in his reign.

After his famous Dacian war, and his victories in the north, Trajan, having enlarged the boundaries of the empire, enlarged also the Pomoerium (*b*).

That the walls of Servius Tullius were not enlarged up to the time of Augustus we know from Dionysius of Halicarnassus (*c*): Pliny testifies their preservation up to the reign of Vespasian A. U. C. 828 (*d*); nor have we any record of their enlargement until the time of Aurelian. During the reign of his cruel, licentious and indolent predecessor, Gallienus, the Barbarians had become truly formidable, having not only overspread whole provinces, but actually pushed their devastations even as far as Rome (*e*). The suburbs of the city were then unprotected by walls: the campus Martius, to which Rome has now descended from her seven hills, had never been enclosed; and under these circumstances Aurelian, with the advice of the Senate, commenced the new enclosure A. U. C. 1025., that is A. D. 271. (*f*). With regard to their extent, some, relying on a passage of Vopiscus, a contemporary writer, are of opinion that they were nearly fifty miles in circumference; and this opinion is confirmed by the facts that all the manuscripts consulted by Causobon have the number, *quinquaginta prope millia*, in letters not in numerals, and that no other historian can be cited in opposition to Vopiscus. His words are, "Muros urbis Romae sic ampliavit, ut quinquaginta prope millia

Tenth enlargement: Trajan.

Eleventh enlargement: Aurelian: his walls.

(*a*) Vopisc. Vit. Aurel. c. 21. (*b*) Ibid. (*c*) Lib. IV. c. 13.
 (*d*) Hist. Nat. lib. III. c. 5. §. 9. (*e*) Zosim. lib. I. c. 37. (*f*) Vopisc. Vit. Aurel. c. 21.

murorum ejus ambitus teneant ". His authority however is generally rejected; and the measurement of the regions as left us by the Regionaries together with the total absence of every vestige of such walls have led to the general opinion that the text of Vopiscus has been corrupted, and that the walls of Aurelian are those now standing in a circuit of about twelve miles.

They were commenced by Aurelian and completed by Probus in the space of ten years (*a*); and, to expedite their erection as well as to consult for economy, they take in edifices of various sorts, which they meet on their way, such as the substructions of the Domitian gardens, commonly called *il muro torto*; the sepulchre of Haterius at the *porta Nomentana*; three sides of the Praetorian camp between the *porta Pia* and the *porta S. Lorenzo*; the monument of the Marcian, Tepeulan and Julian waters at the *porta S. Lorenzo*; the monument of the Claudian water and Anio Nova at the *porta Maggiore*; the sepulchre of Marcus Virgilius and Atistia at the same gate; the amphitheatrum *Castrense* between the *porta Maggiore* and the *porta S. Giovanni*; the substructions of the house of Lateran near that gate; the aqueduct of the Anio Vecchia between the *porta Metroni* and the Latin gate; a sepulchre between the Appian gate and the bastion of *Sangallo*, converted into a gate; and finally the magnificent tomb of Caius Cestius. At the left side of the Tiber the present walls, although frequently repaired, are nearly the same as those of Aurelian; but the latter also ran along the river from near the *porta del Popolo* to the *Ponte Sisto*, and from the *Marmorata* to the termination of the line of wall next the *porta*

(*a*) Zosim. lib. I. c. 49.

S. Paolo. Of the wall between the porta del Popolo and the Ponte Sisto many vestiges still remain; but that between the Marmorata and city wall on the same side has almost entirely disappeared. On the right side of the river the walls of Aurelian ran from near the Ponte Sisto to the actual porta S. Pancrazio, and, passing through the villa Spada, reached the bank of the river outside the Porta Portese, opposite the ancient Navalia; and thence their course may still in part be traced. The line however which ran outside the Porta Portese was so completely demolished by Urban VIII., when he built the present walls beyond the Tiber, as to have left no trace of its existence. The walls of Aurelian on the same side did not enclose the Vatican, nor the tract between the Vatican and Trastevere properly so called: the whole extent of his walls on both sides of the Tiber formed a circuit of about twelve miles; and they were built principally of brick and of the materials supplied by the walls of Servius Tullius.

The gates of Aurelian consist of gates of the first and gates of the second order, the former opening on the Consular roads, from which they originally borrowed their names. Of these there were twelve on the left side of the river, viz., the Aurelia, Flaminia, Salaria, Nomentana, Tiburtina, Praenestina, Labicana, Asinaria, Latina, Appia, Ardeatina, and Ostiensis. On the right side of the river there were two, the Portuensis, and one called in the time of Procopius the Pancratiana (a), making in all fourteen; and Procopius informs us that the gates of the first order open in his day were fourteen (b). Of the gates of the second order there were five in the line of wall that ran between the Ponte Sisto and the porta del Popolo, viz.,

Gates of
Aurelian.

(a) Gothic War, lib. 1. c. 25. (b) Ibid. c. 15.

the *Posterula de Episcopo*, near the arch of S. Faustino de' Brexiani; another near S. Giovanni de' Fiorentini, the name of which is unknown (*a*); a third called *Posterula S. Agata*, near a church of S. Agatha in the *Largo del Orso*, and this gate gave its name to that church, and to the present church and convent of S. Maria in *Posterula*, a word corrupted from *Porticella* (*b*); a fourth called *della Pigna*, near the church of S. Lucia della Tinta (*c*); and a fifth between it and the *Popolo*, the name of which is unknown. There still exist on the same side of the river six other gates of the second order, viz., the *Pincian*, four between the *porta Nomentana* and *porta Tiburtina*, and the *porta Metroni* between the *porta Asinaria* and the *porta Latina*. At present there are eight gates open on the left side of the river, viz., the *porta del Popolo*, the *Salaria*, *Pia*, *S. Lorenzo*, *Maggiore*, *di S. Giovanni*, *Appia*, *di S. Sebastiano*, *di S. Paolo*; and on the right side there are four open, viz., the *porta Portese*, *di S. Pancrazio*, *la Cavalleggieri*, and the *Angelica*, in all twelve. The closed gates on the left side are the *Pincian*, two gates of the *Praetorian camp*, the *Viminal*, the *Metroni*, the *Latin* and the *Ardeatine*: the closed gates on the right side are the *porta Pertusa* and the *porta Castello*; and on this same side were taken down the original *porta Septimiana* and the *porta S. Spirito*.

The Porta
del Popolo.

For the convenience of such readers as may wish to drive round the walls, we shall give a brief notice of the ancient and modern gates, and of the walls as they occur in the entire circuit, beginning with the

(*a*) Anonym. of Mabillon. (*b*) Anastasius Bibliothecarius Vit. Nichol. 1. and Benedict. III. Bull of Agapitus II. A. D. 955. (*c*) Bull of Agapitus II. A. D. 955.

porta del Popolo. It has succeeded to the porta Flaminia of Aurelian, but does not stand on the same site, for Procopius describes the Flaminian as standing on an eminence, *εν χωρῳ κρημνωδει*, and as not very easy of access, *ου λικαν ευπροσοδος* (a), a description which by no means accords with the site of the present gate, but which corresponds perfectly with the locality immediately above the church of S. Maria del Popolo, where therefore the Flaminian gate must have stood. The gate of the Popolo is often called the Flaminian, but oftener the porta del Popolo from the adjoining church of S. Maria del Popolo: it was rebuilt under Pius IV. by Vignola A. D. 1561; and it is said to have been commenced by Michelangelo. Its outer façade is adorned with four Doric columns, two of red granite and two of violet breccia, all standing on a very high basement, which sustains statues of SS. Peter and Paul by one Francesco Moschi, which are dry and much mannered, and altogether unworthy of the principal entrance of the Mistress of the Fine Arts. They had been originally intended for S. Paul's, but were rejected by the abbot of Monte Casino, and lay neglected until purchased for 1000 scudi and placed here by Alexander VII. (b). Neither is the gate itself a specimen of good taste: its Doric columns are too small for its size: the attic is too high; and the elevation of the whole is out of proportion with its narrow breadth. The inner front was erected by Bernini A. D. 1655, on occasion of the entrance of Queen Christina into the city, and is not less defective than the outer. On either side of the gate is a square tower, the under part of which is built of blocks of marble

(a) Gothic War, B. 1. c. 23. (b) Passeri Vite de' Pittori etc., p. 120.

taken from an ancient sepulchre, that stood on the piazza del Popolo A. D. 1475, by order of Sixtus IV. The large blocks had been bored in the middle ages to get at the cramps that bound them together, as is the case with the Colosseum and other ancient edifices; and the perforations were filled up when constructing the towers.

The Muro
Torto.

Between this gate and the Pincian the walls, immediately adjoining the gate, present repairs of the time of Leo IV.; and next come recent repairs of the substructions of the gardens of the Domitii, which continue for about a quarter of a mile, and exhibit, at the angle near the old entrance into the villa Borghese, an extraordinary inclination, which existed A. D. 536, and is noticed by Procopius, who calls it *Murus Ruptus*, now corrupted into Muro Torto. At this point the road passes over the site of several ancient chambers discovered A. D. 1789, which were found painted with arabesques, and contained amphorae, heads of terra cotta, vases, lamps, etc. The chambers belonged to a house of the Domitii family, whose gardens were situate on the Pincian, for on the vases were inscribed the words, *Ex officina Domit. Luc*, that is, from the factory of Domitia Lucilla, who was the mother of Marcus Aurelius, and was descended from the Domitii (a). The line of wall between this angle and the porta Salaria is supposed from its construction to have been the work of Belisarius, who entered Rome for the first time A. D. 535.

The Pincian gate:
Belisarius.

The Pincian gate stands about a mile distant from the porta del Popolo, and was rebuilt by Belisarius,

(a) D' Agincourt, Recueil de fragmens etc. p. 45, planche 19.

who fixed his quarters on the Pincian, a circumstance that gave rise, in the middle ages, to the story of his having asked alms at this gate, after he had fallen into disgrace with the Emperor Justinian, and become blind. The fiction, which is fully refuted by Muratori in his Annals of Italy, has been sanctioned by the following modern inscription affixed to the wall to the right of one entering Rome, and now covered with the soil: DATE OBOLVM BELISARIO. Belisarius, it is true, fell a victim to the implacable revenge of his guilty wife and the vicious intrigues of the infamous Theodora; but he was never reduced to mendicancy; nor did he return to Italy after his final disgrace. It was called the Pincian gate from the hill on which it stands; but it was also called the gate of Belisarius in the VIth century (a). In its keystone is carved a cross, an additional proof of its having been erected in the beginning of the VIth century; and it is one of the secondary gates now closed.

The Salarian gate comes next. Between the porta Pinciana and the porta Salaria the walls are for the most part the work of Belisarius, occasionally mixed with those of Aurelian and with repairs of the VIIIth and XVIth centuries. The porta Salaria is about half a mile from the Pincian gate, and is so called from the via Salaria on which it stands, and which took its name from the quantities of salt conveyed thro' it to the Sabine country. By it the Goths entered Rome under Alaric on the 24th of Aug. A. D. 409 (b). Its towers are in part fallen, but had been rebuilt after that event on the ruins of those which the

The Salarian gate.

(a) Procop. Gothic war, lib. 1. c. 15., 22., 23. lib. II. c. 9. (b) Procop. Vandalic War, lib. 1. c. 2.

Goths had destroyed. The curve of the arch and the upper part of the gate are also rebuilt on the primitive construction.

The porta Pia.

The porta Pia stands about a quarter of a mile from the Salaria, and was substituted for the Nomentana by Pius IV. A. D. 1564. According to Vasari it was planned by Michelangelo; and its first stone was laid by the Pope, whose death prevented its completion, whence its irregularity and disproportion.

The porta Nomentana.

Two towers, one square and the other round, a little beyond the Porta Pia, mark the site of the porta Nomentana, which took its name from the via Nomentana, on which it opened. The square tomb of Quintus Haterius was stripped of the travertin blocks that covered it; and its nucleus was made to form part of the square tower built by Aurelian (a).

Three sides of the Praetorian Camp.

Between the porta Pia and the porta S. Lorenzo the wall takes in three sides of the Praetorian camp, in which are two gates that belonged to the camp, after which we meet the Viminal gate, all three closed. The Camp gates are the *Principalis dextera* of the northern side, and the *Decumana* of the eastern side, the latter of which preserves its architrave, and shows its original height to have been much greater than that of the walls, probably for the ingress and egress of military engines (b).

Ancient tomb in the vigna Lozzano.

In the vigna Lozzano, between the porta Pia and the porta S. Lorenzo, was discovered in 1838 an ancient tomb in a high state of preservation. It is square; built of blocks of travertin; and its area is enclosed with walls of opus reticulatum of the time of the Antonines. Unfortunately its inscription has disappeared; and its ancient owners are hence totally

(a) See Index, Tomb of Haterius. (b) See Index, Praetorian Camp.

unknown. Within the sepulchral chamber are three sarcophagi, containing each several skeletons. That opposite the entrance is adorned with children and a head of Medusa, and is better sculptured than the others: it seems to be of the second century of the Christian era. On the tomb to the left is sculptured the fable of the family of Niobe, with some departures from its ordinary story; and on that to the right are represented the crime and furies of Orestes, a thing not uncommon on ancient sepulchres. When the tomb was discovered the lids were found partially removed, and the skeletons in the lateral coffins discomposed, a proof that the sepulchre had been antecedently searched for valuables.—The porta Viminalis, which comes next, was built by Belisarius; and the walls exhibit many repairs of Popes.

This gate, which is the ancient porta Tiburtina of Aurelian, is about a mile and a half distant from the porta Pia. It had been called Tiburtine because it led to Tibur, now Tivoli; and it is now called the porta S. Lorenzo because it leads to the church of that name. Externally it bears the following inscription, which records its having been repaired by Arcadius and Honorius. I have numbered each of the six lines, of which the inscription consists, because too long for the breadth of the page:

(1) S P Q R

(2) IMPP CAESS DD NN |INVICTISSIMIS |PRIN-
CIPIB ARCADIO ET HONORIO VICTORIB AC
TRIVMFATORIB SEMP AVGG (3) OB INSTAV-
RATOS VRBI AETERNAE MVROS PORTAS AC
TVRRES EGESTIS IMMENSIS RVDERIB EX SVG-
GESTIONE V C (4) AC INLUSTRIS COM ET MAG
VTRIVSQ MILITIAESTILICHONIS AD PERPETVI-

Gate of
S. Law-
rence: its
inscrip-
tions.

TATEM NOMINIS EORVM (5) SIMVLACRA CON-
STITVIT (6) CVRANTE FL MACROBIO LONGINIA-
NO V C PRAEF VRBI

The Flavius Macrobius mentioned here as pre-
fect of the city was a Christian, and adorned the
baptismal font in the church of S. Anastasia (a). In-
ternally the arch is attached to the monument of
the Marcian, Tepulan and Julian waters, built of tra-
vertin, and adorned with two Doric pilasters, that ori-
ginally supported a pediment, which was removed by
Caracalla to make room for an inscription recording
his having repaired the aqueduct, and introduced into
it a new stream, which he conducted to his baths.
On the keystone of the monument is sculptured the
head of an ox; and on the attic is the following
inscription placed there by Augustus:

IMP. CAESAR. DIVI. IVLI. F. AVGVSTVS
PONTIFEX. MAXIMVS. COS. XII.
TRIBVNIC. POTES. XIX. IMP. XIII
RIVOS. AQVARVM. OMNIVM. REFECIT. (b)

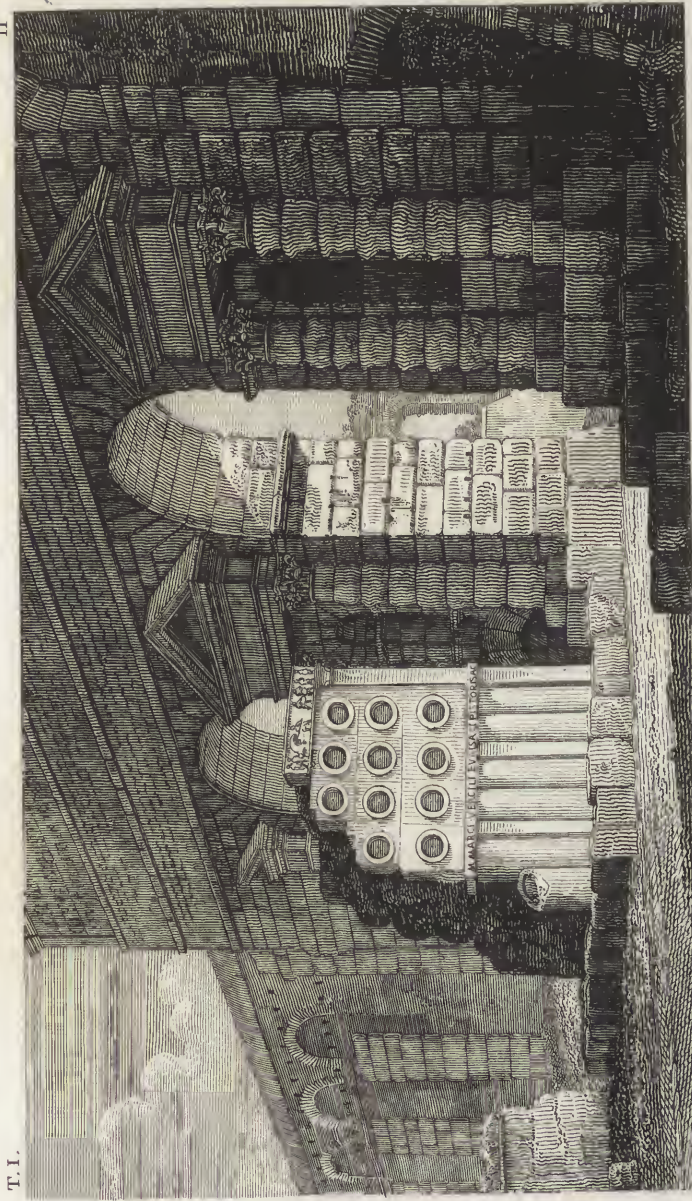
Beneath it is the inscription of Caracalla, which
runs thus:

(1) IMP. CAES. M. AVRELIVS. ANTONINVS. PIVS.
FELIX. AVG. PARTH. MAXIM. (2) BRIT. MAXI-
MVS. PONTIFEX. MAXIMVS. (3) AQVAM. MAR-
CIAM. VARIIS. KASIBVS. IMPEDITAM. PVRGATO.
FONTE. EXCIS. ET. PERFORATIS. (4) MONTIBVS.
RESTITVTA. FORMA. ADQVISITO. ETIAM. FON-
TE. NOVO. ANTONINIANO. (5) IN. SACRAM. VR-
BEM. SVAM. PERDVCENDAM. CVRAVIT. (c)

Under this inscription is the following of Titus:

(a) See Index, Church of S. Anastasia. (b) See Index, Julian
aqueduct. (c) See Index, Antoninian aqueduct.





T. I.

MONUMENTO DELL'ACQUA CLAUDIA

G. Cortogian del. e inc.

IMP. TITVS. CAESAR. DIVI. F. VESPASIANVS. AVG. PONTIF. MAX.
 TRIBUNICIAE. POTEST. IX. IMP. XV. CENS. COS. VII. DESIGN. VIII.
 RIVOM. AQVAE. MARCIAE. VETVSTATE. DILAPSUM. REFECIT
 ET. AQUAM. QVAE. IN. VSV. ESSE. DESIERAT. REDUXIT (a).

Here we observe that the gate of Honorius stands on its ancient level, whereas the monument built by Augustus is so much buried that carts laden with hay pass through it with difficulty, a proof that, before the time of Honorius, and of course before the incursions of the Barbarians, the soil was here elevated several feet, as the inscription of Honorius records, EGESTIS IMMENSIS RUDERIBUS.

After the gate of S. Lorenzo we meet engaged in the wall a castellum of the Antoninian aqueduct, and a contemporary gate now closed, perhaps the porta Collatina, which stood in this direction, having led to Collatium. Beyond this gate the walls, as we observe, were crossed by the aqueducts of the Anio Vecchia, and of the Marcian, Tepulan and Julian waters (b). We next meet the magnificent monument of the Claudian water and of the Anio Nova (c). Honorius repaired its gates; but his repairs have been recently removed; and the monument has been restored to its original form, save that its arches have been in part filled with masonry, and one has been converted into a city gate. The inscription of Arcadius and Honorius has been transferred to the wall to the left of the gate, and is in every respect like that which we saw at the porta S. Lorenzo. The gate has taken the name of the porta Maggiore because leading to and from the church of S. Maria Maggiore: the monument had not been erected by Claudius as a city gate, for in his time the Esquiline

The porta
Maggiore,
and the
Claudian
monu-
ment.

(a) See Index, Marcian Water. (b) See Index, aqueducts.

(c) See index, ibid.

gate stood near the locality of the arch of Gallienus ; but the arches of the monument were opened to afford a free passage to and from the city by the via Labicana on which the monument stood , and which here divided , as it still-divides , into the via Labicana to the right , and the via Praenestina to the left. Hence it is that we find here the tomb of Virgilius, erected before the Claudian aqueduct was built (a). Aurelian availed himself of the monument, and converted its arches into gates, by building smaller arches within the larger ones ; and the two gates took the names of the porta Labicana and the porta Praenestina.

The monument consists of two large and three small arches, each adorned with Corinthian columns supporting a pediment: under the small middle arch is another smaller one , perhaps to open a passage to the waters that flowed into the valley between the Coelian and the elevation on which stands the church of S. Croce in Gerusalemme; and the whole is constructed of huge rough blocks of travertin. On each front are the following inscriptions, recording its erection by Claudius., and its repairs by Vespasian and by Titus :

(1) TI. CLAVDIVS. DRVSI. F. CAISAR. AVGVSTVS.
GERMANICVS. PONTIF. MAXIM. (2) TRIBVNICIA.
POTESTATE. XII. COS. V. IMPERATOR. XXVII.
PATER. PATRIAE. (3) AQVAS. CLAVDIUM. EX
FONTIBVS. QVI. VOCABANTVR. CAERVLEVS. ET
CVRTIVS. A MILLIARIO. XXXXV (4) ITEM. ANIEN-
NEM. NOVAM. A. MILLIARIO. LXII. SVA. INPEN-
SA. IN. VRBEM. PERDVCENDAS. CVRAVIT

(a) See index, tomb of Virgilius.

(1) IMP. CAESAR. VESPASIANVS. AVGVST. PON-
TIF. MAX. TRIB. POT. II. IMP. VI. COS. III. DE-
SIG. III. P. P. (2) AQVAS. CVRTIAM. ET. CAE-
RVLEAM. PERDVCTAS. A. DIVO. CLAVDIO. ET.
POSTEA. INTERMISSAS. DIAPSASQVE. (3) PER.
ANNOS. NOVEM. SVA. IMPENSA. VRBI. RESTI-
TVIT

(1) IMP. T. CAESAR. DIVI. F. VESPASIANVS. AV-
GVSTVS. PONTIFEX. MAXIMVS. TRIBVNIC (2)
POTESTATE. X. IMPERATOR. XVII. PATER. PA-
TRIAE. CENSOR. COS. VIII. (3) AQVAS. CVRTIAM.
ET. CAERVLEAM. PERDVCTAS. A. DIVO. CLAV-
DIO. ET. POSTEA. (4) A. DIVO. VESPASIANO. PA-
TRE. SVO. VRBI. RESTITVTAS. CVM. A. CAPITE
AQVARVM. A. SOLO. VETVSTATE. DILAPSAE.
ESSENT. NOVA. FORMA. REDVCENDAS. SVA. IM-
PENSA. CVRAVIT (a).

A little beyond this gate we observe a plot of Vivarium.
ground, on which probably stood the Vivarium or
receptacle for wild beasts, which Procopius informs
us existed outside the porta Maggiore (b). Between
this gate and that of S. John the walls present re-
pairs by Julius III., Pius IV., Paul V., Clement XIII.,
and Pius VII. We next pass under the aqueduct of
the Acqua Felice (c), and soon reach the amphi-
theatrum Castrense (d). Between the amphitheatrum
Castrense and the gate of S. John the wall of Anto-
ninus is well preserved; but it has lost its upper range
of masonry.

The gate of S. John was erected under Greg. XIII. The gate
A. D. 1754, instead of the adjoining porta Asinaria, of S. John.
by Giacomo del Duca, a Sicilian architect and scholar

(a) See Index, Claudian aqueduct. (b) Gothic War, lib. 1. c. 22.

(c) See Index. (d) See Index.

of Michelangelo. It is about a mile from the porta Maggiore, and is on too small a scale, as the gate of communication with southern Europe.

The Asinarian gate.

The porta Asinaria is filled up with masonry, but is still observable a little beyond the gate of S. John, between the two towers that defended its entrance, which are sufficiently well preserved to give a clear idea of their height and use. It was called Asinaria, because situate on the via Asinaria, so named from one Asinius by whom it was constructed. By it Belisarius entered Rome for the first time A. D. 535 (*a*), and Totila A. D. 546 (*b*). Beyond this gate are the magnificent substructions of the house of Plautius Lateranus, characterised by Juvenal as "aedes egregiae" (*c*). Lateranus was put to death for conspiracy by Nero; his house was escheated to the Imperial domain (*d*); and it thus passed into the hands of Constantine and from him to the Church, still retaining and imparting its name to the porta Asinaria as well as to the gate, church, and palace of S. John Lateran. Between this and the next gate the walls are much injured, and present considerable repairs by Belisarius and the Popes.

The Metronian gate.

The porta Metronia is a secondary gate, and stands about halfway between the gate of S. John and the Latin gate. Its etymology is unknown; and it is first mentioned for the first time by S. Gregory the Great (*e*). After this gate we meet part of a wall built of square blocks, perhaps part of an aqueduct: it was taken into the line of the city wall by Aurelian; and

(*a*) Procop. Gothic War, lib. I. c. 14. (*b*) Ibid. lib. III. c. 20. (*c*) Sat. X. v. 15. (*d*) Tacit. Annal. lib. XV. c. 60. (*e*) Epist. lib. IX. ep. 69.

a little beyond it is a reservoir cut across by the road.

The Latin gate is about a mile from the gate of S. John, and derives its name from the Latin way, on which it stood. It is substantially the work of Aurelian; but its arch was rebuilt by Belisarius; and on its interior is the Christian monogram between the mystic letters A and Ω.

The Appian gate is first mentioned by the Anonymous of Mabillon: it is commonly called the gate of S. Sebastian, because leading to the church of that name; but it is also still called the Appian, from the famous Appian way on which it stands. It was splendidly rebuilt by Belisarius or Narses in the VI. century with cut stone, taken from the monuments of the Appian way. On its keystone is inscribed the cross within a circle, surmounted with the words, ΘΕΟΥ ΧΑΡΙΕ, Dei Gratia; and beneath is a sort of tablet with an invocation of the military patrons S. George and S. Conon, ΑΓΙΕ ΚΩΝΟΝ, ΑΓΙΕ ΓΕΩΡΓΙ, Sancte Conon, Sancte Georgi, a proof of its having been erected by the Byzantine Generals. Behind the modern half gate to the right, as we leave the city, is a long inscription in Gothic characters, together with an outline of S. Michael the Archangel, recording a victory obtained here by the Romans over the Neapolitans under Robert king of Naples A. D. 1327, on the 29th of Sept., the feast of S. Michael. The inscription is as follows:

ANNO . DNI . MCCC^o
 XXVII INDICIONE
 XI MENSE SEPTEM
 BRIS DIE PENULTIM
 A IN FESTO SCI MICHA
 ELIS INTRAVIT GENS

FORESTERIA IN VRB
E ET FVIT DEBELLA
TA A POPVLO ROMA
NO QVI STANTE IA
COBO DE PONTIA
NIS CAPITE REGIO
NIS

The James de Pontianis here mentioned was grandfather to the husband of S. Francesca Romana. Charles V. entered Rome in triumph by this gate on his return from Tunis, A. D. 1536. Beside it is the arch of Drusus described in its proper place.

The Ardeatine gate.

The Ardeatine gate is situate between the gate of S. Sebastian and that of S. Paul, and was opened across a beautiful sepulchral monument. It was called Ardeatina, because it led to Ardea. Not far from it is the bastion begun by Sangallo under Paul III., after the saccage of the Constable Baurbon, A. D. 1527. Sangallo had already given proof of his knowledge of military architecture by the erection of the bastion on the Aventine, under the church of S. Sabba, opposite monte Testaccio. Between the bastion and the gate of S. Paul occurs another tomb taken in by the new wall, in the repairs of which we observe fragments of marbles, columns of porphyry, granite, giallo antico, of flags of serpentine etc., hastily brought together on some pressing emergency.

The Ostian gate.

The Ostian gate is oftener called the porta S. Paulo, because leading to the church of S. Paul on the Ostian way. It is mentioned by Ammianus Marcellinus, when speaking of the Lateran obelisk, brought to Rome by Constantius, A. D. 357. The Goths entered by this gate A. D. 549, as they had done a few years

before by the porta Asinaria (*a*). It originally consisted of two arches, a proof of which we have in the fact that on the city side it is still so constructed, one arch being shut, the other open. The thresholds of the inner and outer arches are twelve feet above the ancient level. The external gate is evidently of the time of Belisarius; and its arch is not quite in the direction of the internal ones, which are more ancient. Near this gate are the tomb of Caius Cestius and the protestant burial ground, the latter situate within the walls (*b*). The line of wall between this point and the river presents nothing worthy of particular attention, having been much injured, and generally presenting repairs of the XVI. century.

Having seen the gates and walls on the left side of the Tiber, we now pass to the right or Trastevere side, beginning with the porta Portese. Trastevere gates.

This gate is next the river, and was completed by Innocent X., created Pope A. D. 1644. The ancient Porta Portuensis, so called because opening on the via Portuensis, which led to the port of Claudius, had been situate at the extremity of the row of trees outside the present gate, and was taken down with its line of wall by Urban VIII. A. D. 1644., by whom the modern gate was commenced. Porta Portese.

The porta S. Pancrazio is better than a mile from the Porta Portese, and was so called so early as the time of Procopius, because leading to the church of that Saint (*c*). It had been the second gate of the enclosure of Aurelian, and was rebuilt in 1644 by Urban VIII., whose arms it still bears. Porta S. Pancrazio.

(*a*) Procop. Gothic War, lib. III. c. 34. (*b*) See index. (*c*) Gothic War, lib. I. c. 23.

Porta Septimiana.

The porta Septimiana was the third and last gate of the enclosure of Aurelian on this side, and was so called from that built by S. Severus, to which it succeeded. It was rebuilt at the close of the XV. century by Alexander VI. , whose arms it bore until 1798.; and it has been superseded by the walls of Urban VIII. , within which it stands , near the Farnesina. The other gates , on the Trastevere side , we shall notice in chronological order (*a*).

Transfer of the seat of empire

After the completion of the walls of Aurelian the city continued to flourish until the days of Constantine, whose transfer of the seat of Empire to Constantinople gave the first rude shock to the supremacy of Rome, and reduced it in some sort to the condition of a provincial city. He might thus perhaps have contributed to the preservation of the East ; but he impaired the strength and hastened the dissolution of the western empire. To adorn the new city of Constantine, many of the Public edifices of Rome were despoiled; and others, having become useless , were suffered to fall into decay and dilapidation. From the days of Theodosius, A. D. 389, the Catholic religion was the sole religion of Rome ; and the Popes, altho' not then invested with temporal power, evinced a laudable zeal in appropriating to the Catholic worship various edifices, which had belonged to the abolished religion.

Repairs of Honorius.

Hitherto the offended Majesty of Rome had never been braved with impunity; but in the reign of Honorius , who succeeded his father Theodosius A. D. 384, the Goths had made themselves formidable to the Romans , having more than once pillaged Italy with impunity; and, to repel their aggressions , Honorius , by the advice of his prime mi-

(*a*) For the remaining gates see Index, Città Leonina.

nister Stilicho, resolved upon repairing the walls of Rome. The superintendance of the work he confided to Flavius Macrobius Longinianus, prefect of the city; and the repairs were completed A. D. 402. Three inscriptions recorded the fact, one over the porta Portese, demolished by Urban VIII., another over the porta S. Lorenzo, which, as we have seen, still exists in its place, and a third over the porta Maggiore, which has been recently removed, and placed contiguous to the gate.

The precautions taken by the indolent and imbecile Honorius proved of little avail; the threatening tempest of Barbarians, so long suspended, now broke on the devoted city; and Rome was overwhelmed by the sweeping deluge. The Goths, who had already been masters of a considerable part of Italy, laid siege to Rome on the 24th of August A. D. 409. : at the hour of midnight the Salarian gate was silently opened by the perfidious Isaurians: the inhabitants were awakened by the tremendous sound of the Gothic trumpet; and the Imperial city was delivered to the licencious fury of the hords of Germany and Syria. Headed by their king Alaric, they set fire to the gardens of Sallust, which were inside the gate, and continued their career of plunder and devastation and blood for three successive days and nights (a). At the end of six days they evacuated the city: after they had retired, Honorius again repaired the walls, where they had suffered; and Orosius, a contemporary Historian, assures us that, not long after their departure, almost all traces of their ravages were obliterated (b); but we

First sac-
cage of
Rome, by
Alaric and
the Goths.

(a) Philostorgius, Hist. Eccles. lib. XII. Orosius, Hist. lib. VII. and XXIX. (b) Lib. VII. c. 40.

may hence date that long period of distress and anarchy, in which empire, arts and wealth were ultimately involved in one sweeping flood of ruin and barbarism.

Second
savage by
Genseric
and the
Visigoths.

More melancholy disasters still awaited the Mistress of nations. Valentinian III. had violently dishonoured the bed of Petronius Maximus, who avenged the injury by his death, and by seizing the Empire. He also induced Eudoxia, the widow of Valentinian, to give him her hand in marriage; but, made aware that Maximus had procured the death of her former husband, she resolved on sacrificing to female vindictiveness the dearest interests of her country; and accordingly invited over from Africa Genseric, king of the Vandals, who readily accepted the invitation; landed at Ostia; and, having met with little resistance, entered Rome on the 12th of June A. D. 455. He delivered over the city to indiscriminate sassage, plunder and licentiousness during fourteen successive days and nights, and returned to Africa laden with the spoils of the Imperial city, amongst which were half the bronze gilt tiles of the temple of Jupiter Capitolinus, and the sacred objects taken by Titus and Vespasian from the temple of Jerusalem, and preserved in the Imperial palace on the Palatine, together with numerous captives. Eudoxia had soon reason to bewail her vindictiveness: she, with her two daughters, Eudoxia and Placidia, was compelled as a captive to follow the haughty Vandal, and was conveyed with the spoils to the port of Carthage (*a*). Pope Leo the Great, who, a short time before, had restrained the fury of Attila, prevailed on Genseric not to consign the city to fire, nor its inhabitants to the sword (*b*); and he instituted a festi-

(*a*) Procop. Vandalic War, lib. I. c. 45. (*b*) Miscell. lib. XV.

val to thank God for the liberation of Italy from the foul Barbarians (*a*).

Flavius Ricimer, of Gothic extraction, General of the Imperial armies, having assassinated Majorian, appointed Libius Severus his successor, at whose death he proclaimed Anthemius Emperor, whose daughter he espoused; but, in consequence of some differences that arose between him and his father-in-law, he set out from Milan A. D. 472, and laid siege to Rome. Anthemius sustained the siege for a considerable time; but Ricimer ultimately entered Rome on the eleventh of July; and, having put to death his father-in-law, consigned to saccage twelve regions of the city, having spared the other two, because inhabited by his own people (*b*).

Third sac-
cage, by
Flavius
Ricimer.

Orestes, General of the troops in the west, having rebelled against the Emperor Nepos, drove him from Ravenna; deprived him of the empire; and proclaimed as emperor his son Romulus, then a boy, whose name has been changed by the Latins into the contemptible diminutive of Augustulus. Deeming the conjuncture favourable to his views, Odoacer, Chief of the Heruli, invaded Italy with a numerous army; easily made himself master of Rome and Italy; deposed Romulus Augustulus; was declared king of Italy; and fixed his residence at Ravenna. Odoacer spared the life of Augustulus; dismissed him with his whole family from the Imperial palace; fixed his annual allowance at six thousand pieces of gold; and assigned the Lucullan Villa at the promontory of Misenum in Campania for the place of his exile. Thus fell the stupendous fabric of the Western Empire, in the year 476 of the Christian era, five centuries after its found-

Fall of
the Wes-
tern em-
pire: domi-
nation of
the Heruli.

(*a*) Leon. Serm. 8. (*b*) Muratori, *Rer. Ital. script.* T. I.

dation by Augustus, and 1229 years after the foundation of the city by Romulus. The fall of Rome is perhaps the greatest and most awful event recorded in profane history; and invites to meditation on human vicissitudes, which spare neither man nor the proudest of his works, which bury cities and empires in one common grave.

The Visigoths.

Unwilling to suffer Odoacer to reign in Italy, and having obtained permission from Zeno, Emperor of the east, Theodoric, king of the Visigoths, marched a formidable army towards Italy A. D. 489; and, having defeated Odoacer in many battles, obliged him to shut himself up in Ravenna on the 9th of July 490. After a three years siege Theodoric became master of the city by capitulation; and, having slain Odoacer, he soon after assumed the title of king of the Goths and of Italy; and subjected Rome to his dominion. He visited Rome A. D. 500; and, having been solemnly received by the Pope and people, he commenced the repairs of the walls and edifices of the city, and assigned an annual sum for that purpose. He it was who first converted the tomb of Adrian into a fortress, whence it assumed, in the middle ages, the name of "Castrum Theodorici" (a).

Belisarius enters Rome.

During a period of 43 years, Rome remained under the dominion of the Goths, when Justinian, having ascended the throne of the east, resolved on recovering the empire of the west. Accordingly he dispatched his General Belisarius, who disembarked in Calabria A. D. 535, made himself master of Southern Italy, and entered Rome on the 10th of December, where he was well received by the Senate

(a) Muratori Rer. Ital. Scr. T. XXIV.

and people. He entered by the porta Asinaria, whilst the Goths were marching out by the porta Flaminia; and his first care was to repair the walls and surround them with a deep fosse. Scarcely had he finished the work, when the Goths returned under the command of their king Vitiges; marched on Rome, which they reached in March 537; laid siege to the city by forming seven camps round its walls, one beyond the Tiber, and the other six between the porta Flaminia and the porta Praenestina; whilst Belisarius fixed his head-quarters on the Pincian, and his residence there in the house of Pincius, who gave his name to the hill and gate, and is otherwise unknown (*a*). To deprive the city of water and stop the working of the corn-mills, the Goths intercepted the aqueducts (*b*): the cessation of the water-mills was the first inconvenience; but the evil was speedily removed by mooring large vessels on the Tiber, and fixing millstones in the current of the river; and thus originated the floating mills, which we still see on the Tiber. After a year and nine days Vitiges was obliged to raise the siege, in order to succour the provinces of northern Italy, now menaced by the Greek arms.

Having made themselves masters of Tuscany and a considerable part of the kingdom of Naples, the Goths, under their king Totila, again directed their desolating course to the south; took Tivoli; and prepared to besiege Rome. The defence of the city was vigorous and well directed; but the enemy were admitted by the Isaurian centinels of the Asinarian gate, on the 17th of January 546; pillaged the city; put to the sword

Totila returns and takes Rome.

(*a*) Anastas. Bibliothec. Life of Silverius. (*b*) Procop. Gothic War, lib. I. c. 14.

mány of its inhabitants ; burnt many edifices ; demolished the gates and considerable part of the walls, insomuch that Procopius , one of the Generals of Belisarius , calculates that the destruction amounted to one third of their entire circuit (*a*). They then retired to Tivoli ; and Belisarius , returning from Porto , again occupied Rome , and in twenty five days restored, in all haste and in the best manner he could, the demolished walls , making use of all sorts of materials, that presented themselves at hand. Of these repairs we have already seen several examples in the entire circuit of the walls. Before these hasty repairs were completed the Goths again presented themselves before the walls of the affrighted city, A. D. 549 , and gained a treacherous admission by the Ostian gate ; but on this occasion Totila , instead of destroying, set about repairing the walls, rebuilding the edifices , and fortifying still more the Mole of Adrian , into which the Greeks had fled as he entered the city.

Narses :
death of
Totila :
Agilolph.

Totila remained in quiet possession of Rome until the year 552, when Justinian, having recalled Belisarius, from whom he had withheld the necessary subsidies , sent Narses as his successor in command of the army of Italy. Having defeated the Goths in Umbria, and slain Totila in battle, Narses marched direct to Rome ; scaled its walls ; besieged the Goths in the Mausoleum of Adrian, into which they had fled with all their riches ; and compelled them to capitulate on condition of sparing their lives. Having thus terminated the Gothic war A. D. 554, Narses began to repair the walls, and the bridges on the Anio cut by the flying Goths. Ra-

(*a*) Gothic War, lib. III. c. 24.

venna however continued to be the residence of the Exarchs or Vicegerents of the Emperors of the East in Italy; and Rome was reduced to be the chief town of the Roman duchy, subject to heavy exactions, and to the exorbitant extortions of the Imperial ministers. The repairs of Narses, however, enabled her to resist the Longobards under their ferocious king Agiloph A. D. 593, who committed great devastations and horrible cruelties in her vicinity, of which we have an authentic account in the writings of Gregory the Great, himself an afflicted eye-witness of those scenes of desolation and carnage (*a*).

The Emperor Constans II. or Constantine III. arrived in Rome from Constantinople A. D. 663, and was received with honour by Pope Vitalianus and his clergy at the distance of six miles from the city, which he entered on the fifth of July. He remained but twelve days in Rome, and then left for Naples; and, at the end of this short but rapacious visit, he carried with him not only a great number of valuables, but also all the gilt bronzes that covered the roof of the Pantheon, then a Christian church, all of which were seized at Syracuse by the Saracens, who transported them to Alexandria (*b*).

The Roman Pontiffs, necessarily interested in preserving Rome against the incursions of the Barbarians, often assisted in repairing the city walls. Accordingly we find that, in 708, Pope Sisinnius had prepared considerable materials for the purpose; but, death having frustrated his intentions, Greg. II.

Constans II.

First Repairs by the Popes.

(*a*) Homil. VI. lib. II. supra Ezechiel; lib. IV. lettera 39 ad Mauritium. (*b*) Paulus Diaconus, lib. V. c. 13. See Index, Pantheon.

commenced the work in 725, near the porta S. Lorenzo; and it was continued by his successor Greg. III. Again in 772 Adrian I. assigned to various Communes the repairs of the city walls, having drawn upon the Apostolic treasury for the necessary expenditure (a).

CHAP. IV.

FOURTH EPOCH, THE POPES—THE CITTA' LEONINA—SIEGES OF ROME—
—RETREAT OF THE POPES TO AVIGNON AND RETURN TO ROME—
SACPAGE OF ROME BY THE CONSTABLE BOURBON AND HIS DEATH—
DURATION OF THE PAPAL GOVERNMENT.

Fourth
epoch, the
Popes:
Leo the
Isaurian:
Greg. II.

After the fall of the Western Empire Italy remained a prey to the northern barbarians; but the evil effects of their domination were experienced by Rome more than by any other city of Italy, for Rome, more than any other city, attracted the rapacity of those ferocious and greedy hords. Accordingly, as we have seen, she fell successively under the domination of the Heruli and the Goths; and if, after cruel laceration, she returned for a time to the empire of the east, it was only to augment her sufferings, by subjecting her to the arbitrary misrule of the Imperial ministers. Even the Exarch resided not within her walls; and the Queen of cities saw her Senators reduced to vassalage and her people to vicarious despotism, whilst internal dissention was suffered to gnaw her very vitals. In this deplorable state recourse was frequently had to the paternal intervention of the Supreme Pastor, who approved himself

(a) Anastasius Bibliothecarius, et Rer. Ital. Script. T. IX. p. 252.

on all occasions the strenuous defender of the oppressed, protecting the citizens against the power of the Patricians, the misrule of the Imperial Exarchs, the exactions of the rapacious ministers, and the tyranny of the emperor himself. It cannot therefore be matter of surprise that, under such circumstances, the people, experiencing the parental solicitude of their Bishop, should have recognised in him the strongest claims to their confidence, and even preferred his mild, domestic rule to a foreign and oppressive yoke. Accordingly an occasion presented itself, which ripened into maturity this their feeling and conviction. In the Pontificate of Greg. II., the Emperor, Leo Isauricus, patronising the sect of the Iconoclasts, inflamed their sacrilegious violence against sacred images, and against the Catholics, the professors of the ancient worship. The Imperial reformer claimed supreme authority in spirituals as well as in temporals; and sought to enforce the novel claim not by argument but by arms. The productions of the chisel and the pencil, consecrated to religion, were demolished by the hand of violence; and resistance was punished by confiscation and death. In vain did the Pontiff admonish the fanatical Isaurian to pause in his career of sacrilege and blood: "Abandon your rash and fatal enterprise," writes Gregory II.; "if you persist we are innocent of the blood that will be spilt in the contest." The proscriptive edict was enforced with increased rigour; and Rome itself was repeatedly assaulted by the armies of the Greek tyrant, who were successfully repelled. "Every attempt," says Gibbon, "was made by fraud or force to seize the persons of the second and third Gregory, and to strike at their lives." A bloody battle

at Ravenna terminated in the defeat of the Iconoclast army ; but, “ no sooner had the Popes confirmed their own safety, ” continues Gibbon, “ than they appear to have spared the relics of the Byzantine dominion. They exhorted the Italians not to separate from the body of the Roman monarchy. ” But the indignant Senate and people resolved on asserting their independence by placing themselves under a resident Sovereign, from whom they might hope for protection not persecution ; and accordingly they spontaneously transferred the supreme magistracy to the Sovereign Pontiff, Greg. II., A. D. 730. The liberty of Rome was thus rescued from Leo the Isaurian, and reestablished after a servitude of 750 years: her Bishop became the temporal as well as the spiritual Father of a free people ; and, after the loss of her legions and her provinces, Rome was again restored to honour and dominion. The Chair of S. Peter replaced the throne of the Caesars: the seat of empire became the sanctuary of religion ; and, had it not been for this new vital principle, which renovated her decayed energies, Rome, like other cities of antiquity, like Thebes, or Babylon, or Carthage, might have been blotted from the map of the earth, verifying the awful foreboding of Lucan, “ *fabula nomen erit* ” (a). To the mild sway of the Roman Pontiffs she owes her independence, probably her existence ; and as the seat and centre of Catholic unity she now enjoys a supremacy of spiritual dominion more extended than the boldest flight of the Roman eagle. The temporal power of the Popes, ” says Gibbon, “ is now confirmed by the reverence of a thousand years ; and their noblest title is the free

(a) Lib. VII.

choice of a people, whom they had redeemed from slavery”.

Thus ceased for ever the dominion of the Greek emperors over Rome: the event was soon followed by the loss of the other cities of Italy; and the title of emperor of the Romans became merely honorary; having been occasionally conferred by the Popes on foreign princes, who aided them in repressing the wars of Italy, and in preserving the rights of the Church. It was enjoyed by the House of Austria among others, until Francis II. in 1805. renounced the German empire.

Having now become temporal as they had been spiritual sovereigns of Rome, the Popes were obliged to watch over its temporal, as they had hitherto done over its spiritual concerns; and accordingly we find them active in preserving her from the attacks meditated against her independence.

The repairs commenced by Greg. II. were continued by Greg. III., who thus put the walls in a strong state of defence; nor was the necessity of this precaution on long doubtful. Astolph, king of the Lombards, indifferent alike to the expostulations of Stephen II. and to the menaces of Pepin, king of the Franks, then the Protector of the Church, laid siege to the city A. D. 755: his troops laid waste the vicinity of Rome; but, awed by the approach of the army of king Pepin, he raised the siege, and retired to Pavia, to protect his territories, which were then threatened by the Franks.

The walls were again repaired by Adrian I., who reigned from 772 to 795.; and we know from the Anonymous of Mabillon, who visited Rome before the year 848, that the walls of Aurelian along the river,

The Saracens : Leo IV. : his walls.

from the Ponte Sisto to the Popolò, were then in a state of perfect preservation. He is most minute in his observations, for he informs us that the towers amounted to 383, the castellated constructions to 7020, the doors to 6, the gates to 14, the larger windows to 2066, and the smaller to 1576 (a).

In the year 846, when Sergius II. was Pope, the Saracens, then masters of Sicily, reached Rome by the Tiber ; but, not being able to gain admission into the city, they pillaged its environs and the Basilics of SS. Peter and Paul, both of which were then outside the walls. To prevent a recurrence of similar disasters Leo IV. first put all the walls into repair A. D. 848; built two towers near the Porta Portese on the two sides of the river to defend the passage ; and enclosed the Vatican and its vicinity with a new wall, thus erecting a new city called from him Civitas Leoniana. The new enclosure formed an irregular square about two miles in circumference, the larger sides of which looked to the north and south, and the shorter to the east and west. The western side still in part exists in the Vatican garden and vineyard ; but the eastern side has entirely disappeared. The northern side, as is still seen, was employed by Alexander VI., to form a covered passage between Castel S. Angelo and the Vatican ; and the southern has almost entirely perished. The circuit of the walls ran through the Pope's garden and vineyard ; turned thence towards the Zecca ; followed the direction of the vicolo de'Corridori as far as the fosse of Castel S. Angelo ; joined the Tiber at the hospital of S. Spirito ; passed thence towards the porta Cavalleggieri, where a fragment thereof still forms part of the present enclosure ; and there ran direct

(a) Muratori, T. IX. p. 252.

to the porta Pertusa, where another fragment still remains. This enclosure subsisted intact until the XVI. century; but of its 44 towers only two now remain, one within the porta Pertusa, the other within the Vatican garden, not far from the casino of Pius IV., together with two semicircular ones situate between the two former. Leo IV., says Gibbon, "was born a Roman; the courage of the first ages of the republic glowed in his breast; and, amidst the ruins of his country, he stood erect, like one of the firm and lofty columns, that rear their heads above the fragments of the Roman forum" (a). He formed an alliance with the vassals of the Greek empire, with Gajeta, Naples, and Amalfi; and their combined fleets engaged and defeated the Saracens near the port of Ostia.

In the time of Pius IV., in the XVI. century, the enclosure had six gates, viz. 1. the gate of *S. Pelegrino*, so called from its vicinity to the church of that Saint: it was situate near the modern arco del Corridore, on the way to the porta S. Angelo, and was called in the XVI. century *la porta delli Nibbj*; 2. *Porta Viridaria*: it led to the Pope's garden, and was situate in the direction of *la Zecca*, the modern mint; 3. *Porta Pertusa*: It opened behind S. Peter's, where the *viadi Scaccia* forms an angle, whence the gate took its name (b); 4. *Porta Turrioni*: It is the present porta *Cavalleggieri*; borrowed its former name from the adjoining tower; and its present from the adjoining guard of that name, placed there by Pius IV., abolished in the events of 1798, and succeeded by the present *Guardia Nobile*. The gate was rebuilt as it now stands by Alexander VI., and is about a mile distant from the

Gates of
the Città
Leonina.

(a) Vol. X. p. 65. (b) *Diarium Sixt.* IV. A. D. 1481.

porta S. Pancrazio.* It is remarkable in the modern history of Rome, for near it the Constable Bourbon lost his life A. D. 1527, having been shot, when attacking the city, by Francesco Valenti, a Roman. He was borne off to a little chapel of the Madonna del Rifugio, to the left as we pass out through the gate, that stood where the bastions commence with the arms of Pius V.; and he expired therein. Such is the narrative of Benvenuto Cellini, who was present at his death (a): 5. *Posterula S. Angelo*: It stood near the mole of Adrian; was called porta Castri S. Angelo, and also porta Aenea, the latter because covered with plates of bronze; and was demolished by Pius IV.; and 6. *Porta S. Spirito*, which, as we shall see, was the work of Sangallo.

Siege of
Rome by
Arnolph.

Arnolph, Emperor of Germany, besieged Rome A. D. 896; and, having taken la città Leonina, he got possession of the remainder of the city by capitulation. A reconciliation however was accomplished between him and Pope Formoso; and, having been crowned by the Pope, he retired after a stay of fifteen days.

The Anti-
pope Ca-
dolo.

In the year 1063, the antipope *Cadolo*, who made war on Alexander II., entered by night the città Leonina: he was repulsed by the people; and took refuge in the Castel S. Angelo, where he was admitted by Cencio, the son of Stephen, prefect of Rome.

Siege of
Rome by
Henry IV.

In the year 1081, the Emperor Henry IV. besieged Rome; but, after ravaging its vicinity, he raised the siege. He again returned in 1084; and, having taken the city, he besieged Greg. VII., who had escaped with difficulty into the castle of S. Angelo, by the

(a) Ritratto di Roma Moderna da Pompilio Totti A. D. 1638. p. 561.

covered passage already mentioned. Fearing however the Normans under Robert Guiscard, who was on his march to the relief of the Pontiff, Henry abandoned the city, after having destroyed in great part the walls of the città Leonina. The rapacious and sanguinary Guiscard, having been subsequently excommunicated by the Pope, entered Rome on the side of S. John Lateran, not as a pacific friend, but as an exasperated foe, breathing devastation and slaughter; and, with fire and sword, inflicted on Rome the most terrible vengeance which she had hitherto endured.

Having suffered considerably from these repeated sieges and assaults the city walls were repaired by the Senate in 1157, as is recorded by the following inscription still to be seen over the interior of the porta Metronia now closed:

Repairs of
the walls.

R. SĀ GL̄
 + ANNO M̄CLVII INCARNT̄
 D̄NI NR̄I IH̄V XPI SPQR HEC MENIA
 VETVSTATE DILAPSA RESTAVRA
 VIT SENATORES SASSO IŌHS DE AL
 BERICO ROIERIBVCCA CANEPINZO
 FILIPPO IŌHS DE PARENZO PETRVS
 D̄S TE SALVI CENCIO DE ANSOINO
 RAINALDO ROMANO
 NICOLA MANNETTO

The first line evidently indicates an erasure, and probably stood thus: R. D. N. FRIDERICO SĀ GL̄, that is, "in the reign of our Lord Frederick ever august, most glorious," his name having been probably erased after his excommunication. In 1167 Frederick I. defeated the Romans under Tusculum; encamped on Monte Mario; and, thence descending to attack the città Leonina, took it by assault, and

Frede-
rick I.

Retreat of
the Popes
to Avi-
gnon and
retorse to
Rome.

compelled Alexander III. to take refuge in the house of the Frangipani, near the Colosseum. Not having succeeded, however, in inducing the Romans to acknowledge the antipope Paschal, and alarmed by the contagion which then raged in Rome, he speedily abandoned the city. From the persecution of the Emperors and the wars of Italy the Popes took refuge beyond the Alps in the bosom of France: for seventy two years Avignon flourished as the actual seat of the Roman Pontiff; but Rome still continued to be the Metropolis of the Christian world. At Avignon the Popes found a tranquil and honorable repose from the tumults of Rome; but Rome, abandoned to solitude and poverty, had good reason to repent the factious violence which had driven the Sovereign Pontiff from the banks of the Tiber to those of the Rhone. Of the condition of "the disconsolate matron" during "her seventy two years captivity," contemporary writers have left us a most melancholy picture; and we can form some idea of her desolation from the fact that her citizens were already reduced to the number of fifteen thousand! Commiserating her fallen condition Gregory XI. resolved on relinquishing Avignon, and accordingly entered Rome on the 17th of January 1377, to the no small delight of her grateful inhabitants (*a*).

Repairs of
the walls.

The walls of the city were repaired by Ladislaus, king of Naples, A. D. 1408 (*b*), and by Nicholas V. in 1451, as we know from Giannozzo Mannetti in his Life of that Pontiff, (*c*) as well as from several modest inscriptions affixed to the walls throughout their

(*a*) See in S. Francesca Romana a relief commemorative of the event. (*b*) Muratori, R. I. S. T. XXIV. p. 988, et T. XVIII. p. 595. (*c*) Lib. I.

whole circuit, recording the fact. They were also repaired successively by Pius II., Paul II., Alexander VI., and Julius II., as appears likewise from various inscriptions on the city walls.

In the war between Francis I. and Charles V. Clement VII. espoused the cause of the French monarch, in consequence of which the Colonnese and the Viceroy of Naples took possession of Rome on the 21st of Sept. 1526; and sacked the Vatican palace and church together with a considerable portion of the city. The year following the constable Bourbon, General of the armies of Charles V., marched on Rome, which he attacked on the 6th of May; but Bourbon, "Urbem tentare Deorum aggressus" (*a*), in scaling the walls near the porta Cavalleggeri, received a gun-shot wound, fell, and soon after expired (*b*); and his exasperated troops, entering soon after by the ponte Sisto, avenged his death by the most unheard of barbarities, inflicted on an unresisting people. Rome remained nine months in the possession of the Imperialists, consisting of Italians, Spaniards, and Lutheran Germans; and every hour was stained by some atrocious act of cruelty, lust and rapine (*c*).

Saccage of
Rome by
Bourbon.

His death.

Having been a witness of the awful catastrophe of the last saccage, Paul III., who succeeded Clem. VII., resolved on surrounding the Vatican with new and stronger walls; and confided the work to Sangallo, who had given proof of superiour skill in military architecture by the construction of the superb bastion erected by him between the Appian gate and the gate of S. Paul. The work was advancing in

Paul III.

(*a*) Claudian. (*b*) See porta Cavalleggeri. (*c*) Robertson's Charles v. vol. II. p. 283. Muratori Annali d'Italia tom. XIV. p. 230-244 Sacco di Roma by Guicciardini.

the vigna Colonna, under the church of S. Sabba, and on the brow of the Aventine near the gate leading to Monte Testaccio, as may still be seen; and the new walls had reached from the river to the porta Cavalleggieri, when the rivals of Sangallo, supported by the unworthy jealousy of Michelangelo, became loud in its condemnation. A meeting was held in presence of the Pope; and such was the ardour of the disputants, that the Pontiff had to impose silence on the parties, and command the work to be suspended, leaving unfinished the gate of S. Spirito (a).

Pius IV
and V.

Availing himself of the services of Michelangelo, Pius IV. repaired the walls A. D. 1564.; rebuilt the porta del Popolo; destroyed the porta Nomentana; began the porta Pia; and commenced an enlarged enclosure of the città Leonina, which met that of Paul III., near the porta Cavalleggieri. The work was continued by Pius V.; and the arms of both Pontiffs are still seen on the line of wall encircling the Vatican. S. Pius V. employed at the work the Turkish slaves taken at the memorable battle of Lepanto, A. D. 1571. After this enclosure the gates of the city on the Vatican side were: 1. The *porta S. Spirito*, by Sangallo: it remains unfinished; and became useless after the enclosure of 1644. It is flanked by a solid basement, from which project two pedestals, that sustain two Doric columns, between which is a nich, all of travertin and on a grand scale; 2. *Porta Cavalleggieri*, already mentioned; 3. *Porta Fabrica*, rebuilt by Pius IV. near the angular tower of the walls of Leo IV.; 4. *Porta Angelica*, so called from the angels sculptured on it by order of

(a) Vasari Vit. Sangallo.

Pius IV., whose name was Gio. Angelo; and 5. the *Porta Castello*, about a quarter of a mile distant from that of S. Angelo, and closed A. D. 1798.

Gregory XIII., in 1573 and 1574, closed the porta Asinaria, and opened that of S. Giovanni. In 1586 Pope Sixtus V., and, in 1623, Greg. XV. made new repairs of the walls; but in this respect Urban VIII. surpassed all his predecessors. In all the preceding enclosures the *via della Longara* and the *Janiculum* above it were excluded from the city enclosure, which terminated on one side at the porta S. Spirito, and on the other at the Septimian gate. During the dispute between the duke of Parma and himself, Urban VIII., A. D. 1642, resolved on enclosing those places with new walls, which should extend from the porta Cavalleggieri to the porta S. Pancrazio on the summit of the *Janiculum*, and thence descend to the porta Portese; and that part of the walls of Aurelian erected on the right bank of the Tiber, about a mile from the porta Portese, thus became useless, as did also the gate of S. Spirito and the Septimian gate. That this extent of wall was erected by Urban VIII. his arms and an inscription over the gate of S. Pancrazio are sufficient evidence; but the modern porta Portese was at least completed by Innocent X., as his arms affixed to it attest.

The circumference of the walls has since remained unchanged in all their circuit; but they were repaired in 1651 by Innocent X.; in 1658, by Alexander VII.; in 1611, 1717, and 1718, by Clement XI.; in 1748-1752, by Benedict XIV.; in 1766, by Clement XIII.; in 1786, by Pius VI.; in 1804., by Pius VII.; in 1827, by Leo XII.; and in 1834, and the following years by the reigning Pontiff, Greg. XVI. They

Gregory
XIII.
Sixtus V.
and Ur-
ban VIII.

Last re-
pairs.

were measured with great minuteness and accuracy by order of Bened. XIV: those on the left side of the river were found to be about ten Roman miles and a quarter; and those on the right side, not including the fortifications of Castel S. Angelo, are about five Roman miles and a half, in all about fifteen and three quarters Roman miles.

Duration
of the Pa-
pal govern-
ment.

With regard to the government of the city, it has remained in the hands of the Popes from A. D. 730. to the present day, with the exception of two short intervals, one the few months during which the Roman republic, as it was called, lasted; the other the few years from 1809 to 1814, during what was called the French empire, after which Pius VII. returned to take possession of his kingdom amid the rejoicings of his people. How long the Successors of S. Peter may continue to rule the temporal as well as spiritual destinies of the Mistress of the Catholic world, it belongs not to the Historian to divine; but we shall conclude this brief historical sketch with the following interesting and able observations on the subject from a contemporary Periodical of high and well merited reputation: "The proudest royal houses," observes the Edinburgh Review, "are but of yesterday, when compared with the line of the Roman Pontiffs. That line we trace back in an unbroken series till it is lost in the twilight of fable (*a*). The republic of Venice came next in antiquity. But the republic of Venice was modern when compared with the Papacy; and the republic of Venice is gone, and the Papacy remains. The Papacy remains, not in decay, not a mere antique; but full of life and youthful vigour. The Catholic church is still sending

(*a*) It is never so lost. Primitive Christianity lost in fable! See Index, Series of the Popes.

forth to the furthest ends of the world, missionaries as zealous as those who landed in Kent with Augustin; and still confronting hostile kings with the same spirit with which she confronted Attila. The number of her children is greater than in any former age. Her acquisitions in the New World have more than compensated her for what she has lost in the old. Her spiritual ascendancy extends over the vast countries which lie between the plains of the Missouri and Cape Horn-Countries which, a century hence, may not improbably contain a population as large as that which now inhabits Europe. The members of her communion are certainly not fewer than a hundred and fifty millions; and it will be difficult to show that all the other Christian sects united amount to a hundred and twenty millions. Nor do we see any sign which indicates that the term of her long dominion is approaching. She saw the commencement of all the governments, and of all the ecclesiastical establishments, that now exist in the world; and we feel no assurance that she is not destined to see the end of them all. She was great and respected before the Saxon had set foot on Britain-before the Frank had passed the Rhine-when Grecian eloquence still flourished at Antioch-when idols were still worshipped in the temple of Mecca. And she may still exist in undiminished vigour when some traveller from New Zealand shall, in the midst of a vast solitude, take his stand on a broken arch of London Bridge to sketch the ruins of S. Paul's" (a).

(a) Edinburgh Review artic. IX. octob. 1840. Most readers are aware that the temporal dominion is by no means identified with the spiritual supremacy, of the Roman Pontiff.

CHAP. V.

LATITUDE AND LONGITUDE OF ROME—GEOLOGY OF ROME AND ITS VICINITY—THE TIBER—WELLS AND SPRINGS OF ROME—MINERAL WATERS—HILLS AND VALLEYS—ISLAND OF THE TIBER—ELEVATION OF THE SOIL—AIR OF ROME—TEMPERATURE—POPULATION—THE POPE—THE CARDINALS—THE PRELATES—THE CONGREGATIONS—THE TRIBUNALS—DIPLOMATIC BODY—CONSULS AND AGENTS.

Locality
of Rome.

The city of Rome, according to observations taken from the observatory of the Roman college by the Astronomers Calandrelli, Conti and Richeback, calculating the meridian of Paris at 20, is situate under latitude 41, 53, 54, 9, and long. 30, 8, 15, supposing the difference between Paris and Rome to be 10, 8, 15. Its elevation above the sea varies, of course, with the various elevations of its hills and valleys; and hence, whilst the Janus Quadrifrons in the Velabrum is only 36, the point of the Esquiline on which stands S. Mary Major is 177, and the point of the Janiculum over the Pauline fountain is 297, feet above the level of the sea.

The city may be said to lie in a vast undulating valley, which recedes from the Mediterranean like a dried-up gulph, enclosed in its inland direction by a framework of mountains, and watered by several salubrious rivers, of which the principal are the Anio and the Tiber, both of which meet about three miles above Rome; and their united streams, under the denomination of the Tiber, traverse the city from north to south, and enter the sea by two channels, one natural, the other artificial, at a distance of fifteen miles from Rome.

With regard to the geological characters of this vast valley, they are unequivocally developed to the eye of the modern geologist. Along the shore it exhibits in an inland direction, to a distance of seven miles, evident proofs of its having been at one time covered by the sea, the sandy deposits of which are very considerable, particularly at Antium, Maccarese, Laurentum, and Ostia; and on either side of the river we find evident traces of igneous action. On the right bank, Monte Mario, which is 440 feet above the level of the sea, preserves fluvial and marine remains, immense quantities of sea shells, fluvial strata etc., as does also the whole chain of hills as far as Ponte Galera, Castel Malnome etc.; and i monti Sabbatini, Vejenti, Capenati, and Falisci are decidedly volcanic. Mount Soracte, however, on the opposite side of the river, is calcareous, and would seem to have been detached by some convulsion of nature from the calcareous chain of monte della Pietra, on the opposite side of the river. The soil to the right of the river is also volcanic; and the Monte Mario range presents on the side towards the river a bed of tufa commonly called tufa di Monte Verde (a). The soil is also volcanic on the left side of the river; but the whole chain of mountains from Magliano to Piglio, forming part of the Apennines, are calcareous. The hills however that skirt the plain from the villa Adriana to Cave, Valmontone and Pimpinara, that is between Tivoli and Palestrina, are volcanic, as are also the

Its geological characters.

(a) Tufa is "an Italian name for a variety of volcanic rocks of an earthy texture, seldom very compact, and composed of an agglutination of fragments of scoriae (volcanic ashes), and loose matter ejected from a volcano". Lyell, Vol. IV. p. 341.

hills of Albano, of Tusculum and of Velletri. Within the city, fluvial deposits are to be seen on the Pincian, where it overlooks the villa Borghese, on the Esquiline near S. Pietro in Vincoli, and on various parts of the Aventine. Lithoidal tufa is found on the Capitol (*a*), the Aventine, the Esquiline and the Coelian, and is also seen outside the city at the ponte Nomentano and at Tor Pignatara. The great mass of the Pincian, Quirinal, Viminal, Esquiline and Palatine, as well as of Monte Mario and of two little hills between S. Sebastian's and S. Paul's, consists of granular tufa (*b*); and the Aventine moreover contains strata of travertin (*c*), separated by strata of calcareous sand, together with fluvial deposits (*d*).

These physical data go to prove that the soil of the great basin of Rome has been for the most part formed by volcanic eruptions, and that, previously to these eruptions, its vast plain had been covered by the sea. The craters of several of the volcanos are still seen scattered through the vicinity of Rome, forming lakes, some of greater, some of less depth, and some drained, the largest and deepest of which to the right of the river is the Sabbatina, now lake Bracciano, near which are lakes Martignano and Stracciaccia; and the largest and deepest to the left of the river are lake Al-

(*a*) "Tufa having a stony structure." Lyell, Vol. IV. p. 329. (*b*) A tufa composed of grains of Volcanic sand feebly cohesive and commonly called pozzolano from Pozzuoli near Naples, where it abounds. (*c*) "A concretionary limestone usually hard and semicrystalline deposited from the water of springs holding lime in solution. Lyell, Vol. IV. p. 341. (*d*) Brocchi dello Stato Fisico del Suolo di Roma, passim.

bano, and next, the lakes of Nemi and of Gabii.

As to the period to which these geological phenomena belong, the following are the observations of Lyell: "Many of the travertins and calcareous tufas which cap the hills of Rome may also belong to the same period (the newer pliocene or more recent period). The terrestrial shells enclosed in these masses are of the same species as those now abounding in the gardens of Rome, and the accompanying aquatic shells are such as are found in the streams and lakes of the Campagna. On mount Aventine, the Vatican, and the Capitol, we find abundance of vegetable matter, principally reeds, encrusted with calcareous tufa, and intermixed with volcanic sand and pumice. The tusk of a mammoth has been procured from this formation, filled in the interior with solid travertin, wherein sparkling crystals of augite are interspersed, so that the bone has all the appearance of having been extracted from a hard crystalline rock.

These Roman tufas and travertins repose on marine tertiary strata, belonging perhaps to the older Pliocene era, and partly on volcanic tuff of a still later date. They must have been formed in small lakes and marshes, which existed before the excavation of the valleys, which divide the seven hills of Rome, and they must originally have occupied the lowest hollows of the country as it then existed; whereas now we find them placed upon the summit of hills about two hundred feet above the alluvial plain of the Tiber. We know that this river has flowed nearly in its present channel ever since the building of Rome, and that scarcely any

changes in the geographical features of the country have taken place since that era.

When the marine tertiary strata of this district were formed, those of Monte Mario for example, the Mediterranean was already inhabited by a large proportion of the existing species of testacea. At a subsequent period volcanic eruptions occurred and tuffs were superimposed. The marine formation then emerged from the deep, and supported lakes wherever the fresh water groups above described slowly accumulated, at a time when the mammoth inhabited the country. The valley of the Tiber was afterwards excavated, and the adjoining hills assumed their present shape, and then a long interval may perhaps have elapsed before the first human settlers arrived. Thus we have evidence of a chain of events, all regarded by the geologist as amongst the most recent, but which nevertheless may have preceded, for a long series of ages, a very remote era in the history of nations" (a).

Before Rome was peopled its soil had been covered with woods and marshes. The woods, for the most part, clad the hills; and, amongst them were the celebrated oak groves of the Capitoline and Coelian hills, the laurel and myrtle groves of the Aventine, the beech grove of the Esquiline, the osier and willow groves of the Viminal etc. Of this we have a proof in the very names given originally to the hills, for the Coelian was called *Querquetulanus*; the Aventine, *Murtius* or *Myrteus* etc.; and of these groves the sacred *luci*, which remained until the V. century, were so many memorials (b). The

(a) Lyell, Vol. III. p. 407. sq. (b) Varro, De Ling. Lat. lib. IV. V. Dionys. lib. I. II. Liv. lib. I. Propert. lib. IV. el. I. II. etc.

low grounds and valleys naturally presented several marshes, produced by the waters which sprang up at the skirts of the hills, flowed down their sides, or were caused by the inundations of the Tiber, which had then no artificial banks.

The Tiber rises in the Apennines, on the heights of Alvernia in Tuscany, called monte Falterona, where also rises the Arno; and, in its course of 250 miles, receives numerous tributary streams, among which are the Nera; the Velino, the Anio, the stream of the Licenza, and that of the Marranna within the walls of Rome. The Tiber enters the plain of Rome at a distance of eighteen miles from the sea; but it makes a circuit of thirty miles before it merges in the Tyrrhene waters. It was originally called Albula from its whitish colour, tending to azure, when not troubled by floods (*a*): when thus rendered turbid it was characterised by the epithet, *flavus* (*b*); and Virgil calls it *caeruleus* from its somewhat azure colour, as we have said, in its natural state (*c*). Its name of Albula it exchanged for that of *Tiberis*, Tiber, from the circumstance of Tiberius or Tiberinus, king of Alba-Longa, having been, according to a most ancient tradition, drowned in its waters. Servius has preserved the record of its having been called *Serra*, a saw, from the manner in which it consumes its banks; and in the language of primitive Latium it had been called *Rumon* for the same reason (*d*). Its waters had been used as drink by the ancient Romans so late as

The Tiber: its course, qualities, and fish.

(*a*) Varro, de Ling. Lat. lib. IV. V. Dion. Halicar. lib. I. c. 2. Livy, lib. I. Propert. lib. IV. el. I. II. etc. (*b*) Servius, Sch. in Aen. lib. VIII. v. 352. (*c*) Aeneid. lib. VIII. v. 64. (*d*) Aeneid. lib. VIII. v. 332.

A. U. C. 441 (*a*), when Appius Claudius Caecus, the Censor, constructed the first Roman aqueduct, called after him the Appian (*b*): it was also frequently used for drink, when the aqueducts were cut by the Barbarians and others; and was preferred for its salubrity to any other water by several Popes, particularly by Clem. VII. and Paul III., who had it brought with them, whenever they journeyed at a distance from Rome. Greg. XIII., who lived to the age of 84, always made use of the Tiber-water, taking it of course, as did the others, above the bridges and sewers, and giving it due time to settle. It has been analysed by A. Chimenti, professor of Chemistry in the Sapienza; and one pound of water has been found to contain seven cubic inches and forty seven cents of elastic fluids, together with four grains seventy nine cents of saline matter. Its current is deep and rapid: its greatest depth, at the Ripetta, is 63 palms 9 inches; and its least depth, at the Ponte Sisto, is 23, 6, both taken in December 1744. Its greatest breadth, taken at the same time below the ponte S. Angelo, is 545 palms: its least breadth, taken between the Farnesina and the palazzo Falconieri, is 253 palms; and it transmits to the sea daily, on an average, cubic metres of water 773., 342., 52.; and yearly 283., 043., 365., 861. 100. Its height above the sea at the Ripetta averages twenty feet; and its temperature in summer varies from 18. to 20. deg. of Reaumur. It abounds, as of old, with excellent fish, of which some enter it at certain seasons from the sea, and others are natives of the river. Amongst the former are,

(*a*) Frontinus, §. 4. (*b*) Liv. lib. IX. c. 29. Frontinus, §. 5.

Acipenser-sturio . . . Lo storione . . The sturgeon ;
 Clupea alosa La laccia . . . The shadfish ;
 Gobius niger Il jozzo The gudgeon ;
 Lupus Tiberinus . . . La spigola . . . The pike ;
 Mugil cephalus Il cefalo The mullet ;
 Nunnus ocellarius . . Il cane The dogfish.

Amongst the natives of the river are ,
 Atharina hepsetus . . L' atarino . . . The Athery.
 Carpio La regina . . . The carp ;
 Cyprinus barbus . . . Il barbo The bream ;
 Cyprinus leuciscus . . Lo squalo . . . The bream
 Erythropthalmus conus La scardafa . .
 Muraena anguilla . . . L' anguilla . . . The eel.

Pliny commends as exquisite the pike, *lupi pisces*, caught between the Palatine and Sublician bridges (*a*), as do also Macrobius and Varro (*b*) ; and to it Juvenal alludes in his fifth satyr :

“ Aut glacie adpersus maculis Tiberinus et ipse
 Vernula riparum , pinguis torrente cloaca
 Et solitus mediae cryptam penetrare Suburæ. ” (*c*)

The inundations of the Tiber have been formidable from the remotest times. Several are recorded by Livy , Eutropius , Dion and Horace ; and they amount in all to sixty six , from the first , mentioned by Livy as having occurred A. U. C. 590 , to the last in the time of Pius VII. in 1806. The inundation A. U. C. 731 , recorded by Dion , destroyed the Sublician bridge ; that of 744 , mentioned by Horace , ruined the temple of Vesta , and was the last of seventeen that preceded the Christian era. That in the time of the Emperor Otho , A. D. 69 , again destroyed the pons Sublicius ; and that in 778 of our era , dur-

The inundations of the Tiber.

(*a*) Hist. Nat. lib. IX. c. 34. §. 79. (*b*) Macrob. Saturn. lib. II. cap. 12. (*c*) The best Ichthyologist of the Tiber is Paulus Jovius , whose Work has been translated into Italian by Carlo Zancarolo.

ring the Popedom of Adrian I., swept away both the Flaminian and Sublician bridges. The inundation of 856, in the reign of Benedict III., reached the church of S. Mark : that of 860, in the time of Honorius III., ruined the Palatine bridge, now the ponte Rotto ; and that of 1280, in the Pontificate of Nicholas III., rose four feet above the floor of the Pantheon. Those of 1378, 1412, 1476, and 1513, are marked by slabs inserted in the front wall of the Minerva church, where the first inundation, which took place in the Pontificate of Urban VI., rose ten palms ; the second under John XXIII., seven palms ; the third under Sixtus IV., eight palms ; and the fourth under Leo X., twelve palms, above the level of the street, at that point. In the same front wall of the Minerva are also slabs recording that there the inundation of 1378, under Urban VI., rose ten palms above the level of the street ; of 1412, under John XXIII., seven palms ; of 1547, under Paul III., fourteen palms ; of 1557, under Paul IV., thirty palms two inches ; of 1606, under Paul V., eight palms ; and of 1660, under Alexander VII., ten palms. That of 1598 ruined two arches of the Palatine bridge. Monsg. Bianchini, in 1704, had inscribed on the two columns of the Ripetta the elevations of all the inundations from 1495 to 1750 ; and amongst them the lowest is that of 1637, being six palms, and the highest, that of 1598, being thirty two palms six inches, above the ordinary level of the Tiber. The months recorded are January, February, September, October, November and December.

Their
causes.

These inundations are ascribed to two causes, one, the west wind, which, propelling the sea inland,

causes it to lift the sand at the mouth of the Tiber; and, by thus opposing a barrier to the egress of its waters, drives it back upon itself, and of course raises its level; the other, the thawing of the ice and snow on the neighbouring mountains, which, augmented by heavy rains, descend in overwhelming torrents to swell the volume of the river, and inundate the adjacent plains. The ancients laboured much to protect the city from these visitations, and appointed officers called "Curatores alvei et riparum Tiberis", whose duty it was to exercise particular vigilance over the preservation of the banks of the river. The Elder Tarquin entertained the project of changing the bed of the Tiber by dividing it into different channels: Tiberius proposed cutting off the tributary streams, that flow into it; and Trajan made an artificial channel near the mouth of the river, that thus it may find an easier and speedier egress by two mouths. The river had also been partially enclosed by quays and embankments; and the inundations of subsequent times were owing, in a great measure, to their neglect during the middle ages. Latterly the Popes have paid much attention to this important matter; and inundations are now of rare occurrence; but it is to be regretted that Rome has not, like Florence and other cities of Europe, open quays, which would not only add to its beauty and salubrity, but also oppose an effectual barrier to such awful and ruinous catastrophes.

Besides the waters of the Tiber and the profusion supplied by the aqueducts, Rome abounds with springs of various depths. Brocchi found the least depth of the wells to be twenty eight feet six

Wells and
springs of
Rome.

inches, which is that of one on the summit of the Quirinal; whilst the depth of the wells on the Pincian is 118, on the Palatine 122, on the Aventine 109, 6, on the Viminal 55, 7, on the Esquiline 77, 6. The depth of the wells on the plains varies from ten to twenty feet, according to the greater or lesser accumulation of ruins, a proof that the surface of the buried city is floated by various springs, which flow subterraneously from the more elevated parts of Rome. Seven of the springs of Rome have been converted into public fountains, viz. the *Acqua del Grillo*, which springs from the skirt of the Quirinal, and forms a public fountain in the palazzo del Grillo, from which it takes its name; 2. the *Acqua di S. Felice*, which springs also from the Quirinal, and forms a fountain in the court called S. Felice, once a Cappuchine convent, and now part of the palazzo Apostolico; 3. the *Acqua Lancisiana*, so called from Lancisi, an eminent physician, by whom it was recommended: it rises on the Janiculum, and forms a public fountain on the left side of the porto Leonino; 4. the *Acqua Pia*, which rises at the base of the Janiculum under the villa Mariscotti, outside the porta S. Pancrazio, and has one fountain near the porta Cavalleggieri, another in the centre of the porto Leonino, opposite the palazzo Salviati, and a third for the use of the hospital of S. Spirito; 5. the *Acqua Innocenziana*, so called from Innocent XI., who formed it into a fountain at the base of the ascent to S. Pietro in Montorio, and which rises in the Janiculum; 6. the *Acqua di S. Damaso*, which rises about three miles outside the porta Cavalleggieri; was discovered by Pope S. Damasus A. D. 367; and

forms a fountain in the court of the Vatican palace, called delle Loggie and di S. Damaso, the former from the Loggie di Raffaele, and the latter from the fountain; 7. and finally the *Acqua delle Api*, which rises at the base of the Vatican, and forms a fountain in the court of the Belvedere, which bears the arms of Urban VIII., by whom it was erected, and is hence called delle Api, bees forming part of the Barberini arms.

All these waters are deemed very salubrious; but a copious spring rises near the Cloaca Maxima, which is deemed by the people medicinal, and is used by them as such in summer. Its qualities however are found to be the same as those of the *Acqua Vergine*: Fea is of opinion that it is the same fountain as that of Juturna, the *acqua Argentina*, and the *acqua di S. Giorgio*; and it has its source in the garden of S. Gregorio on the Coelian.

In the vicinity of Rome there are three mineral springs called *Acqua Acetosa*, *Acqua Acidula* and *Acqua Santa*. The *Acqua Acetosa* forms a fountain on the left bank of the Tiber at a short distance above the Ponte Molle; and it is called *Acetosa* from its somewhat acid taste. It has been analyzed by the late Professor Morichini; and it is found to be diuretic and slightly cathartic; is much frequented by the Romans in summer at an early hour; and is deemed good for liver complaints. The fountain is the work of Bernini. To vary the walk the stranger may return from it to Rome by the *Arco Oscuro*, the *palazzo di Papa Giulio*, the *via Flaminia* and the *porta del Popolo*. The *Acqua Santa* and its baths are situate about three miles outside the *porta S. Giovanni* on the *Appia Nuova*: its source

Mineral
springs
near
Rome

is in the valley; and many drink of and bathe in it during the summer season. The locality belongs to the hospital of S. John Lateran. The *Acqua Acidula* is situate near S. Paul's; and possesses in a lesser degree the taste as well as many of the qualities of the *Acqua Acetosa*.

The seven
hills of
ancient
Rome: the
Palatine.

On the left bank of the Tiber is the group of hills once occupied by ancient Rome; but they had been then higher and steeper, the valleys having been subsequently filled up in part by ruins, and the hills rendered, by human labour, easier of access. We here subjoin a brief notice of each. In the centre of the group rises the Palatine, anciently called *Palatium* or *Mons Palatinus*. Amongst the ancients some, as may be seen in Pausanias and Varro, derived the word *Palatium* from *Palantium*, a city of Arcadia, whence Evander is said to have come to settle on the Palatine about 1340 years before the Christian era (*a*), that is sixty years before the Trojan war, and about seventy years before the landing of Æneas in Italy; others derive it from *Palatium*, a territory of the Aborigines near Rieti; others from the lowing of herds that found pasturage thereon; others from their wandering over it *a palatu*; and others in fine from *Palatia*, the wife of king Latinus. Virgil and Dionysius of Halicarnassus describe the city of Evander as a small village, which is therefore designated by the former " *rara domorum tecta* ", and by the latter, *κωμην βρακκειων*: Varro and Dionysius record the existence of a similar Aboriginal village of the same name in the vicinity of Rieti; and the etymology of each was probably the Greek word *Παλαθιον*, which means

(*a*) Virgil, *Æneid*. lib. VIII. v. 98. sqq. Dionys. lib. I. c. 51.

an aggregation of small objects, of cottages for instance, of which no doubt the Palatine city of the Arcadian wanderer was composed.

The hill forms a trapezium, the lesser side of which lies N. E., where now stands the arch of Titus; and its mass consists of a dark granular tufa, or, as Brocchi designates it, "un attrito di scorie vulcaniche". It is 6500 Roman feet in circumference; and its greatest height above the sea is about 173 Roman feet. The north point of the hill had been called *Velia* or *Veliae*, a word also of Pelasgic origin, and denoting a marsh or marshy locality, being derived, according to Dionysius of Halicarnassus, from *ελος*, *velus*, *palus*, a marsh (*a*), although Varro would derive it *a vellere*, from the sheepsheering supposed to have taken place there, in the pastoral days of Evander. The low ground beneath the *Velia*, near the church of S. Maria Liberatrice, was called *Subvelia*; and the north-eastern skirt got the name of *Germalus* from the twin-brothers found exposed in its vicinity (*b*).

The Capitoline hill stands to the N. E. of the Palatine, and had been originally called *Saturnium*, from the remote tradition of its having been the residence of Saturn, the first of the Aboriginal Dynasty. It next assumed the name of *Tarpeius mons* and *Tarpeium*, from the Roman virgin, who gave admission to the Sabines into the citadel, in the war between Romulus and Tatius (*c*); and lastly it took the name of *Capitolium* or *mons Capitolinus*, from a human head found there, when digging the first foun-

(*a*) Lib. I. c. 20. (*b*) Varro de Ling. Lat. lib. IV. (*c*) Ibid.

dations of the temple of the Capitoline Jove, supposed to have been the head of one Tullius or Tollius, *Caput Tullii* or *Tollii* (*a*). Its form is that of an elongated ellipse, the extremities of which converge towards the west, and become elevated so as to leave between them a small valley. One of the elevations was called *Arx* or citadel, having been used as such from the days of Romulus: it was also called by preeminence *Saxum*, the rock, because of its steepness, and *Saxum Carmentae*, because lifting itself above the tomb and shrine of Carmenta, the mother of Evander (*b*); and the intermediate valley was called *Interlucos* (*c*) and *Asylum* (*d*), the former because it was situate between two groves, and the latter because assigned by Romulus as a residence for the Sabines. Modern Roman Topographers have arbitrarily given the little valley the name of *Intermontium*, without ancient authority of any sort. After the erection of the temple of Jupiter Capitolinus on one elevation, the other was contradistinguished by the exclusive appellation of *Capitolium*; and, having subsequently given its name to the entire hill, the *Rupes Tarpeia* came to designate what is strictly speaking the Tarpeian rock, a locality well known as the place of just but dread award for the convicted enemies of the liberty or independence of their country.

The Capitol is the smallest of the seven hills, being only 4400 feet in circumference; and its greatest height above the level of the sea is about 160 feet. It stands in the centre of modern Rome, mid-

(*a*) Varro, Dionys, Livy. (*b*) Liv. lib. V. c. 27. (*c*) Dionys. lib. II. c. 15. Liv. lib. I. c. 8. (*d*) Liv. ibid. Virgil. *Æneid.* VIII. v. 342.

way between S. Croce in Gerusalemme and the Vatican; and hence the locality immediately under it, near the temple of Concord, is quaintly designated by the Regionaries, *Umbilicus Urbis Romae*.

The mass of the hill is composed of granular tufa of a red-brown colour, with fragments of scoriae; and the basis of these Volcanic products consists of submarine deposits. In the centre of the modern square of the Capitol, the pedestal of the statue of Marcus Aurelius stands on a thick stratum of fluviatile deposit, reposing on solid masses of lithoidal tufa (a).

The Aventine.

To the south of the Palatine is situate the Aventine, which still retains its ancient name. Varro relates the different etymologies thereof as given in his day, some deriving it *ab avibus*, from the birds by which it had been much frequented; others from *Aventinus*, king of Alba, said to have been interred there; others *ab adventu*, from the arrival there of the numerous votaries, that crowded to the temple of Diana; but Varro himself suggests a fourth *ab advectu*, from its having been reached by boats, until the drainage of the Great Velabrum by Tarquin (b); and Servius adds a fifth derivation as given also by Varro, that it had been so called by the Sabines from a river of that name in their native country (c). The most received etymology however is that which deduces the name from king Aventinus (d). To this hill the people retired before their more distant retreat to the Mons Sacer, to obtain a restoration of their rights from the Decemviral usur-

(a) Brocchi, dello Stato Fisico del Suolo di Roma, Tav. 1. n. 1.

(b) De Ling. Lat. lib. IV. (c) Virgil. Æneid. lib. VII. v. 657. Varro de Gente P. Roman. (d) Liv. lib. I. c. 5, Dionys. lib. I. c. 27.

pation ; and on the Aventine the unbappy Gracchus resisted the more powerful faction of Opimius.

Festus informs us that , before it got its present name , it had been called *Murcius* from the goddess *Murcia* , the Venus of the Latins , so named from her favourite myrtle groves , which clothed the skirt of the hill on the side opposite the Palatine , where stood her shrine (a). Some moderns have made the hill of S. Balbina , near the baths of Caracalla , part of the Aventine ; but it is actually separated from the Aventine by a valley ; and they are never identified by the ancients. The great mass of the Aventine is lithoidal tufa , as may be seen under S. Prisca ; but from the arco della Sellara , between the Aventine and the Tiber , to the bastion of Paul III. , a circuit of nearly half a mile , the hill presents huge strata of travertin as solid as that of Tivoli , and at a considerable height from the level of the river. The materials of the hill are however principally volcanic ; and it abounds with terrestrial and fluviatile shells , as may be seen in an artificial bore on the side of the Marmorata.

The Coelian.

To the east of the Palatine lies the Coelian : Tacitus informs us that its ancient name had been *Querquetulanus* , from the oaks that covered it ; and that subsequently it was called Coelian from Coelius Vibenna , General of the Etrurians , who came to the assistance of Rome , and was settled on that hill by Tarquin (b) , or who , according to Varro , came to assist the Romans against the Sabines , and was located there by Romulus (c). The ancients distinguish the mons Coelius from the Coeliolus (c) ;

(a) Varro, de Ling. Lat. lib. IV. c. 154. (b) Tacit. Annal. lib. IV. c. 65. (c) De Ling. Lat. lib. IV.

and Antiquarians have differed as to the locality of the latter. We know that the Coeliolus stood in the II. region; and Nardini and Nibbi recognise it in the eminence on which stands the church of S. Gregorio. Beneath the church of S. Giovanni e Paolo are ancient quarries of lithoidal tufa, which constitutes the principal mass of the hill. The Coelian rises opposite the Palatine to the east, reaches nearly as far as the church of S. Croce in Gerusalemme, and is the most extensive hill of ancient Rome, being 16000 feet in circumference. It is about 170 feet above the level of the sea. In the time of Tiberius, adulation gave it the name of the *Augustan* hill, a name however as ephemeral as were the venal views of its servile inventors.

The Esquiline is also to the east of the Palatine, but extends more to the north. It is occasionally written *Exquiliae*, *Esquiliae* and *Esquilinus*; and is so called from *esculus*, the beech, a tree sacred to Jove, with which it had been thickly planted (a). It divides into two elevations, projecting from a sort of common plain; one, that on which stands the churches of S. Pietro in vincoli and S. Martino, called by the ancients Oppius, from Opita Oppius of Tusculum, who had conducted to Rome a garrison of Tusculans to protect that part of the city, while Tullus Hostilius was engaged in hostilities against Veii; the other, that on which stands S. Mary Major, called *Cispus* or *Cespis* from Levus Cispus, another military commander, who marched to Rome on the same occasion to defend that

The Esquiline.

(a) Varro, lib. IV. c. 49, recent edition by Müller, who has judiciously supplied the words "alii ab esculetis", which were wanting in the text.

part of the Esquiline (*a*). The Oppius rises above the Carinae, and is circumscribed by the vie del Agnello, del Colosseo, and that called Labicana as far as the church of SS. Pietro e Marcellino, and next by the via Merulana as far as the quadrivium of S. Vito, where the valley that divides them commences, and runs as far as the modern piazza della Suburra; and the Cispius, after the quadrivium of S. Vito, is circumscribed by the agger of S. Tullius within the Villa Massimo, and thence by the via di S. Pudenziana and via Urbana as far as the piazza Suburra. Each elevation is of a triangular form: the hill is altogether 13000 feet in circumference; and its greatest height, which is a little beyond S. Antonio, is 200 feet above the level of the sea, being higher as well as more extensive than any other hill of ancient Rome. It consists principally of lithoidal and granular tufa, as may be seen in the subterranean vaults of S. Francesco di Paola; and on its summit are found quantities of fluviatile remains (*b*).

The Viminal.

The Viminal projects between the Quirinal and the Esquiline in form of a tongue, and derives its name from the quantities of Osiers (Vimen) that covered it, a circumstance which also gave its name to the temple of Jupiter Viminius, that stood thereon (*c*). It is bounded to the east by the via Leonina, via Urbana and via S. Pudenziana; to the west by the via S. Vitale; to the north by the ruins of the baths of Diocletian inclusively; and to the south

(*a*) Varro, lib. VIII. Rerum Humanarum cited by Festus, word Septimontium. Müller has judiciously supplied the words, "pars Cespius", wanting in the text as cited by Festus. (*b*) Brocchi, p. 139 sqq. (*c*) Varro, lib. IV. §. 51. Juvenal, Sat. III. v. 71.

by the via delle Fratte and the via de' Serpenti. Its mass is geologically the same as that of the Esquiline, save that it contains no lithoidal tufa. Its greatest elevation is at S. Lorenzo in Paneperna, where it is 173 feet above the level of the sea; and its circumference is 6600 feet.

The Quirinal lies to the north of the Palatine, and was so called, according to Varro, from the temple of Quirinus, the name assumed by Romulus to compliment the Sabines, whose principal town was Cures; or from the Quirites or people of Cures, who encamped thereon (a). Varro also mentions four prominences of the Quirinal, which derived their names from so many deities, who had altars consecrated to them in those localities, viz. the *collis Quirinalis*, from the altar of *Quirinus*, near his temple; the *collis Salutaris*, from the altar dedicated to *Salus*, near her temple, which stood near the Quattro Fontane; the *collis Martialis*, from the temple of Mars in the Colonna garden, near the temple of Fidius or Sancius situate in the piazza di Monte Cavallo; and the *collis Latiaris*, from that of *Jupiter Latiaris*, which stood in the villa Aldobrandini. The Quirinal is bounded to the west by the via di porta Salara, via di S. Basilio, piazza Barberini, via del Tritone, via del Angelo Custode and via della stamperia; towards the south by the piazza of the Fontana di Trevi, via di S. Vincenzo, via de' Lucchesi and via della Pilotta until it reaches the forum of Trajan, by the via della Salita del Grillo running behind the forum of Nerva; to the east by the via della Madonna de' Monti, the via de' Serpenti, and the via di S. Vitale;

(a) Varro, de Ling. Lat. lib. IV.

and to the north by the course of the agger of Servius Tullius. Its nucleus is of granular tufa, covered in many places with fluviatile remains: its greatest height is in the Barberini garden, where it rises to an elevation of about 180 feet. We have thus traversed the seven hills of ancient Rome, in honour of which, as Festus informs us, the ancients celebrated with sacrifices a festival called thence the *Septimontium*; and we now proceed to review the other hills and hillocks within the city walls.

The Pincian.

The Pincian is situate to the north of the Quirinal, and was anciently called *collis hortulorum*, because occupied by the gardens of Sallust, Lucullus and the Domitii. On it stood a house called *domus Pinciana* in the VI. century (a); and its gate was then as now called the Pincian gate, probably from its proximity to the house (b). Belisarius resided on the Pincian; and his *palatium Pincis* was probably the same as the *domus Pinciana*, to which he summoned pope Silverius, who was unjustly accused of having favoured the Goths (c). The etymology of the name of the hill is however unascertained, unless we suppose the house to have originally belonged to one Pincius, a person otherwise unknown to history. The lofty substructions built by the Domitii, now forming those of the public walk on the Pincian, seem to make it a distinct hill from that on which stands the villa Borghese, which however is an elongation of the same hill. The part within the city walls is about 16,000 feet in circumference, and about 220 feet above the level of

(a) Cassiodor. Varro, lib. III. ep. 10. (b) Procop. lib. I. c. 15, 25. lib. II. c. 2, 9. (c) Anastas. Vit. Silver. c. 8. Natal. Alexan. Eccles. Hist. T. X. artic. 8.

the sea : the side of the hill fronting the Tiber is composed of fluviatile deposits, as is also the side towards the Quirinal ; but its mass is volcanic, consisting as it does of granular tufa (*a*).

The Vatican hill rises above S. Peter's ; and is, at its most elevated point over the Pauline fountain, about 340 feet above the level of the sea. Aulus Gellius derives its name from a deity of the place, whose inspirations were deemed prophetic, *a vaticiniis* (*b*) : he adds the opinion of Varro, that it had been so called *a vagire*, from a local divinity, by whose influence children were supposed to make the first efforts at articulation, an etymology adopted by S. Augustin (*c*) ; but Festus inclines to the opinion of Aulus Gellius. Its summit is siliceo-calcareous ; and its base is potters clay, which had been much used by the ancients (*d*), but is employed by the moderns for the manufacture of tiles and bricks.

Adjoining the Vatican to the south towers the Janiculum, which took its name from Janus, the first of its Aboriginal kings (*e*) ; but, in the middle ages, it assumed the name of *Montorio*, *monte d'oro*, from the golden colour of its sand. It stretches from north to south ; is bounded in part by the city walls, which rise on its summit ; and has annexed to it a chain of smaller hills called Gianicolensi, that join the Vatican to the north, and beneath which runs the via Longara along the Tiber. All the hills to the right of the ri-

(*a*) Brocchi del Suolo etc. (*b*) Lib. XVI. c. 17. (*c*) De Civit. Dei, lib. IV. c. 8. 11. (*d*) Martial. lib. I. ep. 19. lib. XII. ep. 48. Juvenal Sat. VI. v. 344. (*e*) Virgil. Æneid. lib. VIII. v. 356. Ovid. Fast. lib. V. v. 250.

ver had been anciently called the Janiculum, for Dionysius of Halicarnassus, relating the incursions of the Veientes into the Roman territory, A. U. C. 277, says that they reached the Janiculum within twenty stadia, that is two miles and a half, of Rome, a distance totally inapplicable to the locality of S. Pietro in montorio, then within the city, and which must apply to the elongation of the hill towards Veii, that is to the modern Monte Mario, an elongation called by Martial, "longo Janiculi jugo" (a). Like the Vatican hill the Janiculum is volcanic with fluvial remains; and its greatest height, over the Pauline fountain, is 322 Roman feet.

Monte
Mario.

We here give a place to Monte Mario, altho' situate without the walls, because it forms part, as we have said, of the ancient Janiculum range, and is also in the immediate vicinity of Rome. It is the loftiest of the Janiculensian hills; and its summit, which is crowned by the villa Falconieri, commands a magnificent view of Rome, of the vast plain in which it is situate, and of the distant hills which form the frame work of the picture. The Astronomers Conti and Richeback make Monte Mario 408 feet four inches above the level of the sea. Its name is modern, being derived from one Mario, who had a villa on its summit; nor is it so called before the year 1409, when we find it thus mentioned for the first time in the Diary published by Muratori (b). To the ancient Romans its

(a) Dionys. lib. IX. c. 14. Martial. lib. IV. ep. 64. (b) *Res. Italic. Script. T. XXIV. col. 1006.* The *Diarium Italicum* was written about the XII. century by a Topographer little versed in classic antiquity; but it is of great value to the Antiquary, containing as it does an account of the then existing monuments of Rome.

position rendered it an important point of defence: it became still more important in the middle ages after the erection of the Vatican palace; but modern Strategics invest it with the absolute mastery of the eternal city. On its summit Lepidus paused after the death of Sylla; there the Emperor Henry IV., according to Pandolph of Pisa, sent "signiferos cum bandis;" and there the Emperor Frederick, according to the Card. of Arragon, in the Life of Alexander III., encamped in 1167, after the defeat of the Romans near Monte Porzio, and, according to Otho of Frisinga, before he and his people entered the città Leonina by the porta Aurea. The gardens of Martial had been situate opposite the ponte Molle (*a*). An inscription to be found in Gruther, Nardini and others, records the clivus Cinnae as one of the ascents of the hill; and it is that which commences near the porta Angelica, where the inscription was found. The clivus probably took its name from Cinna's having encamped on the hill before he entered Rome A. U. C. 666., to fill it with consternation and slaughter. Monte Mario is of Neptunian origin, and abounds in aqueous deposits, testacea, etc.

Monte Verde rises outside Rome to the south, as Monte Mario does to the north; and it also forms part of the Janiculum range. Vitruvius mentions quarries of lithoidal tufa *circa urbem*, which he calls Pallienses, a word of uncertain etymology; and they were probably the modern quarries of Monte Verde, which are the only tufa quarries in the vicinity of Rome.

There are moreover several small hills within the walls, some natural, such as the hills of S. Balbina, S. Balbina.

(*a*) Martial. lib. IV. ep. 64.

Monte
D'oro.

Monte
Giordano.

Monte D'oro and the point on which stands the church of S. Croce in Gerusalemme; others artificial, such as Monte Giordano, Citorio, Cenci, Savelli and Testaccio. The hill of *S. Balbina* is situate between the Aventine and the baths of Caracalla: on it stand the churches of S. Balbina and S. Sabba; and its mass consists of granular tufa. The *Monte D'oro* is that on which stands the Latin gate: it is composed of the same volcanic product as S. Balbina; and the name given to either by the ancients is unknown, as is the origin of the appellation *Monte D'oro*. The little elevation, on which stands S. Croce in Gerusalemme, although detached from the Coelian, is often considered part thereof: their masses are homogeneous; and the name, if any, given to the former is unknown. *Monte Giordano*, so called from Giordano Orsini, by whom it was inhabited, now belongs to Prince Gabrielli, and is situate off the via di Monte Giordano, near the chiesa Nuova. When it had been formed is not known; but it is composed of rubbish transferred thither since the XII. century. *Monte Citorio*, on which stands the Curia Innocenziana, is formed by the ruins of the ampitheatre of Statilius Taurus and of the adjacent edifices: several of the circular seats were seen nearly a hundred feet under ground, when the foundations of the Curia were being laid; and on the same level was found the column of Antoninus Pius (*a*). The elliptical curve of the ampitheatre is recognised in the analogous form of the Curia, which stands on part of its substructions. In the XV. century this elevation had been called *Mons Acceptorius*, in which seems to have origi-

(a) Piranesi, Ant. Rom. T. I. p. vo.

nated Monte Citorio, and which is perhaps derived from Taurus or Torus, the founder of the amphitheatre. The little hill called *Cenci*, from the *Cenci* palace built thereon, situate on the bank of the river near the Ghetto, is formed altogether from the ruins of the theatre of Balbus. *Monte Savelli* is so called from the family of that name, who, in the XIII. century, erected on it what is now the Orsini palace; and it is formed by the ruins of the theatre of Marcellus. *Monte Testaccio*, to the south of the Aventine, consists altogether of fragments of ancient pottery, *testa, testaceus*, whence Testaccio. It is about a mile in circumference, and a hundred and fifty Roman feet high. The time and occasion of the accumulation of this pile of pottery are not exactly known; nor is it mentioned by any ancient writer. Beneath its mass were found ancient tombs, a proof that it was accumulated when the Romans no longer felt a religious respect for the sepulchres of their Pagan ancestors, and of course] after the IV. century (a). The first historic notice of it that we meet is an inscription of the VIII. century, to be seen in the portico of S. Maria in Cosmedin, which speaks of vineyards, "Qui su in Testacio" (b).

Monte Savelli.

Monte Testaccio.

The following are the absolute and relative extent and elevation of the hills in progressive order:

Extent and elevation of each hill.

Roman feet

The Capitol measures in circumference	. 4,400.
The Palatine	6,500.
The Viminal	6,600.
The Aventine	11,000.

(a) Eschinard, *Agro Romano*, p. 441. Fabretti, *Inscr.* p. 205, 239. (b) Crescimbeni, *Istoria della Chiesa di S. M. in Cosmedin*.

	Roman feet
The Esquiline measures in circumference	13,000.
The Quirinal	15,700.
The Coelian	16,000.

	Roman feet feet above the level of the sea.
The Aventine is	158.
The Capitol	160.
The Coelian	171.
The Viminal	173.
The Palatine	173.
The Quirinal	180.
The Esquiline	200.

Fossile shells and vegetable fossiles.

List of the fossile shells, always terrestrial and fluviatile, as well as of the vegetable fossiles, found in the soil of Rome :

- | | | |
|------------------------------|---|-------------|
| Helix palustris | } | Linneus. |
| Helix planeta | | |
| Helix decollata | | |
| Helix muralis | | |
| Helix vermiculata | | |
| Helix fascicularis | | Gmelin. |
| Helix pisconalis | | Müller. |
| Lepas Balanus | | Linneus. |
| Cyclostoma impurum | } | Drapernaud. |
| Cyclostoma obtusum | | |
| Tellina Cornea | | |

Vegetable fossiles :

- Populus alba.
- Betula alnus.
- Tamarix Gallica.
- Salix alba.

The Campus Martius.

Having thus described the hills of Rome, we now pass to the plains, beginning with that of the Cam-

pus Martius. It consists of the vast plain between the Pincian, the Quirinal, the Capitol and the Tiber, forming a circumference of about four miles; and, although outside the walls until the time of Aurelian, it is now occupied by the most populous part of the modern city. It had been reserved by Romulus as a royal domain, and continued so until the expulsion of the Tarquins, when it became public property, and was dedicated to Mars, whence its name of Campus Martius (*a*). It had been appropriated principally, as its name implies, to military exercises; but in the time of Tiberius it was already occupied in part by the circus Flaminius and several temples, such as the temples of Isis, of Serapis, of Minerva, by the Villa Publica, the amphitheatre of Statilius Taurus, the theatres of Balbus, Pompey, Marcellus, the porticos of Philip, of Hercules, of Pompey, of Cneius Octavius and of Octavia, by the Pantheon and the buildings attached to it, and by the Mausoleum of Augustus, with its ustrina and gardens. Augustus excavated a temporary lake as a Naumachia near his tomb in the Campus Martius, called by Statius (*b*) and Tacitus (*c*) "stagnum navale." According to the Ancyran marble it was 1800 feet long by 200 feet broad; and thirty prowed vessels with several galleys engaged on it: *IN . LONGITVDINE . MILLE . ET . OCTINGENTOS . PEDES . IN . LATITVDINE . PEDES . DYCENTI . IN . QVO . TRIGINTA . ROSTRATAE . NAVES . TIRREMESQVE . PLPRIMAE*

In the time of Strabo the Campus Martius was still in part used for chariot-races, horse-exercises, and

(*a*) Liv. lib. II. c. 5. (*b*) Sylv. lib. IV. §. 4. v. 4 *sqq.* (*c*) *Annal.* lib. XIV. c. 15.

the exercises of the palaestra (*a*) ; but it was subsequently occupied in part by other edifices erected by Nero, Adrian and Alexander Severus. In it were several lakes, near one of which, called the palus Caprea, situate where the Pantheon now stands, perished Romulus, the victim probably of a Senatorial conspiracy. Its site is still the lowest spot in Rome, and hence liable to frequent inundations. Plutarch mentions that the day of the death of Romulus was called Poplifugium and Nonae Caprotinae ; and that, when going out of the city annually on that day, the people tumultuously called aloud the names of their neighbours and friends, to commemorate the confusion that took place on occasion of his death, a rite which was perpetuated until the suppression of paganism A. D. 391. (*b*). The letters NCAPR, that is NONIS CAPRINIS, are found inscribed on the medals of the elder Drusus, of Agrippina the wife of Germanicus, and of Claudius (*c*).

The Septa.

The tract of the Campus Martius circumscribed between the streets called the Caravita, the Corso, the Gesù, della Gatta and S. Ignazio, forms a quadrangle 500 feet broad from east to west, and 1000 feet long from north to south, within which stand the Collegio Romano, the Oratorio della Caravita, the palazzi di Carolis, Doria, Verospi, and the churches of S. Ignazio and S. Maria in Via Lata. This tract comprised the ancient Septa, a space, as the word implies, enclosed with paling, and divided into sections, where the tribes and centuries assembled in Comitia, to give their suffrages,

(*a*) Lib. V. c. 3. (*b*) Vit. Rom. c. 29. Macrob. Saturn. lib. 1. c. 11. (*c*) Eckhel Catal. Mus. Caesar. Vindob. Pars. 11. p. 95, 99, 102.

whence it was also called *Ovile* (*a*) Lucan mentions the slaughter, executed by order of Sylla in the *Villa Publica*, as having occurred in the *Ovile*, because of their proximity; (*b*) and Juvenal places near the *Ovile* the temple of Isis, which, as we shall see, stood within the convent of the *Minerva*:

antiquo quæ proxima surgit OVILI (*c*).

Cicero, writing to Atticus on the 13th of September 699, says, that he and Oppius purposed building the *Septa*, in the *Campus Martius*, of marble; covering them in for the *Comitia* of the tribes; surrounding them with a magnificent portico, a mile in circuit; and uniting to them the *Villa Publica*: "Efficiemus rem gloriosissimam; nam in Campo Martio *Septa* tributis comitiis marmorea sumus et tecta facturi, eaque cingemus excelsa porticu ut mille passuum conficiatur, simul adiungetur huic operi *Villa etiam Publica*" (*d*). The project was afterwards executed under Augustus A. U. C. 728.; and the *Septa* were dedicated by Agrippa, who lined them with marble; adorned them with paintings, and called them *Julian* in honour of Julius Caesar (*e*). Accordingly on the marble plan in the *Capitol* are inscribed the words *SEPTA IVLIA*; and from it we find that the *Septa* properly so called consisted of a magnificent oblong portico, sustained by massive square pillars, and enclosed with walls pierced by windows. Of this portico five arches remain in a considerable degree of preservation under the *palazzo Doria*, where it forms

(*a*) Servius on the *V. Eclog.* of Virg. v. 34. Lucan. *Pharsal.* lib. 11. v. 196. Juvenal, *Sat.* VI. v. 257. (*b*) *Ibid.* (*c*) *Ibid.* (*d*) *Lib.* IV. *epist.* 16. *Dion.* lib. LIII. c. 23. (*e*) Cicero *ad Attic.* lib. 1. c. 14. *Ovid.* *Fast.* lib. V. v. 653. *Festus* on *Sexagenarius*, *Sueton.* *Vit.* *Caesar.* -c. 30.

an angle with the vicolo della Stufa, and four much dilapidated under the same palace, together with part of the front wall of the latter towards the Corso. The entrance to the vaults formed by the five arches is immediately opposite the porter's lodge; and the vaults containing the other four are entered by the last door to the right before we reach the gate that opens on the piazza of the Roman College. The remains of the pillars consist of solid blocks of travertine, which, according to Dion, had been faced with marble; and in the sala a pianterreno we may observe the same wall seen in the latter vaults, recently pierced by four modern doors, and thus displaying its original thickness, when stripped of its marble incrustation. Beneath the church of S. Maria in Via Lata are also vestiges of four other arches of the same portico. After the abolition of the Comitia the Septa served for spectacles, (a) and as a market for the sale of precious objects (b). Near the Septa were the porticos of Europa, Phylirides and Aesonides, the localities of which are also seen in the Capitoline plan. That of Europa corresponds with the large courtyard of the palazzo Doria, now used for breaking horses (c). That the Septa existed in the V. century we know from Rufus and Victor, who place them in the ninth region, and give them the epithet *Trigaria* or chariot courses, having been then probably used for that purpose.

The Villa
Publica:

Between the Septa and the Capitol stood the Villa Publica (d), on the site now occupied by the palazzo

(a) Sueton. Vit. Calig. Claud. Neron. Dion. lib. LXVIII. (b) Martial. lib. IX. ep. 60. (c) Martial. lib. II. ep. 14. lib. III. ep. 20. (d) Varro De Re Rustica, lib. III. c. 2.

di Venezia. The authority of Varro to this effect is confirmed by the atrocious fact of Sylla, who caused the Marian prisoners to be butchered in the Villa, although they had lain down their arms on the condition of having their lives spared (*a*). Its proximity to the Septa prompted the poetic license of Lucan, who says that the blood of the victims stained the Ovilia, " maculavit Ovilia Romae " (*b*); and Seneca informs us that the Senate, then assembled in the temple of Bellona, situate, as we shall see, at Tor de' Specchi, were terrified by their loud cries (*c*). This villa existed so early as A. U. C. 321, for Livy informs us that the work was approved in that year by the Censors Caius Furius Paulus and Marcus Geganius Macerinus, and that the first census took place within its walls (*d*). The villa was principally intended to lodge ambassadors from hostile countries, and accordingly the Carthaginian ambassadors, who came to sue for peace A. U. C. 549, and those of Philip of Macedon, who came for the same purpose A. U. C. 555, were lodged therein (*e*). It was rebuilt A. U. C. 558 by the censors Sextus Ælius Petus and Caius Cornelius Cethegus (*f*); and seems to have been again rebuilt by Publius Fonteius Capito in the time of Augustus, the Capito mentioned by Horace as the particular friend of Anthony and consul suffectus A. U. C. 721 (*g*), for on the medals struck when he was Monetary Triumvir we find on one side the Villa represented as a portico of columns, of two stories, with the letters VIL. PVB. That it existed in

(*a*) Plutarc. Life of Sylla. Valer. Maxim. lib. II. c. 9 (*b*) Pharsal. lib. II. v. 196. (*c*) De Clementia lib. I. c. 12. (*d*) Lib. IV. c. 22. (*e*) Liv. lib. XXX. c. 21. lib. XXXIII. c. 24. (*f*) Liv. lib. XXXIV. c. 44. (*g*) Sat. V. v. 32.

the V. century we know from Rufus and Victor. When abandoned it got the name of *Palatina*, and, by a further corruption, *Pallacinae*, as we learn from Anastasius Bibliothecarius and the *Ordo Romanus*, a name which it communicated to the church of S. Mark, which is still called in *Palatina* and in *Pallacinis*.

The Argiletum.

Between the Tarpeian rock and the river is a plain which had been covered with a grove called *Nemus Argileti*, mentioned by Virgil, who derives the term from the death of Argos, the friend of Evander (*a*). Varro gives two derivations of the word, one that of Virgil, "letum Argi," the other from Argilla, the clay of which the soil consists (*b*). Quintus, the brother of Cicero, had a house in the Argiletum; and the Orator informs us that, having been already proprietor of a fourth part of it, his brother purchased the remainder for the sum of 725,000 sesterces, about L. 40,000. (*c*). Livy relates that Numa had erected the temple of Vesta in the lowest part of the Argiletum, *ad infimum Argiletum* (*d*), which is the tract between the forum Olitorium and the ponte Quattro Capi.

The Greater and Lesser Velabrum.

The plain between the Capitol and the Palatine had been the Greater, and that between the Palatine and the Aventine the Lesser, Velabrum: Varro derives the word *a vehendo*, from its having been crossed by boats (*e*); and his etymology has the sanction of Tibullus (*f*) and Propertius (*g*). Plutarch however is of opinion that it is derived *a velis*, from the awnings that shaded the Circensian Pomp, as it

(*a*) *Æneid*. lib. VIII. v. 354. (*b*) *De Ling. Lat.* lib. IV. §. 157.
 (*c*) Cicero. *epist. ad Att.* lib. I. ep. 14. (*d*) *Lib.* I. c. 19. (*e*) *Lib.*
 IV. §. 43, 44. (*f*) *Lib.* II. cl. 5. (*g*) *Lib.* IV. cl. 9.

moved processionally from the Forum through the Velabrum on its way to the Circus Maximus (*a*). The valley of the Great Velabrum had been, at a very remote period, called Murcia and Murtia (*b*), a name derived by some ab *urceis*, from the pottery made there, and by others from the myrtle grove, *a murteto*, that grew there, and gave its name to the sacellum *Murtiae Veneris*, the shrine of *Murtian Venus* within the recesses of her myrtle grove (*c*). The Lesser Velabrum had been originally a woody marsh, in which were the lake of Curtius and the fountain of Juturna (*d*): after the peace between Romulus and Tatius it was cleared, and partially filled with mould, to form a forum common to the Romans and Sabines (*e*). Romulus and Remus had been found in the Lesser Velabrum (*f*); and into it flowed the *Aquae Lautulae*, that rose in the Argiletum, near the temple of Janus (*g*). Both Velabra were effectually drained by Tarquin, who confined the Tiber within its bed, and carried off the stagnant waters by means of the *Cloaca Maxima*.

The plain now called *Prati di Testaccio* had been the *Navalis regio* and *Navalia* of the ancient Romans, so called from its docks and dockyards, which stood directly opposite the farm of Cincinnatus. The ships taken from the people of Antium, U. C. 417, were some burnt, others conveyed to the *Navalia* (*h*); and Festus informs us that the adjoining city-gate had been called the *porta Navalis*.

The Na-
valia.

(*a*) Vit. Rom. c. 5. (*b*) Liv. lib. I. c. 33. (*c*) Varro lib. IV. §. 154. Symmach. lib. X. ep. 29, ad Arcadium et Theodosium. Claudian. in Con. Prim. Stilich. lib. II. v. 404. (*d*) See Index. (*e*) Dionys. lib. II. c. 50. (*f*) Liv. lib. I. (*g*) Varro lib. IV. §. 43, 44. (*h*) Liv. lib. VIII. c. 14.

The Piscina Publica.

The valley between the Coelian and the hill of S. Balbina, now called il Carciofolo from the sign-board over an osteria there, had been a public bathing-pond, thence called *Piscina Publica*, which existed in the time of the republic, and gave its name to the XII. region. Festus, who lived about the time of Claudian, informs us that it no longer existed in his day; but Ammianus Marcellinus records the continuation of the name A. D. 357. (a).

The Vallis Triumphalis.

By what name the ancients designated the valley between the Coelian and the Palatine is not known. The last line of the inscription on the arch of Constantine contains the words, *ARCVM TRIVMPHIS INSIGNEM*, a proof that the triumphal pomp passed beneath the arch on its way to the Capitol; and the valley, spanned in part by the arch, had perhaps been denominated the *Vallis Triumphalis*. The soil on which stands the Colosseum and the tract between it and the basilic of Constantine are composed of clay and river sand.

The Carinae.

The tract between the southern extremity of the Quirinal and the point of the Esquiline on which stood the *Macellum viae Sacrae* or *Cupedinis* (b) was called, from its concave configuration, *Carinae* or the keels, a name which it communicated to the other concavity between the extreme point of the Esquiline just mentioned and the skirt of the Coelian; and the little church of S. Maria in *Carinis* is an existing record of the ancient appellation (c). The point of union between the concavities had been called *Ceroliensis* and *Cerolia* (d). The *Carinae* had

(a) Lib. XXII. c. 4. (b) See Index (c) Servius erroneously describes the *Carinae* as buildings erected in form of keels, thus confounding localities with edifices. (d) Varro lib. V. §. 47.

been one of the most fashionable localities of Imperial Rome ; and hence Virgil gives it the epithet " *laetæ* " (a). Amongst the edifices that contributed to its splendour were the temple of Tellus rebuilt by the brother of Cicero , and the house of Pompey which, after his death , passed into the hands of Anthony.

The valleys between the Coelian and the Esquiline Oppius , and between the Oppius and Cispus were both called the Subura , a denomination derived by some from its situation under the mound of the Carinae called *murus terreus* , *sub muro* ; by others from its locality under the ancient city , *sub urbe* ; and by others , in fine , from the pagus *Sucusana* or *Sucusa* (b) , a military station in its vicinity , intended to *succour* the Esquiline , when attacked by the people of Gabii (c). The locality of the Subura has arrayed in hostile ranks the modern Topographers of Rome (d) , and demands therefore a brief elucidation.

The
Subura.

That the Subura had been situate near the Coelian and Carinae , and that its locality had been low , we learn from Varro (e) : the site of Gabii we know to be about twelve miles from the porta Maggiore in the localities now called Pantano and Castiglione ; and , as the Sucusan garrison had for object the defence of the Esquiline on the Gabii side, the Subura must have occupied the low ground in that direction, that is the ravine between the Coelian and the Esquiline. Again , the proximity of the Subura to the *via Sacra* we learn from Festus , who relates the wanton conflicts between the inhabitants of both districts on occasion of the annual sacrifice of a horse in the

(a) *Æneid.* lib. VIII. v. 361. (b) *Varro* lib. IV. §. 46, 48. (c) *Festus*, vox Subura. (d) *Nardini*, lib. III. c. 6. (e) *Lib.* IV. §. 46, 48.

Campus Martius : the right horse of the winning biga was offered in sacrifice in the month of October, and thence called *October equus* : after the immolation of the animal, the people of the Subura and of the via Sacra contended for the head ; and the victorious party bore it off in triumph to their district, to affix it, if of the Via Sacra, to the wall of the Rex Sacrificulus, and, if of the Subura, to the Mamilian tower (a). The only low ground contiguous to the via Sacra, in the direction of Gabii, is the locality already mentioned ; and it must therefore have been that of the ancient Subura, a fact confirmed by Martial, who describes the Subura as a species of ravine, when he says, “ *faucibus Suburæ* ” (b). Martial, however, when sending his book from his house near the Quattro Fontane to the houses of Pliny (c) and Stella (d), describes the Subura as a continual ascent, “ *altum tramitem,* ” and repeats the same in his epigram to Paulus, “ *alta Suburani clivi ;* ” but this seeming contradiction the Regionaries enable us to reconcile, when they inform us that the Subura was situate in three different regions, the second, third and fourth. Part of it thus occupied the valley between the Esquiline Oppius and the Coelian, in the second region ; part the steep ascent between the Oppius and the summit of the Esquiline, near the arch of Gallienus, together with the ravine between the Oppius and Cispius, now the via di S. Martino and via di S. Lucia in Selce, in the third region ; and part, the lowest skirt of the fourth region, now the piazza della Suburra. The ancient Subura had

(a) Festus, vox October. (b) Lib. II. ep. 17. (c) Lib. X. ep. 19. (d) Lib. XII. ep. 3.

been resorted to for the purchase of fruit and vegetables (*a*); had been a place of noisy traffic (*b*); and had been infested by dissolute females (*c*).

In the valley that runs from the piazza della Smburra into the Villa Massimo, between the Cispius and the Viminal, ran the vicus Patritius, as we learn from Anastasius Bibliothecarius, who records that Pius I., at the instance of S. Praxedes, dedicated the church of S. Pudentiana in the vicus Patritius, a church almost in contact with the via S. Pudenziana. It had been called the vicus Patritius from the Patricians, whom Servius Tullius compelled to reside there after the reform of the constitution, to enable him to crush any insurrectionary movement, on their part, from the heights of the Esquiline, on which his palace stood (*d*).

The Vicus Patritius.

The valley that separates the Quirinal from the Viminal, now la via di S. Vitale, had been called the valley of Quirinus, from its proximity to the Quirinal, and to the temple of Quirinus, which overlooked the valley (*e*).

The valley of Quirinus.

The valley between the Quirinal and the Pincian had been occupied at its more elevated extremity by the gardens of Sallust; but its ancient name has not reached us.

Passing from the left to the right bank of the Tiber we meet on our way the Isola Tiberina, the only island within the city. After the expulsion of the Tarquins the Aquilii, Vitellii and others formed a conspiracy to replace them on the throne, on the discovery of which the Senate, to cut off all

The Island of the Tiber.

(*a*) Martial. lib. VII. ep. 31. X. 94. (*b*) Martial. lib. XII. ep. 18. (*c*) Horace, Persius, Martial and Juvenal. (*d*) Festus, Patritius vicus. (*e*) Juvenal. Sat. II. v. 133.

pretext for holding communication with the expelled family, decreed that their lands should be confiscated, and converted into public grounds. Accordingly the crops that covered the vast plain subsequently called the Campus Martius were cut down, and cast into the adjoining Tiber, which, having been low at the time, presented several sandbanks, and among them one of considerable size, which arrested the floating corn, and which, being always on the increase by the accession of alluvial matter, became gradually covered with wood, and finally assumed a consistency that defied the encroachment of the river. It was subsequently secured by substructions, so as to sustain several sumptuous edifices, among which was the famous temple of Æsculapius, on occasion of the erection of which it was consolidated by walls faced with large blocks of travertin; and the island, as may still be seen, was fashioned into the form of a Roman galley, in memory of that which conveyed from Epidaurus one of the sacred serpents of Æsculapius. Such is the account left us of the Tiberine island by Dionysius of Halicarnassus (*a*), Livy (*b*), and Plutarch (*c*).

The Biographer just mentioned informs us that, in his day, it was called *Inter duos pontes*, *μεση δυνον γεφυρων*, "between two bridges"; and S. Justin, in his Apology, gives it the same name. Ovid calls it simply *Insula* (*d*); Vitruvius, *Insula Tiberina* (*e*); Svetonius, *Insula Aesculapii* (*f*); and Sidonius Apollinaris, *Insula serpentis Epidauri* (*g*). In the Acts of the Martyrs and the writings of the middle ages it is called *Isola Mesopotamia*, from its position in

(*a*) Lib. V. c. 13. (*b*) Liv. lib. II. c. 5. (*c*) Life of Poplicola. See Index, Temple of Æsculapius. (*d*) Met. lib. XV. v. 739. (*e*) Lib. III. c. 5. (*f*) Vit. Claud. c. 25. (*g*) Lib. I. ep. 7.

the centre of the river, and also *Insula Iycaonia*, a name by which we find it to have been designated in the XII. century, but of which the etymology is unknown (a). It is now called the Island of S. Bartholomew, from the church of that Apostle erected thereon.

From the island we cross over to the plain between the Janiculum and the Tiber, which constituted the district of Rome called *Transtiberim*, a name sometimes used to designate the grounds to the left of the Tiber even to a considerable distance from Rome (b). In the part that properly belonged to Rome were situate the *Campus Vaticanus*, the *Campus Brutianus* and the *Campus Codetanus*. The *Campus Vaticanus* is the plain immediately under the Vatican hill, now called *Prati*, in which were the gardens of Agrippina the mother, and of Domitia the aunt, of Nero, both united by him to form his Imperial gardens and circus (c). The *Campus Brutianus* was to the south of the *Campus Vaticanus*, and is now called *il prato di S. Cosimato*. It took its name from its having been assigned as a place of residence to the *Brutii*, who, in punishment of their revolt in favour of Annibal, and their perverse adherence to his cause, were, together with the *Lucani* and *Piacentini*, condemned to serve as couriers and letter-carriers (d). The *Campus Codetanus* was situate to the south of the *Campus Brutianus*, that is beneath the gardens of Caesar, outside the modern *porta Portese*, for Suetonius, in his *Life of Caesar* (e), says that, to give

The
Transti-
berim.

The Cam-
pus Vati-
canus.

The Cam-
pus Bru-
titanus.

The Cam-
pus Code-
tanus.

(a) Vit. Gelasii II. by Pandolfo Pisano. (b) Liv. lib. VIII. c. 14. (c) Tacit. Annal. lib. XV. c. 45. (d) Strabo lib. V. c. 4, §. 2. (e) c. 39.

a naval spectacle, that Dictator excavated a *naumachia* in the *Minor Codeta*, a proof that it consisted of *Greater and Lesser*, the latter of which was probably next to his gardens, and was subsequently converted by Augustus into a permanent *naumachia* (*a*). It took the name of *Codeta* from plants of that name resembling a horse's tail, that grew there in abundance, probably our *equisetum* or horsetail, a plant of the cryptogamic class (*b*).

The *Prata Mucia*. Between the *Campus Brutianus* and the *Tiber* were the *prata Mucia*, one acre in extent; and be-

The *Prata Quinctia*. tween the *Campus Cœletanus* and the river were situate the *prata Quinctia*, the former so called, according to *Festus*; from *Mucius Scaevola*, on whom they were bestowed as the reward of his courage, and the latter from *Lucius Quinctius Cincinnatus*, whose little farm of four acres he was found in the act of cultivating, when called to the Dictatorship, A. U. C. 296 (*c*).

Accumulation of soil: its causes.

The stranger is not unfrequently surprised to find that few parts of modern Rome present to the eye the original soil on which stood the ancient city, a fact however which is explained by the countless millions by whom Rome has been peopled, and the various vicissitudes which it has successively undergone. Besides the ordinary causes which operate in most cities, such as the elevation or depression of the soil for the construction or alteration of streets and houses, the transfer of ruins or rubbish from one locality to another; and the silent but ever active influence of time, Rome, as we have seen, was more than once overwhelmed by

(*a*) *Sveton Vit. Tiber. c. 72. Statius Sylv. lib. IV. §. 4. v. 4. sqq.* (*b*) *Festus, vox Codeta.* (*c*) *Liv. lib. X. c. 26.*

the devastating hand of man, by flood and fire, and has more than once risen on its own ruins (a). Excavations made on various occasions and for various purposes have disclosed in many points the height of the superincumbent masses. On the hills, even on those that had been covered with ancient edifices, such as the Palatine, the Capitol and the Esquiline, the general elevation of the soil does not exceed eight feet; but to this the Coelian and part of the Palatine present remarkable exceptions, for the first story of the house of Augustus in the Villa Mills is completely entombed; and, near the church of S. John and S. Paul, the ancient soil was found, in the time of Piranesi, to be more than eighty feet, and within the Villa Mattei, near the arch of Dolabella, about thirty feet, beneath the present levels. The valleys present the following average results. Near S. Niccola in Carcere and S. Maria Egiziaca the elevation of the soil is nine feet above the ancient level; the valley between the Coelian and Palatine, twelve feet; the Forum, twenty seven feet; the forum Transitorium, twenty four feet; the forum of Trajan, ten feet; the piazza Giudea, eighteen feet; the Corso, from the piazza Colonna to the piazza Sciarra, twenty four feet, and thence to the via Condotti ten feet.

This inequality of elevation is not difficult of explanation: where the city had been least inhabited it had fewest houses and of course least ruins; and, where most thickly inhabited or covered with large edifices, the ruins must have been proportionally considerable. Inequalities must also have been caused by the occasional erection of new edifices on

Causes of
its inequality.

(a) Brocchi, dello Stato Fisico del Suolo di Roma.

substructions formed from the old ; by the leveling of streets and roads ; and by the removal of rubbish and ruins to particular localities.

Nor is this elevation of the soil altogether of modern date, for, at the porta S. Lorenzo, the gate of Honorius, built A. D. 403, retains very nearly its ancient level ; whilst the monument of the Marcian, Tepulan and Julian waters, erected by Augustus five years before the Christian era, is so much buried, that carts laden with hay pass through it with difficulty. It is hence certain that, before the time of Honorius, and therefore before the incursions of the Barbarians, the soil had risen to a height of several feet above the ancient level, a fact confirmed by the inscription of Honorius, *EGESTIS IMMENSIS RVDERIBVS*.

Nature of the superincumbent masses.

With regard to the nature of the superincumbent masses, the lowest stratum presents either aqueous deposits the result of inundations, or vestiges of conflagration, or ruins of fallen edifices, over which lie successive heaps of rubbish of every sort, a disposition accounted for by the preceding observations, of which it is confirmatory.

The air of Rome and its vicinity : malaria, causes of.

The air of Rome and its vicinity also demands a few observations. That the Campagna of Rome had been at a very remote period thickly inhabited is an historical fact, of which its numerous ancient cities, Laurentum, Lavinium, Ardea, Antium, Antemnae, Collatia, Gabii and others, are alone sufficient evidence (a). That, at a later period, the vicinity of Rome was deemed insalubrious is no less certain, for Cicero describes its site as " locum

(a) Dionys. lib. V. c. 51. Plin. Hist. Nat. lib. III. c. 5. §. 9. sqq.

in regione pestilenti salubrem " (a) ; and Livy , speaking of the mutiny of the Roman garrison of Capua , A. U. C. 413 , says that , among other grievances , they complained , " se militando fessos in pestilenti circa urbem solo luctari " (b). Again, Strabo says that in his day the insalubrity of the air was confined to a few places in the neighbourhood of Ardea , Antium , and the Pontine marshes (c) ; and we know that , during the three first centuries of the Empire , the Campagna was studded with numerous suburban villas , as their remains still attest. At present it has returned to the state of abandonment and consequent insalubrity mentioned by Cicero and Livy ; and thus do we find that the air of the Campagna has been different at different periods , salubrious when populous and cultivated , and insalubrious when comparatively reduced to a wilderness ; whence its salubrity and insalubrity seem to depend on the state of its population and culture.

As to the active causes of its insalubrity , they seem to consist in its low level , in consequence of which it must , without proper drainage , retain the stagnant waters that fall in rain , descend in torrents from the neighbouring hills , or escape from the old ruined aqueducts ; in the quantities of animal and vegetable matter that must be decomposed on its surface during the summer droughts ; in its marshy evaporation ; and perhaps in its proximity to the Pontine Marshes , for we find that it was the opinion of some in the days of Trajan that Rome itself , although forty miles distant , was affected by the malaria of those marshes (d).

(a) De Repub. lib. III. c. 6. (b) Lib. VII. e. 38. (c) Lib. I. c. III. §. 5. (d) Plin. lib. III. c. 5.

With regard to the air of the city, there are different opinions: some, looking to the healthy appearance of its inhabitants and their longevity, contend that now, as in the days of Cicero and Vitruvius (*a*), the atmosphere of Rome is salubrious; whilst others, looking to the prevalence of intermittent fever in Rome as well as in its vicinity, pronounce that malaria must prevail within its walls. Rome is unquestionably subject to sudden and extreme transitions from heat to cold: its sun also is often intensely hot, when the wind is comparatively sharp; and the difference of temperature between day and night is very great, circumstances which, if not met with due caution, must frequently check the insensible perspiration, and thus but too often produce fever. Notwithstanding these sources of disease the populous quarters of Rome are salubrious at all times and seasons; and Valentini cites Marsilio, Lancisi and other medical names of note, to prove that Rome can produce more examples of longevity than any other Italian city (*b*). All agree that, during the winter months, Rome is altogether free from malaria; nor is its prevalence in the summer season recognised by the Romans themselves, who never leave the city for the villeggiatura, or, as we say, for the country, until after the summer heats.

Tempera-
ture of
Rome.

The temperature of Rome even in winter is mild, as is clear from the following table:

	Reaumur	Fahrenheit
Main temperature of the year	42.5	60.4

(*a*) Vitruvius says: "Divina mens civitatem populi Romani egregia temperatâque regione collocavit." Lib. VII. (*b*) Valentini dell' influenza del cielo ec. Lancisi De nativis atque advent. coeli Rom. qualitat. Brocchi, Analisi chimica dell' aria di Roma.

	Reaumur	Fahrenheit
Main Temperat. of winter	5. 8.	45. 8.
D°. of spring	11. 5.	57. 8.
D°. of summer	19. 2.	75. 2.
D°. of autumn	15. 5.	62. 8.
Main temperature of the		
warmest months	20. 0.	77. 0.
D°. of the coolest	4. 5.	42. 2.

On the 17th of last July the thermometer of Reaumur rose to 33. 6., the greatest heat on record in Rome, and exactly the same as that experienced by the French army in the desert of Arabia.

With regard to the population of ancient Rome, we have no document to determine it with precision. Tacitus, it is true, records that the census made by Claudius, when Censor with Lucius Vitellius A. D. 48, gave 6, 944, 000 Roman citizens (a); but he speaks not of the inhabitants of Rome, many of whom had not the honour of citizenship, but of those who had that honour as well throughout the Empire as in Rome. From that enumeration moreover were excluded slaves, strangers, women and children, a circumstance which, were the words of Tacitus to refer to the city, would make its population amount to twenty seven millions of inhabitants, an evident impossibility (b).

Popula-
tion of
ancient
Rome.

But, although without any document to fix with precision, the number of the inhabitants of ancient Rome at any epoch, we are not without some data to determine it by approximation. Aurelius Victor informs us that, in the time of Augustus, were brought to Rome from Egypt twenty millions of bushels

(a) Annal. lib. XI. c. 25. (b) Muratori Annal.

of corn (*a*), a quantity, according to Hegeſippus, ſufficient to meet the conſumption of four months (*b*), ſo that the ſupply of the whole year muſt have amounted to ſixty millions of buſhels. According to Romé and Paucton the Roman meáſure weighed about 20 lb. $\frac{5}{6}$ of twelve ounces each, the Egyptian 24 lb. ; and, ſuppoſing Victor to ſpeak of the ſmaller one, there were thus imported annually into Rome from Alexandria about 650, 000 rubbia of corn of 640 lb. each rubbio. Eſtimating the annual conſumption of each individual at a rubbio, and tripling the above quantity of rubbia we have the population of Rome in the time of Auguſtus amounting to 1, 950, 000 inhabitants, a number that cannot be deemed exceſſive, conſidering the power of Rome at that period. This eſtimate is however conſiderably reduced according to another calculation. The total number of houſes in Rome in the reign of Theodoſius had been 48, 382 ; and allowing about twenty five perſons for each houſe indifferently, the inhabitants of Rome would thus amount to no more than twelve hundred thouſand.

Extent
and popu-
lation of
the Pope's
dominions
his ſpiri-
tual and
temporal
power.

Since the union of the duchies of Ferrara and Urbino the Eccleſiaſtical State extends from the Mediterranean to the Adriatic, and from the confines of Naples to the banks of the Po. It is divided into twenty provinces, including the duchy of Benevento and Ponte Corvo ; and its population amounts to two millions and a half. The Pope is temporal ſovereign of his people ; and, as ſucceſſor to S. Peter, who had been conſtituted Supreme Paſtor by our Lord (*c*), and who fixed his See in Rome, the

(*a*) Epitom. c. 1. (*b*) Lib. II. c. 9. (*c*) Matth. XVI. 18, 19. John. 1. 22.

Pope is also Bishop of Rome, Patriarch of the West, and Supreme Visible Head of the Catholic Church. That S. Paul spent two years in Rome, preaching the faith freely we learn from the last chapter of the Acts of the Apostles; nor are we without Scriptural argument to prove that S. Peter was also in Rome, for in his first Epistle he says: "The Church which is in Babylon saluteth you (a)," by Babylon meaning Pagan Rome, according to his disciple Papias and S. Jerome. That Rome is called Babylon by S. John is universally acknowledged (b); and, in designating it by the same name, S. Peter had not only the same reasons as S. John, but the additional one of consulting for his own safety and that of his Brethren. The fact of his having been in Rome is further established by Historical evidence. Eusebius, the Father of Church-history, records the fact, as does Iraeneus, who lived so early as A. D. 180; and to these we might add Epiphanius, Theodoret and a host of other venerable names. That he died in Rome is equally certain. Thus Eusebius tells us that it is needless to employ argument on the subject, as his sepulchre at Rome is visited by the whole Christian world (c). Origen, who died A. D. 254, not only records his death in Rome, but adds that he was crucified with his head downwards (d); and Tertullian, Lactantius and S. Chrysostome attest the same. Indeed so conclusive is the evidence on the point that Grocius, a learned Protestant, says that no Christian ever doubted that S. Peter was in Rome (e); and Doctor Pearson, Protestant Bishop of Exeter in 1668,

(a) c. V. v. 13. (b) Apoc. c. XVIII. (c) Lib. II. c. 25.
(d) Lib. III. in Gen. (e) Synops. Critic. p. 1540.

proves him to have been Bishop of Rome. The august series of his successors, to the number of two hundred and fifty eight, has continued unbroken, as we shall see, during eighteen centuries, a period exceeded by no dynasty, and equalled by few.

The Papal
govern-
ment elec-
tive.

The Papal government is monarchical and elective, the Sovereign being chosen by the Cardinals assembled in Conclave, according to the forms prescribed by the sacred canons and explained in the Ceremonial. Nine days are allowed for the obsequies of the deceased Pope: on the tenth the Cardinals are shut up, each with one domestic, in a common apartment or conclave: a small window is reserved for the introduction of necessaries; but both door and window are guarded by the city magistrates; and thus is excluded all communication with the world. If the election be not terminated in three days, their tables are reduced to a single dish at dinner and the same at supper; and after the eighth day they are reduced to a scanty pittance of bread, water and wine. The votes are given by ballot; and their integrity is further guarded by a solemn oath. When elected the Pope, on accepting the dignity, becomes temporal sovereign of the Ecclesiastical State, and Spiritual Head of the Catholic Church throughout the World. On the next festival after his election he is, generally speaking, crowned in S. Peter's, having been, if not previously a bishop, consecrated by the Card. Dean of the Sacred College, to whom, as Bishop of Ostia, that privilege belongs. He assumes a new name, and takes solemn possession of S. John Lateran's, the Mother and Mistress of all churches, being the first basilic presented by Constantine to S. Silvester.

The Pope chooses his own ministers, some of whom hold office at will, others for life. On the demise of a Pope, the Card. Camerlengo holds the reins of the temporal government in conjunction with three other Cardinals, chosen in the order of precedence of time, and succeeded by three others similarly chosen. The three Cardinals hold office only for three days, and always in conjunction with the Card. Camerlengo, who, during the interregnum, has a guard of honour, and is privileged to coin money, stamped with his own arms. The Pope not unfrequently appears in Public; and officiates in S. Peter's on Christmass day, Easter sunday and Corpus Christi, richly robed; but, on other occasions, when he merely assists at the Service, he is robed with more simplicity. His tiara is a triple crown emblematic of his spiritual, temporal and paternal authority. One of the two tiaras now used was presented by Napoleon to Pius VII., and is of velvet adorned with sapphirs, emeralds, rubies, pearls; and it has a large emerald on its summit surmounted by a cross enriched with diamonds. His ordinary dress is white; but his cloak, shoes and hat are red. White was the ordinary dress of the Roman Emperors; but their paludamentum or military cloak was scarlet. When his Holiness enters the city in state his superb state-carriage, all burnished with gold, is drawn by six horses, followed by a long train on horseback, on foot and in carriages, and preceded by one of his private chaplains, seated on a white mule, and bearing in his hand a gilt staff surmounted by a cross. Uniting in his person the temporal as well as spiritual authority, the Sovereign Pontiff, when officiating in public, is atten-

The
Pope's
ministers :
interreg-
num : the
Pope's ap-
pearance
in public.

ded by the Dignitaries of the Roman church and by his officers of state.

The Cardinals.

Amongst the Dignitaries the Cardinals hold the first rank. The *term* Cardinal, derived from *cardo* a hinge, means principal, a sense in which we say the Cardinal virtues; but the *title* Cardinal, derived from *cardinare*, to fix, was first applied to the fixed or permanent rector of churches in which baptism was administered, called Cardinal priests; or of deaconies, which were houses for the reception of the sick, of pilgrims and of the poor, situate near some church or oratory, and placed under the superintendance of deacons, who were thence called Cardinal-Deacons (*a*). The title was subsequently restricted to persons holding such offices in the city of Rome; and their churches, which were not parish-churches, were called titles or titular churches, because conferring the titles of Cardinal priests and Cardinal deacons. Anastasius Bibliothecarius calls such churches "quasi dioeceses", as does also Innocent 1. in the IV. century. At present the Cardinals are the first Dignitaries of the Roman Catholic Church, taking precedence, as the Pope's Counsellors, ministers and representatives, of Bishops and Archbishops. They are all appointed by the Pope, and constitute the Sacred College, or Papal Senate. Their number never exceeds and seldom equals seventy; and may perhaps have reference to the seventy Elders of the Old Law. Their dress is scarlet; and the red hat, first given them in 1246, is emblematic of their readiness to shed their blood, if necessary, for the faith of Christ (*b*). Of the se-

(*a*) Muratori, *Antiquit. Ital. Med. Æv. Diss.* 61. (*b*) Scarlet had been sometimes worn by the Imperial officers. *Juvenal Sat.* VI. v. 599.

Twenty Cardinals six are Bishops, fifty are priests and fourteen are deacons. The Sees of the Cardinal-Bishops are in the vicinity of Rome, and are Ostia and Velletri, Porto and S. Rufina, Albano, Frascati, Palestrina, and finally Sabina. The fifty Card. Priests and fourteen Card. deacons, who may also be bishops although not Card. Bishops, are invested with sixty four titles, that is, with authority over so many titular churches of Rome, of which they are Cardinal Protectors. The title of S. Lorenzo in Damaso belongs to the Vice-Chancellor, who resides in the adjoining palace, and who, when a Cardinal Bishop, holds the church in commendam. The Cardinals assembled in presence of the Pope form a Consistory, which is of three sorts, public, half-public and private, according to the nature of the business to be transacted. They also compose the Congregations; preside over several tribunals; and direct several branches of the Civil and Ecclesiastical administration.

After the Cardinals come the Prelates as public officers. Prelates are of two orders, prelates of the mantelletta, and prelates of the mantellone. To the first class belong Patriarchs, Archbishops and Bishops, who may be assistant prelates to the Pope, and are then seated below the throne; or not assistant, and then take their places next to the four prelates of the Fiocchetti, so called from the purple tufts on their horses' heads. The four prelates of the Fiocchetti are the Governor of Rome, the Uditore della Camera, the Treasurer and the Maggiordomo, whose places are directly opposite the throne. The prelates of the mantellone are engaged in the immediate service of the Pope as masters of ceremonies,

The Prelates.

as official attendants in the Pope's antichamber, as Camerieri d'onore, as Cappellani Segreti and as Cappellani d'onore.

The Congregations are divided into Ecclesiastical and Civil. The Ecclesiastical Congregations are

Ecclesiastical Congregations: the Holy Office. 1, the Congregation of *the Holy Office*, first created by Innocent III. in 1201, and established in Rome by Paul III., with authority over all similar Congregations throughout the Church. Its objects are the prevention and emendation of religious error. The Consultors of the Congregations meet on every monday in the palace of the H. Office near S. Peter's; and it has several subordinate officers, some of whom are prelates. 2 The Congregation of the

The Visita Apostolica. *Visita Apostolica*, who have for object to see that the different churches faithfully discharge their respective obligations, such as masses for the dead, etc.; and that the churches themselves, their vestments, altar-cloths etc. be kept in proper order. The Congregation is composed of the Pope as its Prefect, of several Cardinals with subordinate officers; and its Segreteria is in a locality annexed to S. Maria della Pace. 3

Concistoriale. *Concistoriale*. It attends to whatever regards consistories, such as the erection, union or alienation of bishopricks, coadjutorbishops, Suffragans, and consistorial benefices. It is composed of several cardinals; is presided over by the Pope; and has several subordinate officers. Its segreteria is in the palazzo Rignano al Gesù n. 62. 4

Vescovi e Regolari. *Vescovi e Regolari*. It examines appeals of priests and others against their bishops, of regulars against their superiors, and of nuns against their superioresses; is composed of several Cardinals with a prelate as secretary; and has numerous consultants. Its segreteria

is in the palazzo del Bufalo near S. Andrea della Valle.

5 *Del Concilio*. Its object is to give execution to the decrees of the Council of Trent, and to decide all doubtful cases regarding the sacred canons. It is composed of Cardinals, and meets in the Pope's palace once a fortnight in winter, and once a month in summer. Its segreteria is in the house of the Barnabites, S. Carlo a Catinari. 6 *Residenza de' Vescovi*. It is auxiliary to that del Concilio, and watches over the obligations to residence on the part of bishops. It is composed of Cardinals with a prelate as secretary, and is presided over by the Cardinal Vicar. Its segreteria is the same as that del Concilio. 7 *Immunità Ecclesiastica*. It protects the independance of Ecclesiastical jurisdiction, and is composed of Cardinals together with prelates taken from the tribunals. Its segreteria is in the palazzo Lante at S. Eustachio. 8 *Propaganda Fide*. Its object is the propagation of the faith, particularly in missionary countries, for which purpose it educates in its Urban college of the Propaganda young ecclesiastics from various missionary countries throughout the world. Its Cardinal Prefect and Secretary reside in the Propaganda, piazza di Spagna, where the Congregation, which is composed of several Cardinals and a prelate as secretary, meets twice a month on Mondays; but it also assembles sometimes extraordinarily in presence of the Pope. It gives its attention to the election of bishops and Vicars Apostolic for missionary countries, to providing missionaries for those countries, and to all Ecclesiastical questions that may arise regarding them. It is attended by a protonotary Apostolic, and the Cardinal Prefect presides over its administrative department. Its segreteria is

Del Con-
cilio.

Residenza
de' Ve-
scovi.

Immunità
Ecclesia-
stica.

Propagan-
da Fide.

- in the palace of the Propaganda , piazza di Spagna.
- Indice.** 9 *Indice*. Its object is to examine books and publish an index of such as offend against faith or morals; and it also grants permission to proper persons to read and retain prohibited works. It is composed of several Cardinals , one of whom is prefect; of several consulters and of a secretary ; and the master of the sacred palace is, ex officio , perpetual assistant. It meets when necessary in the Pope's palace ; but its segreteria is in the Dominican convent of the Minerva , where its secretary , who is
- Sacri Riti.** generally a Dominican , resides. 10 *Sacri Riti*. Its objects are sacred ceremonies , the inspection of the Regular clergy , rights of Ecclesiastical precedence, and the honour due to the Saints. Before it are discussed and decided all juridical enquiries regarding the beatification and canonization of Saints; and it is composed of Cardinals , prelates , theologians , the Master of the Sacred palace , and the Pope's Sacristan and Masters of ceremonies. Its secretary is a prelate; and its segreteria is in via di Torre Argentina n. 40 ; but it sometimes assembles before his Holiness , who generally pronounces the definitive sentence. 11 *Ceremoniale*. It superintends the observance of the Liturgy , decides questions of precedence between Cardinals and prelates , and regulates the forms to be observed in the reception of ministers and ambassadors. It is composed of several Cardinals, one of whom is prefect , and of the masters of ceremonies , one of whom is secretary. The segreteria is in the palazzo Patrizi , piazza S. Luigi de' Francesi. 12 *Disciplina Regolare*. It superintends the discipline of the Regular Orders, and decides questions that may arise on the subject; but
- Ceremoniale.**
- Disciplina Regolare.**

its jurisdiction is confined to Italy and the adjacent islands. It consists of Cardinals, one of whom is prefect: a prelate holds the office of secretary; and its secreteria is at S. Stefano del Cacco n. 41. 13 *Indulgenze e Sacre Reliquie*. It guards against the abuse of indulgences, and watches over the custody, distribution and authenticity of sacred relics. It consists of several Cardinals, one of whom is prefect; and amongst them are the Cardinal-Vicar, the Vicegerent, the Custode of the relics and of the Catacombs, who is generally the Pope's Sacristan; but excavations in the Catacombs for the bodies of the martyrs are made by order of the Cardinal Vicar. The secreteria is n. 41, S. Stefano del Cacco. 14 *Esame de' Vescovi* - This Congregation examines the candidates for the mitre in the sacred canons and in theology, generally in presence of the Pope; and it is composed of several Cardinals, prelates, theologians and canonists. Its secretary is a prelate; and its secreteria is in the via della Valle n. 41. 15 *Sopra la Correzione de' libri della Chiesa Orientale*. Its object is the correction of the books of the Oriental church; and its secreteria is in the Propaganda. It is composed of several Cardinals and prelates: its prefect is a Cardinal and its secretary a prelate. 16 *Rev. Fabrica di S. Pietro*. It is composed of the Cardinal-Archpriest of S. Peters, who is its prefect, and of other Cardinals, of the Uditore della Camera, of the Decano della Rota, the Tesoriere Generale, and of several other prelates. Besides the administration of the funds of S. Peter's, it also watches over pious bequests, the celebration of masses, their remission or reduction. Its secreteria is n. 1, via d'Araceli. 17 *Affari Ecclesiastici Straordinari* - It

Indulgenze e Sacre reliquie.

Esame de' Vescovi.

Sopra la correzione de' libri della chiesa Orientale.

Rev. Fabrica di S. Pietro.

Affari Ec-

clesiastici
straordi-
nari.

Civil
Congrega-
tion: Sa-
cra Con-
sulta.

Buon Go-
verno.

Prefettura
generale
delle acque
e strade.

consists of several Cardinals, a prelate as secretary, and many consultors taken from the ranks of the secular and regular clergy. It attends to the extraordinary affairs of the Church, particularly to concordats and such other matters as the Pope may send for its consideration; and its segreteria is in the Quirinal palace.

The Civil Congregations are 1 *Sacra Consulta* - It consist of several Cardinals, one of whom, the secretary of State for the home department, is its prefect, and of several prelates, one of whom is its secretary. It constitutes a tribunal of appeal, or revision of criminal cases decided by all tribunals at this side of the Apennines; is the only tribunal for cases of high treason; and also attends to measures for securing the public safety. Its court is in the palace of the Consulta on the Quirinal, near the Pope's palace, where its secretary resides. 2 *Buon Governo* - It is composed of a Cardinal prefect and other Cardinals with several prelates, one of whom is secretary. To it the Communes of the Papal State appeal in cases of finance in the second instance; and it can enable them to sell real property in their possession. Its offices are in the Cancelleria Apostolica. 3 *Prefettura generale delle acque e strade* - It consists of a Cardinal Prefect, of a Chierico di Camera as president, of a prelate as secretary, of the superintendant of the post-office, and of several subalterns; and it has the general superintendance of the public roads, Provincial, Communal and Urban, and also of the navigation of the Tiber, the amelioration of the Pontine Marshes, the bridges, rivers, canals and Roman aqueducts. All legal questions regarding public works are conducted before the go-

governing Congregations in the first instance ; in the second instance before the general Prefecture; and, in case of any difference between them, definitive sentence is pronounced by this Congregation, the offices of which are in the convent of S. Andrea della Valle. 4 *Economica* - It is composed of various Cardinals, of the Tesoriere Generale, and of a prelate who acts as secretary; and it decides all questions that may come before it regarding the public economy. Its segreteria is in the piazza of the Chiesa Nuova n. 33. 5, *Degli studj* - It consists of several Cardinals, one of whom is prefect, and of a prelate who is secretary; and it superintends the public instruction in all schools, colleges and universities within the Pope's temporal dominions. Its segreteria is in the convent of SS. Vincenzo ed Anastasio at the fountain of Trevi. 6, *Della revisione de' Conti* - It is composed of a Cardinal-President, of four prelates and four laymen, who, with their secretary, revise the public accounts, and suggest measures of public economy. Its segreteria is in the piazza di Monte Citorio, n. 121. 7 *Del Censo*. It is composed of a Cardinal-President, of several other Cardinals, of prelates, one of whom is secretary, and of a director with several subalterns: its object is to adjudicate the land-taxes according to the value of the land; and its segreteria is n. 92 palazzo Pio, in the piazza del Biscione, near the Campo di Fiore.

Economica.

Degli studj.

Della revisione de' Conti.

Del Censo.

Besides the Civil and Ecclesiastical Congregations there are also Civil and Ecclesiastical tribunals. The Ecclesiastical, are 1 *Penitenzieria Apostolica* - It is composed of the Cardinal Grand Penitentiary, and the Uditore di Rota called Regent, a theologian,

Ecclesiastical Congregations: Penitenzieria Apostolica.

a datary, a canonist, a correcter, a sealer, secretaries, archivists, writers and several subalterns, besides all the Minor Penitentiaries. It gives faculties for all cases reserved to the Pope, and for the censures mentioned in the Apostolic Constitutions; resolves doubts regarding oaths, vows etc.; and its segreteria is near the Cardinal-Grand-Penitentiary n. 71, via de' due Macelli. 2, *Cancellaria Apostolica*. It issues bulls of dispensation demanded by Catholic bishops throughout the world, and bulls for the institution of bishops and beneficed clergy. Its officers are very numerous, and reside in the Cancellaria Apostolica, near S. Lorenzo in Damaso. 3, *Dateria Apostolica* - It is presided over by a Cardinal-Datario, who has several subalterns; grants dispensations in age and in matrimonial impediments; and also prepares much matter to be forwarded to the Cancellaria. Its offices are in the palace of the Dateria on the skirt of the Quirinal. 4, *Vicariato* - The Pope, whose solicitude extends over the Catholic World, delegates a Cardinal to fill his place as Bishop of Rome, who exercises in Rome and its district Episcopal jurisdiction, and is called Cardinal-Vicar. His Civil Tribunal decides cases between Ecclesiastics and Ecclesiastics, between Ecclesiastics and lay persons, and between lay persons and lay persons when the suitor is poor, as in cases of orphans and widows, or when the matter in question does not exceed 25 crowns; and he has also a Criminal Tribunal to punish offences against public morals. The Secular and Regular Clergy of the Diocese of Rome, nuns, parish-priests, beneficiaries, preachers etc. are moreover subject to his authority, as are also the Roman Jews. The Coadjutor of the Cardinal-Vicar is also a bishop, with

Cancellaria Apostolica.

Dateria Apostolica.

Vicariato.

the title of Vicegerent. The segreteria for criminal cases is in the Palazzo Apollinare; and the offices for civil matters are in the via degli Uffici del Vicario, near Monte Citorio.

The Civil Tribunals are 1, *La Rota* - It consists of twelve Judges, three of whom are Romans, three of the Legations, two Spanish, one French, one German and one Tuscan; and, amongst them, there is no president, but the oldest is called Dean. The composition of the Tribunal arises from its original nature, having been at one time appealed to by the nations of Europe; but at present it takes cognizance, in the second instance only, of the causes that come from the provinces at this side of the Apennines. Its name it derives from the circle which the Judges used to form when sitting. This tribunal meets twice a week in the Pope's palace; but its offices are in the palace of Monte Citorio. 2, *Segnatura di grazia* - It consists of a Cardinal-Prefect and several prelates, and has for object to take into consideration graces or favours asked from the Pope, which his Holiness grants or refuses according to the circumstances laid before him. 3, *Segnatura di giustizia* - This tribunal takes cognizance of cases already laid before the tribunals of the first and second instance; and is therefore in some sort a court of Cassation. It consists of a Cardinal-President and eight prelates, one of whom is Uditore, and meets every Thursday in the Pope's palace; but its offices are in Monte Citorio. 4, *Camera Apostolica* - Under this name are included the Camerlengato, the Tribunal of the Chierici di Camera, the Uditore della Camera and the Presidenze Camerali, which see separately. *Camerlengo* - He is a Cardinal, and presides over

Civil Tri-
bunals: la
Rota.

Segna-
tura di
grazia.

Segnatura
di giu-
stizia.

Camera
Apostolica

Camerlen-
go.

- those who have the superintendance of ancient monuments, the Fine Arts, Medicine, Commerce, Navigation, Industry and other matters of internal economy. His rank may be estimated from the fact of his holding the reins of government, *Sede vacante*; being then attended by a guard of honour; and having a right to coin money stamped with his arms. His segreteria is in Monte Citorio. 5 *Uditore della Camera* - He is considered to be the first Prelate of the Papal Court, and presides over two tribunals, one for civil, the other for criminal cases. His situation is what is called a *posto Cardinalizio*, that is, it leads, as a matter of course, to the Cardinalship, unless something extraordinary occur to prevent it; and his residence and offices are in Monte Citorio. 6, *Tribunale della Camera* - It is composed of twelve prelates called *Chierici di Camera*, and is presided over by the Cardinal Camerlengo or the Dean of the Camera. It decides in the second instance on causes regarding farms, taxes, rights of the treasury etc., and meets in the Pope's palace; but its offices are in n. 131, 132, Monte Citorio. 7, *Presidenze Camerali* - Some of the *Chierici di Camera* preside over the following branches of the public administration, viz. 8 *Presidenza della Annona e Grascia*, that is, of the public provisions, corn, meat, bread etc.; and in this the President is assisted by the Conservators and others of the Roman Nobility, who form a deputation for the purpose. The office is via Torsanguigna n. 13. 9 *Strade ed Acque* - It consists of a president and four noble Romans called *Cavalieri Maestri delle Strade*, who superintend the streets of the city, and of the same prelate and other noble Romans, that form a Council to superintend the three aqueducts that sup-
- Uditore della Camera.
- Tribunale della Camera.
- Presidenze Camerali. Presidenza della Annona e Grascia.
- Strade ed Acque.

ply Rome. Both branches are assisted by the Pope's Engineers; and thus form a Council to propose, examine and verify public works in both departments. They are now united to the Prefettura Generale delle acque e strade. The Cancelleria of this presidency is n. 54, Pozzo delle Cornacchie. 10 *Archivi e Direzione Generale delle Ipoteche* - To its care are confided the public archives and the superintendance of the pawn-offices; and its segreteria is in the palazzo Sinibaldi, via di Torre Argentina n. 76; but the ancient and modern archives of Rome are preserved in the palazzo Salviati in the Lungara, called Archivio Urbano. 11 *Zecca, Bollo degli ori* etc. It attends to the public money, and sees that it has its just weight and value. The Zecca or Mint is situated near the Vatican, and the offices del Bollo or Stamp-offices are n. 25, via delle Coppelle. 12 *Armi* - The President is a prelate, who, in conjunction with four superior officers, directs military affairs. The office is n. 6, piazza della Pilotta. 13 *Tesoriere Generale della R. C. A.* The Treasurer is a prelate, and advances as a matter of course to the purple. He presides over the public works at the ports and in the city of Rome, over the general administration of stamps and registry, of salt and tobacco, of the salt-magazines, of the Stamperia Camerale, Calcografia and Cartiera, and of the lottery. He has also the direction of the public revenues and finances, a trust of high importance. The segreteria of the treasury is in the palace of Monte Citorio; that of the Lavori Idraulici is in the palazzo Capranica in the same piazza; that of the Bollo e Registro is in the piazza SS. Apostoli; that of the Sali e Tabacchi is in the palazzo Muti-Papazurri al-

Archivi e
Direzione
Generale
delle Ipo-
teche.

Zecca,
Bollo
degli ori
etc.

Armi.

Tesoriere
Generale.

Ammini-
strazione
delle Po-
ste.

Tribunale
del Go-
verno.

la Pilotta ; that of the Stamperia e Calcografia Camerale is in the via in Arcione palazzo Gentili ; that of the Computisteria is in n. 41 , via della Stamperia ; and that of the Lotti is in the palazzo dell' Impresa in the Campo Marzo. To the Treasurer belongs the administration of the Customhouses, and the imposition of taxes on articles of consumption. 14 , *Amministrazione Generale delle Poste* - It is superintended by a Roman Prince , who has under him various inspectors and other officers ; and to him belongs the administration of the public posts and post offices. Its administration is conducted in n. 367 , palazzo Colonna. 15 , *Tribunale del Governo* - This is one of the criminal tribunals of the first instance , and is presided over by the Governor of Rome , who is Vice-Camerlengo and Director General of all the police of the State , and as such Commander of the Carabinieri or Gens d' arms, the most important portion of the police. His situation leads to the dignity of Cardinal. In his Tribunal he has two Judges , Assessors and various Subordinates ; but from his decisions an appeal is open to the Consulta. Rome being divided , as we saw, into fourteen regions , each region has its own Tribunal, which is presided over by a noble Roman aided by Subalterns. Its objects are the prevention and detection of crime , the arrest of criminals , and the superintendance of the entire police of the district. The Regionary presidencies are for the Region called Monti , n. 7 , via Alessandrina ; for Trevi n. 138 , piazza di Monte d' oro ; for Colonna n. 52 , piazza di Monte Citorio ; for Campo Marzo palazzo Fiano in the Corso ; for Ponte n. 12 , via del Banco S. Spirito ; for Parione n. 35 , via de' Leutari ; for Re-

gola n. 146, via Giulia; for S. Eustachio n. 21, via di Torre Argentina; for Pigna n. 3, piazza S. Nicola de' Cesarini; for Campitelli n. 24, piazza Margana; for S. Angelo n. 33, piazza d' Araceli; for Ripa n. 15, via Savelli; for Trastevere n. 3, piazza di S. Apollonia; and for Borgo n. 81, via di Borgo Nuovo. All these Presidencies are open from nine in the morning until one, and from two hours before, until an hour after, night. The Governor of Rome also presides over public spectacles, aided by a deputation of six noble Romans, an Assessor and the Secretary-general of the police. The offices of this Tribunal, of the police, carabinieri, public spectacles and for passports and carte di sicurezza, are all in the palazzo Madama near the piazza Navona.

12 *Tribunale del Campidoglio* - The Municipality of Rome is divided between the Senator and the Conservators. The Senator, who succeeds in some sort to the ancient Prefect of the City, holds the first place in the municipality, and has a civil and criminal Court. His office is for life; and his residence is the Senator's palace on the Capitol, where also are his offices. He is appointed by the Pope, and is an Assistant Prince before the Papal Throne. The Conservators are three in number, and are chosen, together with a Priore de' Caporioni, every three months successively, out of the sixty noble families of Rome called Conscript. They attend to the preservation of the walls of Rome and of the public monuments, and represent in some sort the ancient Ædiles. The Priore is head of the Capitoline or Municipal guards; and the Conservators have places of distinction at the public ceremonies, with the privilege of being near the throne. They also administer the revenues of the Ca-

Tribunale
del Cam-
pidoglio.

mera Capitolina ; but in this they are subordinate to the Camerlengo, who has the primary direction of the revenues. Their palace is on the Capitol, as are also the offices and archives of the Senate. 13 *Tribunale di Commercio* - It consists of a nobleman, and two merchants taken from the Chamber of Commerce, and has for object the commercial interests of the State. The Chamber of Commerce is composed of fifteen merchants, one of whom is president; and it is expected to propose to the Government such measures as may advance the agricultural and commercial interests of the State. Its offices are n. 234 in the Corso, and its Tribunal is in the palazzo Capranica, n. 109 via in Aquiro.

Segreteria
di Stato.

The Secretaryships are 1 *Segreteria di Stato* - The Secretary of State is a Cardinal, and is the Pope's Secretary in the government of the Church. He presides over diplomatic relations with foreign Powers, and whatever concerns the political government of the State, the movement of troops etc.; holds foreign correspondence on Ecclesiastical matters, particularly when they are connected with the civil laws; and is the organ of the Pope in the promotion of Cardinals. He is assisted by a Prelate, and his segreteria is in the Quirinal palace. 2 *Segreteria degli affari di Stato Interno* - The Secretary for the home department is a Cardinal, and attends to whatever regards the tribunals, and to the civil and military administration. He has many subalterns; and his segreteria is in the Vatican palace. 3 *Brevi Pontificj* - The Pope's letters of grace or dispensation, when not authenticated with the leaden seal called a bull, are termed briefs. They are written on fine parchment, and sealed with the Fisherman's ring, as

Segreteria
di Stato
Interno.

Brevi
Pontificj.

it is called, impressed on red wax. The segreteria is presided over by a Cardinal, and meets at the palace of the Consulta on the Quirinal. Besides the Apostolic Letters, as such Briefs are called, there is another class called *Dei Brevi ad Principes*, consisting of letters addressed by the Pope to Princes or Sovereigns. A prelate puts them into latin, and also subscribes them, whenever the Pope may be unwilling to affix his name to them. Other letters are called *Latin Letters*: they are written and subscribed by a secretary, who is a prelate; and are addressed to persons not princes nor Sovereigns. 4. *Memoriali* - A Cardinal is secretary of memorials, his business as such is to present all memorials to the Pope, and make known the Pope's answers to memorialists; and he therefore resides in the Pope's palace.

Brevi ad
PrincipesLatin Let-
ters.

Memorials.

The preceding compendious outline will suffice to enable the reader to form some estimate of the legislative, judicial and administrative departments of the Roman Government, both Civil and Ecclesiastical, throughout its numerous ramifications. The principal offices, as we have seen, are filled by prelates of the mantelletta, who receive a preparatory education in the Accademia Ecclesiastica, and by the Cardinals, who are generally raised to the purple on account of distinguished personal merit, or ascend to that dignity by the gradations of office. To the multiplied duties of the Cardinals the numerous civil and religious Congregations, the civil and religious Tribunals, and the offices of State just enumerated bear ample testimony. To remunerate their past and present services, and enable them to sustain their rank as the first Princes of the Papal Court and the first ministers of the Crown, they

Functionaries:
revenues
of the Car-
dinals.

receive as their ordinary annuity the sum of 4,000 crowns, equal to about 890*l.*, a sum which neither justice nor candour will pronounce exorbitant; and which is much more moderate than the average incomes of the first Ecclesiastical Dignitaries in most other countries. From their comparatively small revenues, however, several of the Cardinals contrive to allocate considerable sums for charitable and artistic purposes, for the repairs and decoration of churches, the foundation of schools and colleges, the endowment of hospitals, the cultivation of painting and sculpture, etc. etc. To their munificent piety several of the Institutions of Rome bear ample testimony; and their patronage of the Fine Arts is recognised by Forsyth, an unsuspected witness, who is also compelled to commend "their taste, their learning and their frugality."

Diplomatic body. We subjoin the residences of the diplomatic Body, arranged in alphabetic order.

Austria and Tuscany, Ambassador, n. 6, piazza di Venezia.

Baden, Charge d'affairs, n. 16, Monte Cavallo.

Bavaria, Minister Plenipotentiary, n. 107, via del Gesù.

Belgium, Minister Plenipotentiary, palazzo Chigi al Corso.

Brasil, Charge d'affairs, palazzo Verospi al Corso, n. 374.

France, Ambassador, palazzo Colonna, piazza de' SS. Apostoli.

Hanover, Charge d'affairs, n. 42, via Gregoriana.

Holland, Minister Plenipotentiary, palazzo Valdambrini, a Ripetta.

Lucca, Minister Plenipotentiary, palazzo Marescotti alle Stimate.

Mexico, Charge d'affairs, piazza di Venezia, n. 168.

- Modena , Charge d' affairs , n. 62 , via del Gesù.
 Naples, Minister Plenipotentiary, n. 67, piazza Farnese.
 Order of Jerusalem, Charge d' affairs, n. 68, via Condotti.
 Portugal , Ambassador , Palazzo Potenziani.
 Prussia , Minister Plenipotentiary, palazzo Caffarelli on the Capitol.
 Russia , Minister Plenipotentiary , palazzo Odescalchi , piazza de' SS. Apostoli.
 Sardinia , Minister Plenipotentiary ; palazzo Marescotti alle Stimate.
 Wurtemburgh , Charge d' affairs ; via Pozzo delle Cornacchie n. 17.

Consuls and Agents.

- Denmark , Agent and Consul, n. 221 , palazzo Torlonia , via de' Fornari. Consuls,
and Agents.
 England, Consular Agent, n. 7, via Condotti (a).
 France , Consular Agent , n. 12 , Corso.
 Lucca , Consul , n. 2 , via Vittoria.
 Mexico , Vice-consul , n. 3 , Corso.
 Naples , Vice-consul , n. 5 , via Condotti.
 Naples , Consul General , Farnesina , via della Longara.

(a) The present British Consular Agent for Rome , and for the line of the Mediterranean subject to the Pope , is Mr. Freeborn ; and the author has much pleasure in testifying to that Gentleman's acknowledged efficiency in his official capacity ; as well as to the respectability of his banking establishment , which is conducted with strict regularity , and on a system satisfactory to strangers , the successive exchanges being made public. British subjects will find Mr. Freeborn uniformly prompt , if necessary , in ascertaining their rights , and disinterestedly obliging in affording them gratuitously official applications for visiting the Papal palaces and gardens , the Etruscan museum , the Sacred Grottos , and the cupola of S. Peter's.

- Portugal , Consul General , palazzo Bolognetti , piazza del Gesù.
- Prussia , Consul General , palazzo Imperiali , piazza SS. Apostoli.
- Sardinia , Consul General , n. 46 , piazza di S. Pantaleo.
- Sardinia , Royal Agent , n. 3 , via Felice.
- Saxony , Agent , n. 12 , via Gregoriana.
- Sweden and Norway , Consul n. 5 , Corso.
- Spain , Consul and Vice-consul , n. 84 , via de' due Macelli.
- Switzerland , the Confederation , $\frac{1}{2}$ Consul General , n. 95 , piazza Capranica.
- Tuscany , Consul , palazzo di Firenze.
- United States , Consul , n. 5 , via Frattina.
- Wurtemburgh , Consul , n. 9 , Corso.

The mails. The mails arrive on Mondays , Tuesdays , Thursdays , Fridays and Saturdays ; and the letters are usually delivered between 9 and 10 o'clock. The mails start on the same days ; and the post-office is open for the receipt of letters until 3 o'clock on all days except Friday , when it is open until 5 o'clock. The galleries of the Vatican and Capitol are open to the Public on Mondays and Thursdays at 20 o'clock Italian time. Tickets are necessary for admission to the Etruscan gallery at the Vatican , which may be had by application to the Cav. Fabris , Director of the Vatican museum , or through the respective ministers and consuls. Permissions are also necessary for admission to the villa Albani and the villa Adriana at Tivoli ; and they are to be had by application to the proprietors. A line left at the porter's lodge of the palazzo Braschi , addressed to Prince Braschi , is sure to obtain prompt admission to the villa of Adrian ;

and one addressed to Don Vincenzo Colonna, via de' Cesarini, n. 96. will obtain the same for the villa of Adrian. The private galleries are open daily to the Public, festivals excepted, from 10 to 2 o'clock.

CHAP. VI.

STATISTICS — WALLS OF ROME — VIEWS OF ANCIENT AND MODERN ROME — BRIDGES, STREETS, CHURCHES, PALACES ETC. — CONSUMPTION, WEIGHTS, MEASURES AND MONIES — ARRIVAL AND DEPARTURE OF THE MAILS — ECCLESIASTICAL FUNCTIONS.

The walls, ancient and modern, that surround Rome on both sides of the Tiber, form a circuit of sixteen miles and a half; but of the space thus enclosed a third part only is inhabited, the remaining two thirds being occupied by villas, gardens and vineyards. The gates of this enclosure we have already seen; but there is a modern gate between the porta del Popolo and the river open on market-days to admit cattle into the public slaughter-house, without entering the city; and the slaughter-house, built by order of Leo XII., is well worth a visit.

The best points of view which Rome presents are the tower of the Capitol, the columns of Trajan and of Marcus Aurelius, Monte Mario, the Cupola of S. Peter's, the villa Lante on the Janiculum, S. Pietro in Montorio, the piazza [of the Acqua Paola, and the Pincian. The Pincian, according to Mr. Hobhouse, commands the best view of Modern Rome, "which," says he, "whatever be the faults of its architectural details, is, when seen in the mass, incomparably the handsomest in the world".

Walls of Rome.

Best points from which to see Rome:

the Pincian.

The
tower of
the Capitol.

The tower of the Capitol, however, commands a view of the ancient and modern city, standing as it does between both, of which it thus enables the stranger to form a distinct idea, absolute and relative. Having ascended the tower of the Senator's palace on the Capitol, the stranger may truly say with Martial :

“ Hinc septem dominos videre montes,
Et totam licet aestimare Romam ”.

Immediately beneath him to the W. S. W., but concealed from view by the intervening edifices, stands the Tarpeian rock, fraught with so many stirring recollections (*a*). A little beyond it winds the yellow Tiber, sweeping in full volume around the base of the Aventine, which rises almost perpendicularly on its left bank, crowned with churches and convents. Some substructions are still seen to mark where the Tiber was once crossed by the Pons Sublicius, on which the single valour of Horatius Cocles arrested the progress of the whole army of Porsenna, and saved Rome. On the opposite side of the river are the quay and magazines of the Ripa Grande, and the magnificent Ospizio of S. Michele; and on this side, a little beyond the Aventine, is the site of the ancient Navalia, once crowded with vessels, bearing to the emporium of the ancient world the produce of every clime and the tribute of every sea. To the left, a little beyond the Aventine, rises the sepulchral pyramid of Caius Cestius near the Ostian gate; and about a mile from the gate we observe on the Ostian way the church of S. Paul, nearly washed by the waters of the Tiber. In the same line as that

(*a*) For a description of the objects indicated in this and the five following pages see Index.

of the pyramid and church, but much nearer to the Capitol, on which we stand, is the Janus Quadrifrons, marking the site of the forum Boarium and the vicinity of the Cloaca Maxima; and a little beyond it, in the valley between the Palatine and the Aventine, stretches the Circus Maximus, where the Sabine women were carried off, and hostilities were so happily terminated between the ravishers and their foes. Beyond the Circus Maximus are the massive ruins of the baths of Caracalla, rising in gloomy grandeur; and beyond the baths is seen, to the right, the entrance to the tomb of the Scipios, situate on the ancient Appian way. To the rear of the tomb are seen the turreted walls of Aurelian; and in the distance towers the tomb of Cecilia Metella, also situate on the Appian way, the long line of which is broken by mouldering tombs. Immediately to the south, and almost at his feet, the Spectator observes the silent Forum, once the noisy centre of business and amusement; the circular temple of Vesta and the garden of the Vestal Virgins; the naked walls of the deserted Senate-house, rendered sacred by the eloquence of Cicero; the Graecostasis; column of Phocas; temples of Fortune, of Jupiter Tonans and of Concord; the entrance to the Mamertine prison; and the mouldering triumphal arch of Septimius Severus. Between the temple of Concord and the arch is seen the massive pavement of the via Sacra, which led to the Clivus Sacer, trod by so many triumphant Conquerors, as they ascended in solemn procession to the Capitol; and between the temple of Fortune and that of the Thunderer winds the clivus Capitolinus, which led up to the Tabularium, and the Citadel. In a line with the arch of Severus are

the remains of the temple of Antoninus and Faustina, and the circular cella of the temple of the twin-brothers, both situate on the line of the *via Sacra*, on which Horace was wont to stray, "aliquid nugarum meditans". Farther on in the same direction rise the arch of Titus, spanning one branch of the *via Sacra*, and the lofty vaults of the basilic of Constantine, which stood on the other: to the right of these ruins rises the Palatine, the primitive Rome of Romulus, now overspread with the shapeless ruins of the Imperial palaces, with villas and gardens; and beyond the arch of Titus are seen the arch of Constantine, the *meta Sudans*, and the gigantic form of the Colosseum, which rises in solemn grandeur on the basin formed by the Palatine, the Esquiline and the Coelian hills, and is now consecrated to the memory of the martyrs, whose blood was shed there for the Faith of Christ. To the rere of the Colosseum lies the Coelian, the most southern and the most extensive of the seven hills: on its skirts we observe the church and convent of SS. Giovanni e Paolo shaded with dark cypresses, and built on the site of the temple of Claudius; and to the right, on the Coeliolus, stand the church and convent of S. Gregorio, on which the British pilgrim cannot look with indifference, when he recollects that thence issued Augustin and the monks, the great Apostles of England's conversion to Christianity. Beyond the church of SS. Giovanni e Paolo is seen the church of S. Stefano Rotondo, sacred to the Protomartyr; to the left of which, but at a greater distance, stands proudly preeminent, on the summit of the Coelian, the basilic of S. John Lateran, "the Mother and Mistress of all churches". To the left of S. John La-

teran rise the well constructed arches of the aqueduct of Nero ; and beyond it and S. John Lateran's are the Castrensian amphitheatre , the church of S. Croce in Gerusalemme , and the massive monument of the Claudian aqueduct. Beyond the monument are seen ruined aqueducts striding over the deserted plain: nearly half way between the Capitol and the monument is the lonely and tottering ruin of what is called the temple of Minerva Medica ; and about half-way between it and the Capitol , to the left of the Colosseum , stand the remains of the Golden House of Nero , and the substructions and other ruins of the baths of Titus and Trajan. Still nearer to us is seen the massive and lofty enclosure of the forum of Nerva , adjoining which are the beautiful remains of his magnificent temple ; and in the same direction , rises to view on the summit of the Esquiline , the basilic of S. Maria Maggiore , one of the most beautiful and splendid churches in Rome. To the left of the church we observe , at some distance , the vast ruins of the baths of Diocletian , which nearly cover the summit of the Viminal ; and had been the most extensive in Rome. Near us , in the same line , is the isolated tower , from which Nero is said to have enjoyed the conflagration of Rome ; but which is a tower of the middle ages. It stands on the Quirinal , between which and the Capitol lie extensive ruins of the forum of Trajan , the most splendid amongst the forums of Imperial Rome. At our feet , on the same side , is the church of Araceli , raised on the ruins of the temple of Jupiter Capitolinus ; and on the opposite heights of the Quirinal are the gardens of the villa Aldobrandini , the Pope's palace and gardens , and the gardens of the Colonna. The French

academy ; in the distance , forms a distinguishing feature of the Pincian , the *collis hortulorum* or Garden-hill of ancient Rome , once crowned with the villa and gardens of the Domitii , in which was interred the monster Nero ; now bearing on its summit , besides the academy , the church and convent of the *Trinità de' Monti* ; and affording the modern Romans an agreeable and salubrious public walk.

Before the time of Aurelian the city walls did not extend northwards beyond the extremity of the Capitol , on which now stand the statues of Castor and Pollux , and which had been separated from the Campus Martius by a strong and lofty rampart. After the enclosure of Aurelian the Campus Martius became part of the ancient city ; and its vast plain is now occupied by modern Rome , “ with her gorgeous domes and spacious palaces ”. The modern city is seen divided into nearly two equal parts by the Corso , so named from its being used as a race-course ; and in the midst proudly rise the triumphal columns of Trajan and Marcus Aurelius , bearing on their summits the bronze figures of SS. Peter and Paul , the martyred Apostles of Rome. To the left of the Corso , beyond the church of the Jesuits , is seen the spacious dome of the Pantheon , the “ pride of Rome ” ; and beyond it also to the left is the mole of Adrian , once an Imperial tomb , now the fort of S. Angelo , so memorable in the annals of modern Rome.

This vast area is enclosed , to the N. E. , by the Alban hill , now Monte Cavi , which had been once crowned with the temple of Jupiter Latiaris , frequented by all the Latins during the *Feriae Latinae* ; and its *via Numinis* , still in excellent preser-

vation, had been often tracked by the Ovation-chariot, as the victorious General wound up its steep ascent. Beneath it are the site of Alba Longa, the parent of ancient Rome; Castel Gandolfo, which stands on the margin of the celebrated Alban Lake; Marino stretching along the base of the hill; and Frascati, the vicinity of which is now, as in ancient times, decked with sumptuous villas, and above which are the ruins of ancient Tusculum, including those of the Tusculan villa of the Roman Orator. Next follow in succession Monte Porzio, still bearing the name of its ancient proprietor, Porcius Cato; Colonna, the ancient Labicum; Palestrina, ancient Praeneste, famed for its temple of Fortune; Tivoli, the ancient Tibur, the residence of Zenobia, now embosomed in olive groves; Mons Lucretilis, which sheltered Horace's Sabine farm; Monticelli and S. Angelo perched on the Sabine hills beneath; the continuous lofty range of the distant Apennines; the insulated height of Mount Soracte, sung by Horace; Monte Mario and the Janiculum range decked with groves, gardens, villas and churches, from which projects conspicuously the site of the citadel of Tullus Hostilius, now occupied by S. Pietro in Montorio; and finally the Vatican hill, at the base of which the eye fondly rests on the matchless dome of S. Peter's, gloriously crowning the Vatican pile—all rising from the plain towards the blue horizon, to form a magnificent framework to the vast and varied picture within their range; thus presentig a panorama, every spot of which is rendered sacred by the early history of Pagan or Christian Rome, and which can be equaled in grandeur and interest by no other city in the world!

The ancient bridges, as we have seen, were eight, of which five remain, all within the modern city, except the ponte Molle. The three principal streets of Rome are the Corso, the Ripetta, the Babuino, the two that cross at the Quattro Fontane, the Giulia, the Longara and the Merulana, few of which have raised footpaths, and all of which are paved. The city reckons 506 streets, 275 lanes and 148 squares, which are under the superintendance of the *Cavalieri Maestri delle Strade*, and are generally kept clean and well paved. It is prohibited under a heavy penalty to throw ordure of any sort into the streets; and, to obviate the necessity of doing so, there are fixed localities called *Immondezzaj*, where it may be deposited after nightfall, and whence it is conveyed in carts in the course of the night or at an early hour in the morning, and, what will surprise the English reader, thrown into the Tiber, of so little value is manure in the rich soil around Rome. These *Immondezzaj* amount in number to 226. The lighting of the city is under the superintendance of the *Presidenza delle Strade*, to which are attached an Inspector-General, six Under-inspectors, nine keepers of the magazines, and seventy three lamp-lighters. The lamps are lit with oil; and the time of their being lighted is regulated by the Lunar Tables, for the bright moon of Italy, which the Italians sometimes call our English sun, supersedes in a great measure the necessity of artificial light. The actual number of the city lamps is 4, 509. Forsyth, who found the streets of Rome not as brilliantly lighted as those of London or the Capital of his native Caledonia, had the sagacity to discover that their comparative obscurity is owing not to the inferiority of oil to

gas-light, to a principle of economy or to the cause already assigned, but to the contrivance of the priests in order to conceal their street gallantry! To any one who has visited Rome and given ordinary attention to the subject it must be known that street gallantry or, to call it by its proper name, public vice is unknown in Rome, and that neither eye nor ear is ever offended in its streets, the principal one of which, the Corso, is often the night promenade of respectable Roman families, particularly in the summer heats. It is not judicious to provoke comparisons that may be unpleasant. What if a Roman were to hint at London and its 80,000 public prostitutes, who, according to a parliamentary report made on the motion of Mr. Buckingham, nightly infest its streets, to the disgrace of Christian society and the disgust of every moral man! What if a *Roman* Catholic priest were to hint at certain unutterable things of a still worse character, "nec nominentur", which befoul the British Protestant episcopal annals of the present century! To the writer of these pages, who yields to no man in national feeling, the contrast is far from affording pleasure; but it may serve to put calumnious vituperation to the blush, and teach reflecting Englishmen to pause before they yield credence to such illiberal aspersions, cast on the *Roman* clergy, who are a most edifying Body of men, and number amongst them some of the best and most learned scholars, decidedly the most learned Ecclesiastics, in Europe (*a*).

(*a*) ——— with which British tourists, male and *female*, discover, after a few weeks residence in Italy, not only the "street gallantries", but even the secret intrigues of the Italian Clergy, is truly marvellous. The author of these pages has spent more

POPULATION OF MODERN ROME.

The following is the estimate of the population published by authority of the Roman Government in 1841.

	1832	1833	1834	1835	1836	1837	1838	1839	1840	1841
Parish churches	54	54	54	54	54	54	54	54	54	54
Families	35335	35473	35522	35806	34895	35856	34540	35270	35381	34666
Bishops	36	38	39	36	37	41	31	34	32	32
Priests	1419	1374	1424	1465	1468	1494	1439	1468	1529	1478
Monks and Friars	2038	1903	1857	2005	2023	2124	2012	2118	2138	2208
Nuns	1384	1295	1359	1423	1476	1434	1456	1473	1497	1581
Students in seminaries and Colleges	611	572	598	643	544	561	518	570	441	672
Acatholics	179	223	210	286	201	262	221	428	415	456
Marriages	1165	1156	1379	1272	119	1069	1233	1596	1440	1305
Male baptisms	2561	2219	2272	2613	2258	2362	2325	2163	2582	2102
Female do.	2484	2246	2182	2524	2115	2356	2340	2170	2350	2050
Male deaths	2529	1944	1779	2032	1683	1734	6433	1878	2104	2966
Female do.	2120	1685	1701	1945	1592	1670	6130	1785	2036	2617
Males of every age	78869	79702	78456	80828	81488	83034	78686	81162	81799	84540
Females do	69589	70218	71560	71629	72190	73618	70217	72558	72833	74538
Total	148458	149920	150016	152457	153678	1489031	1489031	153720	154632	158868

It hence follows that the population of Rome increased in 1841 by 4236 souls. The births have been to the entire population as about one to thirty eight, and the deaths as about one to twenty eight. The male births have been to the female as about one to one; and the deaths to the births have been the same. The marriages to the births have been nearly as one to three. The births have averaged monthly 346, and daily eleven; the deaths 445 monthly, and about fifteen daily. — The schedule does not include the Jews, who amount to 3,700.

The nomenclature of the streets consists of tablets with black letters on a white ground; and all the buildings are numbered, churches and some public edifices excepted. Those opened subsequently to the enumeration are marked A. B. C. etc. The sewers of the city, ancient and modern, are numerous. Pius VII. appointed a commission to examine and cleanse all the sewers of ancient and modern Rome; and, when their labours shall have been finished, they will, no doubt, give an interesting topographical illustration of Rome in this respect. The aqueducts of Rome will be found described elsewhere.

Nomenclature of the streets.

Rome has 13 open and 6 closed gates; six bridges; 300 churches, of which 5 are Patriarchal and 8 minor basilics; 54 parishes and parochial churches; 15 Chapters, of which seven belong to basilics and eight are Collegiate; and of her 300 churches 153 are in care of the secular, 130 of the regular, clergy; and 17 are oratories. It has 35 palaces with courts and gardens; 300 with gardens but without courts; 30 villas and gardens within the city; 64 monasteries for men; and 50 convents for women. It has 5, 500 shops; 4 Convitti or residences for Ecclesiastics; 2 seminaries; 7 Ecclesiastical colleges; 3 Secular colleges; 2 Universities; 9 Parochial gratuitous schools; 60 Regionary schools; 7 schools under the care of Regulars; 4 for

Number of the gates, bridges, churches etc. of Rome.

than seven years in Italy, sometimes residing in the world, sometimes in convents, at one time dressed as a secular, at another time as an Ecclesiastic, occasionally in the society of the lower, often in that of the higher clergy; and he solemnly affirms, that never in a single instance has he had reason even to suspect the morality of a single Ecclesiastic. How quick then must be the vision of an orthodox tourist, who kens at once the dark secrets impervious even to the initiated!

the deaf and dumb ; 4 pious places for male and 14 for female education ; 9 hospitals; and 2 houses of refuge. It has eleven public libraries ; 8 literary academies; 1 Botanic garden; 1 amphitheatre; 11 theatres ; 2 public gardens ; 3 private villas open to the Public ; 3 small ports ; 4 public markets ; 5 depositories for wood ; 3 aqueducts ; 50 public monumental, and 100 small public, fountains; 13 obelisks; 6067 columns, of which eight are monumental ; 7 barracks; 3 cemeteries ; 1 public slaughter house ; and 24 mills.

Consumption of wine etc. in Rome.

The yearly consumption of wine is 831,500 barrels ; and of acquavite or spirit 8,380 barrels. The consumption of corn is 165 , 620 rubbia ; of rice 1 , 573, 910 lbs ; of cattle 19 , 240 heads ; of calves 6 , 370 ; of buffalos for the Jews 702 ; of sheep 550 ; of sheep and lambs , 76 , 310 ; of young sheep called abbachi 170 , 612 ; of kids 27 , 482 ; of pigs 21 , 400 ; of salt meat 310 , 900 ; of fresh fishes 3 , 900 , 000 ; of salt fishes 790 , 400 ; of cheeses of the country 148 , 135 ; of foreign cheeses 65 , 000 ; of olive oil 5 , 129 , 660 lbs ; of fine salt 2. 080 , 000 lbs ; of common salt 1 , 491 , 800 lbs ; and of tobacco and snuff 390 , 000 lbs. The consumption of hay is barozze 23 , 400 ; straw do. 3 , 100 ; of oats 12 , 600 rubbia ; of wood 27 , 650 carts ; of charcoal 217 , 350 some ; of oil to supply the public lamps 178 , 570 lbs. The number of carriages for the public accomodation is 650 ; of diligences 20 ; of private vehicles 550 ; and of horses 9 , 000.

Weights, measures and monies.

Weights, measures and monies used in Rome.
Measures. *Palmo* architectural viz 12 , 60 minutes = 0 , 6877 of the Paris foot. The *foot* = 0,9170. *Braccio* = 2,0063. *Staiolo* = 3,954. *Passo* = 4585.

Canna = 6,877. *Catena* = 39,005 $\frac{1}{4}$. The *mile* = 458 $\frac{1}{4}$ feet. The ancient Roman mile comprised 1000 steps or 5000 feet, and was the 75th part of a degree. Since 1820 the French system has been in use; and the metre is called the *canna architettonica*. The modern Roman mile is to the ancient as 75 to 60, that is a fifth shorter.

Land measurement. *Quartuccio* = 0,1130, 8 of the French acre. *Scorzo* = 0,2262. *Pezza* = 0,5170. *Quarta* = 0,9047. *Rubbio* = 3,649. *Palmo* = 0,2090 of the Paris ell. *Braccio* = 0,7141. *Canna* = 1,0674.

Liquid measurement. Barrel = 32 *boccali*, = 128 *fogliette*, = 1,13 $\frac{1}{8}$ Roman cubic feet, = 47,80 Paris pints. Hogshead = 16 barrels = 764,9 pints.

Oil. *Boccale* = 4 *fogliette*, = 16 *quartucce*, = 1,99 $\frac{1}{2}$ pints. Barrel = 28 *boccali* = 21 $\frac{1}{8}$ cubic feet, = 55,77 pints.

Corn. *Quartarella* = 1,5 $\frac{1}{6}$ *scorzo*, = 2,631 bushels. *Quarta* = 5,262 bushels. *Rubbio* = 640 Roman pounds, = 10,2 $\frac{1}{8}$ cubic feet, = 21,05 bushels.

Weights. The pound = 12 ounces, = 24 *denari*, = 576 grains, = 0,6929 Paris pound. *Decina* = 10 pounds, = 7,077 French pounds.

Monies. According to a government regulation of the 10th of January 1835, the following proportion has been established between gold and silver, viz. a pound of gold is worth 216 *piastres*, 22 *bajocchi*, and 9 *denari*. A pound of silver 13 *piastres*, 73 *bajocchi*, 9 *denari* and 9 $\frac{1}{10}$. The monies of the country are based on the decimal system. Thus *Quatrini* 5 = 1 *bajocco*. *Bajocchi* 5 = 1 *grosso*. *Bajocchi* 10 = 1 *paul*. *Bajocchi* 100 = 1 *dollar*. The copper monies are *Quattrino* = 0,0109 of a franc. *Bajocchi* = 0,0546 or five *quattrini*. The silver monies are *gros-*

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

Gold Coins consist of two classes, the old and the new: the old coins are the *sequin* = 2 dollars and 2 pauls; and the *doppia* = 3 dollars, 2 pauls, 1 bajoch; together with $\frac{1}{2}$ sequins and half doppias. The new coins introduced in 1836 consist of pieces of 10, 5 and 2 $\frac{1}{2}$ dollars. The foreign coins current in the State are Silver, Germany, a dollar = 0,95 bajocchi. Austria, a dollar = 1.04. Milan, crown = 0, 83. New Milan crown = 0, 95. Spain, colonnato = the Roman scudo; and $\frac{1}{2}$ colonnato = $\frac{1}{2}$ Roman scudo. France, Ecu de 6 livres = 1. 06. 5 franc piece = 0,92 bajocchi. Parma, 5 livres = 0, 92 bajocchi. Naples, piece of 120 grana = 0, 93 bajocchi; and Tuscany, Francescone = 1, 02 $\frac{1}{2}$. Gold, Germany, ducat of different states = 2, 16. Austria and Hungary ducat = 2, 18. Sovereign of same = 6. 48. Sequin of Milan = 2; 18. Spain, pezzèta = 0, 96. Doubloon of same = 3, 75. France, Louis d'or = 4, 35. Napoleon = 3, 71. Parma, piece of 20 livres = 3, 71. Portugal, Lisbonina = 8, 36. Piedmont, pistole of Genoa = 7, 30. Savoy, pistole = 5, 25. piece of 20 livres of Piedmont = 3, 71. Naples, ounce = 2, 40. Tuscany, sequin = 2. 21.

Ecclesiastical functions.
January.

The Ecclesiastical ceremonies, that take place in the Sixtine chapel and principal churches of Rome throughout the year, are as follows (a): *January the first*, High Mass in the Sixtine at 10 o'clock,

(a) For the Ecclesiastical functions of every day in the year in Rome, see a little book entitled the *Diario Romano*.

in presence of the Pope, the Cardinals and the Pontifical Court. The Pope is seated on his throne on the Gospel side of the altar; and his vestments, on this and on all similar occasions, are amict, alb, girdle, stole, cope and mitre. His *official* attendants in the Papal chapel are the first Cardinal priest, the first two Cardinal deacons, the first master of ceremonies, the Prince assistant at the throne, the Conservators and Priore de' Caporioni, and the Patriarchs and assistant Bishops, all of whom are ranged around or near the throne. On the seats to the right of the Pope sit the Cardinal Bishops and Cardinal priests, beneath whom are ranged their *Caudatari*. On the steps of the altar are the priest assisting the Celebrant, the Deacon and Subdeacon; and on the Gospel side of the altar are the Dean of the Rota, the *Camerieri Segreti partecipanti*, and the *Ostiaro* who stands guarding the Papal cross. On the lower steps of the altar and throne are the *Uditori di Rota*, the *Maestro del S. Palazzo*, the *Chierici di Camera*, the *Votanti di Segnatura* and *Abbreviatori del Parco Maggiore*. At the epistle side of the altar are the Celebrant, the Masters of ceremonies, and a Noble guard; and beneath them are the *Cappellani Segreti*, the *Cappellani Comuni*, and the *Ajutanti di Camera*. Next the pulpit, on the altar-side, are the Clerks of the chapel; and beneath them are the *Camerieri Segreti*, the *Camerieri d'onore*, the Consistorial advocates, and the *Bussolanti*. On the back bench along the wall, behind the pulpit, are the *Prelati di Fiocchetti*, oriental and other Archbishops and Bishops, Commendatore di S. Spirito, Abbots, who are Generals of monastic Orders, Generals of mendicant Orders, Vicars General and Procurators General of the same Orders,

The
Pope's
dress:

His offi-
cial atten-
dants.

the Confessor of the Pope's household, who is a Servite, and the *Procuratori di collegio*. In front of them sit the Apostolic Protonotaries; and on the bench before the Protonotaries are ranged the Cardinal Deacons with their *Caudatari* before them. Inside the front entrance to the inner chapel stands the *Maestro del S. Ospizio*; and the entrances are guarded by the Noble guards, Mace-bearers and Swiss guards. The music is exclusively vocal; and the choir is raised above the benches to the right. Outside the screen, Ladies occupy the seats to the right of the entrance; and those to the left are appropriated some to Royal personages, and some to the Diplomatic body. The Cardinals generally take their places according to priority of nomination.

January 5, Vespers in the Sixtine at 3 p. m. (a) *Jan. 6*, Epiphany, Papal chapel as above at 10 1/2 p.m. A procession in the afternoon at the church of Araceli. At an early hour in the morning numerous Masses in various oriental rites are celebrated in the church of the Propaganda, which, on this day, is open to the public; and the Pontifical Mass in the same church is generally sung by a British prelate about the hour of 10 A. M. About the same hour solemn service in S. Atanasio, according to the Greek rite (b). *Jan. 17*, Feast of S. Antonio at his church on the Esquiline, where

(a) Papal chapels ordinarily commence in the Sixtine at 10 1/2 A. M.; and in public churches at 10 A. M. Papal Vespers usually begin two hours before the *Ave*.

(b) On the Sunday within the octave of the Epiphany a very interesting academical exhibition takes place in the afternoon at the Propaganda, at which the Cardinals and Prelates of the Congregation attend, and to which clergy and Gentlemen are admitted by ticket. Compositions in poetry and prose are delivered by the students in

horses and other animals are blessed (*a*). *Jan. 18.* Feast of the Chair of S. Peter ; a Papal chapel at 10 A. M., at S. Peter's. Vespers in the chapel of the choir, which is attended by the Cardinals, and where the music is excellent. *January 21,* High Mass at S. Agnese *fuori le mura*, immediately after which two lambs, presented by the church of S. John Lateran, are blessed by the Abbot of S. Lorenzo, to whom the church of S. Agnes is subject. The lambs are afterwards given in care to some convent of nuns; and their fleece is shorn to make palliums, which are solemnly blessed by the Pope after the first Vespers of the feast of S. Peter, and kept in a recess in the Confession of S. Peter's, to be distributed by the first Card. Deacon to all Archbishops, and such bishops as are privileged to wear them, as badges of communion with the centre of Catholic unity.

February 2, the Purification of the B. V., a Pa- February. pal chapel in S. Peter's at 9 1/2 P. M., at which the candles are blessed and distributed: Procession, High Mass and Te Deum. *Thursday after Sexagesima Sunday,* a cappella Cardinalizia and magnificent Quarant'ore in the church of S. Lorenzo in Damaso. *Quinquagesima Sunday,* a Cardinalitial chapel and splendid Quarant'ore at the Gesù at 40 o'clock. *Ash-wednesday,* a Papal chapel; the blessing and distribution of the ashes. *During Lent,* a Pontifical chapel at the Vatican every Sunday. *March 7,* the feast of S. Thomas of Aquino at the Minerva, where the College of Car-

their respective tongues, amounting in all to about forty languages or dialects, an exhibition interesting not only to the Linguist but also to the Christian, affording as it does an interesting practical proof that Rome is the centre of Catholic unity.

(*a*) Every creature was blessed at its creation by God. At the fall of man, the earth and all that it contains were cursed by God,

March.

dinals attend High Mass. (a) *March 9*, feast of S. Francesca Romana at her church near the arch of Titus, where the Cardinals attend. *March 25*, *The Annunciation*, the Pope goes in grand gala to the church of the Minerva, in which a Papal chapel is held; a collection made for the Conservatory of the *Annunziata*; and dowries assigned to some of the poor inmates, who do homage, on the occasion, to the Holy Father.

Holy
Week:
abstract of
the cere-
monies.

With regard to the ceremonies of *Holy Week*, for the greater convenience of the reader we here premise a brief abstract of the functions of each day. *On palm-sunday morning* the Pontifical ceremonies begin at S. Peter's at 9 1/2 o'clock; and in the afternoon the Card. Grand Penitentiary goes at about 4 o'clock to S. John Lateran's, to hear Confessions. On the *afternoons of Wednesday and Thursday*, *Tenebrae* begin at the Sistine two hours and a half before the *Ave*; and on *Friday evening* half an hour earlier. A similar service takes place in S. Peter's about the same time. On *wednesday*, about 4 o'clock P. M. The Card. grand Penitentiary goes to the church of S. Mary Major's, to hear confessions. On these evenings the feet of pilgrims are washed; and they are served at table, at the Trinità dei Pellegrini.

in punishment of sin. The Church prays for the removal of this curse from every creature, in conformity with the words of S. Paul: "For every creature of God is good, and nothing to be rejected that is received with thanksgiving, for it is sanctified by the word of God and prayer". Tim. c. IX. v. 4. Hence it is that Protestants have preserved the good old Catholic practice of invoking the blessing of God on the food, which they are about to receive.

(a) On every Friday in March the Pope, with his household and the Cardinals, visits S. Peter's about midday, to pray.

On *thursday morning* the oils are blessed at S. John Lateran's and S. Peter's, at an early hour. High Mass in the Sixtine, and procession to the Pauline about 10 P. M., after which benediction of the Pope from the balcony of S. Peter's — Washing of the feet at S. Peter's — Dinner of the *Apostles* near the balcony, from which the Pope has given his benediction. In the evening the high altar of S. Peter's is washed by the Card. Arch-priest and Chapter. The Card. Grand Penitentiary goes to S. Peter's in state, to hear confessions. On *friday morning*, the service begins in the Sixtine about 9 1/2 A. M. After *Tenebrae* the Pope, Cardinals etc. venerate the relics in S. Peter's. The Card. Penitentiary visits S. Peter's as yesterday. — An hour after the *Ave Maria* poetical compositions are recited at the Serbatojo d' Arcadia. Devotion of three hours agony from about midday to three o'clock at the Gesù, S. Lorenzo in Damaso etc.—On *Saturday morning* service begins at S. John Lateran's at about 7 1/2 A. M., when converts are baptised, and Order conferred. Service in the Sixtine at 9 o'clock. In *the afternoon* an Armenian Mass at S. Biagio or S. Gregorio Illuminatore about 3 o'clock. On *Easter sunday* the Pope sings High Mass at S. Peter's at about 9 o'clock, after which he venerates the relics, and gives his solemn benediction from the balcony of S. Peter's. In the afternoon, besides Vespers there is a procession at S. Peter's, called that of the three Marys. At S. Mary Major's, Vespers in the afternoon with excellent music, attended by some Cardinals. At night the cupola of S. Peter's is illuminated. On the following night there are fireworks called *the girandola* at S. Angelo. On *monday*, *tuesday* and *saturday* a cappella Papale at the Vatican.

Having premised this brief analysis, we now proceed to notice apart the ceremonies of each day. Our observations however are not intended to supersede the use of a Holy-Week-book or of works written expressly on the subject, but rather to serve as a key to their proper use, and to the spirit and import of the ceremonies themselves (a).

Palm-
sunday.

Palm-sunday. The functions of this day commence about 9 A. M. in S. Peter's (b), where the Pope blesses and distributes the palms (c). While the procession proceeds, the choir chants the account of our Lord's sending two disciples into Bethania to provide an ass; describes the procession of Jerusalem in a series of strophes; and finally exclaims: "In faith be we united with the angels and those children." When the procession returns to the church, it finds the door closed, to represent that heaven's gates had been closed against lost man. A semichorus within sings the two first verses of the "Gloria, laus et honor," said to have been composed by the Abbot Theodulph, when in prison at Angers for a conspiracy against Lewis the Pious, A. D. 848. The full chorus replies from without: the subdeacon strikes the door

(a) Our brief exposition of the functions of Holy Week is abridged and methodised principally from Dr. Wiseman's Lectures on Holy Week, written with his accustomed ability and erudition. For minute details see the *Settimana Santa* of Cancellieri, edition of 1818, a work of considerable research. Some brief compilations on the subject in English may be had at Monaldini's, n. 79, Piazza di Spagna.

(b) The time and place of the ceremonies sometimes vary a little: we give those of the present year, 1842:

(c) No stranger can receive a candle, ashes, or a palm without a permission signed by the Maggiordomo; and, for several of the ceremonies, Ladies have occasion for tickets signed by him.

with the staff of the cross, which he bears; the doors are thrown open; and the procession enters, denoting the opening of heaven to man by the death of the Saviour. The choir now recounts the final entry of our Lord into the Holy City. The Passion according to S. Matthew XXVI. c. is sung by three interlocutors, the narrative part being a tenor, the Saviour's a deep base, and the rest a high contralto. The narrative part is clear, distinct and but slightly modulated: the principal interlocutor is lively, and borders on colloquial familiarity; and the chant of the Redeemer is slow, grave and solemn, beginning low and ascending by full tones, then gently varied by rich modulations, and ending by a graceful cadence, modified occasionally by interrogations. Whenever the Jewish crowd or any number of persons speak, the choir bursts in with simple but massive harmony. These choruses amount to twenty five, and were composed by de Victoria in 1585, a contemporary of Palestrina, the great reformer of modern Church-music. When the Jews cry, "Crucify him," and "Barabbas," the music is concentrated with frightful energy, and consists of as many notes as syllables; yet in the three notes of Barabbas a passage of key is effected as simple as it is striking. When the two false witnesses speak, the music is syncopated and jarring. "Hail king of the Jews" is soft and moving, the choir uttering in earnest what was meant in blasphemy. Towards the end the choruses increase in length, richness and variety. The strong voice, in which the historical recitation is performed, softens gradually as the catastrophe approaches; is reduced almost to a whisper as the last words on the Cross are related; and dies away as the Redeemer yields up his last breath. Palestrina's

famous *Stabat Mater* is sung at the Offertory. In the afternoon the Card. Grand Penitentiary goes to the basilic of S. John Lateran, where the station of the day is held, and where, seated in an open confessional, he hears the confessions of such as present themselves, a remnant of the ancient absolution of public penitents, which, according to S. Jerome, took place in Holy Week (*a*).

The Cardinal Penitentiary and also the other Penitentiaries have long wands; and several of the Faithful, as they pass the confessional, kneel before it, while the Confessor touches their heads with the wand. The act of the individual is one of public self-humiliation, by which he acknowledges himself, in the face of the Church, deserving of stripes, and implores from God the pardon of his sins; and the act of the Confessor is that of the minister of religion, extending to the kneeling penitent the indulgence of the church (*b*).

Wednes-
day.

Wednesday. Tenebrae in the Sixtine at 2 1/2 hours before the *Ave* (*c*). It is the midnight prayer of the middle

(*a*) The credulity of prejudice, and above all of honest religious prejudice is proverbial. Are Englishmen yet free from its influence? Most of our modern tourists seem to think not, witness the nursery-tales regarding the sale of indulgences, absolutions, pardons and permissions for sin etc., still industriously served up by literary venality, to minister to the too long and too much abused credulity of Englishmen. For Confession and Absolution in the Protestant church, see Book of Common Prayer, "Visitation of the Sick".

(*b*) The Protestant who *will not* understand this practice has to explain to us the meaning of the white sheet, ordered by his church to be worn by public sinners at the church door, in order to be reconciled to God.

(*c*) The Roman manner of counting time is as follows. The interval between the *Ave* of one day and that of the next constitutes the Roman twenty four hours. The Roman one o'clock is therefore the

ages, as its name indicates; and each division of it is called a nocturn or nightly prayer. The arrangement of the candles on a triangular candlesstick is found in a manuscript of the VII. century, published by Mabillon, and is emblematic of Christ's abandonment, death, burial and resurrection. The whole of the *Tenebrae*, except the first lamentation and the *Miserere*, is in *canto fermo* or Gregorian chant, the *plain chant* of the French. The first lamentation was harmonized by Palestrina; the second and third are sung by a single treble voice. The *Miserere* is that of Baini, the present director of the Papal choir. It is an ever-varying expression of the ideas of the psalm, and pleases the uninitiated much more than the *Miserere* of Allegri or Bai. On this evening and on the evenings of thursday and friday, the feet of pilgrims are washed, and they are served at table by Cardinals, Princes etc., at the *Trinità dei Pellegrini*. The female pilgrims are similarly treated by Roman princesses and other ladies, foreigners as well as Romans. The Card. Grand Penitentiary visits S. Mary Major's, as he did S. John Lateran's on the preceding sunday.

Maunday-Thursday. It is so called from the *Maunday*. words "Mandatum etc., sung at the washing of the *Thursday*

first hour of night; and twenty four o'clock terminates with the close of the succeeding natural day. As the close of the natural day is ever varying, the first and last of the Italian twenty four hours must vary constantly, as must also *mezzo giorno* or midday. Of these variations however the Romans take no note except at intervals of a quarter of an hour; and thus the clocks and watches never indicate the time with exactness except at those intervals. Neither Roman nor English clocks or watches require however to be put back or forward with the change of midday, as the eye alone fixes the time at a quarter of an hour earlier or later than on the preceding day.

feet. The oils are blessed at S. John Lateran's and S. Peter's, at an early hour. High Mass begins in the Sistine about 10 A. M. The B. Sacrament is borne in procession from the Sistine to the Pauline to form the Sepulchre, which is a lively representation of the close of our Lord's Passion. The Pope gives his benediction from the gallery over the porch of S. Peter's : he does the same on Sunday ; and it were better to omit receiving it to-day, and descend as soon as possible to see the washing of the feet in S. Peter's, and, having seen one or two, to hasten to the banquet room, in which the priests, or deacons, whose feet the Pope has washed, are served by him at dinner. The ordinary entrance to the dining room is the door to the left, as you enter the Pauline chapel. On this and the following afternoon the Card. Grand Penitentiary hears confessions in S. Peter's, as on the preceding day, about 4 P. M. Tenebrae as before. The first lamentation was harmonized by Palestrina : the Miserere was composed by Bai in 1714 ; and is an imitation of Allegri's, little inferior to the original. After Tenebrae the Arch-priest, Canons and other Functionaries of S. Peter's proceed in procession from the chapel of the Canons to the high altar of S. Peter's, each holding a brush made of chip. Seven flaggons of wine and water are poured on the altar by as many Canons wearing stoles, and reciting the Miserere ; after which the Card. Arch-priest, the Vicar of S. Peter's, and the remaining Canons and other Functionaries, passing six at a time, rub it over with their brushes ; and the ceremony concludes with the prayer, *Respice Quaesumus* etc. The altar is subsequently washed with sponges, and dried. This rite is mentioned by S. Isidore of Seville in the VII.

century, and also in the Sarum Missal. It has reference to the washing of the feet; and both were anciently performed at the same time. It is still observed in the Greek church.

Good-Friday. Service in the Sixtine at 9 1/2 A. M. Good-Friday.

This is the only day in the year, on which the Cardinals' robes are of serge not silk. The Passion according to S. John XVIII. c. is sung, during which there are fourteen responsaries by the choir, the last of which, "Let us not divide but cast lots," ends in a mild but majestic burst, and is the most beautiful and pathetic of the fourteen. The cross is unveiled and venerated, a devotion which began in the time of S. Helen, and is mentioned in the Sacramentary of Pope Gelasius; and the antiphon sung on the occasion is in the Antiphony of S. Gregory. During the veneration of the cross are sung the impropria or reproaches, the music of which is by Palestrina. The Trisagion "Holy God, Mighty God, Immortal God," is sung in Greek and Latin. Its music is slow yet bold, full yet soft, producing a sweet devotional melody, although the combinations are most simple. The Trisagion, and the Gospel and Epistle, sung on Easter Sunday, in Greek and Latin, by Greek and Latin deacons and subdeacons, are evidences of the former union of the Greek and Latin churches. The Pange Lingua, which is next sung, is the only existing specimen of rhythmic melody, that is of a melody that follows the quantity of the syllables, or prosody of the hymn. It is a lively composition; and is sung while the procession proceeds from the Pauline to the Sixtine. The service ends with Vespers. Tenebrae about three hours before the *Ave*. The first lamentation was harmo-

nized by Allegri; and the two others are sung by a treble. The Miserere too is by Allegri, and is an uniformly directed tide of harmonies with a glorious burst of swelling final cadence. The last lesson of the first nocturn is the prayer of the Prophet Jeremiah, and is most pathetically modulated. The Miserere by Allegri is the best that has been composed: it was formerly forbidden to copy it; but Mozart, by hearing it twice, made himself complete master of it, and wrote it accurately from memory. After the Miserere the Pope and Cardinals descend to venerate the relics in S. Peter's, viz. the *Volto Santo*, the *Spear* etc. — An hour after the *Ave Maria* poetical compositions are recited at the *Serbatojo d'Arcadia*.

Holy-Saturday.

Holy-Saturday. Fire and the Paschal candle are blessed. That the blessing of the Paschal candle is of most ancient origin we know from the fact that Anastasius Bibliothecarius says of Pope Zosimus, A. D. 417, that he extended the privilèges of Basilics to parishes, by allowing them to bless the Paschal candle; and S. Paulinus mentions its being painted. S. Gregory of Nazianzen also speaks of it in the highest terms. Durandus, one of the latest writers on Church ceremonies, mentions the blessing of the *Agnus Dei* every seventh year of each Papal reign, which originated in the breaking up of the old Paschal candle. It is also mentioned by Alcuin, the disciple of Ven. Bede. The music sung during the blessing of the candle is a perfect specimen of the Gregorian chant. The Mass of this day is incorrectly called the Mass of Pope Marcellus, and is the third, the last and the best composed by Palestrina. It is sung on this day only, and

is full of vigour, life and movement, although only in six voices, among which are two basses and two tenors. Its music is, as it ought to be, essentially choral; and it well accords with the dawn of consolation, that begins to break upon the Christian mind on this day. The prophecies and other parts of the service, together with the Vespers towards the end of Mass, are the same as in other churches, save that after the Epistle an Uditore di Rota, acting as subdeacon, kneels before the Pope, and announces to him the Alleluia in these words: "Pater Sancte, annuntio vobis gaudium magnum, quod est Alleluia". In S. John Lateran's, at about 7 A. M., Jews and Mohamedans, if prepared, receive baptism, confirmation, and the H. Communion; and Order is conferred from tonsure to Priesthood. In the ancient Church baptism was thus administered but twice a year, that is on the eves of Easter and Pentecost; and hence the conferring of these sacraments on this day. Hence it is also that the Sunday after Easter Sunday is called *Dominica in Albis*, because on it the newly baptised laid aside the white robes which they received at baptism. — About 3 o'clock P. M. the Armenian mass at S. Biagio or S. Gregorio Illuminatore; and splendid Quarant'ore in the church of S. Ignatius — Sepulchres during Holy Week, particularly in S. Antonio de' Portoghesi, S. Maria di Monserrato, Tor di Specchj, Propaganda etc. — The first and every seventh year of each Pontificate Agnus Dei are blessed in the Vatican palace by the Pope, assisted by Cardinals; and are distributed at the Cappella, on *Sabbato in Albis*, to the Cardinals and other official attendants, and to Gentlemen furnished with tickets signed by the Maggiordomo.

Easter-Sunday.

Easter Sunday. This day consummates the spiritual joy, which dawned on yesterday. The Pope sings High Mass in S. Peter's about 9 A. M.: on this day, and whenever he celebrates solemnly, he wears the amict, alb, *succinctorium*, stole, cross, tunic, dalmatic, chasuble, *fanone*, gloves, buskins, pontifical shoes, mitre and pallium. Of these the *succinctorium* and *fanone* are peculiar to his Holiness; and the pallium is common with him to Archbishops and a few privileged Bishops. The other vestments are common to him with all Bishops. The *succinctorium* resembles a maniple, and hangs on the Pope's left side; and the *fanone* is a species of striped silk tippet. While he is robing, tierce is sung; and the *Gloria Patri* etc., at the end of each psalm, is the only specimen we have of what the French call *Faux bourdon*, and the Italians *Falso bordone*. It produces a rich and pathetic effect. Two other sorts of music called by this name are modern conceits. The *fauxbourdon* is attributed to Guido of Arezzo in the XI. century. The Roman church always adhered to the plain chant until the return of Greg. XI. from Avignon in 1377, when he brought with him his French choir, the corruptions of which were superseded by the music of Palestrina in the time of Julius III., Paul III., and Pius IV. The Pope, as he proceeds to the altar, to commence Mass, is met by the three youngest Card. priests, whom he embraces, a ceremony emblematic of our Saviour's first interview with his faithful followers, after his resurrection. The Pope is attended by a Greek and Latin deacon and subdeacon; and the Lesson and Gospel are sung in Latin and Greek. On the three great festivals, on which the Pope officiates at S. Peter's, that is on Christmass day, Easter Sunday and the feast of SS.

Peter and Paul, the Pope receives the chalice through a golden tube; and the deacon and subdeacon partake of the cup, which is not entirely consumed by the Pope. The Deacon, like the Pope, drinks of the chalice through the tube; and the subdeacon receives the remainder immediately from the chalice, the former also like the Pope standing, the latter kneeling (a.) The subdeacon then purifies the chalice and the *calamo* or *fistula* (b); and in the mean time, the Pope receives the ablution, which is presented to him in another chalice by the Senior Card. priest. After Mass the Pope venerates the relics, and gives his solemn benediction to the multitude congregated in the great square of S. Peter's. Besides Vespers there is a procession at S. Peter's, called that of the three Marys. Vespers with excellent music at S. Mary Major's, where some of the Cardinals attend. About an hour after the *Ave*, S. Peter's is brilliantly illuminated, as described in its proper place. (See Index, Illumination).

(b) Before Communion under one kind became the prevailing discipline, the laity, to prevent even accidental irreverence, received the Chalice through the calamo or tube; and hence we find amongst the presents made to churches *calami*, *cannae*, *fistulae*, *pugillares*, *virgulae* etc., all meaning the Sacramental tube. Of the use of the *calamo* we have an interesting record in the portico of S. Maria in Cosmedin, from which we learn that, amongst other donations, Theobald, in the year 902, presented to the church of S. Valentine a silver gilt chalice with a *calamo* or reed; and Anastasius informs us that Charlemagne, after having been anointed at S. Peter's by Leo III., presented a large chalice with a *siphon* or tube. The mystic meaning of the tube is the reed with a sponge presented to our Lord on the Cross.

(c) At S. Denys and at clury the deacon and subdeacon communicate under both kinds, as do also the kings of France at their

Observation.

All these functions are well calculated to cherish feelings congenial to this solemn season, and to leave impressions that must prove salutary; and many of them, as we have seen, are most ancient. The Church has continued from age to age to institute new festivals as memorials of past events and as expressions of her feelings at particular seasons. The church of England has done the same, witness the murder of Charles I.; the restoration of his family; the arrival of king William; and the gunpowder plot, commemorations rather political than religious, and tending to keep alive a spirit very different from charity and brotherly love. In truth Christ left few or no regulations concerning external worship. He instituted Sacraments which consist of outward rites; but the quantity of external ceremony he left to times and circumstances; and the ceremonies of Holy Week are monumental records of various ages. It should moreover be recollected that one of the thirty nine articles declares that the church (What church?) has a right to institute rites and ceremonies.

Note.

Monday, tuesday and saturday following, a Pontifical High Mass in the Sixtine. On Easter monday the girandola takes place at Castel S. Angelo about two hours after the *Ave*.

April.

April 25, the feast of S. Mark the Evangelist, at his church piazza S. Marco. A procession of all the Roman Clergy proceeds at eight in the morning from the church of S. Mark to that of S. Peter's, where the

coronation. According to the Protestant ritual, Communion under one kind may be administered to persons who cannot bear wine, to the sick etc., a proof that, according to Protestant doctrine, the Sacrament exists whole and entire, and may therefore be administered, under one kind only. See Book of Common Prayer, "Visitation of the sick".

station of the day is kept. *April 29*, a Cappella Cardinalizia at the Minerva in honour of S. Peter Martyr, attended by the Cardinals and Prelates of the Holy Office. *May 2*, the feast of S. Athanasius, bishop of Alexandria and Doctor of the Church. High Mass about 10 o'clock according to the Greek rite, at the church of S. Athanasius, via del Babuino. *May 19*, a Cappella Cardinalizia in the church of the Sapienza, attended by the Professors of the University: a panegyric on S. Ivo, the Patron Saint of the University. *May 26*, the feast of S. Philip Neri; Papal chapel at the Chiesa Nova, where the Pope goes in grand gala. On the evening previous to *Ascension Thursday*, Vespers in the Sixtine Chapel. On *Ascension thursday* a Papal chapel at S. John Lateran's, after which the Pope gives his blessing from the balcony to the assembled multitude. On this afternoon Vespers with excellent music in the same church, where some Cardinals attend. *Vigil of Pentecost*, Vespers in the Sixtine. *Pentecost*, a Papal chapel at 10 1/2 A. M. in the Sixtine. The evening before *Trinity sunday*, Papal Vespers in the Sixtine. *Trinity sunday*, a Papal chapel in the Sixtine. The evening before *Corpus Christi* Vespers in the Sixtine. *Corpus Christi* the procession of the Holy Sacrament commences at eight A. M. During this and the following days processions take place in different parts of Rome; and those of S. John Lateran on the following sunday and of the Chapter of S. Peter's on the octave, which is thursday, are attended by the Pope and Cardinals. The processions on *Corpus Christi* and on the octave day, at S. Peter's, demand a more particular notice.

Ascension-
thursday.

Pentecost.

Corpus
Christi.

Proces-
sion.

On the feast of Corpus Christi the long vestibules adjoining the colonnade of S. Peter's are adorned with tapestry hangings, copied from the cartoons of Raphael and other eminent masters. The pillars of the colonnade, as well as the poles that support the awnings at the extremity of the piazza are ornamented with wreaths of laurel, myrtle etc.; and the Metropolis pours out its picturesque population to witness the splendid and solemn spectacle. The procession is superintended by the first Card. Deacon assisted by the Governor of Rome, both seated at the entrance of the palace: it is directed by the Papal Master of ceremonies; and proceeds in the following order. The youths of San Michele — The orphans of S. Maria in Aquiro — The different religious and monastic Communities, distinguished by their respective banners and costumes — The Roman Seminarists, in number about a hundred — Friars of the Order of Penance — Discalced Augustinians — Cappuchins — Religious of the Order of Mercy — Jerolomite Friars — Minims — Third Order of S. Francis — Minor Conventuals — Reformed Minors — Calced Augustinians — Carmelites — Servites — Dominicans — Jerolomite Monks — Olivetan Benedictines — Camaldolese Benedictines — Monte Cassino Benedictines — Regular Canons of the Lateran Congregation — The Roman Seminarists in number about a hundred — The fifty four city-parish priests, wearing stoles and surplices — The Chapter of the Illyrian church — Chapter of S. Anastasia — Chapter of SS. Celsus and Julianus — Chapter of S. Angelo in Pescheria — Chapter of S. Eustachius — Chapter of S. Maria in Via Lata — Chapter of S. Niccola in Carcere — Chapter of S. Mark — Chapter

of S. Maria ad Martyres — Chamberlain of the Roman Clergy — Chapter of S. Mary of Monte Santo — Chapter of S. Mary in Cosmedin — Chapters of S. Mary in Trastevere and S. Lawrence in Damaso, who walk together — Chapter of S. Mary Major's — Chapter of S. Peter's — Chapter of S. John Lateran's — The Vicegerent of Rome with the members of his Tribunal — Camerieri d'onore di Spada e Cappa — Camerieri Segreti di Spada e Cappa — Procuratori di collegio — Confessor of the Pope's household, and Apostolical Preacher — Bussolanti — Common and Secret Chaplains, who bear tiaras and Papal mitres — Secret Chaplains — The Treasury — Advocate, with the Commissary of the R. C. A. — Consistorial Advocates — Ecclesiastical Camerieri Segreti — The Pope's Choir — Referendaries of the Signature — Abbreviators of the Parco Maggiore — Votanti della Segnatura di giustizia — Chierici di Camera — Auditor of the Rota; and Master of the Sacred Palace — Two Secret Chaplains, one bearing the Pope's costly tiara, the other his costly mitre — Maestro del S. Ospizio — Acolythe, who is a Votante di Segnatura, bearing a golden censor — Subdeacon, who is an Auditor of the Rota, carrying the Cross; and seven Acolythes bearing wax lights, near whom are two Ostiarii, called de Virga Rubea — The twelve Penitentiaries of S. Peter's in Sacerdotal vestments, preceded by Acolythes, bearing wands inserted in bunches of flowers — Abbots, who are Generals of monastic Orders — Non-Assistant Bishops and Arch-bishops — Patriarchs — The Cardinal-Deacons, Cardinal-Priests and Card-Bishops — The Conservator — The Assistant Prince, and the Governor of Rome — The Assistant Card. -

Deacons, between whom walks the first Deacon — The Master of ceremonies, and Thurifers with golden censors, who immediately precede the B. Sacrament, which is borne by the Pope under a stately canopy, alternately supported by eight students from the English, Irish and Scotch colleges. The Pope, although apparently kneeling, is really seated in a sort of Curule chair, and is borne on the shoulders of his Palafrenieri, dressed in liveries of scarlet silk. The Sovereign Pontiff is moreover surrounded by various Prelates, Official attendants and guards; is flanked by two Ecclesiastical Camarieri Segreti, bearing the flabelli; and followed by the Uditore della Camera; the Thesoriere Generale; the Maggior-domo; the Apostolic Protonotaries; and the Generals and Procurators-General of various religious Orders. Immediately behind follow the different corps of Roman cavalry and infantry in their gala uniforms. Having made the circuit of the piazza, the procession enters S. Peter's, the gilded ceiling of which reflects the bright effulgence of the moving illumination beneath; and the triumphal ceremony concludes with the Eucharistic Benediction, imparted to the adoring multitude, from the great altar, by the Father of the Faithful, amid the clangour of military music, and the roar of artillery from the castle of S. Angelo.

On the Octave of Corpus Christi, three hours before sunset, another procession takes place also at Peter's, which is composed of the various lay Confraternities aggregated to that church, wearing their Congregational dresses; displaying their peculiar standards and crosses; and accompanied by bands of music. They take their stations according to their respective rights of precedency; and are followed by sixty

poor maidens, dressed in white, pincovered garments, a costume said to resemble that of the Vestal virgins. Each poor girl receives a suitable dowry on the occasion; and such as wish to become nuns wear each a silver coronet or a wreath of flowers on the head — The Clergy and Canons of the Basilic come next, wearing their canonical robes — The Pope with the Cardinals also walks in the line of the procession; and the reere of this picturesque and magnificent Pomp is closed by Noble, Swiss and Grenadier guards in full uniform (a).

On *June 24th*, a Papal chapel at 10 A. M. at S. John Lateran's: Vespers attended by Cardinals. *June 28th*, the eve of the festival of SS. Peter and Paul, Papal Vespers at 5 1/2 P. M. at S. Peter's, where the subterranean church is open to the male portion of the Faithful: at the close of Vespers the Pope blesses the palliums. S. Peter's is illuminated as at Easter. *June 29th*, High Mass at S. Peter's celebrated by the Pope: superior music at Vespers, which are attended by the Cardinals: Fire works at Castel S. Angelo, as at Easter. *July 6*, a Cardinalitial chapel at S. John Lateran's, being the Octave of the Apostles. *July 14th*, a Chapel of Cardinals at the SS. Apostoli in honour of S. Bonaventure. *July 19*, A Cardinalitial chapel in the church of the Mission, in honour of S. Vincent of Paul. *July 31*, a splendid festival at the Gesù in honour of S. Ignatius. *August 1*, feast of S. Pietro in vincoli at the church of the same name, where the chains of S. Peter are exposed during eight days to public veneration. *August 5*, High Mass at S. Mary Major's. The Cardinals attend at

(a) For the procession, which takes place at Genzano on the octave of Corpus Christi, See Index, Genzano.

Vespers, during which white flower-leaves are showered from above in memory of the legendary snow. *August 15th*, the Assumption of the B. V., Papal chapel at S. Mary Major's, followed by the Pope's benediction from the balcony. In the afternoon Vespers attended by Cardinals. *August 25*, Feast of S. Lewis, king of France, a Cappella Cardinalizia, at 10 o'clock A. M. at S. Luigi de' Francesi. The Pope usually visits the church in the course of the day. *September 8*, the Nativity of the B. V., Papal chapel at S. Maria del Popolo, to which the Pope goes in grand gala. *September 14*, a Cardinalitial chapel at S. Marcello in honour of the Holy Cross, after which a collection is made to assist in affording dowries to poor girls. *October 31*, Papal Vespers in the Sixtine. *November 1*, Papal chapel at the Vatican, and Vespers and office for the dead at three P. M. *November 2*, Papal chapel for the dead in the Sixtine. *November 3*, Papal chapel for the deceased Popes. *November 4*, a Papal chapel in honour of S. Charles Borromeo in S. Carlo in Corso, to which the Pope goes in grand gala. *November 5*, Papal chapel for the deceased Cardinals. Representations in wax, analagous to the functions of these days sacred to the memory of the dead, are to be seen in different churches, particularly in S. Maria in Trastevere, at the hospital of Santo Spirito, the Consolazione, the church della Morte in the via Giulia, and that of S. John Lateran. *November 9*, Anniversary of the dedication of S. John Lateran's: excellent music at High Mass and Vespers, at which Cardinals attend. *November 18*, Dedication of S. Peter's, High Mass at 10 o'clock, at which the Pope usually attends with his household: Vespers attended by the Cardinals; and the

music at both excellent. *November 25*, Cardinalial chapel in the church of S. Caterina de' Funari in honour of the Titular Saint; a collection for the poor of the establishment. *First sunday in Advent*, Papal chapel in the Sixtine at 10 A. M., after which the Pope carries the B. Sacrament, in procession, to the Pauline chapel, in which it is exposed, and which is brilliantly illuminated. *On the following thursday* the Pope attends a similar procession in S. Peter's about the same hour. *On every sunday in Advent*, the Papal chapel in the Sixtine. *December 8*, the *Conception of the B. V.*, Papal chapel in the Sixtine. At 3 P. M., a procession from the church of Araceli. *December 24*, grand Papal Vespers in the Sixtine about 2 1/2 P. M.: Mass about the same hour in S. Biagio in the Armenian rite. Matins and High Mass in the Sixtine at 8 1/2 P. M. *December 25*, Christmass day, Matins; procession of the Crib from the sacristy to the High Altar; High Mass and Lauds at 3 A. M., at S. Mary Major's, where a portion of the Crib is exposed to veneration all day on the high altar. High Mass celebrated by the Pope at 9 A. M., at S. Peter's. At 3 P. M. Vespers with excellent music in S. Mary Major's, where some Cardinals attend. The interior of the church is illuminated this afternoon, as on the preceding night. Matins and High Mass at S. Luigi de' Francesi about midnight. From Christmass day until the sixth of January cribs are constructed in different churches, with wax figures etc.; but the most interesting is that of Araceli, where children, male and female, deliver brief discourses in honour of the Infant Saviour. *December 26*, Papal chapel at the Sixtine in honour of S. Stephen. *December 27*,

Vespers at S. John Lateran's attended by the Cardinals. Papal chapel at the Sixtine in honour of S. John the Evangelist. *December 29*, feast of S. Thomas, Archbishop of Canterbury, at the English college, where the Cardinals and Prelates of the Congregation of Ecclesiastical Immunity attend. His remains repose in the church of S. Alexius. *December 31*, Papal Vespers in the Sixtine; after which the new Papal magistrates take the oath of allegiance to the Pope, a solemn act which is differred, when the Pope is absent, until after Mass on the following morning: a solemn *Te Deum* at the Gesù, attended by the Sacred College and occasionally by his Holiness, in thanksgiving for the blessings of the closing, and to invoke the Divine benediction for the coming year.

Note

On the anniversaries of the Pope's creation and coronation, Papal chapels are held in the Sixtine: on the day preceding the latter, alms are distributed in the courts of the Vatican to all applicants; and on the day itself an academy is usually held at the Capitol, at which prizes are distributed to the successful competitors in the Fine Arts. On the anniversary of the death of the last Pope a Papal chapel is held at the Sixtine; and a Cardinalitial chapel is held annually in S. Peter's for each deceased Pope, as long as any Cardinal of his creation survives (*a*).

(*a*) The preceding abstract comprises all the Papal and Cardinalitial chapels, together with the other principal Ecclesiastical functions, throughout the year.

CHRONOLOGICAL TABLES

OF

THE FOUR ROMAN EPOCHS.

EPOCH I. — THE KINGS.

YEAR OF ROME	YEARS.
1 Romulus reigned	39
49 Numa Pompilius	43
83 Tullus Hostilius	30
114 Ancus Martius	24
139 Lucius Tarquin	35
175 Servius Tullius	44
249 Tarquin the Proud	24

EPOCH II. — THE REPUBLIC.

243 The Consuls, Lucius Junius Brutus and Lucius Tarquinius Collatinus had been the first Consuls: during the Republic, which lasted 481 years, the consuls were changed annually; and for a list of them we refer to Lempriere's Classical Dictionary or to the catalogue of Almelowen.

EPOCH III. — THE EMPIRE.

723 Caius Caesar Octavianus assumes the name of Augustus and the title of Emperor, and dies in the year 14 of the Christian era, after a reign of 45 years.

<i>CHRISTIAN ERA</i>	<i>CHRISTIAN ERA</i>
14 Tiberius.	251 Gallus and Voltu- sianus.
37 Caligula.	253 Æmilianus.
41 Claudius.	253 Valerian and Gal- lienus.
54 Nero.	268 Claudius II.
68 Galba.	270 Aurelian.
69 Otho.	275 Tacitus and Florian.
69 Vitellius.	276 Probus.
69 Vespasian	282 Carus.
79 Titus.	283 Carinus and Nume- rianus.
81 Domitian.	284 Diocletian.
96 Nerva.	286 Maximian.
98 Trajan.	305 Constantius Clorus and Galerius Ma- ximianus.
117 Adrian.	306 Constantine.
138 Antoninus Pius.	306 Maxentius.
161 Marcus Aurelius and Lucius Verus.	308 Maximin II.
180 Commodus.	308 Licinius.
193 Pertinax.	337 Constantine II., Con- stantius, and Con- stans.
193 Didius Julianus.	361 Julian the Apostate.
193 Septimius Severus.	363 Jovian.
198 Antoninus Caracalla and Geta.	364 Valentinian I. and Valens.
217 Macrinus.	367 Gratian.
218 Elagabalus.	375 Valentinian II.
222 Alexander Severus.	379 Theodosius I.
235 Maximin I.	383 Arcadius.
237 Gordian I. and Gor- dian II.	393 Honorius.
237 Maximus and Bal- binus.	
238 Gordian III.	
244 Philip and Son.	
249 Decius.	

CHRISTIAN ERA

CHRISTIAN ERA

403 Theodosius II.	475 Romulus or Augustulus, dethroned A. D. 476 by Odoacer king of the Heruli, thus putting an end to the Roman empire of the West. Odoacer assumed the title of king of Italy.
421 Constantius II.	
425 Valentinian III.	
450 Marcian.	
455 Avitus.	
457 Majorian and Leo.	
461 Libius Severus.	
467 Anthemius.	
472 Olybrius.	
473 Glycer.	
474 Nepos and Zeno.	

CHRONOLOGICAL TABLE OF THE KINGS OF ITALY.

CHRISTIAN ERA

CHRISTIAN ERA

476 Odoacer, king of the Heruli.	540 Theodebald.
493 Theodoric, king of the Ostrogoths.	541 Eraric.
526 Alaric.	541 Totila.
534 Theodatus.	552 Theias, last king of the dynasty of the Ostrogoths.
536 Vitiges.	

CHRONOLOGICAL TABLE OF THE EMPERORS OF THE EAST, WHO HAD DOMINION OVER ROME AFTER THE DEATH OF THEIAS, AND OF THE EXARCHS OF RAVENNA, THEIR VICEGERENTS IN ITALY.

CHRISTIAN ERA

CHRISTIAN ERA

552 Justinian I.	610 Heraclius.
565 Justin II.	641 Heraclius Constantine.
578 Tiberius II.	641 Heracleotas.
582 Maurice.	641 Tiberius III.
602 Phocas.	

<i>CHRISTIAN ERA</i>	<i>CHRISTIAN ERA</i>
641 Constantine III.	598 Callinicus.
668 Constantine IV.	602 Smaragdus, a second time.
685 Justinian II.	611 Lemigius.
695 Leontius.	616 Eleutherius.
698 Aspimarus.	619 Isaacius.
705 Justinian II., who returns to the throne.	642 Calliopus.
711 Philip.	650 Olympius.
713 Anastasius II.	653 Calliopus, a second time.
715 Theodosius III.	687 Platina.
717 Leo III., the Isaurian.	702 Theophilact.
<i>EXARCHS</i>	710 Rizocopus.
568 Longinus.	715 Scholasticus.
584 Smaragdus.	725 Paulus.
587 Romanus.	728 Eutychius.

EPOCH IV. — THE POPES.

CHRONOLOGICAL TABLE OF THE POPES WITH THE YEAR OF THEIR ELECTION, FROM S. PETER TO HIS PRESENT HOLINESS, GREGORY XVI.

CHRISTIAN ERA.

- 42 S. Peter, a native of Bethsàida in Galilee, constituted by our Lord Visible Head of his Church, first resided in Antioch, next, from the year 42 of our era, in Rome, where he died for the Faith under Nero A. D. 66, having been 25 years Bishop of Rome, according to the Chronicle of Eusebius.
- 65 S. Linus martyr, of Volterra in Tuscany.
- 78 S. Anacletus or Cletus martyr, an Athenian.

CHRISTIAN ERA

- 91 S. Clement I. martyr, a Roman.
- 100 S. Evaristus martyr, of Bethlehem.
- 109 S. Alexander I. martyr, a Roman.
- 119 S. Sixtus I. martyr, a Roman.
- 127 S. Telesphorus martyr, of Magna Graecia.
- 139 S. Hyginus martyr, an Athenian.
- 142 S. Pius I. martyr, of Aquileia.
- 157 S. Anicetus martyr, a Syrian.
- 168 S. Soterus martyr, of Fondi in Campania.
- 177 S. Eleutherius martyr, of Nicopolis.
- 193 S. Victor I. martyr, an African.
- 202 S. Zepherinus martyr, a Roman.
- 219 S. Calixtus I. martyr, a Roman.
- 223 S. Urban I. martyr, a Roman.
- 230 S. Pontianus martyr, a Roman.
- 235 S. Anther martyr, of Policastro in M. Graecia.
- 236 S. Fabian martyr, a Roman.
- 251 S. Cornelius martyr, a Roman.
- 252 S. Lucius I. martyr, a Roman.
- 257 S. Sixtus II. martyr, an Athenian.
- 259 S. Dionysius martyr of Turio in Magna Graecia.
- 269 S. Felix I. martyr, a Roman.
- 275 S. Eutychian martyr, a Tuscan.
- 283 S. Caius martyr, of Salona in Dalmatia.
- 296 S. Marcellinus martyr, a Roman.
- 308 S. Marcellus I. martyr, a Roman.
- 310 S. Eusebius of Cassano in Calabria.
- 311 S. Melchiades, an African.
- 314 S. Sylvester I., a Roman.
- 336 S. Mark, a Roman.
- 337 S. Julius I., a Roman.
- 352 S. Liberius, a Roman.
- 366 S. Damasus I., of Vimarano in Portugal.
- 385 S. Syricius, a Roman.

CHRISTIAN ERA

- 398 S. Anastasius I., a Roman.
 401 S. Innocent I., an Alban.
 417 S. Zozimus, of Mesuraca in Magna Graecia.
 418 S. Boniface I., a Roman.
 422 S. Celestin I., a Campanian.
 432 S. Sixtus III., a Roman.
 440 S. Leo I., the Great, a Roman or Tuscan.
 461 S. Hylary, a Sardinian.
 467 S. Simplicius, of Tivoli.
 482 S. Felix III., a Roman.
 492. S. Gelasius I., an African.
 496 S. Anastasius II., a Roman.
 498 S. Symmachus, a Sardinian.
 514 S. Hormisdas, of Frosinone in Campania.
 523 S. John I. martyr, a Tuscan.
 526 S. Felix IV., of Benevento.
 530 Boniface II., a Roman.
 532 John II., a Roman.
 535 S. Agapitus I., a Roman.
 536 S. Sylvester martyr, of Frosinone in Campania.
 538 Vigilius, a Roman.
 555 Pelagius I. a Roman.
 560 John III., a Roman.
 574 Benedict I., a Roman.
 578 Pelagius II., a Roman.
 590 S. Gregory I., styled the Great, a Roman.
 604 Sabinianus, of Volterra in Tuscany.
 607 Boniface III., a Roman.
 608 S. Boniface IV., of Valeria, a Marsian
 615 S. Deusdedit, a Roman.
 619 Boniface V., a Neapolitan.
 625 Honorius I., a Campanian.
 640 Severinus, a Roman.
 640 John IV., a Dalmatian.

- 642 Theodore I., a Greek.
- 649 S. Martin I. martyr, of Todi.
- 654 Eugenius I., a Roman.
- 657 S. Vitalian, of Segni.
- 672 Adeodatus, a Roman.
- 676 Donus I., a Roman.
- 678 S. Agatho, of Reggio in Magna Graecia.
- 682 S. Leo II., of Piana di S. Martino near Reggio
- 684 S. Benedict II., a Roman.
- 685 John V., of Antioch.
- 687 Conon, of Thrace.
- 687 S. Sergius I., of Palermo.
- 701 John VI., a Greek.
- 705 John VII., of Rossano.
- 708 Sisinnius, a Syrian.
- 708 Constantine, a Syrian.
- 715 S. Gregory II., a Roman.
- 731 S. Gregory III., a Syrian.
- 741 S. Zacchary, of S. Severino in Magna Graecia.
- 752 Stephen II., a Roman.
- 752 S. Stephen III., a Roman.
- 757 S. Paul I., a Roman.
- 768 Stephen IV., of Reggio in Magna Graecia.
- 772 Adrian I., a Roman.
- 795 S. Leo III., a Roman.
- 816 Stephen V., a Roman.
- 817 S. Paschal I., a Roman.
- 824 Eugenius II., a Roman.
- 827 Valentine, a Roman.
- 827 Gregory IV., a Roman.
- 844 Sergius II., a Roman.
- 847 S. Leo IV., a Roman.
- 856 Benedict III., a Roman.
- 858 S. Nicholas I., a Roman.

- 867 Adrian II. , a Roman.
 872 John VIII. , a Roman.
 882 Marinus I. , of the Patrimony of S. Peter.
 884 Adrian III. , a Roman.
 885 Stephen VI. , a Roman.
 891 Formosus , of Porto.
 896 Boniface VI. , a Tuscan.
 896 Stephen VII. , a Roman.
 897 Romano , of Montefiascone.
 897 Theodore II. , a Roman.
 898 John IX. , a Roman.
 900 Benedict IV. , a Roman.
 903 Leo V. , of Ardea.
 903 Christopher , a Roman.
 904 Sergius III. , a Roman.
 911 Anastasius III. , a Roman.
 913 Landone , a Sabine.
 914 John X. , a Roman.
 928 Leo VI. , a Roman.
 929 Stephen VIII. , a Roman.
 931 John XI. , a Roman.
 936 Leo VII. , a Roman.
 939 Stephen IX. , a German.
 943 Marinus II. , a Roman.
 946 Agapitus II. , a Roman.
 956 John XII. , a Roman (*a*).
 964 Leo VIII. , a Roman.
 964 Benedict V. , a Roman.
 965 John XIII. , a Roman.
 972 Benedict VII. , a Roman.
 974 Donus II. , a Roman.

(*a*) This is the first Pope , who took a new name , on assuming the tiara.

- 975 Benedict VIII. , a Roman.
 983 John XIV , of Pavia.
 985 John XVI. , a Roman.
 996 Gregory V. , a German.
 999 Sylvester II. , of Anvergne.
 1003 John XVIII. , a Roman (*b*).
 1005 John XIX. , a Roman.
 1009 Sergius IV. , a Roman.
 1012 Benedict VIII. , a Roman.
 1024 John XX. , a Roman.
 1033 Benedict IX. , a Roman.
 1044 Gregory VI. , a Roman.
 1046 Clement II. , a Saxon.
 1048 Damasus II. , a Bavarian.
 1049 S. Leo IX., of Alsace.
 1055 Victor II. , of Sweden.
 1057 Stephen X. , of Lorrain.
 1058 Benedict X. , a Roman.
 1058 Nicholas II. , of Milan.
 1061 Alexander II. , of Milan.
 1073 S. Gregory VII. , of Tuscany.
 1086 Victor III. , of Benevento.
 1088 Urban II. , of Rheims.
 1099 Paschal II. , of Viterbo.
 1118 Gelasius II. , of Gaeta.
 1149 Calixtus II. , of Burgundy.
 1124 Honorius II. , of Bologna.
 1130 Innocent II. , a Roman.
 1143 Celestin II. , of Città di Castello.
 1144 Lucius II. , of Bologna.

(*b*) He is called the XVIII. John , because it is usual to give a place to the intruder John Filagato , bishop of Placentia , the creature of Crescenzo , made antipope by that tyrant, in 996 , and deposed by Otho III. , in 998.

- 1145 Eugenius III., of Pisa.
 1153 Anastasius IV., a Roman.
 1154 Adrian IV., *Breakspear*, of Hertfordshire.
 1159 Alexander III., of Sienna.
 1181 Lucius III., of Lucca.
 1185 Urban III., *Crivelli*, of Milan.
 1187 Gregory VIII., of Benevento.
 1187 Clement III., a Roman.
 1191 Celestine III., a Roman.
 1198 Innocent III., *Conti*, of Anagni.
 1216 Honorius III., *Savelli*, a Roman.
 1227 Gregory IX., *Conti*, of Anagni.
 1241 Celestine IV., *Castiglioni*, of Milan.
 1243 Innocent IV., *Fieschi*, of Genova.
 1254 Alexander IV., *Conti*, of Anagni.
 1261 Urban IV., *Pantaleo*, of Troyes.
 1264 Clement IV., *Gros*, of St. Gilles on the Rhone.
 1271 B. Gregory X., *Visconti*, of Placentia.
 1276 Innocent V. of Savoy.
 1276 Adrian V., *Fieschi*, of Genoa.
 1276 John XXI, of Lisbon.
 1277 Nicholas III., *Orsini*, a Roman.
 1281 Martin II., of Brion in France (*a*).
 1285 Honorius IV., *Savelli*, a Roman.
 1287 Nicholas IV., *Masci*, of Ascoli.
 1294 S. Celestine V., *Morone*, of Isernia in Naples.
 1294 Boniface VIII., *Gaetani*, of Anagni.
 1303 B. Benedict XI., *Boccasini*, of Treves.
 1305 Clement V., *de Gouth*, of Gascony.
 1316 John XXII., *d' Euse*, of Quercy.
 1334 Benedict XII., *Fournier*, of Foix.
 1342 Clement VI., *Roger*, of Limoges.

(*a*) He is generally called Martin IV., because the two pontiffs named Marin, are generally numbered amongst the Martins.

- 1352 Innocent VI., *Aubert*, of Limoges.
 1362 Urban V., *Grimoard de Grisac*, of Mende.
 1370 Gregory XI., *Roger, Count Belfort*, of Limoges.
 1378 Urban VI., *Prignano*, of Naples.
 1389 Boniface IX., *Tomacelli*, of Naples.
 1404 Innocent VII., *Migliorati*, of Sulmona.
 1406 Gregory XII., *Corario*, of Venice.
 1409 Alexander V., *Filardo*, of Crete.
 1410 John XXIII., *Cossa*, of Naples.
 1417 Martin V., *Colonna*, a Roman.
 1431 Eugenius IV., *Condulmer*, of Venice.
 1447 Nicholas V., *Parentucelli*, of Sarzana.
 1455 Calixtus III., *Borgia*, a Spaniard.
 1458 Pius II., *Piccolomini*, of Sienna.
 1464 Paul II., *Barbo*, of Venice.
 1471 Sixtus IV., *della Rovere*, of Savona.
 1484 Innocent VIII., *Cibo*, of Genoa.
 1492 Alexander VI., *Lenzoli Borgia*, of Spain.
 1503 Pius III., *Todeschini Piccolomini*, of Sienna.
 1503 Julius II., *della Rovere*, of Savoy.
 1513 Leo X., *Medici*, of Florence.
 1522 Adrian VI., *Florent*, of Holland.
 1523 Clement VII., *Medici*, of Florence.
 1534 Paul III., *Farnese*, a Roman.
 1550 Julius III., *Ciocchi dal Monte*, of S. Savino.
 1555 Marcellus II., *Cervini*, of Montepulciano.
 1555 Paul IV., *Carafa*, of Naples.
 1559 Pius IV., *Medici*, of Milan.
 1566 S. Pius V., *Ghislieri*, of Tortona.
 1572 Gregory XIII., *Buoncompagni*, of Bologna.
 1585 Sixtus V., *Peretti*, of La Marca.
 1590 Urban VII., *Castagna*, a Roman.
 1590 Gregory XIV., *Sfrondati*, of Milan.
 1591 Innocent IX., *Fachinetti*, of Bologna.

CHRISTIAN ERA

- 1592 Clement VIII. , *Aldobrandini* , of Florence.
 1605 Leo XI , *Medici* , of Florence.
 1605 Paul V , *Borghese* , a Roman.
 1621 Gregory XV. , *Ludovisi* , of Bologna.
 1623 Urban VIII. , *Barberini* , of Florence.
 1644 Innocent X. , *Pamphily* , a Roman.
 1655 Alexander VII. , *Chigi* , of Sienna.
 1667 Clement IX. , *Rospigliosi* , of Pistoja.
 1670 Clement X. , *Altieri* , a Roman.
 1676 Innocent XI , *Odescalchi* , of Como.
 1689 Alexander VIII. , *Ottoboni* , of Venice.
 1691 Innocent XII. , *Pignatelli* , of Naples.
 1700 Clement XI *Albani* , of Urbino.
 1721 Innocent XIII. , *Conti* , a Roman.
 1724 Benedict XIII. , *Orsini* , a Roman.
 1730 Clement XII. , *Corsini* , of Florence.
 1740 Benedict XIV. , *Lambertini* , of Bologna.
 1758 Clement XIII. , *Rezzonico* , of Venice.
 1769 Clement XIV. , *Ganganelli* , of S. Angelo in Vado.
 1775 Pius VI. , *Braschi* , of Cesena.
 1800 Pius VII. , *Chiamonti* , of Cesena.
 1823 Leo XII. , *della Genga* , of Spoleto.
 1829 Pius VIII. , *Castiglioni* , of Cingoli.
 1831 Gregory XVI. , *Cappellari* , of Belluno , the reigning Pontiff, born in Sept. 1765 , a Camaldolese Benedictine.

CHRONOLOGY OF THE ARTISTS

CHRONOLOGY OF THE ARTISTS WHO FLOURISHED OR LABOURED IN ROME, FROM THE REVIVAL OF THE ARTS TO THE PRESENT DAY, DISPOSED IN ALPHABETIC ORDER.

PAINTERS

BIRTH	DEATH
1600 Abatini Guido Ubaldo, of the city of Castello	1656
*** Agresti Livio, of Forli	1580
14578 Albani Francesco Bolognese	1660
14538 Alberti Durante, of Borgo S. Sepolcro	1613
14552 Alberti Cherubino id.	1615
14558 Alberti Giovanni id.	1601
14494 Allegri Antonio da Correggio	1534
14560 Amerighi Michelangelo da Caravaggio .	1609
14754 Appiani Andrea of Bosisio	1817
Arpino, (Cavaliere d') See Cesari	
Baciccio See Gaudi.	
14573 Baglione Giovanni, of Rome	1680
14624 Baldi Lazzaro, of Pistoja	1703
Bamboccio See Wander	
14478 Barbarelli Giorgio, of Castelfranco . .	1511
14590 Barbieri Gio. Francesco, of Cento . . .	1666
14528 Barocci Federico, of Urbino	1612
Bassano See Ponte	
14708 Battoni Pompeo, of Lucca	1787
*** Beccafumi Domenico, of Sienna	1549
14421 Bellini Gentile, of Venice	1500
14424 Bellini Giovanni id.	1514
14636 Benaschi Gio. Battista, of Piedmont	1690
14684 Benefiale Marco, of Rome	1764

BIRTH	DEATH
1596 Berettini Pietro, da Cortona	1669
1637 Berettoni Niccolò, of Montefeltro	1682
1656 Bloemen Geo. Francisco, of Antwerp	1740
1635 Bonati Giovanni, of Ferrara	1681
Borgognone See Courtoys Guglielmo	
1776 Bossi Giuseppe, da Busto Arsizio	1814
1600 Both John and Andrew, of Utrecht	1650
1633 Brandi Giacinto, of Poli	1701
1550 Brill Matthew, of Antwerp	1584
1556 Brill Paul id.	1626
1501 Bronzino Angelo, of Tuscany	1570
1619 Brun (Le) Charles, of Paris	1690
1500 Buonaccorsi Pietro, of Tuscany	1547
1474 Buonarroti Michelangelo, of Florence	1564
Cagnaccio See Caulassi	
Calabrese (il) See Preti	
1586 Calandra Gio. Battista, of Vercelli	1644
1646 Calandrucci Giacinto, of Palermo	1707
1495 Caldari Polidoro, da Caravaggio	1542
1532 Caliari Paolo, of Verona	1588
1594 Callot James, of Nancy	***
1602 Camassei Andrea, of Bevagna	1649
1617 Canini Gio. Angelo, of Rome	1666
1620 Canuti Domenico Maria, of Bologna	1684
1558 Caracci Agostino, of Bologna	1601
Caravaggio Michelangelo See Amerighi	
1627 Cartoni Gio. Andrea, of Rofo	1697
1585 Caroselli Angelo, of Rome	1653
1616 Castiglione Benedetto, of Genoa	1670
1607 Caulassi Guido, of Castel Durante	1687
1752 Cavallucci Antonio da Sermoneta	1795
*** Celio Gaspare, of Rome	1640
1602 Cerquozzi Michelangelo, of Rome	1660
1609 Cerrini Gio. Domenico, of Perugia	1681

BIRTH	DEATH
1560 Cesari Giuseppe, of Arpino	1640
1626 Cesi Carlo, of Introdoco	1686
1654 Chiari Giuseppe, of Rome	1727
1628 Cignani Carlo, of Bologna	1719
1230 Cimabue, of Florence	1300
Claud Lorraine See Gelée	
1498 Clovius Julius of Grison in Croatia	1578
1676 Conca Sebastiano, of Gaeta	1764
1510 Conte (del) Giacomo, of Florence	1598
Correggio See Allegri	
1621 Courtoys James, of S. Hippolyte	1674
1628 Courtoys William id.	1679
1605 Cozza Francesco, of Stilo	1682
1616 Dolci Carlo, of Florence	1686
Domenichino See Zampieri	
1613 Duguet Gaspere, called il Pussino, of Rome	1675
1474 Durer Albert, of Nurimbergh	1528
Dyck See Van Dyck	
Fattore See Penni	
1634 Ferri Ciro, of Rome	1689
1398 Francesca (della) Piero, of Borgo S. Sepolcro	
1450 Francia Francesco, of Bologna	1535
1480 Francucci Innocenzo, of Imola	1550
1600 Gagliardi Bernardino, of the city of Castello	1660
Garofalo Benvenuto See Tisi	
1638 Garoli Pierfrancesco; of Turin	1716
1638 Garzi Luigi, of Pistoja	1721
1639 Gaudi Giovanni Battista, of Genoa	1709
1600 Gelée Claud di Campagnano, of Lorraine	1682
1611 Gemignani Giacinto of Pistoja	1681
1644 Gemignani Lodovico, of Rome	1697
1641 Gennari Cesare, of Bologna	1688
*** Gentil Luvis, of Brussels	1657

BIRTH	DEATH
1634 Ghezzi Giuseppe, of Ascoli	1724
1612 Giordano Luca, of Naples	1605
Giorgione See Barbarelli	
1276 Giotto di Bondone, of Vespignano	1336
Giulio Romano See Pippi	
1571 Grammatica Antiveduto, of Sienna	1626
1606 Grimaldi Gio. Francesco, of Bologna	1680
Guercino See Barbieri	
1592 Honthorst Gerard, of Utrecht	1662
Innocenzo of Imola See Francucci	
1651 Lamberti Buonaventura, of Carpi	1721
1581 Lanfranchi Giovanni, of Parma	1647
*** Laureti Tommaso, of Sicily	1600
1484 Licinio Gio. Antonio, of Venice	1540
1580 Locatelli Giacomo, of Bologna	1628
*** Lotti Lorenzo, of Bergamo	1556
1485 Luciano Fr. Sebastiano, of Venice	1547
1460 Luini (da) Bernardino, of Milan	1530
*** Luini Evang. and Aurelio, of Milan 1585	1594
1601 Luini Tommaso, of Rome	1636
1666 Luti Benedetto, of Florence	1724
1430 Montagna Andrea, of Padua	1505
1625 Maratta Carlo, of Camerano	1713
1469 Marco Fr. Bartolommeo (da), of Florence	1517
1404 Masaccio da S. Giovanni, of Florence	1442
1494 Maturino, of Florence	1528
1599 Meel or Miel John, of Flanders	1664
1728 Mengs Anthony Raphael, of Aussig	1779
1621 Milani Giulio Cesare, of Bologna	1616
1616 Mola John Baptist of France	1661
1621 Mola Pierfrancesco, of Coldri	1666
1643 Molyn Peter, of Haarlem	1701
1622 Morandi Gio. Maria, of Florence	1717

BIRTH	DEATH
1618 Morillo Bartolomew , of Spain	1682
1637 Mulier Peter , of Haarlem	1701
1528 Muziano Girolamo , of Acquafredda . .	1550
1494 Nanni Giovanni , of Udine	1561
1535 Nogari Paris , of Rome	1600
Notti (delle) Gherardo , See Honthorst	
Novara See Riccia	
1603 Nuzzi Mario, called de' Fiori, from Penna	1673
1663 Odasi Giovanni , of Rome	1731
Orizzonte See Rloemen	
1500 Palma Giacomo, of Venice	1568
1544 Palma Giacomo of Venice	1626
1610 Passeri Gio. Battista, of Rome	1679
1654 Passeri Giuseppe , of Rome	1714
1550 Passignani Domenico , of Florence . .	1638
1488 Penni Gio. Francesco of Florence . .	1528
Perugino See Vannucci	
1480 Peruzzi Baldassarre , of Sienna . . .	1536
1557 Piazza Cosimo, of Castelfranco	1621
Pierin del Vaga See Buonaccorsi	
1454 Pinturicchio Bernardino , of Perugia . .	1513
Piombo (dal) Sebastiano See Luciano	
1492 Pippi Giulio , of Rome	1546
1540 Ponte Francesco , of Bassano	1591
1510 Ponte Giacomo of Bassano	1592
1642 Pozzo Andrea , of Trent	1709
1643 Preti Mattia, of Taverna in Calabria . .	1699
1490 Primateccio Francesco, of Bologna . .	1570
1671 Procaccini Andrea, of Rome	1734
1626 Pronti Cesare, from Cattolica	1708
1550 Pulsone Scipione , of Gaeta	1588
Poussin Gaspar See Duguet	
1574 Poussin Nicholas , of Andely	1665

BIRTH	DEATH
Raphael of Urbino See Sanzio	
1479 Razzi Gio. Antonio, of Vercelle in Sienna	1554
1552 Reggio (da) Raffaellino	1580
1575 Reni Guido, of Bologna	1642
1588 Ribera Joseph, of Xativa	1659
1537 Riccia Gio. Battista, of Novara	1612
1500 Ricciarelli Daniel, of Volterra	1557
1512 Robusti Giacomo, of Venice	1594
1617 Romanelli Gio. Francesco, of Viterbo	1662
1552 Roncalli Cristoforo, of Pomarance	1626
1655 Roos Philip, of Frankfort	1705
1615 Rosa Salvator, of Naples	1673
1577 Rubens Peter Paul, of Colonne	1640
1600 Sacchi Andrea, of Nettunio	1661
1510 Salviati Francesco, of Florence	1563
1605 Salvi Gio. Battista, of Sassoferrato	1685
1483 Sanzio Raphael, of Urbino	1520
1585 Saraceni Carlo, of Venice	1625
Sarto (del) Andrea See Vannucci	
Sassoferrato See Salvi	
1616 Scaramuccia Luigi, of Milan	1680
1551 Scarsella Ippolito, called lo Scarsellino, of Ferrara	1621
1570 Schidone Bartolomeo, of Modena	1615
Scipione Gaetano See Pulsone	
1649 Seiter Daniel, of Vienna	1705
Sicciolante Girolamo, of Sermoneta	1580
1638 Sirani Elisabetta, of Bologna	1665
Sodoma See Razzi	
1657 Solimena Francesco, of Naples	1747
1576 Spada Leonello, of Bologna	1622
Spagnoletto See Ribera	
1585 Stanzioni Massimo, of Naples	1656

BIRTH	DEATH
1699 Subleyras Pietro , of Uxès	1747
1566 Tassi Agostino , of Perugia	1644
Tempesta (il) See Molyn	
1555 Tempesti Antonio , of Florence	1630
1610 Teniers David , of Antwerp	1690
1617 Testa Pietro , of Lucca	1650
Tintoretto See Ròbusti	
1481 Tisi Benvenuto da Garofalo , of Ferrara	1559
Titian. See Vecelli	
1656 Trevisani Francesco , of Rome	1746
1580 Turco Alessandro , of Verona	1650
1599 Van Dyck Anthony , of Antwerp	1641
1565 Vanni Francesco , of Sienna	1609
1488 Vannucchi Andrea , of Florence	1530
1446 Vannucci Pietro, or il Perugino , of Pieve	1524
1512 Vasari Giorgio , Aretino	1574
1477 Vecelli Tiziano , of Venice	1576
1536 Vecchi (de) Giovanni of Borgo S. Sepolcro	1614
1570 Vecchis (de) Giuseppe , of Florence	1610
Venusti Marcello , of Mantua	1580
Veronese Paul See Caliani	
1452 Vinci (da) Leonardo , of Tuscany	1519
1653 Voglar Charles , of Maestricht	1695
1582 Vovet, Simon , of Paris	1641
*** Wander Peter , of Haarlem	1642
1584 Zampieri Domenico , of Bologna	1641
1529 Zuccari Taddeo , of Urbino	1566
1543 Zuccari Federico , of Urbino	1609

SCULPTORS

BIRTH	DEATH
1602 Algardi Alessandro , of Bologna . . .	1654
1487 Bandinelli Baccio , of Florence . . .	1559
*** Baratta Francesco , of Massa . . .	1666
1598 Bernini Gio. Lorenzo , born in Naples	1680
1562 Bernini Pietro , from Sesto in Tuscany	1629
1605 Bolgi Andrea , of Carrara	1656
1524 Bologna John , of Douay	1608
1474 Buonarroti Michelangelo , of Florence .	1564
1552 Buonvicino Ambrogio , of Milan	1622
1635 Cafa Melchiorre , of Malta	1680
1757 Canova Antonio , of Possagno	1822
1500 Cellini Benvenuto , of Florence	1570
1460 Contucci Andrea Monte S. Savino	1529
*** Cordieri Nicholas , of Lorraine	1612
*** Donatello , of Florence	1466
*** Egidio , of Flanders	1600
1619 Fancelli Jacopo Antonio , of Rome . . .	1671
1610 Ferrata Ercole , of Pelsotto	1686
Fiammingo See Quesnoy	
1602 Finelli Giuliano , of Carrara	1657
1666 Gros (Le) Peter , of Paris	1719
1628 Guidi Domenico , of Massa	1701
1569 Guidotti Paolo , of Lucca	1629
1740 Houdon , of Paris	1820
*** Lorenzo called Lorenzetto , of Florence .	1530
1576 Maderno Stefano , of Lombardy	1636
1644 Mazzuoli Giuseppe , of Volterra	1725
1580 Mochi Francesco , of Montevarchi . . .	1646
1658 Monot Peter , of Besançon	1733
1608 Morelli Lazzaro , of Ascoli	1690

BIRTH	DEATH
1614 Naldino Paolo , of Rome	1684
1551 Oliviero Pietro Paolo , of Rome	1599
*** Porta (della) Fr. Guglielmo , of Milan	***
1542 Porta (della) Gio. Battista id. . . .	1597
1594 Quesnoy Francis , of Brussels	1643
1624 Raggi Antonio , of Vitomorcò	1701
1671 Rossi (de) Angelo , of Genoa	1715
1658 Rusconi Camillo , of Milan	1728
Sansovino See Contucci	
1483 Sanzio Raphael , of Urbino	1520
*** Simone brother to Donatello	1470
1705 Slodtz Michelangelo , of Paris	1764
*** Theodon John , of France	***
*** Vacca Flaminio , of Rome	1600

ARCHITECTS

BIRTH	
1392 Alberti Leon Battista , of Florence	***
1602 Algardi Alessandro , of Bologna	1654
1511 Amannati Bartolomeo , of Florence	1586
1507 Barozzi Giacomo , of Vignola	1573
1596 Berettini Pietro , of Cortona	1669
1598 Bernini Gio. Lorenzo , born in Naples	1680
1659 Bibbiena Galli Francesco , of Bologna	1739
1599 Borromini Francesco , of Bissone	1667
Bramante See Lazzari	
1377 Brunelleschi Filippo , of Florence	1444
1474 Buonarroti Michelangelo , of Florence	1564
1681 Canevari Antonio , of Rome	***
1757 Canova Antonio , of Possagno	1822
1559 Cardi Luigi , of Cigolano	1613
1460 Contucci Andrea , of Monte Sansovino	1529

BIRTH	DEATH
1653 Desgodetz Anthony , of Paris	1728
1634 Fontana Carlo , of Bruciatto	1714
1543 Fontana Domenico , of Mili	1607
1540 Fontana Giovanni , of Mili	1614
1699 Fuga Ferdinando , of Florence	1780
1300 Gaddi Taddeo , id.	1350
1691 Galilei Alessandro id.	1737
1518 Genga Bartolomeo , of Urbino	1558
1647 Genga Girolamo , of Urbino	1551
1443 Giamberti Giuliano , of Sangallo	1517
1435 Giocondo Fr. , of Verona	***
1444 Lazzari Bramante , of Urbino	1514
*** Ligorio Pirro , of Naples	1580
1559 Lombardi Carlo , Aretino	1620
*** Lunghi Martino , <i>il vecchio</i> , of Vigìù	1600
*** Lunghi Martino , <i>il giovane</i> , of Milan	1656
1569 Lunghi Onorio , of Milan	1619
1556 Maderno Carlo , of Bissone	1629
1407 Maiano (da) Giuliano , of Florence	1477
1291 Masuccio II. or Stefano	1388
1725 Milizia Francesco , of Oria	1798
1551 Olivieri Peter Paul , of Rome	1599
1518 Palladio Andrea , of Vicenza Vicentino	1580
1522 Pellegrini Pellegrino , of Bologna	1592
1613 Perrault Claudius , of Paris	1688
1481 Peruzzi Baldassarre , of Sienna	1536
*** Picconi Antonio , of Sangallo	1546
1420 Pintelli Baccio , of Florence	1509
1492 Pippi Giulio , of Rome	1546
1454 Pollaiuolo Simone , of Florence	1509
1555 Ponzio Flaminio , of Lombardy	1610
1539 Porta (della) Giacomo , of Rome	1604
1708 Posi Paolo , of Sienna	1776

BIRTH

DEATH

1642	Pozzi Andrea , of Trent . . .	1709
1644	Ramaldi Carlo , of Rome . . .	1694
1570	Rainaldi Girolamo , of Rome . . .	1655
1440	Rossellini Bernardo , of Florence . . .	1460
1616	Rossi (de) Gio. Antonio , of Rome . . .	1695
1637	Rossi (de) Mattia , of Rome . . .	1694
1699	Salvi Nicolò , of Rome . . .	1754
	Sangallo <i>il vecchio</i> See Giamberti	
	Sangallo Antonio See Picconi	
1484	Sanmichele Michele , of Verona . . .	1559
1483	Sanzio Raphaele , of Urbino . . .	1520
1552	Scamizzi Vincenzo , of Vicenza Vicentino	1616
***	Serlio Sebastiano , of Bologna . . .	1552
1581	Soria Gio. Battista , of Rome . . .	1651
1677	Teodoli Girolamo , id.	1766
1700	Vannitelli Luigi , id.	1773
1443	Vinci (de) Leonardo , of Tuscany . . .	1519
***	Volterra (da) Francesco , id.	1588

ROME

ANCIENT AND MODERN

AND

ITS ENVIRONS.

CHURCHES OF ROME

CHAP. I.

CHURCHES OF ROME : THEIR ORIGIN, NAMES, PARTS AND ARCHITECTURE.

Origin of
the first
public
churches :
ancient
edifices
not sacri-
ficed to
build
them.

In a description of the modern city the churches are entitled to precedence, not only because they are sacred to Christian worship, but also because they hold the first place among the edifices that embellish and enrich modern Rome. Christian Rome is preeminently distinguished for the multiplicity, magnitude and magnificence of her churches, in which she far excels all the other cities of the Christian world. Some amongst them ascend to so early a period as the fourth century of the Christian era. After Constantine had embraced Christianity, several edifices, dependant on the Imperial domain, were converted into Basilics or Cathedral churches (*a*); and others sprung up in various quarters of the city and its environs. Of the existence of the former we have abundant proof in the Lateran basilic, the basilic of S. Peter, the Sessorian and Liberian basilics; and

(*a*) See Index, Basilic.

to the latter belong the basilic erected near the theatre of Pompey by S. Damasus, still bearing his name; the Crescentian basilic built near the gardens of Salust by S. Anastasius; and the churches of S. Paul, S. Lawrence and S. Agnes outside the walls, all erected so early as the fourth century of our era. In the succeeding century others were added, such as the churches of S. Vitalis, S. Clement, S. Sabina, that of S. Cornelius near the cemetery of S. Calixtus, the Lateran baptistery, S. Stefano Rotondo, and S. Bibiana. Nor does it appear from authentic history that preexisting edifices had been sacrificed to construct the new churches. The majesty of the Capitol, the magnificence of the Imperial palace, the amphitheatre, the aqueducts, the baths, the sepulchres, and many of the gardens and villas had remained intact in the year 536 of the Christian era; and these edifices therefore could not have served as materials for the new churches, some of which however were constructed indiscriminately from ancient ruins.

The Gothic war, which broke out the year following, changed the aspect of affairs. When besieging Rome in 537, Vitiges cut the aqueducts, whence the baths were necessarily abandoned; and he laid waste the vicinity of Rome, whence the villas, gardens, temples, and even the tombs of the dead were involved in one common ruin, insomuch that the custom of burying the dead within the walls and in the atria of the churches dates from that period. The interior of Rome experienced a similar, nay a still more cruel, fate, in 546 and 547, during the repeated capture of the city by Totila, who, according to the Chronicle of Marcellinus, a contemporary writer, levelled the city walls; set fire to the houses;

Materials
of, whence
taken
after the
Gothic
invasion.

plundered the citizens ; and carried many off as captives , insomuch that Rome remained for more than forty days altogether deserted : “ Post quam devastationem , quadraginta aut amplius dies Roma fuit ita desolata , ut nemo ivi hominum nisi bestiae morarentur ”. This testimony of the Chronicler is confirmed by that of Procopius. During these awful visitations the public edifices , and amongst them the temples , must have shared in the common calamity ; and must have thus furnished materials for the construction and repairs of other edifices , particularly of the churches , many of which date their origin from the seventh , eighth and ninth centuries. To the devastations of the Goths succeeded those of the Lombards , in the vicinity of Rome ; and S. Gregory has left us a melancholy picture of these renewed horrors (a). The ravages of fire and sword were aggravated by those of inundations , and their ordinary accompaniments , famine and pestilence : civil commotions and repeated earthquakes completed these scenes of terror and ruin ; and man and nature seemed to conspire , under the direction of an avenging Providence , to humble the haughty Queen of the nations , and to annihilate with a resistless arm the work of ages , in order to substitute another in its place.

Observation.

We are not however hence to infer that the destruction of public edifices or their appropriation to other uses was left to the impulse of violence , cupidity or caprice. The contrary is proved by the facts of Boniface IV. having solicited and obtained permission from the emperor Phocas , in 608 , to convert the Pantheon into a Christian church , and of Ho-

(a) Lib. II. Hom. 6, in Ezechielem.

norius I., in 630, having been permitted by Heraclius to employ the bronzé tiles of the abandoned temple of Venus and Rome; to cover in the church of S. Peter (a).

The sacrilegious rapacity of Constantine III. or Constans II., in 663, and the subsequent devastations of the Saracens and of Guiscard completed the plunder and desolation, in so much that we may fix the year 1084, the memorable year of the invasion of Guiscard, as the period which separates the topography of ancient and modern Rome. At the close of the eighth and the beginning of the ninth centuries the churches of Rome had been very numerous, as we learn from Anastasius (b); but the Saracens had plundered those of SS. Peter and Paul; and Guiscard had laid waste every edifice sacred and profane in his desolating route from the Lateran palace and church to the mole of Adrian. During the seventy years absence of the Popes at Avignon many of the churches had been left in a state of abandonment: the aqueducts ceased to be serviceable; and the inhabitants were compelled to descend into the plain; where the Tiber and the wells might supply them with water. Martin V., whose election in 1417 put an end to the schism of the west, rebuilt the portico of S. Peter's; repaired the Lateran basilic, the present floor of which he constructed anew; and from his reign dates the revival of Rome as a modern city. The growing spirit of improvement in the XV. and XVI. centuries proved most injurious to the then surviving edifices of ancient Rome. Nicholas V., who undertook to rebuild the church of

Further materials, whence derived.

(a) Anastas. Biblioth. Vit. Bonifac. IV. et Honor. I. (b) Vit. Adrian. et Leo. III.

S. Peter, also repaired the church of S. Stefano Rotondo; built that of S. Teodoro; and covered with lead the roof of the Pantheon. Calixtus III. rebuilt the church of S. Prisca; and Paul II. rebuilt that of S. Mark. Sixtus IV. built the beautiful church of the Pace; rebuilt S. Maria del Popolo; embellished S. Peter's and S. John Lateran's; rebuilt the churches of S. Nereus, S. Peter in Vincoli, S. Susanna, S. Vitalis, S. Balbina, S. Quiricus, S. Vitus, S. Salvatore; erected the Sixtine chapel; and surpassed all his predecessors in the enlargement and embellishment of modern Rome. His example served to stimulate the Cardinals to unwonted exertion in the same cause; and accordingly his nephew Card. Julian repaired S. Agnes outside the walls, and built the church and monastery of S. Peter in Vincoli: Cardinal d'Estoutevill built the church of S. Augustin: Card. Agriense built the church of SS. Sergius and Bacchus, and Card. Riario erected the church of S. Lorenzo in Damaso with the adjoining palace of the Chancery. Augustus boasted that he had found Rome of brick, and made it of marble; and of Card. Riario it was said that he made Rome *ex lutea lateritiam*. In the succeeding centuries the Popes, Cardinals and Prelates contributed much to the embellishment of Rome, particularly Julius II, Leo X., Paul III., Pius IV Greg. XIII., Sixtus V., Paul V., Urban VIII., Innocent XII., Clement XI., Clement XII., Benedict. XIV., and Pius VI.; nor is the present Pontiff, Gregory XVI., less solicitous to advance Rome in the useful and the ornamental.

Names and form We have seen that some of the churches of Rome date their origin from the fourth century of the

Christian era ; and , although successively repaired, of the they have preserved more or less their primitive first pub- type , as adopted after the conversion of Constan- lic churches. tine. Of that type and of the names given by the early Christians to their churches we now proceed to treat briefly:

And first with regard to the names by which Names of; Christian churches had been designated , the earliest denominations among the Greeks were *Εκκλησια* , *Οικος* and *Ναος* , and among the Latins *Ecclesia* , *domus* and *templum*. The term *ecclesia* , which is of Greek origin , and has reference to the use of a church as a place of assembly , is the most ancient appellation on record , having been used by S. Paul to designate the fabric itself (a). In the council of Chalcedon it is accompanied with the name of the Saint , to whom the church had been dedicated (b). The appellation *Οικος* , *domus* , is generally found accompanied , as in modern times , with the holy name of God , as *domus Dei* , the house of God , or , as in the Chronicle of Eusebius , with that of the Saint , such as *domus divi Thomae*. The use of the word *templum* is more modern , although we have an instance of its employment so early as the reign of Gallienus (c) ; but , after the conversion of Constantine , Christians no longer hesitated to give to their churches the same appellations as those used by the Pagans to designate their temples (d). Then as now , however , the principal Christian church-

(a) 1. Cor. c. XI. v. 18. (b) Thus *Εκκλησια της ἁγιωτατης μαρτυρος Ευφημιας* , the church of the most holy martyr Euphemia , L' Abbè , Concil. etc. (c) S. Zeno , de Psalmis , Serm. 126 , de Continentia (d) Such as *ναος* , *τεμενος* , *σηκος* , *ανακτορον* , *templum* , *delubrum* etc. See Index ; Temple :

ches had been denominated Basilics, a name borrowed from the Pagan Romans, and by them from the Greeks, by whom it had been originally applied to the Athenian Portico, in which sat the second Archon, called Βασίλευς, there to administer justice, whence it came to signify amongst the ancient Romans a court of justice, and amongst the Christians under Constantine a Cathedral church, because similar in plan to the Pagan Basilic (a). A church dedicated to an Apostle had been called *Apostolicum* (b): one dedicated to a martyr was denominated *Martyrium* (c); and that sacred to a Prophet had been designated *Prophetium* (d). Churches, in which the Sacraments of Baptism and Penance were specially administered had been designated by the term *titulus*: they differed little from our modern parish-churches; and of them we have some remnant in the present *titular* churches of Rome (e). The churches called *Diaconiae* had been altogether different from the preceding, for the *Deaconries* had been churches attached to hospitals, established in the different regions of Rome for the relief of the poor, and presided over by Deacons. *The Deaconries*, as well as the *Titular* churches, amounted, in the ninth century, to twenty-four, as we read repeatedly in Anastasius. The appellation *Oratorium*,

(a) The Royal Portico at Athens is called by Plato *στοα Βασιλειως*, and Βασιλικη, *Etyphron. Carm.* Pausanias calls it Βασιλειος, *Attic Affairs* c. 3.; and Hesychius Βασιλειος στοα. Basilics were first introduced into Rome as courts of justice A. U. C. 569, that is 184 years before the Christian era. See Index, Basilic. (b) Αποστολιον, Conc. Ephes. apud Sozomen. Stor. Eccles. lib. VIII. c. 17. (c) Μαρτυριον, Conc. Chalced. Theodor. Anagnost. lib. I. (d) Προφητειον, Conc. Constant. Act. III. (e) In Anastasius we read that Evaristus *titulos in urbe Roma divisit presbyteris*, and that Marcellus I. *viginti quinque titulos in*

Oratory, *Ευκτήριον* (a) *Προσευκτήριον* (b), had been used to designate a chamber, isolated or otherwise, set apart for the sole purposes of prayer and the Psalmody (c).

From the names by which Christian churches had been originally designated we now proceed to point out the parts of which they were composed. Public churches date their origin in Rome from the reign of Alexander Severus, who died A. D. 235 (d); but, as structures, they had no fixed form until the time of Constantine; and the oldest Christian church, which, notwithstanding its repeated repairs, still preserves its original construction, is that of S. Clement in the Lateran region. Baronius, it is true, asserts, that Christian churches had a determinate form so early as A. D. 57, the year to which he refers the following passage, which occurs in a dialogue of Lucian inscribed *Philopater*: *καὶ δὴ διηλθομεν σιδηρέας τε πυλάς καὶ χαλκίους οὐδούς, ἀναβαθρὰς δὲ πλείστας περικυκλωσάμενοι ἐς χρυσοροφον οἶκον ἀνηλθομεν, οἷον Ὀμηροῦ τοῦ Μενελάου φησί*; which may be translated thus: "and we already passed iron gates and brazen thresholds; and, after having gone the round of many stairs, we ascended to a room with gilt ceiling, such as that of Menelaus described by Homer". But Blondel and Gessner have demonstrated that the dialogue in which the passage occurs was written, not by the Lucian who lived in the reign of Nero, nor by him

First public churches: when they assumed a fixed form.

urbē Roma constituit quasi diocoeses propter baptismum et poenitentiam multorum qui convertebantur ex paganis et propter sepulturas martyrum". See Vol. I. p. 130. (a) Conc. Chalced. (b) Euseb. lib. VIII. c. 12. (c) S. Aug. Ep. III., 121. (d) Lamprid. Vit. Alex. Sev. c. 49.

of Samosata, but by a Sophist of that name, who lived in the reign of Julian; and that the dialogue speaks not of a Christian church but of a supper-room (a). The passage of Homer tortured by the Sophist is as follows:

Ενθα σιδηρῆσαι τε πύλαι καὶ χαλκῆος οὐδοί

“ With burning chains, fixed to the brazen floors,
And locked by hell’s inexorable doors ”.

Iliad. lib. VIII. v. 15.

Their first
form and
aspect.

From the church of S. Clement we learn that the interior of the most ancient Christian churches formed a parallelogram, and looked towards the east, in allusion to the Orient from on High, the Sun of Justice, which has risen on mortals, and also in reference perhaps to the Holy Land, the great theatre of man’s Redemption. An eastern direction however was not deemed indispensable as we know from S. Paulinus (b), and from the aspect of several Churches still extant, which have never changed their primitive form. The exterior of the church had a vestibule and an atrium; and the interior had been divided into the naves, the choir and the sanctuary. The vestibule of a church, like that of an ancient Roman house, was an enclosed area situate between the road or street and the atrium, and having frequently on either side exedrae or chambers for the accommodation of the Faithful, as the vestibule of a private house had for the convenience of visitors (c). The area of the vestibule still exists op-

(a) Baronius, Ann. Christ. 57, §. 101. Gessner, *De aetate et auctore dialogi Luciani qui Philopatris inscribitur disputatio.* (b) Epist. 12, *Ad Severum.* (c) Aul. Gell. Noct. Attic. lib. XVI. c. 6. Macrobian. Saturn. lib. VI. c. 13. Vitruv. lib. VI. c. 10. S. Paulin. Natal. 9, 10.

posite the little portico of S. Clement's, which was built in the IX. century, and is therefore of a much later date than the church, which we know, from incontrovertible documentary evidence, to have existed in the V. century. And here it becomes necessary to remind the reader that, in the days of primitive fervour, there had been four classes of penitents, as we learn from the Holy Fathers and Councils: the first class had been called that of *the Mourners*, προσκλαιόντων; the second of *the Listeners*, ακρωμενων; the third of the Prostrate. ὑποπιπτόντων; and the fourth of the Standers, συνεστῶτων (a). Of these we have an illustration in the LVIII. canon of the epistle of S. Basil, according to which the man, who committed adultery, should remain excluded from a participation of the Holy Mysteries for fifteen years, the four first of which he was to spend amongst the mourners, the five next among the listeners, the four next among the prostrate, and the remaining two amongst the standers, without being admitted to the Holy Communion: Ὁμοιχεύσας ἐν δεκαπεντε ἐτεσιν ἀκοινωνητος ἔσται τῶν ἁγιασμάτων· οἰκονομηθήσεται δὲ τὰ δεκαπεντε ἔτη ἐπ' αὐτῷ οὕτως· ἐν τεσσαρσὶ μὲν ἐτεσὶ προσκλαιῶν ἔσται· ἐν πεντε δὲ ακρωμενος· ἐν τεσσαρσὶν ὑποπιπτῶν· ἐν ὄνσει συνεστῶς ἀνευ κοινωνίας·

Classes of Penitents.

The first class of penitents stood opposite the door, which led from the vestibule into the atrium, exactly where we now observe the little portico of S. Clement's, outside the church, where they implored with tears the prayers of the Faithful, as they entered (b). The locality had been called, as were those of the other classes of Penitents, *Ναρθηξ*, Nar-

First class: the Narthex.

(a) Leo Allacci, De Narthecæ. (b) S. Basil. Can. XV., LVI. S. Greg. Tbaumaturg. Epist. Can. SS. 5. tit. III.

thex, which may be distinguished into first, second, third and fourth Narthex; and its name was derived from its use, meaning a stripe.

Second
class: the
atrium:
the can-
tharus.

The atrium was entered from the vestibule, and consisted of a square, open court, surrounded by a portico, and having a fountain or well in its centre, in which the Faithful washed their hands before entering the church, a ceremony emblematic of that purity of soul, which the Christian should bring with him into the special presence of the God of all Holiness (*a*). Of the *cantharus* or vase, which served for this ablution, two specimens still remain in Rome, one in the court of S. Cecilia, the other in that of the SS. Apostoli; and the well is still to be seen in several ancient churches in Rome, which have been so enlarged as to enclose within them the ancient atrium. The form of the benediction of such lustral vases is still preserved in the Greek ritual; and, as the learned Mamachi observes, to the cantharus has succeeded the more modern holy-water-vase. Pilgrims had been occasionally lodged over the portico of the atrium (*b*): the clergy had their residences to the rere of the lateral porticos; and, immediately before the church doors, in the portico, stood the Listeners, pagans, heretics, catechumens and persons possessed, at what may be termed the second Narthex, which was always situate *ἔξω τῆς ἐκκλησίας*, *extra ecclesiam*, outside the church properly so called (*c*).

Naves and
doors of.

The church was entered from the atrium by as many doors as there were naves; and of them

(*a*) Euseb. *Histor.* Eccles. lib. X. c. 4. Tertull. *De oratione* § de lavat. manuum. S. Paulinus *epist.* 12. (*b*) S. Paulinus *Natal.* 9, p. 609. (*c*) Zonara, *Comment.* Can. II. Concil. Nicen. I.

the central door, which corresponded with the great nave, was then as now the largest. From existing ancient churches we find that they were divided into three or five naves by columns or pillars: of churches so divided by columns there exist numerous examples; and the church of SS. Vincent and Athanasius at the Aquae Salviae is still as of old divided by massive pillars. Ancient churches had also two lateral doors; and subdeacons stood at all the doors to see that every one took his or her proper place (*a*). During the service the doors were hung with veils, as we learn from S. Jerome (*b*), and S. Paulinus (*c*).

Of the three parts, that constituted the interior of the church, the nave, which was so called from its resemblance to the track of a ship, and also in allusion to the bark of Peter, the emblem of the Church, was occupied by the class of Penitents called *Standers*, so named from their standing position, which had reference to the Resurrection of our Lord, to their own resurrection from sin, and to the expectation of the life to come. All the Faithful stood during the celebration of the Divine Mysteries (*d*); and hence we find constantly on Christian monuments persons standing with extended arms, the emblems of prayer. The *Standers* were distinguished from the rest of the Faithful solely by this their locality, and by their inadmissibility to the Holy Communion (*e*). As Pagan basilics, according to Vitruvius (*f*), and as is seen exemplified in the basilic of Pompeii (*g*), had two ranges of porticos at either side,

Third
class of
Penitents:
the nave:
the por-
ticos.

(*a*) Allacci de Narth. Vet. Eccles. (*b*) Epist. 3. *de morte Nepotian.* (*c*) Nat. 3. (*d*) S. Basil. *ad Amphiloeh.* (*e*) S. Basil. Can. I. (*f*) De Architec. lib. V. c. 1. (*g*) Gell's Pompeiana, p. 210, pl. XLIII.

rising one above the other, so also Christian basilics, which imitated the Pagan, had generally the same, as we see exemplified in the churches of SS. Agnes and Lawrence, both outside the walls. The upper porticos in pagan basilics were intended for the accomodation of females, who might come to witness the public trials (*a*); and those of Christian churches were, in like manner, occupied by the female portion of the Congregation. The upper porticos always formed part of the basilic among the Greek Christians; but among the Latins they were occasionally omitted, as is seen in the church of S. Clement, where they never existed. In churches without the upper porticos, when the church looked to the east, the southern aisle or that to the right of the Confession was occupied by the males, and the northern or left aisle by the females; and curtains suspended between the pillars prevented reciprocally the view of the two sexes (*b*). Deacons preserved strict order and religious decorum amongst the men; and Subdeacons amongst the women (*c*).

The choir:
the ambo-
nes: the
holy door;
and the
Imperial
throne.

The second part of the interior of an ancient church was the choir, *chorus*: it consisted of a square or curve enclosure, which rose in the nave perfectly isolated on every side; and it joined, but was lower than, the sanctuary. Between its sides and the lateral porticos were two spaces set apart one for male, the other for female, penitents of the third class, who left the church at the same time that the catechumens left the acroasis or place occupied by the Listeners (*d*).

(*a*) Piiin lib. VI. ep. 33. (*b*) Mabillon, Appendix Musei Italici T. II. p. 549. Aringhi, Roma Subter. c. X. n. 23, p. 264. (*c*) Constitut. Apostol. (*d*) Council of Nice I. can. II. Allacci de Narth. Vet. Eccles.

S. Clement's alone preserves the ancient choir intact: it is square; and was erected in the IX. century by John VIII., whose name is several times inscribed thereon. Its name of choir sufficiently indicates the use of this part of the church, which is that of chanting the divine praise; and in the church of S. Clement the seats for the singers still remain beneath the pulpit, to the right. About the middle of the choir rose at its sides two ambones, or pulpits, from which were read to the people the Epistle and Gospel (*a*). They still remain perfect in S. Clement's; and the elevation of the choir above the nave is still preserved in S. Maria in Cosmedin, where the ambones also exist. Some ambones had steps to the east by which they were ascended, and others to the west by which they were descended, as is seen in the right ambo of S. Clement's (*b*). The left ambo was furnished with two reading desks, called each *analogium*, which was latinized into *Lectorium* (*c*); and Bishops occasionally recited homilies from one of them. The door of communication between the choir and the sanctuary had been called *the holy door*, *porta sancta*; and next it, in the choir, stood the throne of the emperor (*d*).

The sanctuary, the most sacred part of the church, The sanctuary: in which the Divine Mysteries were celebrated, called by the Greeks *ερατειον*, and by the Latins *sanctuarium* and *sacrarium* (*e*), was altogether separated from the remainder of the church, and enclosed

(*a*) They were called *ambones* from the Greek word *Αμβωνες*, which means the ascents of a hill, from *αμβανειν* or *αναβαινειν*, to ascend. Casaubon Animadv. in Athenæum lib. XI. c. 10. Du Cange on the word, ambo. (*b*) Durand. Ration. lib. IV. c. 24, n. 17. (*c*) Du Cange on the word *analogium*. (*d*) Fabric. Bibliogr. Antiq. p. 303. (*e*) S. Jerome, ep. 3, *de morte Nepotian*.

with veils or curtains, suspended to little pillars of wood or bronze, the cavity left by which is still observable in the parapet that separates the choir of S. Clement's from the sanctuary. There also, at the side of the holy door, the parapet itself is carved like net-work, to enable those in the sanctuary to hold communication, when necessary, with the choir. The sanctuary was much more elevated than the rest of the church, as is seen in all the ancient churches of Rome, and was reached by steps. It was called by the Greeks *βημα*, which corresponds with the latin word *tribunal*, and with the English word *tribune*, a name borrowed from that of the corresponding part of the Pagan basilic, where the Judge sat, and still used to designate the sanctuary. In its centre stood the altar, called *θυσιαστηριον*, *Sacrificatorium*, *the Sacrificatory (a)*, *θυσιαστηριον θειον*, *the Divine Sacrificatory (b)*, and *θυσιαστηριον ἁγιον ἁγιων*, *the Holy Sacrificatory of the Holy (c)*, names which have obvious reference to the Great Christian Sacrifice, offered on the altar, and which are records of the faith of the early Christians on this important point of Catholic doctrine. This altar, which had been originally the only one on which was offered the Great Christian Sacrifice, generally looked towards the east and the congregation; and, for greater security and recollection, it was covered with a canopy sustained by four small columns, as is seen in S. Clement's, a number which may have reference to the four Evangelists, who diffused the Gospel-light throughout the Christian world. At the consecration of the elements the altar was enclosed with curtains, the rings for which still remain in

(a) Socrat. Hist. Eccles. lib. I. c. 57. (b) Theodoret. Hist. lib. I. c. 31. (c) Euseb. Hist. Eccles. lib. X. c. 4.

the church of S. Clement (*a*); and at the end of the service the altar was similarly enclosed. In the primitive Church the Holy Mysteries were celebrated over the sepulchres of the martyrs; and hence the locality, having contained their relics, was called by the Greeks *μαρτυριον*, and by the Latins the Confession. The Deacons assisted to the right and left of the altar in the space opposite the nave, which was thence called *diaconium* (*b*). The extremity of the sanctuary formed a hemicycle, as is still seen in many churches in Rome, a construction borrowed from the ancient basilics: the semicircular exedra was called *αψις*, *apsis*, alcove, from its form; and at its extreme centre was a seat called by the Greeks *θρονος* (*c*), and by the Latins *sedes*, a seat (*d*), which was reserved for the titular priest or the bishop, and is still preserved in S. Clement's. To the right and left of the throne were seats for the other priests attached to the church (*e*), whence this part of the tribune was called *presbyterium*, the presbytery (*f*); and the seats still remain in the church of S. Clement. To the left of the altar stood a small isolated table, called *Προθησις*, *prothesis*, on which was performed the first part of divine service. The extremities of the aisles next the sanctuary were appropriated to the most distinguished personages: that to the right, which was occupied by the men, was called *andron*; and that to the left, assigned to the women, was called *matroneum*, both having been separated by railings and curtains from the sanctuary (*g*). Adjoining the presbytery, to the right and left, were two rooms,

The Con-
fession.

The throne

The pres-
bytery.The pro-
thesis.The
andron :
the matro-
neum.

(*a*) Theodoret. Hist. Eccles. lib. I. c. 31. (*b*) Codino degli Ufficj etc.
 (*c*) Euseb. Hist. Eccles. lib. X. c. 4. (*d*) Anastas. Vit. Sergii I.
 (*e*) Euseb. lib. X. c. 4. Conc. Laod. can. CLX. (*f*) Anastas. Vit.
 Greg. III. (*g*) Codino degli Ufficj.

The sacristy.

one, that to the right, set apart for the sacred vases and vestments : in it the ministers of the altar vested (a) ; and it was thence called by the Greeks *παστοφοριον* (b) *Σκευοφυλακιον* (c) *vestiarium*, *secretarium*, *thesaurus* (d). The person who took care of it was called by the Greeks *Σκευοφυλαξ*, *Κείμηλιαρχης*, and by the Latins, *Sacrista*, the *Sacristan* (e). The other room to the left of the presbytery was set apart for the Sacred Scriptures, and thence called *Ευαγγελιον*, *Evangelium* (f) ; and in S. Clement's the sacrarium has been modernised into the chapel of the B. Virgin, the *Evangelium* into that of the Baptist.

The evangelium.

The baptistry.

Such were the constituent parts of a church in the days of Constantine and his successors in the IV. century. The Baptistries, which were adjacent to the church, consisted of a hall built in form of a bath, which was sometimes circular, sometimes elliptical, sometimes octagonal etc., with a basin in its centre, into which the catechumen descended to be merged in the baptismal water. Of these the most ancient and the best preserved in Rome is that of Constantine, attached to the Lateran basilic (g).

Architecture of.

In the churches of Rome we possess interesting monuments of Roman architecture, sculpture and

(a) S. Paulinus Epist. XII. (b) Constitut. Clement. lib. II. c. 57. (c) Codino degli Uffici. (d) Conc. Rom. sub Leone IV. can. XX. (e) Decr. lib. I. tit. XXVI. c. I. (f) S. Paulin. Epist. XII. (g) Those who wish for more extensive information on ancient churches may consult Bulenger *de Templis* ; Leo Allacci *de Reb. Eccles. Graecor. Observationes Varias* ; Pompeo Sarnelli *Antica Basilicografia* ; Martene *De Ant. Ecclesiae Rit.* ; Ciampini *Vet. Mon.* etc. Bingham *Origines* etc. ; Mabillon *Museum Ital.* T. II. ; Lupi *Dissertationi* ; and Mamachi's *Origines* and *Antiquitates Christianae*.

painting, and authentic records of the vicissitudes of the Arts in Italy. The arts of Greece, when transplanted to the land of the fierce conqueror, were engrafted on the indigenous Roman stock; and by this exotic assimilation were soon changed the native forms and proportions of the Greek orders. The Greek column and entablature became united to the Roman vault and arch; and of these amalgamations we have numerous examples in the sacred and profane edifices of ancient Rome. In the reign of Constantine, when Christian churches first assumed a fixed form, the evil was on the increase, and was aggravated by fresh anomalies: materials taken from older edifices were often employed in the construction of new ones; and thus, besides the corruption of the Greek models, Ecclesiastical architecture was often disfigured by columns of different orders, diameters and materials, all employed in the same structure in anomalous juxta-position. This system, which had its origin in the transfer of the seat of empire, the change of religion, the decline of the arts, and in the fallen fortunes of Rome, was continued for the same reasons in the succeeding ages, as is attested by the churches erected from the V. to the XV. century. Thus in the church of S. Stefano Rotondo on the Coelian, built about the year 460, we find some of the columns of marble, some of granite; some of the Ionic, some of the other orders; some with a plinth, some without it, and some with a double plinth, according to the varying lengths of the respective shafts.

All the churches of Rome that retain their primitive construction, such as S. Agnes outside the walls, S. Clement's, S. Peter in Vincoli, S. Mary Major's, S. Sabina, S. Lawrence outside the walls,

Modified
plan of.

S. George in the Velabrum, S. Mary in Cosmedin, SS. Vincent and Anastasius at the Three Fountains, S. Cecilia, S. Mary in Trastevere, S. Chrysogonus, S. Mary of Araceli etc. are all constructed after the general plan of the ancient basilic; and are adorned with columns taken from ancient edifices, except the church of SS. Vincent and Anastasius; which is sustained by massive pillars of masonry. The plan of the Pagan basilic, as seen in Christian churches, is admirable for its simplicity, the aisles being separated from the nave by single columns; the side altars being open to the aisles; and the design and dimensions of the whole being easily comprehended even at a glance. But this simplicity of plan was not found in all its details to accord with convenience of purpose; and hence we find it generally modified in the churches of Rome. If the elevation of the columns, which generally consisted of four rows, were suffered to determine that of the church, the edifice should be disproportionately low and dark. To give additional light to the closeted chapels, which the regular entablature would completely mask, the entablature was generally suppressed: arches sprang above the shafts; and high walls and windows rose above the arches. The consequences of these modifications are that, while they consult for convenience, they present arches generally of miserable span, and walls piled above them too lofty for the aisles. The first instances of arcades in a Christian churches are those of S. Agnes outside the walls, and S. Constantia on the Nomentan way.

Steeple.

The steeples generally consist of stories formed by the ancient orders, variously modified. The most ancient steeple in Rome and its vicinity is that of

S. Paul's outside the walls, the under part of which is of the IV. century; and after it come the steeples of S. Mary in Cosmedin, S. Maria Nuova, SS. John and Paul, S. Cecilia, S. Mary in Trastevere etc. Until the XII. century the steeples had been constructed as towers with several ranges of little arched windows, generally sustained by little columns. From those of S. Mary Major's and S. Chrysogonus it appears that, in the XII. century, to render them more imposing, they were surmounted with a pyramid, an ornament abandoned in the XIII. century, as appears from that of S. Paul's, the upper part of which bears the arms of Nicholas III., created Pope A. D. 1277. To the XIII. century also belong the cloisters of S. Paul's, of S. Sabina, of S. John Lateran and of S. Lawrence outside the walls, in which we find the same architecture as that employed in the construction of the steeples, that is arches sustained by little columns, sometimes single, sometimes double, some fluted, some not fluted, some with, some without, inlaid mosaics, some straight, some spiral, some doubly spiral, all tortured into every variety of conceit, and surmounted with all sorts of capitals.

In the edifices of the XIII. century; such as the portico of the church of SS. Giovanni e Paolo, of S. Gregorio etc., we find the cornice ornamented with pieces of brick, cut to form an acute angle, like the teeth of a saw; and, of the same century, we observe them placed on the external wall of the choir of S. John Lateran, like so many little arches, forming acute angles, and sustained by brackets, from which hangs a species of tassel. These little arches resemble the Gothic style; but that style of architecture, which should rather be called Ger-

Churches
of the
XIII.
century.

man, as it is termed in Italian, having been introduced after the coming of the Gothos, was never in general use for the churches in Italy, of which the temples and basilics of ancient Rome at once furnished both models and materials. Instances, however, of what is called the Gothic style occur in Rome, in the small entrance to Araceli, the tabernacle of S. Paul outside the walls, of S. John Lateran etc.

Churches
of the
XVI. cen-
tury.

To the XVI. century, the era of the revival of modern architecture, belongs the church of S. Mark with the adjoining palace, both built by Giuliano da Majano, the churches of S. Augustin, S. Maria del Popolo, S. Pietro in Montorio, the portico of the church of the SS. Apostoli, and the Sixtine chapel, all built by Baccio Pintelli, and also the churches of the Anima and of S. Pietro in Vincoli built by Sangallo. In these is clearly observable the transition from the middle age to the modern architecture: the orders revert towards the ancient, but by slow degrees; the pillars are formed into polygons, as is the case with the portico of the church of the SS. Apostoli, of S. Pietro in Vincoli, and with the cloisters of the Pace. The churches then began to rise with façades; and the use of the portico began to be abandoned. Instead of the more beautiful form of the basilic, the general plan became that of a Latin cross; and cupolas were added, built entirely of brick. The cupola generally rests on four concave pannels: its drum is adjusted to it by segments of intersecting vaults; and it not only presents to the eye a stately and imposing object, but also opens to painting a new and extensive field of invention and execution. We

also find that however different in order and ornament, almost all the churches of Rome are, in many respects, distributed in the same manner. Their aisles are generally formed by arcades: the choir behind the altar stands in the middle of the transept; and the private and public chapels are ranged along the transept and aisles.

In Rome the prevailing fault of Ecclesiastical architecture is excess of ornament. The outward embellishments are, however, generally far inferior to the inner appearance; and they are frequently disfigured by false fronts; which, rising into two stages of columns, promise two stories within, whereas confessedly the front of every edifice should be true to the interior. The aisles also shelve out under the side windows: the lower order extends on each side beyond the upper to cover the aisles; and, with a view to diminish the deformity arising from this inequality, the upper order is flanked by two huge reversed consoles, thus presenting a mixed and broken outline, altogether at variance with regular architecture. Nor are these and similar defects in the Roman churches to be ascribed solely to inferior architects: even Michelangelo was sometimes carried away by his love of the grand and the awful: Pietro da Cortona loved too much luxuriance of composition: Dominichino sometimes forgot the gravity of the architect in the picturesque of the painter; and Giulio Romano often fails in the vigour, while he emulates the taste, of his great master and model; Raphael.

But all these are minor defects, when compared to the monstrous creations of Borromini's prolific genius and perverted taste. The recognised principles of architecture, which combine towards the attain-

Defects of
the Ro-
man churches.

ment of solidity, which is the result of science, of convenience, which is the object of good sense, and of beauty, which is the effect of good taste, were all set at defiance by the extravagant Borromini, who seems to have thought that architecture is not the subject of rule, but the sport of fancy; and who, besides his other numerous exemplifications of architecture run mad, has left us the embodied spirit of his wild conceptions in the churches of the Propaganda and that of S. Carlino at the Quattro Fontane. Such was his earnestness in the pursuit of unknown forms of beauty that he entirely lost sight of the principles of Grecian architecture; and, instead of the uninterrupted entablature, the regular pediment, and the continuous range of columns, he substituted cornices sharpened into angles, pediments twisted into curves, and columns crowded into groups, thus breaking one grand whole into many insignificant parts, on which the eye cannot repose, and which the mind cannot combine into unity.

Perfections of the Roman churches.

Notwithstanding these and similar defects, which disfigure, in many instances, the Ecclesiastical architecture of the XV. and XVI. centuries, there are few churches in Rome that present not, in size or proportion, in materials or structure, in external or internal decoration, something worthy of the curious traveller's attention. Some amongst them had been ancient temples: almost all are enriched with interesting objects of antiquity and art; and, in ranging through many of them, we are struck with the profusion of beauty and splendour which they exhibit. Their colonnades of polished granite, Lunensian or Parian marble; their variegated pavements of marble and porphyry; the coloured slabs that line

their walls ; the columns of alabaster , porphyry and agate , that sustain their rich friezes of sculptured bronze; their domes and cupolas glowing with frescos or emblazoned with mosaics ; their ceilings burnished with purest gold; their altars and their shrines inlaid and gemmed with pearls and precious stones; their masterpieces of painting and statuary ; the endless variety, in a word, of artistic treasure and accumulated magnificence that enriches and embellishes them , transcends the anticipations of the most sanguine visiter , and is unequalled save by the glories of ancient Rome.

CHAP. II.

ORDER OF THE CHURCHES : PLAN OF DESCRIBING EACH : BASILIC OF
S. JOHN LATERAN.

We have already seen that Rome possesses three hundred churches ; and we now proceed to describe them under the following heads, 1 Patriarchal Basilics; 2 Titular churches ; 3 Capitular churches; 4 Parochial churches ; 5 Religious churches ; 6 National churches; and 7 churches and oratories of Confraternities and Gilds. This division, while it consults for order, serves also to give the reader some idea of the Roman Catholic Hierarchy. (a) As however several churches fall under more than one of these heads , having first described each under its highest , we shall also mention it under its subordinate , denomination. Our plan of des-

Distribu-
tion of
the churches.

Plan of
descri-
bing them.

(a) This distribution of the churches , which is altogether new, has been kindly suggested to the author by his erudite and esteemed friend , Rev. T. Glover S. J. , Theological Censor of the present Work.

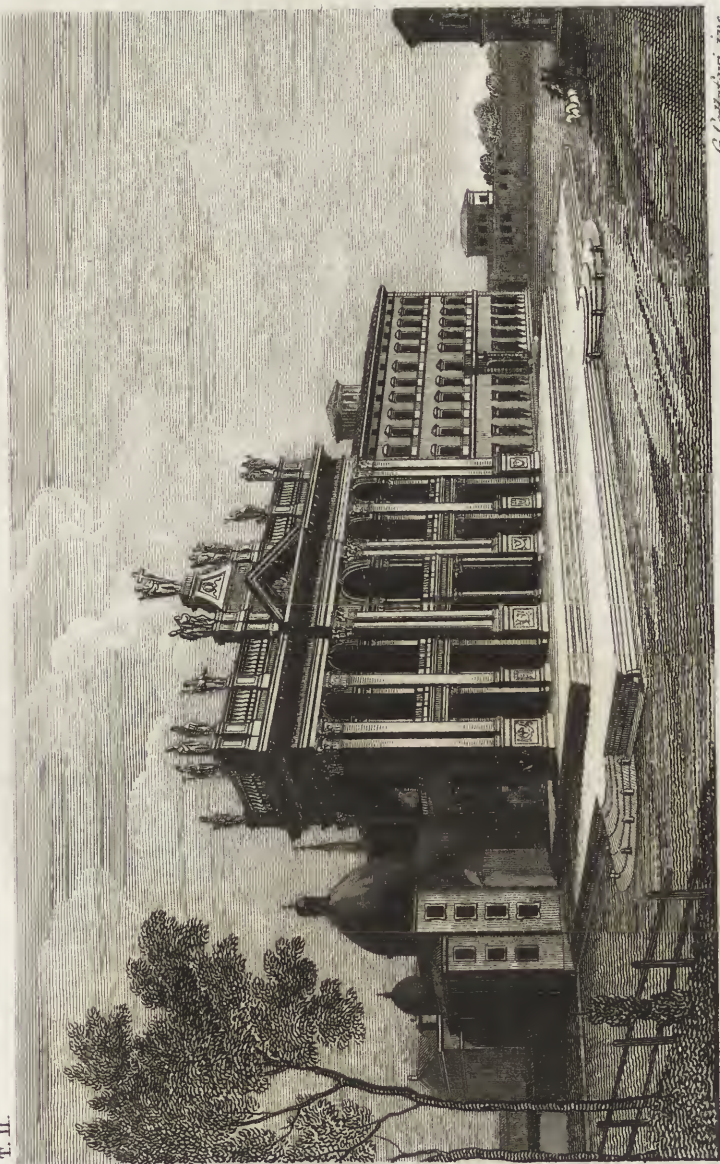
cription shall be, first to indicate the respective locality; next to premise a brief historical notice of each as it occurs; and lastly to describe the edifice, its monuments of art etc., as they meet us. Amongst the churches of Rome the Greater Basilics, called Patriarchal, come first in order as they do in dignity. They are called Patriarchal, because erected in honour of the five Patriarchates of the Catholic Church, viz., of Rome, Constantinople, Alexandria, Antioch, and Jerusalem; and are those of S. John Lateran, S. Mary Major's, S. Peter's, S. Paul's, and S. Lawrence's, as expressed in the following distich:

*Paulus, Virgo, Petrus, Laurentius atque Johannes:
Hi Patriarchatus nomen in Urbe tenent.*

Basilic of
S. John
Lateran:
history of.

The Basilic of S. John Lateran, which has attached to it a chapter and parish, is situate on the Coelian, in the first region, *Monti*, and is in dignity the first church not only in Rome but in the Christian world, whence it is called "the Mother and Mistress of all churches": "*Sacrosancta Lateranensis ecclesia, omnium Urbis et Orbis ecclesiarum Mater et Caput*", a lofty title which we observe inscribed on two slabs at its outer grand entrance. It is called the *Constantinian* basilic, because founded by Constantine at the request of S. Sylvester, by whom it was dedicated A. D. 319 (a); the *Lateran* basilic, because occupying the site of the "*Egregiae Lateranorum aedes*" (b), the magnificent house of Plautius Lateranus, put to death on the charge of being implicated in the conspiracy of the Pisos against Nero, by whom the palace and property were escheated, to form part of the Impe-

(a) Barberini Manuscript. (b) Juvenal Sat. X.



G. Cortesi fecit.

BASILICA LATERANENSE



rial domain (a) ; the Basilic of the Saviour, because it had been originally dedicated by S. Sylvester to the Saviour ; and finally the Basilic of S. John Lateran, because dedicated by Lucius II., in 1144, to SS. John the Baptist and Evangelist.

For the period of a thousand years the Popes spared neither care nor money in preserving, augmenting and enriching this most ancient of Christian basilics ; but in 1308, during the absence of the Popes at Avignon, it accidentally took fire, and was almost entirely consumed (c). The disaster occurred during the pontificate of Clement V., who sent from Avignon a considerable sum of money to rebuild the church ; and the work, begun in his reign, was continued by Urban V., Adrian IV., Martin V., and other pontiffs down to Clement XII., who, in 1734, erected its grand eastern front, which is one of the best works of Alessandro Galilei of Florence, and which we now proceed to describe.

Before it opens an extensive area, which terminates in an avenue that connects it with the church of S. Croce in Gerusalemme, which is in view. The front is built of travertin, with two orders of porticos, rising one above the other, and is adorned with four massive engaged columns and six pilasters of the same material and of the composite order, supporting a magnificent entablature and pediment, surmounted by a balustrade, which is decorated with twelve travertin colossal statues of Sainted Doctors of the Church, each twenty feet high, and that of the Saviour elevated in the centre, twenty two and a half feet high. Each portico has five arches ; and those of the lower one serve as so many entrances, the cen-

(a) Villani, Chronach. (c) Tacit. Annal. lib. 15.

tral one of which, being the principal entrance, is adorned with six massive columns of white marble, of the composite order. Between the columns and pilasters of the upper portico there are five balconies, the centre one of which is adorned with pretty granite columns of the Corinthian order; and from it the Pope gives his solemn benediction on Ascension-thursday, and on the day on which he takes possession of the church as his proper cathedral. The other four balconies are adorned with travertine pilasters of the composite order, as are also the corresponding entrances of the lower portico. On the under frieze, which serves to divide the two porticos, is an ancient inscription in Leonine verse, that formed part of the architrave of the ancient portico, and runs thus:

*Dogmate papali - datur ac simul imperiali,
 Quod sim cunctarum - mater caput ecclesiarum,
 Hinc Salvatoris - coelestia regna datoris,
 Nomina sanxerunt - cum cuncta peracta fuerunt;
 Sic sumus ex toto - conversi supplice voto
 Nostro, quod haec aedes - tibi Christe sit inclyta sedes.*

In the centre of the tympanum is a very ancient half portrait of the Saviour in mosaic, which adorned the front of the former portico (a). Two long flights of travertine steps, leaving a spacious paved landing between them, lead up to the five entrances of the under portico of the façade. This front, notwithstanding its acknowledged faults, such as the height of the large columnar pedestals, and the gallery for the Papal benediction, which breaks its symmetry, presents an impressive and noble appearance.

(a) Ciampini, De Sacris aedificiis etc.

The under portico, which serves as a vestibule, is a long and lofty gallery, adorned with twenty four pilasters of white, on a basement of Phrygian, marble, springing from walls incrusting with beautiful coloured marbles. At the right extremity of the portico is an entrance to the adjoining Pontifical palace; and above it is a bas relief by Pietro Bracci of S. John the Baptist reproaching Herod with his criminal passion for Herodias. At the opposite extremity is a statue of Constantine, found in his baths on the Quirinal together with the two statues of his sons Constantine and Constantius, now on the balustrade in front of the Capitol. This statue of Constantine was transferred hither from the Capitol by order of Clement XII., and substituted for one erected here to himself by the Lateran canons, as is recorded by the inscription on the pedestal. Five entrances, corresponding with those of the vestibule, give admission from this portico to the church; and their door-frames are of various marbles, as is also the rich variegated floor of the portico itself. Over two of the entrances are two basreliefs, one near the statue, by Ludovisi, representing Zacchary writing down the name of S. John; the other over "the holy door", to the right, by Maini, representing the Baptist preaching in the desert. The last door to the right is called "the holy door", because opened only on occasion of the general Jubilee celebrated every twsnty-fifth year (a). The large bronze door of the central entrance belonged to the church of S. Adrian in the forum of Augustus, and was transferred hither by Alexander VII.

The under portico.

(a) The first Christian churches had a *holy door*. See vol. I. p. 225.

The great
nave.

Having entered the basilic we find its form to be that of a Latin cross, consisting of a transept, and a nave with four aisles, divided by four rows of monstrous pillars, faced with fluted Corinthian pilasters. The architecture of the great nave, as it now stands, is the work of Borromini, who, in 1650, during the pontificate of Innocent X., built up the thirty ancient granite columns into enormous piers, which are almost perforated by large niches, in each of which stands the colossal statue of an Apostle. The piers form five arcades, which correspond with as many side-chapels, and on which rises the wall that supports the massive ceiling and roof. This transformation he deemed necessary in order to strengthen the columns, which had suffered from fire, and from the earthquake of 896; but Milizia, a severe but just critic, strongly condemns the change as at once unnecessary and injudicious. Each niche forms a sort of aedicula, decorated with small columns of verde antique and with other marbles: over the niches are as many square recesses adorned with bas-reliefs from the Old and New Testaments, executed after models by Algardi, Raggi and De Rossi; and above the niches are oval paintings of the twelve Greater Prophets, bordered with rich stucco frames. The ceiling was constructed by order of Pius IV.; and was richly gilt by order of S. Pius V.; and Clement XI. had the under niches adorned with the semicolossal statues of the twelve Apostles, executed by the best sculptors of the day. The statues of SS. Peter and Paul, which are those next the high altar, are by Stephen Monnot of Besançon: those of SS. Andrew and James the Greater, which come next, are by Camillo Rusconi: S. John is also by Rusconi, and

S. Thomas opposite by Le Gros: S. James the Lesser is by Angelo de Rossi of Genoa, and S. Philip by Gius. Mazzoli of Sienna: S. Bartholomew is by Le Gros, and S. Matthew by Camillo Rosconi; and finally the S. Simon is by Franc. Maratti of Padua, and the S. Thadaeus by Lorenzo Ottomi. Of their execution Sir Joshua Reynolds justly observes, that they are overlaid with drapery two artificially disposed, in the manner of Carlo Maratti, who superintended the work, and may have influenced the taste of the sculptors (a).

The paintings of the Prophets are, next the great altar, Isaias by Benedetto Luti, and Jeremiah by Sebastiano Conca; Baruch by Francesco Trevisani, and Ezechiel by Paul Melchiorri; Daniel by Andrea Procaccini, and Ozeé by Giovanni Odazzi; Joel by Luigi Garzi, and Amos by the Cav. Nasini; Abdias by Sebastiano Conca, and Jonas by Mark Benefial; and finally, Michaeas by Leo Ghezzi, and Nahum by Dominico Muratori. In the opinion of Lanzi, no ordinary judge, the Joel of Garzi and the Jeremiah of Conca are the best paintings amongst them.

The floor of this nave is an admirable specimen of the *opus Alexandrinum*, and was laid by order of Martin V., Colonna, who died in 1431, and whose tomb we meet at the upper extremity of the nave, before reaching the transept. It is of marble; and on it is laid horizontally a bronze plate with a full length portrait of that illustrious pontiff in bas relief, cast by Simon, the brother of Donatello, and by Filarete. A little beyond it rises the great arch, which gives access to the transept, and is sustained by two Ionic

(a) Discourses delivered at the Royal Academy by Sir Joshua Reynolds, Discourse X.

columns of red granite, 34 feet high, placed there by Alexander VI., by whose order the arch was erected.

The first
right aisle.

Entering the right aisle next to the nave, we observe in its whole length, to the left, a series of sepulchral monuments, amongst which that of Boniface VIII., which is the first, next the door of entrance, deserves particular notice, adorned as it is with a fresco by Giotto, representing the Pope between two Cardinals in the act of publishing the Jubilee of 1300 (*a*). This fresco was taken from the ancient portico; and has been recently glazed by the Gaetani family, of whom the Pope was a member. The next monument is that of Sylvester II., who died in 1003; after which comes the more massive one of Alexander III., who celebrated in this church the Council of Lateran, and died in 1184; and under his monument is the sepulchral inscription of Card. Bandinelli. The next tomb is that of Sergius IV., who died in 1013, and whose name is inscribed on his portait. The fourth and last is that of Card. Rannuccio, arch-priest of the basilic, whose tomb was designed by Vignola and executed by Valsoldi.

The se-
cond right
aisle.

The adjoining aisle contains four side chapels and several sepulchral monuments. The first chapel is adorned with a fresco of the Assumption, with S. Barbatus, S. Fidelis de Sigmaringa and S. Joseph of Leonessa, painted by Luigi Ratti. These saints were beatified in this basilic in 1729 and 1737, and sanctified in 1740 in S. Peter's. Outside this chapel are the monuments of Paul Millini, who died in 1527, and of Giulio Acquaviva, who was created Cardinal at the age of twenty by S. Pius V., and died in 1574, aged 28 years. The second chapel, dedicated to S.

(*a*) For the nature of the Jubilee See Zaccaria Dell' anno Santo.

John Nepomucene, who was canonised here by Benedict XIII. in 1729, had been painted in fresco by Sebastiano Conca. It now belongs to the Torlonia family, who are putting it into repair, and have adorned it with a Deposition from the Cross in marble relief, by Tenerani. The third chapel belongs to Prince Massimo, and was built by Giacomo della Porta. It possesses a painting of the Crucifixion by Siccioante, commonly called *il Sermone*. The next monument outside is that of Card. Rasponi, who wrote a history of the basilic, and died in 1675. In its little chamber are statues of Time and an Angel, supporting a medallion. We next meet a door that leads into the Lateran palace, and also up to the balcony in front of the church, from which the Pope gives his benediction; and the monument next to it of the Count of Milan, was erected in 1280, and is adorned with mosaics. The fourth and last chapel, sacred to S. John the Evangelist, contains a fresco of the Saint by Lazzaro Baldi; and beyond it is the monument of Card. Antonio, who died in 1447.

Entering the aisle to the left, next the nave, we find it lined on the right side with sepulchral monuments: the first amongst them, next to the door, is that of Monsg. Porto, a canon of the basilic, who died in 1596; the second, that of G. Lanciuti, who died in 1625; the third, that of Rt. Rev. G. Gariberti, Vicar of the basilic, who died in 1576; the fourth, that of Monsg. Burgio, who died in 1613; the fifth, that of Card. Sasso, who died in 1604; and the sixth and last is that of Elena Savelli, cast in bronze by Giacomo del Duca, a scholar of Michelangelo's, and adorned with some good medallions, relating to the Last Judgment.

The second left aisle, and the ancient cloisters.

The next aisle contains five chapels, the first of which, next the transept, is dedicated to S. Hilary, whose portrait in fresco is by Borgognone. A small door to the right conducts from this chapel to the ancient cloisters formerly occupied by the Canons Regular, who followed the rule of Saint Augustin. They had been located here in 492; but, after various vicissitudes, they were removed in 1290 by Boniface VIII., who placed in their stead secular canons. The Augustinians were restored by Eugenius IV., and again removed by Nicholas V.: in the pontificate of Paul II. the church was served unitedly by the canons regular and secular; but Sixtus IV., having removed thence finally the Regulars, whom he transferred to the Pace, placed the church under the exclusive care of the Secular Canons. The cloisters consist of a square, lined with lower and upper porticos: the lower portico encloses a square court; and the wall of enclosure serves as a basement to small pillars, which, ranged in pairs, sustain small arches, that run between the large granite pillars that sustain the arches of the vault. The upper portico is simply a covered corridor, along which are ranged the cells once occupied by the Canons Regular of S. Augustin. The little pillars of the lower portico, like those of the cloisters of S. Paul's, S. Sabina and S. Lawrence, are, as we have already said, of the XIII. century, and present all those characteristic peculiarities noticed in the preceding chapter (a). In the lower portico are several objects that belonged to the ancient church, such as altars, columns, the marble Pontifical chair, ornaments in mosaic etc., which are usually pointed out by the Custode, to the curiosity of the stranger.

(a) See vol. 1. p. 229.

Returning to the aisle, we meet to the right the tomb of Card. Casanate, a Neapolitan, the munificent Founder of the Casanatensian library at the Minerva: his monument was designed by Peter Le Gros. The next chapel to that of S. Hilary belongs to the Lancellotti family, and was erected by Francesco di Volterra: its bas-reliefs and statues are by Philip Carcani; and its painting of S. Francis over the altar, in the act of receiving the stigmata, is by T. Laureti.

The next chapel belongs to a Spanish family named Godoi, and had been designed by Onorio Lungbi. The Christ in marble, on a cross of gilt bronze over the altar, is said to be by Stefano Maderno. The fourth chapel is decorated with a fresco of the Assumption with S. Dominic and S. Philip Neri, commenced by Odazzi and finished by Ignatius Stern. To the left in this chapel is the monument of Cardinal Nicholas Antonelli; and to the right is the tomb of Card. L. Antonelli erected to him by the Abbate Cancellieri, a man of profound erudition, who lies buried beneath. The fifth and last is the Corsini chapel, built by Clement XII., Corsini, after the design of Alessandro Galilei, who erected the façade of the church, and dedicated by him to S. Andrew Corsini, one of his Ancestors. The chapel is entered by a beautiful gilt bronze gate; and its interior forms a Greek cross. Its altar is adorned with two pretty columns of verde antique with gilt capitals, other precious marbles, and a rich frieze of gilt bronze. Over the altar, within a cornice of yellow alabaster called cotognino, is the full length portrait of the Saint in mosaic, copied by Agostino Masucci from the original by Guido Reni, preserved in the Barberini palace. The two statues of Innocence and Penitence, on the little pediment

of the altar, are by Pincellotti; and the marble bas-relief above them, representing the battle of Anghiari, won by the Florentines over Niccolò Piccinino, through the supposed intercession of S. Andrea Corsini, is by Augustin Cornacchini. In the niche to the left, as we entered, is the beautiful sepulchre of Clement XII., the urn of which was found near the Pantheon, and is hence supposed to have belonged to the baths of Agrippa. Its cover and supporters are modern, as is also the beautiful cushion of black Lydian marble, called *pietra di paragone*, on which rests the tiara. The seated statue of the Pope, who is dressed in his Pontifical robes, and in the act of imparting his benediction, was cast in bronze by Giardini, from a model by Maini. The statues at the sides, representing Munificence and Charity, are by Carlo Monaldi. In the opposite niche is the statue of Cardinal Neri Corsini, nephew of Clement XII., with a child beneath on one side, and Religion on the other, all by Maini. Each niche is adorned moreover with two porphyry columns, having gilt bronze bases and capitals. On the sides of the large niches are four smaller ones, adorned with the four Cardinal Virtues, over each of which is a small bas-relief, recording some event in the life of the Saint. The statue of Prudence to the left, towards the altar, is by Cornacchini, the bas-relief above it by Pietro Bracci: that of Justice opposite is by Lironi, the bas-relief by Sigismondo Adami: the Temperance to the left as we entered is by Philip Valle, the bas-relief by Bartolomeo Benaglia; and finally the Fortitude opposite is by Rusconi, the bas-relief by P. Estache. The four reliefs in stucco, at the four corners of the two semicircular side-windows, and also

those in the triangles of the cupola, allegorical of the Gifts of the Holy Ghost, Piety, the Fear of the Lord etc., are by Cornacchini. The floor of the chapel is of precious marbles of beautiful design and execution; and the walls are incrustated with fine marbles, formed into tasteful compartments. The chapel, which is airy and well lighted, receives additional lustre from the dome that canopies it, the gilt pannels of which shed a golden glow on the rich scenery below.

To the left of the altar is a doorway, the frame of which is of black ebony and bronze: it leads down to a subterranean chapel, in which reposes the body of Clement XII., under his monument; and in the centre of the chapel is an altar decorated with an exquisite Pietà in marble by Montauti. Having seen it, we return through the upper chapel to the church.

The Corsini chapel is justly deemed one of the most perfect buildings of the kind in existence. Somewhat inferior in size, and considerably so in splendour, to the Borghese chapel in S. Mary Major's, it excels it far in simplicity of design and purity of decoration; and we cannot but admire its unity, its symmetry, the richness of its materials, and the severe elegance with which they are disposed.

From the body of the church we now pass to the transept, which is ascended by four marble steps; and at its extremity; to our left, we meet the magnificent altar of the B. Sacrament, erected by Pietro Paulo Olivieri. It is decorated with four gilt bronze fluted columns of the Corinthian order, sustaining an architrave and tympanum of the same material; in the latter of which is a painting of the Eternal Father by Chrystopher Roncalli. There are various opinions as to the origin of these magnificent

The
transept.

columns, some asserting that they belonged to the temple of Jupiter Capitolinus, some to the temple of Jerusalem, and others maintaining that they are the selfsame columns, that had been cast by order of Augustus from the rostra of the ships taken in the battle of Actium, and thus alluded to by Virgil :

“The Nile shall flow beneath, and on the side”

“His shatter’d ships on brazen pillars ride” (a).

Amid these conflicting opinions we only know with certainty that they stood before the great altar of the ancient church; but by whom they had been placed there, or whence they were taken, is altogether matter of conjecture. The tabernacle of the altar which they adorn stands between four columns of verde antique, and is profusely decorated with precious stones: it is the work of Pietro Targioni; and the beautiful bronze gilt angels over the tabernacle are by Orazio Censore. To the left of the altar, the marble statue of Melchisedech is by Nicholas Arras, and that of Aaron by Sylla da Vigù; to the right, that of Moses is by Egidio Fiammingo, that of Elias by Olivieri; and the bas reliefs over the statues were executed by the respective sculptors.

The
winter-
choir.

We hence enter the winter choir of the Canons, to the right: it was erected by Card. Ascanio Colonna; and it is richly carved, and decorated with statues in wood of Christ, the Apostles etc., by Rainaldi. Over the altar is a painting of the Saviour with John the Baptist and John the Evangelist, by Arpino; and on the ceiling is the Coronation of the B. V., by Balthasar Croce. On the wall to the right as we entered is the portrait of Martin V., by Scipio Pulzone of Gaeta; and on the opposite wall is a Magda-

(a) Georgius B. III. v. 43. Dryden’s Translation.

len, by a modern hand. On the back of the seat to the right of the altar are three little compositions in oil, representing some facts relating to SS. John the Baptist and Evangelist; and to the left of the altar is the tomb of Lucretia Tomacelli, wife of Philip Colonna, built of black Lydian marble, called *pietra di paragone*, and decorated with columns of Phrygian marble by Teodoro della Porta, and with bronzes by Laurenziani.

From the winter choir we pass, by a small door to the left of the tomb, into the sacristy of the Beneficiaries. The Magdalen over its altar is by Pulzone da Gaeta: the S. John being conducted by his disciples to the cave of Patmos, to the left of the altar, is by the Cav. d'Arpino; and the miraculous draft of fishes, to the right, is by an unknown hand. The Annunciation, on the left wall, beyond the door, is by Marcello Venusti, after the design of Michelangelo: the Trinity with S. Hilary and others, on the opposite wall, is by Ciampelli; and the Annunciation and Baptism of Christ, on the wall opposite the altar, are by unknown hands. The bronze busts in the niches are those of Clement XII., Clement VIII., Benedict XIII., and Paul V.

We pass hence into the adjoining sacristy of the Canons, built by Eugenius IV.: its altar-piece is a small painting of the Crucifixion, of the Florentine school; and the frescos on the wall over it and on the opposite wall, illustrative of the life of S. Clement, are by Ciampelli: The Theological and Cardinal virtues, which adorn the vaulted ceiling, are by the Zucchari. In the adjoining little chapel of S. John, to the right, is a statue in wood of S. John the Baptist, the model of that in the Baptistry of

The sacristy of the Beneficiaries.

The sacristy of the Canons.

Constantine, both by Donatello ; and in this same chapel are paintings of a Holy Family, S. Cecilia, S. Paul the first hermit, and S. Jerom. In the opposite chapel of S. Anne are a sketch of a Holy Family, by Raphael ; the miraculous escape of one of the Canons, by Massaccio ; together with a S. Cecilia and S. Agnes, by a modern hand.

The Leo-
nine por-
tico.

Returning to the sacristy of the beneficed Clergy, we pass from it to the semicircular portico behind the tribune of the church, by a straight corridor to the left, at the extremity of which is a marble bust of Pius VII. To the left of the bust is a small window, above which is a marble relief of part of the ancient Lateran palace and basilic, and of the porta Asinaria ; and at the sides of the relief are three ancient fragments of lead, bearing the words *Sexti Laterani* in raised letters, a proof that they appertained to the Lateran family. They were found in this vicinity in 1595 ; and are an interesting memorial of that Senatorial family. The bronze door opposite, by which we return to the church, was cast during the Pontificate of Celestin III. , in 1196, by Hubert and his brother Peter Placentini. The portico which we now enter is called il portico Leonino, because erected by Leo I. To the right, as we enter it, is a door, which conducts to a small room, in which is shown half the cedar table, said to be that of the Last Supper ; the other half is to its rear. It had been covered with plates of silver ; but they were melted down by the French. Beyond it on the same side is the monument of Isabella Sforza, who died in 1656, and that of Gio. Muti-Papazzurri, who died in 1607 ; and opposite both is the safe for the holy oils, together with a list of

the relics of the church to the right, and a bull of Sixtus V., to the left. At a short distance from the Pope's bull, and on the same side as we advance, we meet the costly monument of Gabriele Filippucci, a canon of the church, who, as his monumental inscription records, refused the purple; and opposite it is that of Gerolomo Berto, also a canon of the church, both by B. Cametti. These canons died in the beginning of the last century. Over the altar to the rere of the tribune is a crucifix in wood, ascribed to Giotto; and the rude statues of SS. Peter and Paul, at the sides of the altar, are of the X. century. Opposite the altar, and immediately under the little holy water trough, is the simple monumental slab of Alessandro Galilei, architect of the façade and of the Corsini chapel. A little beyond it, at the same side, is the rudely sculptured statue of Nicholas IV., who had the mosaics, which we shall see in the tribune, executed in the year 1200. At a short distance, at the same side, is the monument of the Cav. d' Arpino, opposite which is that of Andrea Sacchi, two eminent painters of the XVII. century; and beyond them are affixed to the walls two inscriptions of relics contained in this church.

We now enter the transept; and observe, over the altar of the B. Sacrament, to the right, a noble fresco of the Ascension of our Lord in presence of his Apostles, by the Cav. d' Arpino. On the wall to the left of the altar, on high, next to the Ascension, are portraits of S. Gregory and S. Athanasius, by Nebbia; next at the same level is the portrait of S. Peter by Cesari; and next, that of S. Andrew, by Novara. Beneath the S. Gregory and S. Augustin is the Triumph of Constantine, by Cesari; to the left of which is the

The
transept
continued.

Vision of Constantine, to whom SS. Peter and Paul appear, admonishing him, when sick of the leprosy, to repair to S. Sylvester, to be cleansed by him in the salutary waters of baptism, by Cesare Nebbia, Cousin-german to Arpino. The transept is adorned with nine marble angels, ranged beneath the frescos, and indicating the Nine Orders of the Celestial Hierarchy, executed by Mariani, Cordieri, Buzio, Valsoldo, Flaminio Vacca, Bonvicino, Stefano Maderno, Niccolò d' Arras and Silla of Milan.

The portraits on high, to the right of the Ascension, are those of S. Augustin and S. Ambrose, by Nebbia: the next is that of S. Paul by Nebbia; and next that of S. James the Lesser by Nogari. The historical painting beneath, to the left, represents Constantine presenting to S. Sylvester vases for the church, by Baglioni; and that to the right represents the appearance of our Lord to the Roman people, on occasion of the consecration of the basilic by S. Sylvester, who therefore dedicated it to the Saviour, by Nogari. Over the two great arches of the transept are painted the four Evangelists with their well known emblems, by Ciampelli. In the centre of the transept, next the nave, stands the great altar, over which rises a sort of Gothic tower erected by Urban V., and sustained by four stunted granite columns. Its balcony is accessible by narrow wooden stairs, the door opening on which is in the polygonal pillar to the left; and its upper extremity is used as a reliquary, containing among other relics the heads of SS. Peter and Paul, cased in silver busts, within which are heads of gold, set with precious stones. The isolated altar beneath is of marble; but within it is preserved one of wood, on which S. Peter is said to have officiated. It is a

Papal altar, at which the Pope alone officiates, or one specially authorised by his Holiness. Beneath it, on the side towards the nave, is a small chapel, called the Confession of S. John the Baptist, painted by Brughi; and to the rere of the altar is the tribune, rebuilt by Nicholas IV., and decorated by him with mosaics of the Apostles and other Saints, executed by Fra Jacopo Torrita; assisted by Fra Jacopo da Camerino, as is recorded by the inscriptions on the mosaic itself: *Jacobus Torriti pictor hoc opus fecit*, to the right of which is, *Fra Jacobus de Camerino socius magistri*. In the upper part of the tribune are their portraits and that of Nicholas IV.; but the under part was finished by Gaddo Gaddi of Florence in 1292. The figure of the Saviour above is said to be of the time of S. Sylvester, and to have belonged to the alcove of the ancient church. This tribune forms the summer choir of the Canons, whose altar at its extremity is decorated with a painting of the Transfiguration by Agricola, representing our Lord with S. John the Baptist and S. John the Evangelist, at his sides. The painting is richly coloured; but it is deficient in grace and expression. It was recently presented to the church by the Turlonia family.

Next the arch over the great altar, on high, is the portrait of S. Simon by Pomarancio, after which come those of S. Bartholomew by Nogari and S. Barnabas by Ricci; and the historical paintings are, to the right, S. Sylvester sought on mount Soracte by the messengers of Constantine, by Nogari, and the baptism of Constantine, by Pomarancio. Next to the opposite arch, on high, is the portait of S. Philip by Baglioni, after which come those of S. Thomas, by Cesare Nebbia, and S. Thadaeus, by Gen-

tileschi. The historical paintings are, to the right, the foundation of the church by Constantine, who is about to deposit the first stone in the trench prepared for its reception, while S. Sylvester looks on from the other side, by Pomarancio; and to the left, the consecration of the church by S. Sylvester, in presence of Constantine, by Gentileschi. Over the three side-doors rises the magnificent organ erected by order of Urban XIII., the largest and most powerful organ in Rome. On it is thus inscribed the name of the builder: *Luca Blasii Perusinus fecit anno D. 1599*. The central door is adorned with two columns of giallo antico, 27 feet high, the largest known, taken from the forum of Trajan. Over the two smaller doors are two half figures, one of David with the harp; the other of Ezechiel with the organ, both by Buonvicino. Next the small lateral door to the left is the chapel of the Crib, the well executed altar-piece over which is by Niccolò da Pesaro. The monument to the right is that of Card. Rezzonico, the beautiful inscription on which is by Murcelli; and on the opposite side is the tomb of Laurentius Valla, an eloquent critic and a Roman patriot of the XV. century, over which is a painting of SS. Peter and Paul by the Cav. d'Arpino. The walls of this transept, where they are not decorated with frescos, are incrustated with coloured marbles; disposed in beautiful compartments, having been entirely renovated, as we now see it, by Clement VIII., in 1600, after the design of Giacomo della Porta.

Portico of
Sixtus V.

Leaving the church by the side door, we enter the portico of Sixtus V., designed by Fontana. It consists of a double arcade, of five arches each, the lower Doric, the

upper Corinthian, of not inelegant form, but presenting the anomaly of two external stories, whereas there is but a single internal one. At its eastern extremity is the bronze statue of Henry IV. of France, cast after a model by Niccolò Cordieri, at the expense of the canons of the Basilic, in gratitude for the rich abbey of Clerac in the diocese of Agen, presented to them by that monarch. From that period the kings of France have had the title of Benefactors of the basilic; and the abbey having been lost in the vicissitudes of the French revolution, the restored monarchy paid annually to the Chapter about a thousand pounds. On the thirteenth of December, the anniversary of the birth of Henry IV., the Chapter celebrate a solemn mass, at which the French Ambassador used to attend, occupying a distinguished place in the choir; but since the accession of Louis Philippe the annuity has been discontinued, and the Ambassador no longer attends on the occasion. The statue before us weighs six thousand pounds: it is very much mannered. The Ionic columns in front of the statue are of Proconnesian marble, called marmo Salino. Both porticos are adorned with frescos by Salimbeni; and over them rise a low dome and two small pointed steeples erected by Pius IV., with part of the ancient front. The balcony in the upper portico had been used for the Papal benediction, until the erection of the great front by Clement XII.

Adjoining the basilic is the Baptistry of Constantine, called *S. Giovanni in Fonte*, originally built at the same time with the church. In it Constantine is said to have been baptized by S. Sylvester: its colums had been erected by S. Sixtus III. in the V. Century, according to Anastasius Biblio-

The baptistry of Constantine.

thecarius : “ *Hic fecit in Basilica Constantiniana ornamentum supra fontem, quod ante ibi non erat, idest epistylia marmorea, et columnas porphyreticas erexit, quas Constantinus Augustus congregatas dimisit, et jussit, ut erigerentur, quas et versibus ornavit* ” (a).

The baptistry, however, was erected almost anew by Adrian III.; and richly adorned by subsequent Popes, among whom Urban VIII. completed its decoration as we now see it. Its form is octagonal: in its interior eight superb porphyry columns, four of which are Ionic, two Corinthian, and two composite, support an ancient beautifully carved architrave; and on the eight angles of the entablature rise eight small columns of white marble, supporting a gilt architrave and cornice, over which rise the walls that sustain the cupola. In the spaces between the small pillars there are eight paintings by Andrea Sacchi, illustrative of the life of S. John the Baptist. The baptismal font stands in the centre between the eight large columns, and consists of an urn of green basalt, with a pyramidal cover adorned with bas reliefs and other decorations of gilt bronze. The font is reached by three descending steps, and is enclosed by a marble balustrade, which is decorated with rich marbles, as is also the floor; and it has two small entrances, opposite one another. The walls around it are adorned with frescos illustrative of the life of Constantine. The burning of heterodox books, which is the first to the left as we entered, is by Carlo Mannoni; and the planting of the cross on the ruins of idolatry, which comes next, is by Carlo Maratta. To the right the appearance of the Cross to Constantine is by Giacinto Gemignani: his Victory over Maxentius, and his triumphal

(a) Anastas. in ejus Vit.

entry by the arch erected to him are by Camassei. The chapel to the left as we entered has its vault decorated with arabesques, executed in mosaics of the VIII. century; and the bronze statue of S. John the Evangelist, to whom the chapel is dedicated, placed on the altar between two columns of oriental alabaster, was modeled by Giovanni della Porta. The frescos of this chapel are by Tempesta and Ciampelli. The opposite chapel, sacred to the Baptist, has a painting of our Lord baptising S. John, opposite which, to the right, is the decollation of the Baptist, both by Carlo Maratta. The statue of the Baptist, placed on the altar between two little fluted columns of serpentino, was cast in bronze by Donatello from the wooden model already mentioned. The doors of both chapels are of bronze; on the outside of this we read over the architrave: *Hilarius Episcopus Sanctae Plebi Dei*; and on the other: *Liberatori suo Beato Johanni Evangelistae Hilarius Episcopus*. The former door was made in the pontificate of Celestine III., in the XII. century.

From the baptistry we pass to the Oratory of SS. Rufina and Secunda, opposite the door by which we entered, built by Anastasius IV. in 1153. The bodies of the Saints repose beneath the altar to the right as we enter, which is adorned with two columns of red African marble; and the portraits of our Lord and of the Saints over the altar is coeval with the erection of the oratory. The opposite altar is that of S. Cyprian and S. Justina; and the painting of their martyrdom is by the Cav. d' Arpino. The mosaic of the vaulted ceiling over it is deemed a work of the XII. century. On the side-walls of the chapel are the monuments of Card. Lercari, secretary of State to

The oratory of S. Rufina.

Greg. XIII. , and of Monsg. Lercari. At the sides of the door of communication between this chapel and the court before the residence of the Canons are two massive porphyry columns, engaged in the wall, with capitals for bases, and also one fluted pilaster of white marble, sustaining an ancient well wrought architrave, all taken from the ancient Lateran palace, and at one time forming the entrance to the baptistry. Between this chapel and that of S. John the Evangelist is the entrance into the chapel of S. Venantius, erected in 640 by John IV.; and the mosaics in the alcove and on the wall over it, representing our Lord and several Saints, is of the VIII. century. The altar was erected by Rainaldi; and the two monuments of the Ceva family at its sides are by Tomaso Righi. The sacristsy of this chapel closes our survey of the Lateran basilic and baptistry; but it contains no object worthy of particular attention.

Observations.

In the Lateran basilic were celebrated twelve Councils, general and particular, the last by Benedict XIII., in 1725. Its chapter is composed of Canons, Beneficiaries, Chaplains and Beneficed Clerks; and it is presided over by a Card. Archpriest, whose Vicar is a Prelate. Besides the solemn possession taken of it by the Popes, they generally hold a chapel there on the feast of the Ascension, and on the 24th of June, which is the Nativity of John the Baptist and the day of taking possession. At the Quatuortenses, Order is conferred therein; and, on Holy Saturday and at Pentecost, the Card. Vicar baptises, in it or in the baptistry, converted infidels. Its stations occur on the first sunday in Lent; Palm-sunday; Holy-thursday; Easter-saturday; Saturday *in Albis*; Rogation-tuesday; and Pentecost-saturday. Its festivals are those of S. John

the Baptist, on the 24th of June; of S. John the Evangelist, on the 27th of December; of the octave of SS. Peter and Paul, on the 6th of July; of the Transfiguration, on the 6th of August; and of the Anniversary of the consecration of the basilic, on the 9th of November.

SANTISSIMO SALVATORE ALLA SCALA SANTA. The Scala Santa. Although detached from the Lateran buildings, the Scala Santa is dependant on the Lateran basilic; and we therefore give it a place here as an appendage to that church. It was built by Sixtus V., A. D. 1589, after the design of Domenico Fontana; and it is called the *Scala Santa*, because containing the Stairs supposed to have been sanctified by the footsteps of the "Man of sorrows", as he ascended to the judgment-hall of Pilate. A portico of travertin with five arches gives admission to as many flights of steps, which lead up to the interiour of the edifice: the centre flight, which is the *Scala Santa*, consists of twenty eight steps of Tyrian marble, a proof of its eastern origin; and "these holy steps, that pious knees have worn," are cased in as many others of wood, placed over them by order of Clement XII. They are generally ascended on their knees by the Faithful, who descend by one of the four parallel stairs. Inside the upper landing is the chapel called *Sancta Sanctorum*, in which is a most ancient Greek painting of the Redeemer, saved from the destructive fanaticism of the Iconoclasts; and the door to the right opens into the chapel of the B. V., over whose altar is a large painting of S. Lawrence, the Trinity, etc. The name, *Sancta Sanctorum*, is given to the chapel from the motto sculptured on some marble tombs, which the second and fourth Leo filled with holy re-

lics, and placed beneath its altar. The frescos of the chapel are by Nanni, a Roman; and those on the walls and ceilings of the Scala Santa, and of the contiguous chapels and portico, representing Scriptural facts, are by Ferrari da Faenza, Vincenzo Conti, Stella, Nogari, Nucci, Viviani and others.

Mosaic
that once
adorned
the tricli-
nium of
Leo III.

On leaving the Scala Santa, we turn to the left, and meet a large niche erected by Benedict XIV., to receive the mosaic that once adorned the triclinium or great dining-hall of the Lateran palace. It is interesting, in as much as it is deemed an excellent specimen of the then school of Christian art. The Redeemer stands in the centre, in the act of blessing, and holding in his left hand a book inscribed with the words, *PAX VOBIS*; and at his sides are the eleven Apostles, beneath whom, in two lines, are the words: *DOCETE OMNES GENTES. VAPIZANTES EOS IN NOMINE PATRIS. ET FILII. ET SPIRITVS SCS. ET EGO VOVISCVM SVM. OMNIBVS DIEBVS VSQVE AD CONSUMMATIONEM SÆCULI.* At the left side of the arch of the tribune is our Lord seated on a throne, in the act of giving the keys to S. Peter and a standard to Constantine, both of whom are kneeling; and at the opposite side is S. Peter seated, and in the act of giving the sacred pallium to S. Leo III. and a standard to Charlemagne, who are also both kneeling before him. Beneath them is the inscription: *BEATE PETRE DONA VITAM LEONI PP, ET VICTORIAM CAROLO REGI DONA:* On the external curve is the inscription, *GLORIA. IN. EXCELSIS. DEO. ET. IN. TERRA, PAX. HOMINIBVS. BONÆ. VOLVNTATIS.* There are three other long inscriptions, of which that to the left consists of the description of the Triclinium by Anastasius Bibliothecarius, and runs thus: *Leo PP. III. fecit in Patrarchio Lateranensi Triclinium ma-*

jus super omnia Triclinia, nominis sui magnitudine decoratum, ponens in eo fundamenta firmissima, et in circuitu laminis marmoreis ornavit, atque marmoribus in exemplis stravit, et diversis columnis, tam porphyreticis, quam albis, et sculptis cum vasis et liliis simul positis decoravit. Cameram cum apside de musivo, et alias duas apsides diversas historias pingens, marmorea incrustatione pariter in circuitu decoravit. Ex Anastasio Bibliotecario.

The corresponding inscription to the right records the repairs of the triclinium made by Card. Barberini in 1625: *Franciscus S. Agathae diaconus, Cardinalis Barberinus, Triclinii a Leone III. Romano Pontefice constructi, a Leone IV. successore sexagesimo post anno reparati, nostra tandem aetate pene diruti, partem hanc illustriorem, in qua utraque imperii Romani translatio, redditaque Urbi pax publica continetur, parietibus hic inde suffulsit, camerae musivum restauravit, labensque olim dexterum apsidis emblema (Antiquariorum diligentia coloribus exceptum, penitus deinde collapsum) ad priscum exemplum summa fide ex musivo restituit, Anno jubilei MDCXXV.*

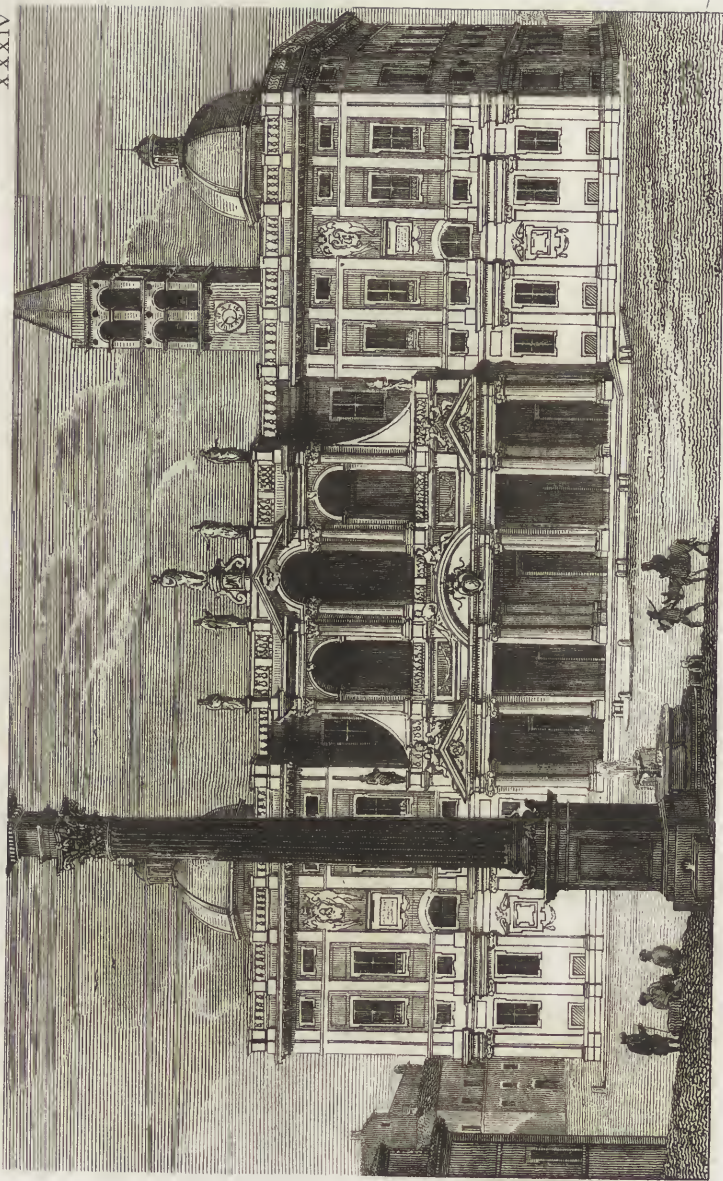
The third inscription, in the centre, regards the erection of the mosaic where we now see it, by order of Benedict XIV. in 1743: *Benedictus XIV, Pont. Max. Antiquissimum ex vermiculato opere monumentum, in occidentali Apside Lateranensis Coenaculi a Leone III. sacro cogendo Senatu, aliisque solemnibus peragendis extracti, quod ad templi aream laxandam Clemens XII. integrum loco moveri, ad proximum S. Laurentii Oratorium collocari jussit, vel artificum imperitia, vel rei difficultate diffractum, ac penitus disjectum, ne illustre adeo pontificiae majestatis autoritatisque argumentum*

literariae reipublicae damno interiret , ad fidem exempli ipsius Clementis providentia, stantibus adhuc parietinis accurate coloribus expressi, et similimo in Vaticano codice veteris picturae, nova Ap-side a fundamentis excitata, eruditorum virorum votis occurrens, Urbi aeternae restituit, Anno MDCCLXIII. Pont. sui. III.

S. Mary Major's : its names and history.

S. MARY MAJOR'S. The basilic of S. Mary Major, which is at once Parochial, Capitular and Patriarchal, is situate in the I. region, Monti, on the highest point of the Esquiline. It is called S. Mary Major's, because the principal church in Rome dedicated to the Blessed Virgin (*a*). It is also called *S. Maria ad Nives* from a legend, recording that one John, a Roman Patrician, having had no family, and being desirous to devote his property to some work of piety, received an intimation in sleep to employ it in the erection of a church, on the spot where, next morning, the fifth of August A. D. 352, he should find the ground covered with snow, an intimation also made in sleep to Pope Liberius; and this legend is annually commemorated, on the feast-day of the church, by a shower of white rose-leaves, poured from an aperture in the ceiling, in imitation of the shower of snow, which determined the locality of the church. It is also called *the Liberian basilic*, from Pope Liberius, under whom it was founded (*b*); and *S. Mary of the Crib*, from a portion

(*a*) Not less than seventy two churches are dedicated in Rome to the B. V., in almost every one of which is celebrated the *Mese Mariano*, a name given to a devotion to the Mother of God, practised during the month of May, and consisting principally of prayers, a sermon and the Benediction of the B. Sacrament. (*b*) "Hic fecit Basilicam nomini suo juxta macellum Liviae". Anastas. Bibliothec. Vit. Liber.



G. Colaguardi. inc.

BASILICA LIBERIANA



of the Manger of Bethlehem, brought from Jerusalem with the body of S. Jerom, and deposited therein. The original church lasted but about seventy years, having been rebuilt by Sixtus III. in 432 (a); and it was repaired by Eugenius III. in the XII. century. So extensive were the repairs of Benedict XIV., in 1743, after the design of the Cav. F. Fuga, that he may be said to have built anew the church as it now stands; and two wings were attached to it by Paul V. and Benedict XIV., for the accommodation of the Card. Archpriest and the chapter. But we now proceed to describe it as restored, part by part.

In the piazza opposite the church stands a fluted column of white marble, forty seven feet high without the pedestal and capital: it was taken from the basilic of Constantine by Paul V., and placed here by his order in 1614; and on it stands the Virgin and Child, cast in bronze by D. Ferreri and Orazio Censore, after a model by Mons. G. Bartolet. The fountain beneath it was designed by Carlo Maderno. The façade of the church was built under Benedict XIV., by Ferdinando Fuga, and is all of travertin: it presents two ranges of arcades rising one above the other, adorned, the under one with Ionic, and the upper with Corinthian, columns, and crowned with travertin statues. The Virgin and Child in the centre is by Lironi: the first holy Pontiff to the right is by Lodovisi, the other by Marchionni; and the first statue to the left is by Monaldi, the other by Corsini. The S. Charles beneath, at the right extremity, is by Quei-

(a) "Anno Domini 432, Sixtus Romae Episcopus fecit Basilicam Matris Domini, quae ab antiquis Liberii cognominabatur" Ven. Bede, lib. Tepl. in Vit. Six. III. The same is attested by Anastasius Bibliothec. Vit Sixt. III.

rolo ; and the B. Nicholas Albergati on the left extremity is by Valle. The statue of Virginity over the Pontifical arms is by Maini; and that of Humility is by Bracci. Two of the four children over the extreme entrances of the portico are by Slodtz ; and the other two by P. Vanschenffed. In the balcony are rude mosaics partially visible from the steps of the fountain: they were executed in the XIII. century, by order of Card. James and Peter Colonna; and adorned the front of the ancient portico. They represent the Redeemer above in the centre, seated on a throne with the Apostles at his sides ; and beneath are four different subjects, viz. the Apparition of the B. Virgin to Pope Liberius, and the Vision of John , the noble Roman , both to the left of the oval window of the church ; and to the right, his interview with Pope Liberius, and the foundation of the church. The name of the mosaicist, otherwise unknown to fame, is affixed to the mosaic thus: *FILIPPUS ROSSUTUS HOC OPUS FECIT.* The tower of the church is the largest in Rome : it was erected by Gregory XI. after his return from Avignon ; and it is secured by conductors against lightning , as is seen , by order of Pius VII. Of the two symmetrical buildings on both sides, that to the right was erected by Paul V. ; and that to the left was commenced by Card. Nigroni , under Benedict XIV. , and completed by the Canons of the church.

The
Under-
portico.

Entering the under-portico we observe to the right the bronze statue of Philip IV. of Spain , who endowed the basilic , whence his successors are entitled Benefactors, and enjoy the privileges of canons. The statue was cast by the Cav. Lucenti ; and is ill draped and much mannered. Of the four marble bas-reliefs in this portico , that over the statue is by

Lodovisi: the next is by Bracci: the third is by Maini; and the fourth, over the door leading up to the balcony, is by Lironi. This portico is adorned with eight granite columns, which belonged to the portico of Eugenius III., and with corresponding marble pilasters; and from it the three central doors give admission to the nave. The door to the right, next the statue, is a false one; and the corresponding one to the left is the holy door, and is built up with masonry.

On entering the church, it is impossible not to be struck with the two magnificent colonnades, that expand before us to line the nave and separate it from the aisles. They consist of thirty six ancient Ionic columns of white Greek marble, thirty eight feet in height, sustaining a regular entablature, thus rendering the interior light, cheerful and architectural, and producing an impression less of awe than of delight. Sixtus V. displaced two of the northern range of the columns, to make a large opening to the chapel erected by him: Benedict XIV. made a similar interruption in the opposite range, to form a corresponding opening; but these arcades, whilst they break the graceful lines of the colonnade, do not produce the effect contemplated, of giving a grand entrance into the chapels. The nave is above fifty feet wide, nine feet more than that of S. Paul's in London, and about 280 feet long; and is perhaps a little too narrow for its length. The pillars are too small in proportion to the rest of the building; and the range of pilasters, which divide the walls above, is consequently too high. The floor of the church, which is a rich specimen of the opus Alexandrinum, had been originally constructed by Eugenius III., in the

General
view of
the interior.

XII. century, and was restored by order of Benedict XIV.; and the ceiling, which is on five pannels in width, without irregularities, is nobly disposed, and presents a richness of carving and gilding suited to its character. Its lacunaria or coffers are adorned with gilt roses. It had been originally constructed by order of Calixtus III.; but it was carved and gilt, after the design of Giuliano da Sangallo, by order of Alexander VI. A. D. 1500. It was gilt with the first gold brought from Peru, which was presented to the Pope, who was a native of Spain, by Ferdinand and Isabella; and it was again gilt in 1825 by Leo XII. on occasion of the jubilee. The frieze of the entablature is covered with beautiful mosaics in a uniform pattern: the walls above are decorated with mosaics of the V. century, representing events in the Old and New Testaments: the spaces between the windows are occupied with fresco-paintings; and the sanctuary, at the upper end of the nave, forms a semicircle, in front of which rises the great altar, overshadowed by a superb canopy of bronze. Viewed as a whole it were difficult to surpass the interior in architectural beauty. The simplicity of the plan, the correctness of the execution, the richness of the materials, the length of the colonnades, and the elevation of the baldachino form altogether one of the noblest and most pleasing architectural exhibitions, which the eye can behold, and render S. Mary Major's one of the first churches in the world. But we now proceed to view it more in detail.

The nave
continued.

Over the central entrance is a marble slab, with an inscription recording the repairs made in 1741 by Benedict XIV., who not only renewed all the internal finishings of the building, but also had the

columns of the nave repolished, and reduced to one size and length, uniform Attic bases and Ionic capitals having been applied to them. The inscription is as follows :

BENEDICTO XIV. PONT. MAX.

QVOD LIBERIANAE BASILICAE LACVNAR RESTAVRAVERIT
 DE INTEGRO PAVIMENTVM REFECEKIT
 COLVMNIS AD VERAM FORMAM REDACTIS ET EXPOLITIS
 NOVA CAPITVLA IMPOSVERIT NOVAS BASES SVBIECERIT
 PLASTICVM OPVS OMNE INAVRAVERIT
 PICTVRIS DETERSO SITV VENVSTATEM RRSTITVERIT
 ABSIDEM EXORNAVERIT
 CHORVM NOVIS SVBSELLIIS INSTRVXERIT
 SACRAM DENIQVE AEDEM ANTEA INCONDITAM
 AD ELEGANTIAM PARTIVMQVE CONSENSVM REVOCAVERIT
 CAPITVLVM ET CANONICI BENEFICENTISSIMO PRINCIPI
 ANNO JVBILEI MDCCL, PP.

To the right, as we entered, is the sepulchral monument of Clem. IX., designed by Carlo Rainaldi. The statue of the Pope was executed by Guidi: the Faith is by C. Fancelli; and the Charity to the left is by C. Ferrata. To the left, as we entered, is a similarly constructed monument of Nicholas IV., erected to him by Card. Peretti, afterwards Sixtus V., and designed by Domenico Fontana. The statue of the Pope and those of the Virtues are by Leonardo da Sarzana, and are praised by Count Cicognara as one of his best works (*a*). Of the two frescos over the entrance the Flight into Egypt, to the left, is by Ferrau da Faenza; and the Return from Egypt, to the right, is by Salimbeni. The first fresco on the side-wall to the right, over the tomb of Clement IX., is the Circumcision, by Orazio Gentileschi: the second is the Adoration

(*a*) Storia della Scultura, Vol. VI. p. 97.

of the Magi, by Croce: the third is the Nativity, by Andrea d' Ancona: the fourth is the Apparition of the Angel to S. Joseph, by Ferrau: the fifth is the Visitation, by Novara: the sixth is the Annunciation, by Salimbeni: the seventh is the Espousals of the B. V. and S. Joseph by Croce: the eighth is the Presentation, by Croce: the ninth, over the arcade, is the Nativity of the Blessed Virgin by Andrea d' Ancona; the tenth is the Assumption, by Novara; and the eleventh is the B. Virgin in celestial glory, also by Novara. On the opposite side, the first painting directly opposite that of Virgin in glory, is the Coronation of the B. Virgin, by Novara: the second is the Assumption by Novara: the third over the arcade is the Death of the B. Virgin, by Croce: the fourth is the Descent of the Holy Ghost, by Novara: the fifth is the Ascension, also by Novara: the sixth is the Resurrection, by Andrea d' Ancona: the seventh is a Pietà, by Croce: the eighth is the Crucifixion, by Croce: the ninth is Christ fallen under the Cross, by Ferrau: the tenth is the Marriage of Cana, by Novara; and the eleventh is our Lord found in the temple, by Novara.

Right
aisle:
baptistry;
and sac-
risty.

We now enter the aisle to the right: it is vaulted, and decorated with Ionic marble pilasters and gilt stuccos, as is also the opposite aisle. The vaulted ceiling is not in architectural accordance with the flat ceiling of the nave; and, although light in its decoration, it is comparatively heavy in its construction. The aisles and their altars, as they now stand, were designed by Fuga. The first chapel to the right is that of the Patrizi family, the altarpiece of which is by Gius. Puglia, and represents the apparition of the B. V. to John, the Roman Patrician, who founded

the church, and who was an ancestor of the family. We next meet the entrance into the baptistry: it had been the choir of the Canons; but Leo XII., in 1825, enclosed its inner part with an iron railing, inside which, within a circular marble balustrade, he placed a beautiful porphyry font, adorned with gilt bronzes, and bearing on its summit a small statue of the Baptist of gilt bronze, designed by Gius. Valadier, and cast by Spagna. The frescos on the ceiling of the baptistry, representing the B. Virgin in Glory, in the centre, and Prophets in the angles and sides, are by Passignani. Between the two back windows is a large marble relief of the Assumption; and amongst the monuments outside the railing, that over the small door to the left, erected to Anthony Nigrita, Ambassador from Congo to Urban VIII., is the work of Bernini, who employed coloured marbles in the bust, as best suited to the complexion and dress of the deceased. The large door on the opposite side opens into the spacious sacristy; and in the wall between it and the small door to the left is an oblong marble slab with the inscription: *JOANNIS PATTI HVJVS BASILICAE FVNDATORIS SEPVLCRVM*. This monumental inscription is that of the Founder of the basilic, and is supposed to have stood at the extremity of the ancient church, over his cinerary urn, which, as we shall see is probably the urn of the great altar. Over the altar of the sacristy is a good painting of the Virgin and Child, by Pulzone da Gaeta; and on the ceiling and lunettes are frescos relating to the B. Virgin, by Passignani. The large door opposite that of the sacristy opens into a small square vestibule, in which is the seated bronze statue of Paul V.,

cast by P. Sanquirico; and the door opposite the statue opens into a courtyard in the side-wall of which, to the left, are two inscriptions, one of which stood on the architrave of the portico, rebuilt in the XII. century by Eugenius III., and regards its erection by him. It is as follows :

TERTIVS EVGENIVS ROMANVS PAPA BENIGNVS,
 OBTVLIT HOC MVNVS VIRGO MARIA TIBI,
 QVAE MATER CHRISTI FIERI MERITO MERVISTI,
 SALVA PERPETVA VIRGINITATE TIBI.
 ES VIA, VITA, SALVS, TOTIVS GLORIA MVNDI,
 DA VENIAM CVLPIS VIRGINITATIS HONOS.

The other records its reerection by Gregory XIII.:

GREGORIVS XIII. PONTIFEX MAX. EVGENII LABANTEM
 PORTICVM DEFECIT AC MAGNIFICENTIVS RESTITVIT,
 VIAM RECTAM AD LATERANVM APERVIT
 ANNO JVBILEI MDLXXV

Returning to the aisle we find over the altar next to the sacristy door, as we advance, a painting of the Virgin and Child, by A. Masucci. On the next altar is a painting of the B. Nicholas Albergati, by Stephen Pozzi. The next is the chapel of the Crucifixion: it is decorated with ten porphyry columns of the Corinthian order; and in the recess to the left is preserved a portion of the Crib of Bethlehem, which is kept in a beautiful glass urn, resting on a pedestal, decorated with silver gilt reliefs, designed by Valadier and executed by Spagna, and surmounted with the Infant Saviour of gilt silver. Over the next altar is a painting of the An-

nunciation, by P. Battoni ; after which we enter the chapel built by Sixtus V., thence called the Sixtine.

This beautiful chapel was erected in 1586, by The Sixtine, now the Cesari-
rini, chapel.

D. Fontana, in form of a Greek cross, surmounted by a cupola, which is sustained by four arches. In its centre stands the ancient chapel of the Crib, transferred hither by Fontana from the foundations in the body of the church, by means of machinery. Within it is the ancient altar of the presepio, over which is sculptured the Crib; and opposite the altar is a statue of S. Cajetan, holding the Infant Saviour in his arms, by Cecchino da Pietrasanta. S. Cajetan was accustomed to spend whole nights in devout contemplation before the Crib. The front of the altar consists of a square slab of serpentino in the centre, enclosed by broad borders of mosaic. Over this little chapel rises the altar of the B. Sacrament, the beautiful tabernacle of which is sustained by four angels, cast by Del Duca after models by Riccio, and all of gilt bronze.

The little chapel to the right as we entered is sacred to S. Lucia, whose portrait over the altar is by Pozzi, a painter of little merit: the massacre of the Innocents on the wall to the left is by G. Pozzo; and the little cupola is painted by other artists of the XVII. century. The table of the altar consists of an ancient Christian sarcophagus, ornamented in front only with reliefs, ranged in two bands, to indicate that the sarcophagus was intended for the remains of two persons, a fact also suggested by the two consular half portraits in the centre, one holding a book in his hand, and more prominent than the other. The reliefs of the first band, beginning at our left, are the five following, viz. The resuscitation of Lazarus by our Lord, at whose feet stands the sister

of the deceased, kissing his left hand, an expression of intreaty amongst the ancients; our Lord foretelling S. Peter his denial; Moses receiving the Tables of the Law; the Sacrifice of Isaac; and Pilate washing his hands. The subjects of the under band are Moses eliciting water from the rock; Daniel in the lion's den, fed by Habacuc; Moses expounding the Law; Zaccheus in the sycamore tree; our Lord restoring sight to the man born blind; and lastly the multiplication of the loaves and fishes in the desert.

This sarcophagus had been originally found in the cemetery of S. Lucina, near S. Paul's; and had served for centuries as an altar to the ancient church of S. Paul outside the walls, until it had been transferred hither in 1586 by order of Sixtus V. (*a*). An inscription recorded by Aringhi, found also in the cemetery of S. Lucina, enables us to determine who were the personages, to whom it had belonged:

PETRONIUS IN PACE XVII. KAL. MS.
 QUI VIXIT LXVI. CONSULA . . .
 PROBINO V. V. CC.
 HIC REQUIESCIT IN P . . . E BIBA
 FECIT BISOMVS ACAT . . . (*b*)

This inscription, although mutilated, informs us, that the sarcophagus, which it indicates, had been *bisomus*, that is to say, had been intended for two persons; that the two persons were Petronius, a man of Consular dignity, and Probinus, both V. V. C.C. that is very celebrated men; and that the sculptor was one Aca-tius. Now the only *bisomus*-tomb found in the same locality with the inscription is that before us; and

(*a*) Aringhi T. II. p. 422. (*b*) Ibid. T. I. p. 420.

hence it is inferred with good reason that this is the tomb so designated ; and that therefore the persons , whose portraits it bears , are Petronius and Probinus . The only eminent personages of these names and of consular dignity recorded in the history of the first ages of Christianity are the celebrated Petronius Probinus and his son Sextus Petronius Probus , the former Consul A. D. 341 , and Praefect of Rome in 345 ; and the latter Consul with the Emperor Gratian in 371 , and also Praefect of Rome (*a*) ; and it hence follows that the sarcophagus must have belonged to them . It had been sculptured , as the inscription says , by order of the son to contain the body of his Father , and subsequently his own remains ; and the personage more in front , in the more honourable place , is probably the Father , who holds in his hand the volume of the Roman Laws , to indicate his dignity as Consul and Praefect of Rome .

The opposite little chapel, sacred to S. Jerom, has a painting of the Saint in the desert , over its altar, by Salvator Fontana ; and to the right is a painting of the Saint washing the feet of his disciples .

Beneath the side arch to the right, as we entered, is the sepulchral monument of Sixtus V. , designed by Fontana , and adorned with four beautiful columns of verde antique . The kneeling statue of the Pope is by Valsoldi , and possesses a simple dignity , that commands respect . The bas reliefs of Charity to the left is by the same Valsoldo : the Justice, on the other side, is by Niccolo Fiammingo : the coronation of the Pontiff, in the centre, is also by Valsoldo ; and the lateral reliefs to the right, representing Peace , and that to the left , representing the consecration of S.

(*a*) P. Corsini, De Praefect. Urbis , p. 252.

Peter's, are by Egidio Fiammingo. The statue of S. Francis of Assisi, in the niche to the left, is by Flaminio Vacca; and that of S. Anthony, in the niche to the right, is by Pietro Paolo Olivieri. In the adjoining little sacristy of this chapel are, among other paintings, some beautiful landscapes by Paul Bril, which, unhappily, have been nearly effaced by humidity; and the little font is decorated with a beautiful vase in bas relief, from the centre of which springs a luxuriant acanthus.

In the arch opposite the entrance is a niche to receive the Papal throne, because Popes have occasionally said Mass in this church on Christmass-day. The S. Peter with the keys to the right is by G. B. Pozzo; as is also the S. Paul on the left side. Under the next arch is the tomb of S. Pius V., whose remains repose in an urn of verde antique, adorned with gilt bronzes. The urn opens in front, and presents to view the body of the Pope, which is exposed to the veneration of the Faithful on every fifth of May, the day of his festival. The architecture of this monument resembles that of the tomb of Sixtus V.: the seated statue of the Saint is by Sarzana: the bas reliefs at its sides representing, that to the right the battle of Lepanto, and that to the left the presentation by S. Pius V. of a standard to Marcantonio Colonna, are both by Cordieri. The coronation of the Pope above is by Silla da Vigiù; and the two reliefs at its sides, representing sea and land fights against the Turks, are by Egidio Fiammingo. The statue of S. Peter Martyr in the niche to the right is by Valsoldo; and that of S. Dominick in the niche to the left is by G. B. della Porta.

The small frescos under the cornice of this chapel present a continuous history of the principal events regarding the Nativity of our Lord, all by Cesare Nebbia. Over the chapel of S. Jerome is the Annunciation: to the left of the monument of S. Pius V. is the Journey of the B. Virgin to visit S. Elizabeth: opposite it is the Visitation; and in the next arch are the Apparition of the Angel to S. Joseph; the journey of S. Joseph and the B. V. to be enrolled in the census; the Nativity of our Lord; the second apparition of the Angel to Joseph; and the appearance of the Magi before Herod. To the left of the monument of Sixtus Quintus is the second apparition of the Angel to Joseph; to the right, the Journey into Egypt; and over the chapel of S. Lucia is the massacre of the infants.

The paintings above the cornice present a continuous history of the genealogy of the Redeemer, according to the flesh, all by Andrea di Ancona. To the right of the window between the chapels of S. Lucia and S. Jerom, that is on the same side with the latter, are Abraham and Isaac; and next on the same side come Jacob, Judas and his brethren. In the triangle of the cupola is Zara of Thamar, who deceived Judas, and is therefore veiled: the next is Esron and his son Aram: the next is Aminadab and his son Naasson: next is Salmon and Booz of Rahab; and the next is Obed of Ruth. In the triangle is Jesse with his son, king David. Solomon and Roboam succeed; after whom come Abia and Asa; and the next is Josaphat and Joram. They are succeeded by Ozias and Joatham; after whom come Achaz and Ezechias. Manasses and Amon come next; and are succeeded by Josias and Jechonias; by Jeconias, Sa-

lathiel and Zorobabel ; by Abiud and Eliacim ; by Azor , Sadoc and Achim ; by Eliud , Eliazar , Mathan and Jacob ; and the series closes with Joseph , Mary and her Divine Son, Jesus. The two ovals in the two opposite arches as we entered are two celestial harmonies, by Ercolino Bolognese ; and the Nine Orders of the Celestial Spirits , that crowd the cupola, are by Giov. Battist. Pozzo.

Right
aisle con-
tinued.

Returning to the aisle , and advancing to the right , we meet in a large niche the monument of Card. Gonsalvo , bishop of Albano , who died in Rome in 1299. The recumbent statue of the deceased is placed on a marble sarcophagus , which is adorned with mosaics ; and beneath the sarcophagus is the following inscription in Gothic letters , partially abbreviated :

HIC DEPOSITVS FVIT QVONDAN GONSALVVS EPISCOPVS
ALBANEN. A. D. MCCLXXXIX
HOC OPVS FECIT IOHANNES MAGISTRI COSMAE, CIVIS ROMANVS

Over the statue rises a sort of Gothic marble tabernacle , adorned with a beautiful mosaic, representing the B. Virgin seated on a throne, with the Infant-Saviour on her lap. To her right is S. Matthew with the motto, *ME TENET ARA PRIOR* ; and to her left is S. Jerom, with a label inscribed, *RECUBO PRAESEPIS AD ANTRVM* , inscriptions which prove that the bodies of S. Matthew and S. Jerom repose in the church, not far from this locality. The body of S. Jerom was conveyed to Rome with the Holy Crib in the VII. century ; and the site of his tomb was known in the time of Panvinio (a). The monument was

(a) Prope praesepe, sub altare sui nominis, corpus S. Hieronimi

erected by Giovanni Cosimati, as is attested by the first inscription (a). Opposite this tomb is that of Card. Crescenzo, who died in 1552.

We now commence our walk through the other The left aisle. aisle, beginning near the door by which we first entered the church. At the extremity of the left aisle are several sepulchral monuments, the principal among which are that to the right, of Monsgr. Favoriti, a man of letters and a poet, by L. Gemignani of Pistoja, and the opposite one of Card. di Toledo. The first chapel in this aisle was designed by Antonio Lunghi, and belongs to Duke Massimo of Rignano. Its altar-piece is the decollation of S. Catharine, over which is the Trinity, by Sicciolante, who, according to Lanzi, has here approached Raphael himself. The SS. Peter and Paul, at the sides of the altar, are by Novara. The marriage of S. Catharine on the left side-wall is by Carlo Cesi; and her disputation at the opposite side is by A. Canini. The tombs of the two Cardinals, Paul and Frederick Cesi, have each an urn of pietra di paragone, on which are their recumbent statues, designed and executed by Giac. della Porta. The Argumentation of S. Catharine to the left, and her exaltation to glory to the right, as we leave the chapel, are both by authors of no note.

Over the next altar in the aisle is a painting of the Virgin and Child and S. Leo, by Sebastiano Ceccarini; and the S. Francis over the succeeding altar is by Placido Costanzi. We next reach the winter-choir of the Canons, which is a chapel belonging

presbyteri, Ecclesiae Doctoris eximii." *De praeceptis urbis Romae sanctioribusque Basilicis*, p. 238. (a) For an engraving of the mosaic, See *Storia di Sancta Sanctorum*, Marangoni p. 351.

to the Sforza family, erected by Michelangelo. The Assumption of the B. Virgin over its altar, and the portraits over the two lateral tombs are by Sermoneta; and the other frescos are by Nebbia.

We next reach the superb Borghese chapel, erected by Paul V. in 1611, and hence called the Pauline chapel. It was designed by Flamminius Ponzio, and dedicated to the B. Virgin; and its form, like that of the opposite one, is a Greek cross, with a cupola sustained by four lofty arches. The little chapel, to the right as we enter, is sacred to S. Charles Borromeo, whose portrait over the altar is by Croce; and the other little chapel opposite is dedicated to S. Catharine, whose portrait was painted by Baglioni. The frescos on the arch between these two chapels, are by Baglioni, and represent facts in the life of Julian the Apostate; the emperor Leo Armenius slain in presence of his mother; and the Emperor Capronicus being consumed by supernatural fire.

Beneath the large arch to the right is the monument of Clement VIII., Aldobrandini, whose statue, seated between columns of verde antique, in the act of blessing, is by Silla da Vigiù of Milan. The lower has relief to our right, representing the march of the Papal troops to Pannonia against the Turks, is by Buonvicini; and that to the left representing the taking of Ferrara is by Mariani. The coronation of the Pontiff, over his statue, is by Peter Bernini: the lateral relief to the right, representing the sanctification of S. Hyacinth and S. Raymond, is by Ippolito Busio; and that to the left, representing the mission of Card. Medici to France, for the reestablishment of peace, is by Valsoldo. The

statue of Aaron, in the lateral niche to the left, and that of S. Bernard, in the niche to the right, are by Cordieri. Of the frescos above, at the sides of the window, that to the left, representing an angel restoring to S. John Chrysostom his amputated hand, and that to the right, which represents the B. Virgin vesting S. Ildefonso, are both much admired works from the pencil of Guido Reni, save the figure of the B. Virgin, which, according to Titi, is by Lanfranc. The three Sainted Bishops on the left extremity of the arch, above the cornice, and the three sainted empresses on the other are also by the master hand of Guido Reni, as is the Holy Ghost encircled by Angels, in the centre of the arch.

In the opposite arch is the statue of Paul V., kneeling between beautiful columns of verde antique. It was sculptured in his lifetime and by his order, by Silla da Vigù. The relief to our right, representing the architect laying before Paul V. the plan of the fortress of Ferrara, is by Stefano Maderno; and that to the left, representing the Papal army on its march to Hungary, to assist the Emperor Rodolph against the Turks, is by Buonvicini. The coronation of the Pontiff above, over his statue, is by Ippolito Buzio: the lateral relief to the right, representing the conversion of three Japanese, is by Valsoldo; and that to the left, representing the Sanctification of S. Francesca Romana and S. Charles Borromeo, is by Francesco Stati. The statue of king David to the right, and that of S. Athanasius to the left are both by Cordieri. Of the frescos at the sides of the windows, that to our right represents the defeat of Chosroas by Heraclius: that

to the left exhibits Narses slaying Totila ; and they are both by Guido Reni. The fresco on the right extremity of the arch , above the cornice , represents S. Dominick : that to the left is a portrait of S. Francis ; and that in the centre is a painting of the Eternal Father , all by Guido Reni.

The altar opposite the entrance to the chapel , built by Girolamo Rainaldi , is decorated with four fluted Ionic columns of the composite order , incrusted with oriental jasper , interlaced with gilt bronzes , decorated with gilt bronze bases and capitals , and resting on pedestals of agate , which are sustained by other larger pedestals , cased in oriental jasper and gilt bronze. They sustain a pediment , the frieze of which is of agate , and the tympanum of which is adorned with a bronze bas relief , partly gilt and partly plated with silver , representing Pope Liberius tracing on the snow the plan of the original church ; and at each side of the pediment is a large bronze angel , with three smaller ones between them , the central one of which sustains a crown , all of gilt bronze , modeled by Camillo Mariani , and cast by Domenico Ferrari. In the centre between the columns , on a ground of lapislazuli , is an ancient portrait of the B. Virgin , said to be one of the seven in Rome painted by S. Luke (a). It is set in a frame of bronze , enriched with precious stones , and sustained by seven angels of gilt bronze. This painting of the B. Virgin was borne in procession to the Vatican by Gregory the Great , on the 25th

(a) " Eudisia , the Queen of Theodosius II. , sent from her exile at Jerusalem , about A. D. 448 ; to Puleteria , the Emperor's sister , a portrait of the Virgin , painted by S. Luke ". Burtons Vol. II. p. 184.

of April 590, on occasion of a desolating plague; when the Sainted Pontiff is said to have seen over the mausoleum of Adrian an Angel sheathing a sword; to intimate the cessation of the plague, whence the Angel on the summit of the castle, and its name of Castel S. Angelo. In this apparition originated the annual procession from the church of S. Mark to the Vatican on the 25th of April, the anniversary of the event (a).

The frescos above the altar represent the B. Virgin and S. John the Evangelist, appearing to S. Gregory Thaumaturgus: the fresco on the right extremity of the arch, above the cornice, representing the destruction of Paganism, the two Sainted Bishops to the left, and the S. Luke in the centre are all by the Cav. d' Arpino. The four Great Prophets in the triangles of the cupola are also by Arpino. The cupola was painted by L. Cardi, called il Cigoli, and represents the B. Virgin standing on the moon, and surrounded by the Apostles and by Angels. In the angles of the cupola are four Angels of stucco in the act of supporting it, by Buonvicini. The little door to the left of the large altar opens into a small choir; and over it is the statue of S. John, by Mariani: that to the right opens into the sacristy of the chapel; and over the door is a statue of S. Joseph, by Buonvicini. In the central compartment of the ceiling of the sacristy is a painting of the Redeemer after his Resurrection, and of the B. Virgin handing flowers to the people; and the paintings on the corners of the ceiling represent the Religious Orders under the protection of the B. Virgin; viz. the Order of S. Augustin over the door by which we entered; of

(a) Vol. i p. 178.

S. Benedict in the corner opposite, of S. Bernard in the inner corner to the right, and of Albert in the opposite one, all by Passignani, who also painted the altar-piece, representing the Redeemer appearing to Magdalen (*a*). A door to the left of the Sacristy-altar conducts to the dwelling of the Sacristan, and also to the Borghese family-vaults, situate beneath the chapel (*b*).

(*a*) This chapel is served by a college of Chaplains, founded by Paul V.

(*b*) The last personage consigned to these vaults was the Princess Gwendaline Catharine Borghese, wife of the present Prince Borghese, and daughter to the present Earl and Countess of Shrewsbury. She died in Rome in October 1840, in her twenty third year. Young, beautiful and accomplished, the mother too of four lovely children, three of whom followed her almost immediately to the tomb, her death, struck down as she was in the very bloom and promise of her youthful maternity, filled all who knew her with sincere sorrow; and her friends and family with deep affliction. As a wife and a mother she was a perfect model of all the domestic virtues, the soft and endearing splendour of which she so brightly reflected from her exalted sphere; and as a public Benefactress, her unbounded charities, which were fully commensurate with her princely fortune, her unostentatious and untiring personal attendance on the sick poor, whose abodes of misery and disease she constantly visited, undaunted by fear of contagion, and undeterred by revolting noisomeness, have rendered her death in the strictest sense a public loss, and have embalmed her memory in eternal benediction. It is no exaggeration to say that all Rome mourned the premature demise of the Princess Borghese as a calamity befallen the city; and the Roman people gave proof of their deep affliction by the sighs and tears with which they implored to be allowed to convey her venerated remains to these family vaults, where they now repose in peace with those of her three little ones: *Corpus lumi tegitur—Fama per ora volat—Spiritus astra tenet.*

The Borghese chapel is unquestionably the most magnificent in Rome, and therefore in the world. The opposite chapel of Sixtus Quintus would be deemed rich and beautiful, were it not so far surpassed by this in rival grandeur. Here we are truly astonished at the surpassing richness of the decorations, the profusion with which not only bronze and marble, but lapislazuli, jasper and the more precious stones are employed on all sides, so as almost to dazzle the eyes with their transcendent lustre. It is however to be regretted that these splendid decorations had not been used with less profusion, and arranged with more taste, so as to render its accessories as chaste as its materials are rich and its character magnificent.

Having seen the Borghese chapel we now proceed to examine the Papal altar under the arch of the tribune, erected by Fuga, whose monumental slab is seen between the two pillars next the altar, to the left. It consists of the porphyry urn already mentioned, as having been the cinerary urn of John, the first founder of the church, over which is placed a large slab of white and black marble, sustained by four children of gilt bronze, cast by P. Tofani from models by P. Bracci (a). Above the altar rises a magnificent and well proportioned canopy, supported by four lofty, Corinthian columns of porphyry, entwined with palms of gilt bronze, winding spirally and gracefully around the columns, the pedestals of which are also of porphyry and

The Papal altar, and tribune.

(a) In the time of Panvinio the porphyry urn of John stood in a corner of the tribune: "Extat in Ecclesiae capite porphyreticum Labrum, quod Johannis Patritii primae Ecclesiae Conditoris esse dicitur" Panvinio p. 238.

precious marbles, and the bases and capitals of gilt bronze. Over the columns and above the architrave are four large angels with expanded wings; and two smaller Angels sustain a large gilt crown, surmounted by a cross between two spreading palms, with which this glorious canopy gracefully and appropriately terminates. Beneath the altar is the Confession of S. Matthew, which is reached by descending steps in front of the altar. Under the little altar of the Confession is a bas relief of our Lord: in the wall to the right on entering is a bas relief of the Virgin and Child: the next is a bas relief of SS. Peter and Paul: the next to the left is a relief of the Virgin and Child; and the subject of the fourth and last is the Annunciation. In the angles of the little chapel are small reliefs of the four Evangelists; and all these sculptures, which are cinquecentos, and not without merit, originally adorned the ancient Papal altar.

The outer arch of the tribune is decorated externally with mosaics coeval with those of the nave, that is of the V. century, executed also under Sixtus III.; as is attested by the inscription in the centre of them; on the summit of the arch: **XYS-TVS EPISCOPVS PLEBI DEI.** This mosaic represents in the middle, over the arch; the symbols of a General Council. In the centre is the Sacred Volume with the Seven Seals, placed on a sort of pulpit; as was usual in Æcumenic Councils. Near it are the Pontifical throne, the altar; the Title of the Cross; the portraits of SS. Peter and Paul; and the well known symbols of the four Evangelists. On the sides of the arch are represented facts taken from the Old and New Testaments; relating to the In-

carnation, of which D'Agincour says : " These compositions are a sort of imitation of the most beautiful ancient models ; and the artist , no doubt , in representing some facts from the Old Testament , kept in view the manner in which some of the reliefs are executed on Trajan's pillar. Thus in plate XIV. N. 1. of the bas reliefs of Trajan's column , engraved by Pietro Sante Bartoli , we see the army of Trajan besieging a place , and fighting in presence , and by the inspiration , of Jupiter ; and the mosaics N. 2. and 3 represent Joshue , animated by the apparition of God , in the act of besieging Jericho. In the bas relief N. 4. scouts sent by Trajan relate to him their discoveries ; and the mosaics N. 5 and 6 represent the spies sent to Jericho , who escape from the house of Rahab to inform Joshue of the success of their mission. The upper part of plate XV. represents , after the bas reliefs N. 1. 2. and 3. , Trajan treating with clemency the deputies of a submissive city , and receiving successively the homages of a conquered king , and those rendered to him on his return to Rome : he offers sacrifice to the gods ; and the religious and military pomp contributes to the richness of the scene. To those the three following mosaics present analogous subjects : no 4 and 6 represent the clemency of Esau towards his brother Jacob ; and in N. 5. we see the return of Abraham after his victory over the five kings , when Melchisedech offers him bread and wine , as Priest of the Most High " (a).

These mosaics and those of the nave prove that the form of the church has remained substantially the same since the time of Sixtus III. in the V. century , who first erected the columns of the nave. They were used in the II. Council of Nice as an argument to

(a) D'Agincour de la Peinture , p. 35 sq.

refute the Iconoclasts ; and are mentioned at large by Adrian I., created Pope in 772, in a letter addressed by him to Charlemagne. To the rear of the Papal altar is the beautiful summer choir of the Canons : over its altar is an oil painting of the Crib, in a frame of giallo antico, by Francesco Mancini. To the right of the painting are two bas reliefs representing the Assumption and the Adoration of the Magi ; and to the left are two more representing the fall of snow and the Crib, all of a very ancient school of art, and rudely executed. The interior of the tribune is adorned with glowing mosaics of the XIII. century, executed in the pontificate of Nicholas IV., by order of Cardinal James Colonna. Above in the centre is the B. Virgin being crowned by her Divine Son : to their right are S. Anthony, S. Joseph and S. James ; and to the left are S. Peter, S. Paul and S. Francis, whose names are attached vertically to their respective portraits. These were all executed by Fra Jacopo or Mino da Torrita, as is recorded by the inscription to the left of the figure of S. Francis :
 † JACOBS TORRITI PICTOR HOC OPVS MOSAICEN FECIT. (a). We also observe on one side the portrait of Cardinal Colonna with the inscription A. D. MCLXXXVII. DOMINVS JACOBS DE COLONNA PRESBYTER CARDINALIS ; and on the other that of Nicholas IV. ; and the following is the metrical inscription, as recorded by De Angelis (b).

(a) Torrita is situate in the district of Sienna ; and the Mosaicist was a member of the order of Friars Minor, as was also the Pope. Nicholas IV. died in 1292 ; and the mosaics, ordered by him, must have been terminated after his death.
 (b) Basilicæ S. Mariæ Majoris de Urbe Descriptio, p. 39.

QVARTVS PAPA FVIT NICHOLAVS VIRGINIS AEDEM
 HANC LAPSAM REFECIT FITQVE VETVSTA NOVA ;
 PATER APOSTOLICVM SERVET FRANCISCVS ALVMNVNVM
 PROTEGAT OMNIPOTENS , MATRE ROGANTE BEET.

Fra Jacopo died in 1300 ; and the under mosaics between the windows were executed by the Florentine Gaddo Gaddi , among which that in the centre over the cornice of the altar represents the death of the B. Virgin , according to the Conventional style of that period: the other two to the left are the Crib of Bethlehem and the Annunciation ; and those to the right are the Adoration of the Magi and holy Simeon receiving into his arms the Infant Saviour. The frescos, on the ceiling between these inner and the outer mosaics of the V. century, were executed by order of Card. Pinelli , archpriest of the basilic, and represent the four Evangelists , two by Nogari and two by Ricci of Novara , who also painted the four half figures of the four Great Doctors of the Church.

We now enter the extremity of the left aisle between the tribune and the Borghese chapel, and meet in the large niche to the left the monument of Monsg. Martini , designed by Borromini ; opposite it is that of II. Manilio ; and on the intermediate wall is that of the Canon Pasqualini, erected by Lodovico Scalzo. In the opposite large niche is the monument of Card. Prospero Santa-Croce , to the right of which is affixed to the side-wall the brief monumental inscription of Platina , the learned Librarian of the Vatican under Sixtus IV. , and the vindictive Biographer of the Popes. At the sides of the niche are two lists, one of the relics contained in the church, the other , a list of its principal festivals.

Left aisle
continued.

The rere
of the
church.

The door at this extremity leads out to the rere of the church. It is faced with travertin, and may be said to consist of three divisions, one that corresponding with the Pauline chapel, erected by Flaminio Ponzio, on which is the inscription : SANCTAE. VIRGINI DEI. GENITRICI MARIAE PAVLVS. PAPA. V. HVMLIS. SERVVS SACELLVM OBTVLIT AN. SAL. MDCXVI. PONTIFICATVS. SEXTVS. The other division, consisting of the rere of the tribune, was erected by Carlo Rainaldi, and bears the inscription : CLEMENT. X. PONT. MAX. LIBERIANAE. BASILICAE SEPTENTRIONALEM FRONTEM. SVA IN VIRGINEM MAGNAM PIETATE, MVNIFICENTIVS. EXTRVXIT ET. EXORNAVIT AN. SAL. MDCLXXIII. PONTIFICATVS IV. The third division corresponds with the rere of the Sistine, and was erected by Clement X., on the plan of Rainaldi; but the Pootiff was unwilling to have his name inscribed on it, and it therefore bears the inscription : SANCTISS. PRAESEPI DOMINI. NOSTRI JESV. CHRISTI SIXTVS. PAPA. V. DEVOTVS SACELLVM EXTRVXIT AN. SAL. MDLXXXVII. PONTIFICATVS TERTIVS. The three divisions terminate with a handsome balustrade; and that of the tribune is adorned with statues, as is also the western side of the church. At the two extremities are seen the two cupolas of the Pauline and Sistine chapels; and in front rises an obelisk of red granite erected there in 1587, under Sixtus V., by Carlo Fontana (a). This back has considerable merit; but, although it presents the character of a public building, and is in strict accordance with the form of the ancient basilic, it does not at once strike the eye as the rere of a church.

This basilic has a Card. Archbishop, whose Vicar is a prelate; and a Chapter composed of Canons, beneficed clergy and subordinates. On the night of

(a) See Index, Obelisk of S. Mary Major's.

the Nativity and during the day, the Crib is exposed to the veneration of the Faithful, and the Pope himself officiates. (a) On the 15th of August, the feast of the Assumption, the Pope attends the capella, and gives his solemn benediction from the balcony; and on the 5th of August is celebrated the feast of S. Maria ad Nives in the Capella Borghese, at the Vespers of which the Cardinals attend. Its stations occur on the eighth day of Lent; the second sunday of Lent; Spy-wednesday; Easter-sunday; the first of the Rogation days; the wednesday of the autumnal Quatuortense; the first sunday of Advent; the wednesday of the winter Quatuortense; the 24th and 25th of December, the Vigil and Feast of the Nativity; the 27th of December, the feast of S. John the Evangelist; the 24th of February, the feast of

(a) The Holy Crib was first brought to Rome, probably in the VII. century. That it had been preserved in Bethlehem in the days of S. Jerom we learn from that Holy Doctor's letter to S. Marcella, in which he urges her to visit Bethlehem, in order to venerate the Crib; and the Patriarch Sophronius, in a discourse delivered on Christmasday A. D. 636, laments his inability to visit Bethlehem as usual, on that day, and venerate the sacred Presepio, being prevented by the invasion of the Saracens. It appears that the Crib remained in Bethlehem, under the protection of the emperors of the east, until the Sultan, Omar became master of Palestine, and that country fell under the Mahometan yoke. The Patriarch Sophronius was then dead; and Theodore, a native of Jerusalem, raised to the pontificate in 642, deputed Stephen, Dorensian Bishop as his Vicar Apostolic, to convey the precious relic to Rome. Hence it is that we find the church assuming, for the first time, in the VII. century, the name of S. Maria *ad Praesepe*. Bianchini is of opinion that the body of S. Jerom was conveyed to Rome at the same time. *Bianchini Francesco De Sacris Imaginibus a Systo P. M. ex Liberiana Basilica constructis.*

S. Matthew; and the 30th of September, the feast of S. Jerom. The principal writer on the basilic is Paolo de Angelis; on the Capella Borghese, Andrea Vittorelli; and on the capella Sistina, Fran. Berci.

S. PETER'S

“ 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 aisled
 In this eternal ark of worship undefiled ”.

Childe Harold.

“ Siede un Tempio, il più bello e meglio adorno,
 Che vede il sole fra quanto gira intorno ”.

Ariosto.

The basilic of S. Peter is situate in the XIV. region, Borgo, on the skirt of the Vatican hill, partly on the site of the circus of Nero, the scene of the inhuman cruelties of that ferocious monster against the early Christians (a). Anastasius Bibliothecarius informs us that S. Anacletus, Pope and martyr, who succeeded S. Linus, the successor of the great Apostle, erected a chapel over his tomb on the Vatican A. D. 106; and it continued to mark the spot until the time of Constantine, who, at the solicitation of S. Sylvester, erected in its stead the ancient church (b).

(a) See Index Circus of Nero. (b) Anastas. Vit. S. Sylvestr.



of S. Peter (a). The basilic erected by Constantine, about the year 319, consisted of a nave and four aisles separated by columns, like S. Paul's on the Ostian way; and a painting of it may still be seen in the church of S. Silvestro e Martino on the Esquiline (b), and in the Cappella della Bocciaia of the S. Grottos. It had four porticos, the front one of which was called *Paradisus*; and on its tribune was the inscription:

*Quod duce te mundus surrexit in astra triumphans,
Hanc Constantinus victor tibi condidit aulam.*

It was frequently repaired; but after the lapse of more than eleven centuries the edifice began to menace ruin; and Nicholas V., about the year 1450, ordered it to be taken down and a new one erected on its site, having chosen for his architects Leon Bat. Alberti and Bernardo Rossellini. At the death of the Pope the new structure had risen only four or five feet above the foundations, and was discontinued by his successors Calixtus III. and Pius II.: it was resumed by Paul II.; but the work proceeded slowly until Julius II., whose genius prompted to vast enterprises, resolved on altering the plan of his predecessors; and, on the 18th of April 1506, he laid the first stone of the pillar of Veronica, and of the edifice, which was destined to be the Consummation of Ecclesiastical architecture, the most glorious structure ever erected to the Deity by human hand, the pride of the Christian world and the glory of modern Rome. He confided the execution of the work to Bramante, who substituted a Greek for a Latin cross, and resolved on erecting a cupola over the centre of the church; but the Pontiff and architect died after the

(a) Anastas. Bibliothec. Vit. S. Anaclet. (b) See Index.

completion of the four gigantic pillars, that sustain the dome. Leo X., who succeeded to Julius II. in 1513, chose for his architects Giuliano da Sangallo, Fra Giocondo da Verona and Raphael Sanzio da Urbino, who changed the plan from a Greek to a Latin cross. After the death of Sangallo in 1517 and of Raphael in 1520, Leo X. chose in their stead Balthasar Peruzzi of Sienna, who again adopted the Greek cross, and completed the tribune under Clement VII. After the death of the seventh Clement, his successor Paul III. confided the continuation of the edifice to the care of Michelangelo, who preserved its form of a Greek cross, but altered considerably in many respects the plan of his predecessors, having introduced a portico like that of the Pantheon, and a new species of double dome, one enveloping the other. He continued the work under Julius III., Marcellus II., and Paul IV., but died in 1564, after having finished the drum only on which the dome reposes, and left an exact model of the future edifice. It is said to have been the boast of Michelangelo that he would raise the Pantheon and suspend it in the air; and, although he did not live literally to realise his proud anticipation, he left the dome an unfinished monument of his towering and gigantic genius. S. Pius V. chose in his place Barozzi and Pirro Ligorio, obliging them to adhere strictly to the plan of Michelangelo; and to them succeeded under Sixtus V. Giacomo della porta, who, assisted by Domenico Fontana, erected the vast dome as far as the lantern in twenty two months, and completed it in seven more under Gregory XIV. The exterior of the edifice was cased in travertin; and the interior of the cupola was adorned

with mosaics, by Clement VIII: and Paul V., adopting the injudicious suggestion of Carlo Maderno, added to the length of the transept, thus converting the Greek into a Latin cross; and he also erected its present portico and front instead of the noble façade designed by Michelangelo, innovations for which he has been "plentifully abused" (*a*). Under Alexander VII. and Clement IX. Bernini erected the Chair of S. Peter in the tribune; the baldachino, which rises over the great altar; and the double portico in front of the church. Pius VI. built the adjoining sacristy according to the plan of Carlo Marcellioni; and thus gave to the whole its final completion.

The erection of S. Peter's thus occupied about three centuries and a half; engaged the attention of forty Popes; employed the talents of the best architects of the modern world; and the sum expended on its erection has been calculated at upwards of twelve millions sterling, a sum, which, when we consider the facilities that Rome possesses in marbles, bronzes etc., does not exceed one third of the expenditure that would be necessary in the capital of the British Empire.

Having premised this brief historical notice, we now proceed to examine the edifice in all its details. As we approach it from the bridge of S. Angelo, we gaze with wonder on its

Approach
to S. Pe-
ter's: piaz-
za and co-
lounades.

" haughty dome which vies
In air with Earth's chief structures, though their frame
Sits on the firm-set ground--and this the clouds
must claim."

(*a*) The addition of Maderno comprises the space from the door to the chapel of the Sacrament, which measures 125, feet 3 inches, not including the chapel.

The elevation from the third flight of steps opposite S. Peter's to the summit of the cross is 466 feet 10 inches and a half; yet even at the first view the drum of the dome is partly invisible as are also the two small cupolas, being nearly concealed by the façade and portico of Carlo Maderno. The piazza Rusticucci, which is 88 yards long by 74 yards broad, forms a sort of vestibule to that of S. Peter's; and it is to be regretted that the street that leads to it from the bridge of S. Angelo has not been widened, so as to present throughout an expansion equal to the entrance to the portico. The piazza di S. Pietro is in part elliptical and in part square; and its greater diameter from N. to S. measures 300, its lesser 250, feet. Its elliptical part is enclosed by two noble colonnades, composed each of four rows of travertin columns of the Doric order, sweeping off to the right and left in bold ellipses, and forming on each side a triple portico, the centre one of which, being 15 feet 3 inches broad, is sufficiently spacious for two carriages to pass each other. The columns are 284 in number, and the pilasters are 90; and they are each 44 feet in height, including the base and capital. The bases of the columns are Tuscan, the capitals Doric and the shafts and cornices Ionic, a mixture of orders, which, altho' condemned by the rules of architecture, does not offend the eye. The architrave, frieze and cornice are ten feet eight inches in height; its balustrades, which are each seven feet high, are surmounted with 192 statues of travertin, each eleven feet in height, representing Founders of religious Orders and other Saints, sculptured by various artists under the direction of Bernini. In the centre an Egyptian obelisk, 132 feet in height, including its pedestal, rises in isolated grandeur between two

magnificent fountains of perennial water, both placed in their present positions by Bernini (*a*). Each fountain is twenty five feet eight inches in height: the octangular vase of travertin beneath is 93 feet in circuit: the circular granite basin above is 52 feet 9 $\frac{1}{2}$ inches in circumference; and the jets d'eaux rise to a height of eighteen feet four inches above the masonry, delighting the eye with their silvery light and the ear with the music of their waters, and, when played on by the sun, reflecting all the colours of the rainbow. These elliptical porticos communicate with the atrium of S. Peter's by means of two straight covered corridors, each seventy seven yards long by sixteen feet ten inches broad, one of which is lighted by eleven large openings in front, the other by eleven in front and as many more in the rear; and their balustrades, like those of the elliptical portico, are adorned with statues, amounting, with those of the façade of the church, to 153 in number. The doors, by which these corridors are entered, are adorned each with two columns of violet marble and a mosaic copied from a cartoon of Arpino's: the mosaic over the entrance to the right represents the Virgin and Child with SS. Peter and Paul; and that to the left is the calling of Saint Peter by our Lord. The corridor to the right leads up also to the Vatican palace, by what is called the Scala Regia. The space between these two corridors constitutes the square portion of the piazza; and at the outer extremities of the steps leading up to the atrium of the church, are two marble statues of

(*a*) See Index, Obelisk of Caligula. About midway between the obelisk and the fountain to the right, near the line of the meridian traced on the pavement, is a spot marked by a circular stone, from which the colonnades appear but one column deep. The meridian was constructed in 1817 by Monsgr. Gilj, a Beneficiary of S. Peter's; and to it the obelisk serves as a gnomon.

SS. Peter and Paul, executed by Mino da Fiesole for the old church, by order of Paul II. Twenty two steps, divided into three successive flights, lead up to the atrium of the temple. The length of the entire ascent, including the intermediate platform, which is 160 feet, measures 176 feet 2 inches; and its breadth measures 214 feet, 3 inches.

The façade.

The façade, which is of travertin, consists of three stories and an attic, with windows of various sizes to each story, and six smaller and three larger balconies intersecting the columns and pilasters a little above half-height. It was erected, as we have already said, by Carlo Maderno, and, notwithstanding its acknowledged defects, strikes, on a near approach, by its vastness and massiveness. It is 370 feet in width, and 148 feet four inches in height: its eight Corinthian columns and four pilasters with six half pilasters are 92 1/2 feet in height, including their pedestals and capitals; and the columns are 8 feet 9 1/2 inches in diameter. The frieze bears the inscription: *IN HONOREM PRINCIPIS APOST. PAULUS V. BURGHESIUS ROMANUS PONT. MAX. AN. MDCXII. PONT. VII.*; and this monopoly of merit assumed by Paul V., who had the good fortune to complete the edifice, has been justly censured as below the dignity and destination of such a temple, erected by so many Pontiffs as the common Fathers of the Faithful, and in the name of the whole Catholic World. Above the cornice is an attic with eight windows, over the extremities of which are two clocks, placed there by order of Pius VI. In a room beneath the clock to the left are the bells of S. Peter's, the great one of which, cast by Valadier in the reign of Pius VI., is eight feet in diameter, and weighs fourteen tons. Above the attic is a balustrade 6 feet 4 inches high, on which are thirteen travertin statues, each 18 feet 8

inches in height representing the Saviour in the centre, S. John the Baptist to his right, and next the eleven Apostles, save S. Peter, whose statue, with that of S. Paul, is in front of the entrance. This façade has three larger and two smaller entrances, at the extremities of which are two balconies, one at either side. The three middle ones are adorned each with four Ionic columns of African marble; and over the central one is a marble bas relief by Buonvicini, representing the consignment of the Keys to S. Peter. Over this atrium is the grand gallery, from which the Pope gives his solemn benediction to the multitude assembled below in the great square, on the festivals already mentioned; and in the tympanum of the pediment are sculptured the Borghese arms. From this gallery is proclaimed the Pontiff Elect; and on it also he is crowned in presence of his people.

There is no distant point of view from which S. Peter's gives the idea of extraordinary grandeur, or from which it presents to the eye the appearance of its real magnitude. This arises from its situation between the Janiculate and Vatican hills, which are connected by a neck behind it, so that, on three sides, it is surrounded with acclivities rising almost immediately from it, to about the height of the nave. Seen from the piazza Rusticucci, the circular colonnade, opening in all its magnificence, appears a nobler object than the edifice to which it leads; and, as we approach nearer, its effect is considerably weakened by the lofty pile of the Vatican palace, which towers above it to the right; by the broken lines, which, like that of S. Paul's in London, it presents in all directions; and by the position of the pediment, which cuts the windows of the attic. It is moreover pierced by so many windows, divided into

Observations.

so many parts, and supported by so many half pil-lars and pilasters, owing in a great degree to the necessity of providing a gallery for the Papal benediction, that it looks more like a palace than a church; and these divisions of the height have the effect of considerably lessening the apparent dimensions; yet must it be acknowledged that the whole effect of the church, piazza and colonnades is rich and imposing in a very high degree.

The
atrium.

The atrium or covered portico is adorned with Ionic columns and pilasters, sustaining a cornice, from which springs the vaulted ceiling, which is adorned with stuccos illustrative of the history of the Apostles, and with statues of plaster representing the first thirty eight Popes, all executed by Ricci of Novara, according to Bonanni, or by Buonvicini, according to Fontana. The floor of the portico is of marble, tastefully diversified into compartments and bearing the arms of Clement X., who ordered its construction by Bernini. This lofty vestibule lengthens on the eye by a grand succession of doors, and niches, and statues and fountains; and terminates magnificently to the right in the perspective equestrian statue of Constantine, in the act of seeing the miraculous cross, by Bernini, and to the left in that of Charlemagne by Cornacchini, the latter however of far inferior execution to the former. (a) Five doors open from this portico into the church, one of which, the last to the right, is the holy door, and is opened only on occasion of the Jubilee. The two extreme doors and the central ones are adorned each with two Composite

(a) From beneath the statue of Constantine the view is imposing: on one side is the *scala regia*; on the other the vista through the lateral approach as far as Castel S. Angelo; and opposite is the atrium terminating with the equestrian statue of Charlemagne.

columns of violet marble. The three smaller doors are of wood; but the centre one is of bronze, and was cast under Eugenius IV. by Antonio Filarete and Simon the brother of Donatello. It is adorned with reliefs of the Redeemer and the B. Virgin; of SS. Peter and Paul with events illustrative of their lives; of the Coronation of the emperor Sigismond; of the arrival of Palaeologus at the Council of Florence for the reconciliation of the Greek and Latin churches; a Deputation of Ambassadors from Abyssinia to recognise the spiritual supremacy of the Pope; and to this last event allude the two lines under the effigy of S. Paul:

“ Ut Graeci, Armeni, Aethiopes hic aspice ut ipsa Romanam amplexa est Gens Jacobina fidem ” (a).

Under the feet of S. Peter are the lines:

“ Sunt haec Eugenii monumenta illustria Quarti;
Eccelsi haec animi sunt monumenta sui ”.

The side-borders of the door also present divers subjects of mythology and Roman history with several medallions; and among the small mythological groups may be distinguished Jupiter and Leda, the Rape of Ganymede, some Nymphs and satyrs, with other devices very ill suited to the entrance to a Christian church. The ornaments of the door are well designed; but the portraits are unworthy not only of S. Peter's, but of the age in which they were executed (b). Over this door is a well sculptured bas relief by Bernini, representing our Lord confiding his lambs and his sheep to the Supreme Pastor, S. Peter. To the left of the porta Santa is an inscription consisting of the bull of Boniface VIII., promulgating the first jubilee: between

(a) During last year a similar Deputation waited on his present Holiness, Gregory XVI. (b) To fit the door for its present destination, the upper and lower extremities were added by Paul V.

the central wooden door and that next to it to the left is another inscription containing an eulogy of Adrian I. by Charlemagne; and beyond the last door to the left is a third inscription, consisting of a record of certain olive-groves having been given to the church by Gregory II., to supply it with lamp-oil. Over the principal entrance into the atrium, and opposite the great entrance to the church, is seen affixed to the wall on high the famous Navicella of Giotto, representing the Apostles overtaken at sea by the storm, admirably executed in mosaic. A copy of it, taken on canvass by Francesco Berretta, by order of Urban VIII., is to be seen in the Cappuchin convent on the Pincian; and another exists in the chapel delle Partorienti of the S. Grottos. Giotto received the commission for its execution from Card. Stefaneschi, for the sum of 2200 florins, about L 225. sterl.

Towards the right extremity of the atrium we meet travertin statues of Faith by de Rossi, of Hope by Lironi, of Charity by Ludovisi, and of the Church by Frascati; and towards the left extremity are statues of Prudence by Lironi, of Fortitude by Ottoni, of Justice by de Rossi, and of Temperance by Raffaelli, all colossal, and not without artistic merit.

The interior of the church.

We now enter S. Peter's, and experience the truth of what has been so often observed, that the first sight of the interior does not realize expectation. On the contrary, on first entering one is astonished that its dimensions appear so much less than they really are; and this effect is owing in part to the expansion of mind produced "by the genins of the spot;" to the gradual grasp of our outer sense; and to the justness of the proportions, by means of which all the parts seem so perfectly accordant, that nothing appears extraordinary:

“ 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 (a). ”

This sense of disappointment, however, wears away after a few visits, when the study of its parts has convinced us of its immensity, and enabled us to acquire the full impression of its vastness. Even the pyramids themselves disappoint at the first view; nor is it until we have trodden the long line of their base that we are enabled to acquire an adequate idea of their mountainous size. (b) Before, however, examining the edifice in detail, we shall first gratify the impulse of eager curiosity by a general survey, which will enable the reader to acquire some idea of this glorious edifice as a grand whole:

“ Thou movest—but increasing with the advance;
 Like climbing some great Alp, which still doth rise,
 Deceived by its gigantic elegance;

(a) Childe Harold, Canto IV. Stanza XLIV. (b) S. Peter's is seen to greatest advantage, for the first time, by driving over the Ponte Sisto to the Longara; thence to the rear of the left colonnade of the portico, without stopping to view it or at all entering the piazza of S. Peter's; and thence to the side-door of S. Martha beyond the sacristy, in view of the adjoining church of that name and the house of the Card. Priest, near the seminary of S. Peter's.

Vastness which grows—but grows to harmonise—
 All musical in its immensities ;
 Rich marbles—richer paintings—shrines where flame
 The lamps of gold—and haughty dome which vies
 In air with Earth's chief structures, though their frame
 Sits on the firm-set ground—and this the clouds must
 claim. ”

Advancing up the spacious and lofty nave we are struck with the beauty of the variegated marbles beneath our feet, and with the splendour of the golden vault above our heads. As we pass along, we admire the lofty Corinthian pilasters with their bold entablatures, the intermediate niches with their colossal marble statues, and the spacious arcades, which are as so many triumphal arches raised to Religion, who has here fixed her throne, and surrounded herself with all the pomp of art. Arrived at the great altar, the *Limina Apostolorum*, “ shrines where flame the lamps of gold ”, we are astonished on beholding the four grand vistas that open on every side; and we gaze with delight on the chaste beauty of their rich and varied decorations. The beautiful perspective formed by the magnificent arches and crossing aisles, the tombs, the statues, the altars, retiring into shadowy distance, fill the eye; while the golden light that pours through the upper extremity of the church, where the Holy Spirit appears above the Pontifical Chair in a flood of glory, falling full on the beautiful columns and polished pannels of marble, imparts to them additional richness, irradiates the walls, and sheds around a celestial effulgence. Next raising our eyes aloft to the ma-

jestic dome , at the prodigious height of about four hundred feet , extended like a concave firmament , swelling into sublimity above our heads , and presenting in glowing mosaics the Companies of the Just, the Choirs of Celestial Spirits, and the whole Hierarchy of Heaven, arrayed in the presence of the Eternal Father, we have before us a scene, which no earthly edifice ever presented , which no imagination can picture , no pen describe. The vastness, the solitude , the symmetry - the richness, the beauty , the grandeur - the gorgeous magnificence, in a word, that surrounds us on every side , enchants the eye ; expands the mind ; warms the heart ; lifts the soul to the lofty objects of Eternity ; and prompts us to fall down in spontaneous and grateful acknowledgment to God , who has gifted man with such sublime conceptions, and enabled him to call forth such wondrous creations !

“ Then pause, and be enlightened; there is more
 In such a survey than the sating gaze
 Of wonder pleased, or awe which would adore
 The worship of the place, or the mere praise
 Of art and its great masters, who could raise
 What former time, nor skill, nor thought could plan;
 The fountain of sublimity displays
 Its depth, and thence may draw the mind of man
 Its golden sands, and learn what great Conceptions can.”

Having feasted our eyes , for a moment, on this unparalleled scene of architectural and artistic grandeur as a whole, and willingly surrendered ourselves to the emotions of delight which it produces , we now proceed with sobered feelings to analyse this great whole into its constituent parts :

“Thou seest not all; but piecemeal thou must break,
 To separate contemplation, the great whole;
 And as the ocean many bays will make,
 That ask the eye—so here condense thy soul
 To more immediate objects, and control
 Thy thoughts until thy mind hath got by heart
 Its eloquent proportions, and unroll
 In mighty graduations, part by part,
 The glory which at once upon thee did not dart,

Not by its fault—but thine: Our outward sense
 Is but of gradual grasp—and as it is
 That what we have of feeling most intense
 Outstrips our faint expression; even so this
 Outshining and o’erwhelming edifice
 Fools our fond gaze, and greatest of the great
 Defies at first our Nature’s littleness,
 Till, growing with its growth, we thus dilate
 Our spirits to the size of that they contemplate.”

Measure-
 ments of
 S. Peter’s
 and of
 other
 churches.

This majestic edifice is, as we have already said, in form of a Latin cross, and consists of a nave, two aisles and a transept; and four lofty arcades form communications between each aisle and the nave. As we return from the great altar towards the central entrance, we observe inscribed on the marble floor the lengths of five other churches as compared to that of S. Peter’s, which we here insert, having also reduced them to English feet, and subjoined the measurements of S. Peter’s:

	palms,	feet,	inches.
S. Sophia in Constantinople	492	. 360	. 4
S. Paul’s on the Ostian way	572	. 419	. 10

	palms,	feet	inches.
S. Petronius of Bologna	595	436	9
The Cathedral of Milan	605	444	2
The Cathedral of Florence	669	491	1
S. Paul's in London	710	521	3
S. Peter's from the door to the end of the tribune	837	614	5
Greatest breadth of S. Peter's	607	445	7
Least breadth of S. Peter's	120	88	10
Height of the nave from the floor to the ceiling, as far as the chapel of the B. S. sacrament	207	152	0
Height of the great nave in the remainder of its extension	200	146	10
Breadth of the nave as far as the chapel of the B. Sacrament	120	88	0
Breadth of the great nave in the remainder of its extension	197	78	1
Length of the aisles	280	245	6
Breadth of the aisles	29	22	6
Height of the aisles	65	47	8
Height of the baldachino from the floor to the summit of its cross	129	94	8
Diameter of the cupola	190	139	5
(It is 2 feet 2 $\frac{1}{4}$ inches less than that of the Pantheon)			
Circumference of the cupola	590	443	1
Height of the cupola from the floor to the ceiling on which is painted the Eternal Father	537	394	2
Height from the floor to the sum- mit of the cross	611	448	7
Height from the floor of the sub- terranean church to the sum- mit of the cross	625	458	10

The nave
and Con-
fession.

The nave is composed of alternate arches and piers: each pier is adorned with two Corinthian pilasters; and it is, no doubt, strange that in a city, where many churches have even their very walls lined with marble, the pilasters of the great nave of S. Peter's are merely painted imitations; but this, unless pointed out, is little perceptible to the eye. Affixed to the two first pillars are two holy-water fountains of giallo di Siena, sustained by two angels of statuary marble: the fountains were chiseled by Lironi, the angels by F. Moderati; and it has been often justly observed that the colossal size of the Angels escapes observation in this most colossal edifice, until we discover it by contrast with the comparatively diminutive size of the human form. The ceiling is composed of gilt stuccos on a white ground: its lacunaria or oblong coffers include each a rose or some flowered ornament; and its effect is light, various and extremely rich. Between the pilasters of the nave and also of the other parts of the church run double rows of niches, containing statues of Founders of Religious Orders and other Saints, which, being subservient to the architecture, are differently colossal. Those of the nave are each fourteen feet in height; and various colossal allegorical figures grace the curves of the arcades. The statues in the niches and over the arches are as follows. On the curves of the first arch to the left are the Church and Divine Justice, by D. Prestinoro: in the first niche to the left is S. Peter of Alcantara, Reformer of the Franciscans, by F. Bergara: in the next niche is S. Camillus de Lellis, Founder of the Ministers of the sick, by P. Pacilli; and on the curves of the intermediate arch are Chastity and religious Fidelity, by N. Menghini. In the next niche is S. Ignatius, Founder of the

Society of Jesus, by G. Rusconi; and on the curves of the intermediate arch are Temperance and Patience, the former by A. Buonvicini, the latter by A. Bologno. The next and last nich at this side is that of S. Francis of Paoli, Founder of the Minims, by Maini; and the figures over the arch are Jurisprudence and Fortitude, by L. Ottoni.

We now reach the baldachino or superb bronze canopy, which overshadows the tomb of S. Peter. It was erected by Bernini, by order of Urban VIII., and consists of four spiral columns wreathed with olives, fifty feet in height, raised on four massive pedestals, and sustaining an entablature with a canopy adorned with angels, children etc. of gilt bronze, cast by A. Lucenti and G. Rossi, the gilding of which alone cost L. 8,696, and the weight of which is 186,392 lbs. The bronze was taken in part from the portico of the Pantheon (*a*). The whole is surmounted with a gilt bronze globe and cross, the summit of which is $9\frac{1}{4}$ feet 9 inches from the pavement, the loftiest metallic work known (*b*). The canopy is tastefully executed; but the columns are altogether unarchitectural and fantastic; and Milizia expresses his astonishment that "so much absurdity" could issue from the same head that created the Vatican colonnades (*c*). The conception, it is true, is altogether in the style of Bernini; but it is one of his "splendida vitia", and is not without novelty and grandeur of effect.

The Confession, baldachino and dome.

(*a*) See Index, Pantheon. (*b*) The baldachino is often said to equal in height the Farnesian palace: it is however thirty nine feet lower, the latter being 133 feet nine inches in height. (*c*) *Roma delle Belle Arti*, p. 176. sq.

Two marble staircases of seventeen steps each, with balustrades of richest marbles, lead down from the church to the Confession, situate beneath the great altar, nine feet and a half below the church-floor. At the lower extremities of the balustrades are two small columns of alabaster with gilt bases and capitals, sustaining little gilt bronze statues of SS. Peter and Paul: around the margin of the Confession runs a railing of rich marbles three feet three inches and a half in height, and seventy three feet five inches in circumference; and the inner and outer railings are adorned with gilt bronze cornucopias, containing eighty four undying lamps, besides seven silver ones that hang immediately before the Confession properly so called, which is situate inside the beautiful door of gilt bronze, beneath the altar. The interior consists of a niche, three feet eight inches long, two feet six inches broad, and four feet, four inches and a half high; and its floor is covered with a plate of bronze, through which is a small aperture communicating with the tomb of the Apostles beneath. The ancient mosaics on the walls of the niche represent the Saviour and SS. Peter and Paul; and were repaired by order of Urban VIII. On its outer arch are painted the Oratory of S. Anacletus; the consecration of the marble altar on the spot, by S. Sylvester; and Paul V. in the act of prayer. Within the niche, in a silver-gilt urn, are preserved the palls blessed by the Pope, and sent by him to all archbishops and certain bishops, as a bond of communion and a badge of Ecclesiastical precedence. Over the bronze door we observe an inscription, which has reference to the sepulchre of the Apostles: at the side of the door are the gilt bronze statues of SS. Peter and Paul; and immediately before

it is the statue of Pius VI. kneeling over his subterranean tomb, in an attitude of fervent prayer, the work of the great Canova (*a*). The two side-doors below open into the subterranean vaults, commonly called the Sacred Grottos. Over the Confession rises

“ . . . the dome — the vast and wondrous dome,
To which Diana’s marvel was a cell — ”

This truly sublime creation of human genius is sustained by four immense pentagonal pillars, each 235 feet in circuit. In the front of each pillar is a large niche, enclosed with a balustrade composed of different marbles, and containing a colossal statue, averaging fifteen feet five inches, on a pedestal eleven feet in height. The S. Longinus is an admired statue, by Bernini: S. Helen is by Andrea Bolgio: S. Veronica is by Francesco Mochi; and the Saint Andrew the Apostle is by Francis du Quesnoy, commonly called *il Fiammingo*. Above each statue is a balcony, adorned with two spiral columns of Parian marble, which belonged to the ancient church, and are said to have adorned the temple of Jerusalem, whence they were brought by Constantine. They seem to have suggested to Bernini the idea of the spiral columns of the Baldachino. They sustain entablatures and arched pediments, and are guarded in front by rich marble balustrades. The balconies are also decorated with bas-reliefs by Bernini, representing the four great relics, preserved within them, that is, the *Volto Santo*, the Cross, the Lance, and the head of S. Andrew, all placed by Urban VIII. in the balcony over the statue of S. Veronica, except the last mentioned relic,

(*a*) It is sometimes asked, why place the statue here? The answer is obvious, because the Pope’s tomb is immediately beneath it in the S. Grottos.

which is preserved within the balcony over the statue of S. Helen (*a*). Each of the pillars, on which the dome rests, is of the same dimensions with the church and original convent of S. Carlo at the Quattro Fontane, built by Bernini; and in each are winding stairs, which lead up to the respective balconies originally intended to contain the relics corresponding with the statues and bas-reliefs.

In the four spandrils of the dome are the four Evangelists in mosaic circular compartments, each twenty seven feet ten inches and a half in diameter: the pen of S. Luke, which appears of the ordinary size, measures seven feet three inches. The S. John and S. Luke are by Giovanni de Vecchi; and the S. Mark and S. Matthew are by Cesare Nebbia. On the frieze of the dome, in mosaic letters, each four feet nine inches long, is inscribed the glorious promise made to the great Apostle: **TU ES PETRUS ET SUPER HANC PETRAM AEDIFICABO ECCLESIAM MEAM ET TIBI DABO CLAVES REGNI CAELORUM.** Above the inscription is the cornice, which serves as an ample corridor secured by an iron railing, and entered at four opposite points. Over it rises the cylindrical drum, which is decorated with coupled Corinthian pilasters, and pierced by sixteen large windows. Its basement is adorned with festoons, children and other decorations in mosaic. The cornice over the pilasters serves as a se-

(*a*) The statue of S. Longinus was first intended to occupy the place of that of S. Andrew; that of S. Andrew, the place of S. Helen; that of S. Helen the place of S. Longinus; and hence it is that the emblems on the bases of the little columns do not correspond with the statues or bas-reliefs. The relics are exposed to the veneration of the Faithful on Easter Monday, before and after Vespers.

cond corridor secured also by an iron railing, and entered at four opposite points. Above the cornice rises a zocle, from which spring sixteen large ribs, forming as many compartments: the ribs are decorated with stars on an azure ground, and converge by a curve line towards the eye of the lantern. In the compartments are six ranges of figures in mosaic, representing, the first range, Sainted Pontiffs and Bishops, in half figures; the second, Christ, the B. Virgin, S. John the Baptist, S. Paul and the twelve Apostles; and the others, choirs of Angels, Cherubim and Seraphim. The lantern, which is lighted by two rows of windows, eight to each row, is decorated with mosaics, which relate to the arms of Clement VIII., in whose Pontificate they were executed; and on its vaulted ceiling is a mosaic of the Eternal Father, executed by Marcellus Provençal, after a sketch by Arpino, who gave also the designs of all the other figures of the dome. In consequence of some cracks in the buttresses, arising from the settlement of the drum on the pendentives, it was deemed advisable to insert five bands of iron in the masonry; and the dome and its drum are now secured by eight iron bands, five in the drum, one in the springing of the arch, and two on the surface of the dome; but it is generally believed that there never was any just ground for alarm. The dome, from the floor to the figure of the Eternal Father, is 308 feet 4 inches in height; its greatest diameter is 95 feet 5 inches; and its interior is seen to greatest advantage from near the statue of S. Bruno, which is in the pillar of S. Helen — Such is “Christ’s mighty shrine above his Martyr’s tomb (a)!”

(a) “The dome of St. Paul’s is not calculated to give a just idea of that of St. Peter’s. The inner dome of the former is of brick,

Brief his-
torical no-
tice of the
Confes-
sion.

And here, at the very shrine of the Apostles, most of our Readers will naturally expect us to dwell for a moment on the interesting and important events, immediately connected with its history. While we hasten to gratify so reasonable an expectation, it will be recollected that the nature of the present work compels us to be brief. From the period of the great conflagration of Rome in 64, Nero, as Tacitus informs us, began to persecute the Christians; and the very spot on which we now stand was the theatre of one of his bloodiest acts of atrocity against them (*a*). The rapid progress of the Faith, achieved by the preaching of SS. Peter and Paul, together with the fall of Simon Magus, related by S. Justin, S. Ambrose, S. Cyril of Jerusalem, S. Augustin, S. Philostratus, S. Isidore of Pelusium, Theodoret and others, inflamed the resentment of the monster into fury (*b*); and S. Peter, as S. Ambrose informs us, was intreated by the Christians to consult for his safety by retiring

and in shape not very unlike the conical form of a glass house: the dome to which the edifice owes all its external grandeur is a mere wooden roof raised over the other at a considerable distance, and covered with copper which conceals the poverty of its materials. Both the domes of the latter are of stone; they run up a considerable way together, and when they separate, they merely leave room enough for a narrow staircase between them, so that the traveller as he ascends, touches both the domes with his elbows. They unite again at the top and conjointly support the weight of the lantern." Eustace's Classical Tour, note to vol. II. p. 168.

(*a*) See Index, Circus of Caligula and Nero. (*b*) Dion Chrysostomus, a Pagan, says, that Nero had for a long time, in his court, a certain magician, who promised to fly: and Suetonius relates that, at the public games, a man undertook to fly in presence of Nero, but fell in his first essay, and stained the Imperial balustrade with his blood. (In Neron. c. 12). See Index, Temple of Æsculapius.

for a time from Rome (a). Having reluctantly yielded to their importunity the Apostle withdrew at night by the Appian way, on which meeting our Lord about a mile from the city, he is said to have accosted him: "Lord, whither art thou going?"; to which our Lord replied: "I am going to Rome

(a) "Nothing can be more incontestable in history, than that the city of Rome was honoured by the presence, preaching and martyrdom of the prince of the apostles, and that he was the founder and first bishop of that See. Hence Rome is styled by the more venerable ancient councils, the See of Peter. In this the concurring testimony of all ancient Christian writers, down from St. Ignatius the disciple of this apostle, is unanimous. Eusebius tells us, that one motive which brought him to Rome, was to defeat the impostures of Simon Magus, who had repaired thither from the East, whence St. Peter had expelled him. "Against that bane of mankind (Simon)," says this parent of Church history, "the most merciful and kind providence conducts to Rome Peter, the most courageous, and the greatest among the apostles, and him who for his prowess was the chief, and the prince of all the rest." Eus. hist. l. 2, c. 14. Ed. Vates.

Mr. Whiston, in 'The Memoirs of his own Life,' p. 599, writes as follows: "Mr. Bower, with some weak protestants before him, almost pretends to deny that St. Peter was ever at Rome; concerning which matter take my own former words out of my three Tracts, p. 53. Mr. Baratier proves most thoroughly, as Dr. Pearson has done before him, that St. Peter was at Rome. This is so clear in Christian antiquity, that it is a shame for a protestant to confess that any protestant ever denied it. This partial procedure demonstrates that Mr. Bower has by no means got clear of the prejudices of some protestants, as an impartial writer of history, which he strongly pretends to be, ought to do, and he has in this case greatly hurt the protestant cause instead of helping it."

N. B. Mr. Baratier, a protestant divine, printed at Utrecht, in 1740, his Chronological Inquiry about the most ancient bishops of Rome, from Peter to Victor, in which he demonstrates that St. Peter was at Rome, as Pearson had done before, by a learned dissertation in his posthumous works." Butler's Lives of Saints, June 29th.

to be crucified again". This vision S. Peter is said to have understood as an intimation that he was "to glorify God" by suffering in Rome for the faith; and he accordingly returned into the city, where he and S. Paul were consigned to the Mamertine prison, in which they are said to have converted SS. Proculus and Martinian, the Captains of their guards, with forty seven others. During this his second incarceration S. Paul wrote his second Epistle to Timothy, in which he informs us, that he received from God great comfort and strength on first appearing before Nero (*a*); and also his Epistle to the Ephesians, in which he assumes the glorious title of prisoner of Jesus Christ. His dignity as a Roman citizen forbade his crucifixion; and he was beheaded at the *Aquae Salviae*, which then formed part of the paternal property of Gregory the Great, and was transferred by him to the church in which the body of S. Paul first reposed (*b*). From the language of S. Clement, who was created Pope A. D. 91., it would appear that Nero had been present at the decapitation of the illustrious Apostle, S. Paul (*c*).

S. Peter, not having been a Roman citizen, was condemned to the ignominious death of the cross; and Origen (*d*), Tertullian, S. Ambrose (*e*), S. Augustin (*f*) S. Prudentius and S. Asterius record that he was, by his own desire, crucified with his head downwards, as unworthy to share the same fate as his Divine Master:

(*a*) Tim. IV. 16. (*b*) S. Greg. Mag. L. I. ep. 9. (*c*) S. Clem. Rom. Ep. I. ad Corinth. c. 5. (*d*) In Gent. apud Euseb. lib. III. c. 1. (*e*) In Ps. 18. (*f*) Serm. 253.

“ Ille tamen veritus, celsae decus aemulando mortis,
Ambire tanti gloriam magistri —
Noverat ex humili coelum citius solere adiri ” (a).

Seneca mentions that the Romans occasionally crucified men with the head downwards; and Eusebius testifies that several martyrs suffered that cruel death (b).

The bodies of SS. Peter and Paul had been interred together, according to S. Gregory (c), in the Catacombs of S. Sebastian; and the most ancient Roman calendar, published by Bucherius, marks their festival at those Catacombs on the 29th of June, the day on which, according to S. Prudentius, S. Eusebius, Epiphanius and others, both suffered martyrdom. From the Catacombs the body of S. Paul was conveyed to the site of his church on the Ostian way, and that of S. Peter to the Vatican. At present the heads of both Apostles are kept in silver busts in the church of S. John Lateran: one half of each body is deposited in S. Paul's on the Ostian way, where, according to Eusebius, the body of the Apostle of the Gentiles lay in the second century (d); and the other half reposes here, beneath the niche which we have just described, in a vault called thence, from primitive antiquity, “ the Confession of S. Peter ”, and the “ Limina Apostolorum ”. An oratory erected to S. Peter by his disciple and successor, S. Anacletus, marked the spot (e), and continued to embody the ancient record until the time of Constantine, who, as we have already

(a) S. Prudent. de Cor. Hymn. 6 alias 12. (b) Hist. Lib. VIII. c. 8.
(c) Lib. III. ep. 30. (d) Hist. lib. II. c. 25. (e) Anastas. Bibliothec.
Vita S. Anaclet.

seen, erected in its stead the ancient basilic (*a*), to which has succeeded the glorious edifice which we contemplate (*b*).

Statue of
S. Peter:
observa-
tions.

We now return towards the entrance of the church, to commence our round of its various chapels and monuments; and on our way we shall notice the various statues that present themselves to our left. As we descend the great nave, we first meet, at the base of the great pillar to the left, the seated bronze statue of S. Peter, which belonged to the ancient church, and is said to have been cast in the time of S. Leo the great from that of Jupiter Capitolinus; but Martial informs us that in his own time the statue of the Capitoline Jove consisted not of bronze but of gold:

“Sculptus et aeterno nunc primum Jupiter auro” (*c*).

The statue before us, therefore, could not have been cast from that of Jupiter, described by Martial; nor is it of importance to enquire whence its metallic material had been originally derived (*d*). S. Pe-

(*a*) Anastas. Bibliothec. Vit. S. Sylvestr. (*b*) The Confession is situate near but outside the circus of Nero. (See Index, Circus of Nero). Whether S. Peter suffered martyrdom in the circus or at S. Pietro in Montorio is matter of interesting but doubtful enquiry; that his tomb corresponds with the Confession is attested by all ages from the first century of the Christian era. See Schelestrate T. I. Antic. Eccles. p. 402. Berti T. II. Diss. Hist. p. 12. Bozio, Aringhi, Nardini. (*c*) Lib. XII. ep. 5. (*d*) This important question *de lana caprina* is one of the *difficiles nugae* of the admirers of *orthodox* bronze. Some assure us that it is the identical statue of Jupiter, and others that it is “undoubtedly and confessedly an ancient statue with the modern additions”; whereas it is at once obvious even to an unpractised eye that it must have been cast for a S. Peter.

ter has a glory on his head : he holds in one hand the keys , the emblem of his high commission , while he blesses with the other ; and the Faithful often testify their respect for the great Apostle by pressing their lips to the bronze slipper that guards the foot , and then applying to it the forehead and chin. Statues worn away by the same sort of kisses were common among the ancients :

..... Tum , portas propter , aliena
Signa manus dextras ostendunt attenuari
Saepe salutantium tactu , praeterque meantum ” (a);

and Juvenal mentions the bronze statue of a citizen, the hands of which were worn away by the repeated kisses of the Roman people, an expression of respect at once intelligible to those , who are acquainted with the warmth of imagination , peculiar to the inhabitants of the south.

To the British Protestant , however , who is not familiar with Italian manners , and whose previous education may unhappily have prepared him to misunderstand Catholic practices , and , on seeing the honour thus paid to the statue of S. Peter , to exclaim ; “ What need we any further testimony ? ” (b) , a few words of explanation may perhaps be necessary. Our limits , and the nature of the present work forbid us to enter largely upon the subject.

The doctrine of the Catholic Church on images is thus defined by the Council of Trent : the Synod decrees : “ That Images of Christ , of the Blessed Virgin , and of other Saints , are to be exposed and retained particularly in churches , and that due ho-

(a) Liv. cretius I. 317. (b) Luke XXII. 71

nour and veneration are to be shewn to them ; not as believing that any divinity or virtue is in them , for which they should be honoured ; or that any thing is to be asked of them , or any trust placed in them , as the Gentiles once did in their idols ; but because the honour given to pictures is referred to the prototypes , which they represent ; so that through the images , which we kiss , and before which we uncover our heads , and kneel , we may learn to adore Christ , and to venerate his Saints ” (a). Such is the doctrine of the Catholic Church regarding images ; and that this her doctrine may be familiar from childhood to all her members , the following question and answer are seen in the first Catechism intended for the instruction of Children : “ Question: May we pray to relics or images ? Answer : No ; by no means , for they have no life or sense to hear or help us. ” The respect therefore , which Catholics throughout the world pay to images , is an inferior respect paid to the *Sign* for sake of *the thing signified*. To the lawfulness of such respect the various figures made by express command or sanction of God given to Moses and Solomon , and dedicated to religious purposes , bear ample testimony ; and they afford demonstrative proof that the prohibition , so distinctly marked in the first Commandment , regards only their adoration. Thus we read in Exodus : “ The Lord spoke to Moses , saying : Thou shalt make two cherubim of gold ; of beaten work shalt thou make them , on both sides of the mercy-seat ” (b). “ And the Lord said unto Moses : Make a brazen serpent , and set it for a sign : every one that is bitten , when he looketh upon it , shall live. And Moses made a

(a) Sess. XV. de invocat SS. p. 289. (b) Exod. XXV. 18.

brazen serpent, and set it for a sign, which when they that were bitten, beheld, they were healed" (*a*). "And Solomon carved all the walls of the Temple round about with carved figures of Cherubim" (*b*); "and he made a molten sea; and it stood upon twelve oxen" (*c*). The oratories of the first Christians were also decorated with statuary, considerable remains of which may be seen in the Vatican library. Painting and statuary are in truth the books of the illiterate, in which they read the mysteries of man's Redemption, and the constancy, the suffering, the death of the Saints, whose virtues they are thus excited to emulate. On this as on many other subjects connected with Catholicity common sense is resuming her dominion in England: we no longer read of the demolition of pictures, statues, bas reliefs and crosses, as in the reigns of Henry VIII. and Edward VI., and during the Civil Wars, "when", says Flaxman, himself a Protestant and a sculptor, "violence and barbarity became so disgustingly shocking;" nor do we any longer hear that the images of Christ and his Saints are idols (*d*). On the contrary, the Cross is now exalted on the summit of Saint Paul's, which is ornamented all round with the statues of the Saints (*e*): most of the English cathedrals and collegiate churches now contain pictures; and some of them, as for example, Westminster Abbey, are adorned with carved images. Even the writer of these pages can bear testimony to the accelerating advancement of the English mind in the path of enlightened liberality and wis-

(*a*) Numb. XXI. 8. 9. (*b*) Kings VI. 9. (*c*) Ibid. VII. 25.

(*d*) Book of Homilies, Against the perils of Idol. (*e*) Constantine had the Cross placed on his palace at Constantinople. Euseb. lib. III. c. 4. Vit. Constant.

dom on this point, for, during his stay in Rome, he has accompanied, at their request, several Protestant clergymen, to purchase crosses and Madonnas to adorn their houses and churches. Nor ought this change, however sudden, excite our surprise. Protestants have been accustomed to kneel before the Sacramental elements, which they but recently considered mere creatures: they have been taught that "when *the name* of Jesus is pronounced, due reverence be made of all with lowness of courtesie (a):" they reverently handle and may devoutly kiss the materials of the Holy Bible, because they relate to, and represent; the word of God: they have been accustomed to kneel to his or her Majesty, and to bow to an empty chair, when placed as the royal throne; and how then continue, in these days of mental progress, to look upon it as "damnable and idolatrous", to bow to or kiss, with similar relative respect, the images of the Man-God, of his Blessed Mother or of his Apostles? (b). But it is time that we return from this digression, for which no apology will be found necessary with those, who are aware of the cruel calumnies and gross vituperation poured upon Catholics, on this point, by ignorance and prejudice, and above all by profane levity and flippant folly.

The statue in the niche next to that of S. Peter is that of S. Philip Neri, Founder of the Congre-

(a) Injunctions, A. D. 1559, n. 52. Canons 1603, n. 18. (b) James 1. thus reproached the Scotch Bishops, when they objected to his placing pictures and statues in his chapel in Edinburgh: "you can endure Lions and Dragons (the supporters of the Royal arms) and Devils (Queen Elizabeth's griffins) to be figured in your churches, but will not allow the like place to Patriarchs and Apostles" Spotswood's History, p. 330.

gation of the Oratory, by Maini of Milan; and the figures on the curve of the intermediate arch are Charity and Religion, by Ottone. The statue in the next niche is that of S. Vincent of Paul, Founder of the Congregation of the Mission, by Pietro Bracci; and the figures above are Meekness and Peace, the former by Marcelli and the latter by Morelli. The next statue is that of S. Teresa, Foundress of the Discalced Carmelites, by Philip Valle; and above are the figures of Intrepidity by D. Fancelli, and of Contemplation, by C. Fancelli. Over the last arcade are Mercy and Victory, the former by D. Rossi and the latter by F. Rossi.

We have now returned to the three entrances of the church, over which are three inscriptions. That over the central one relates to Innocent X., in whose pontificate the aisles were decorated: that to the left records the addition made by Paul V. and his decoration of the Confession; and the right inscription regards Urban VIII., who consecrated the new basilic on the 18th of Nov. 1626, the day on which the ancient one had been consecrated by S. Sylvester, 1300 years before, of which consecration the anniversary is celebrated throughout the Catholic World. The baldachino was also erected by command of Urban VIII. At this extremity we observe above the cornice two clocks, one Ultramontane, the other Italian, placed there at the suggestion of the architect Valadier.

We begin our round of the aisles with that to the right as we entered the church. The arch of communication between it and the nave is 75 feet 7 $\frac{1}{2}$ inches in height by 42 feet 3 $\frac{1}{4}$ in breadth. The cupola here is 133 feet 6 $\frac{1}{2}$ inches high by 49 feet 10 $\frac{1}{2}$ inches in diameter; and its lantern is 30 feet

9 $\frac{1}{2}$ inches high, 8 feet 9 $\frac{1}{2}$ inches in its larger, and 7 feet 4 $\frac{1}{2}$ inches in its lesser axis. The two other oval cupolas in this aisle and those of the opposite one have all the same configuration, and are partly intended to give increased light to the aisles. The paintings of this cupola relate to the Cross, and represent the passage in the Apocalypse, in which the Angels are described as signing the foreheads of those who were to escape the wrath to come (a). Those of the spandrils represent Noah, Abraham with Isaac, Moses and Jeremiah; and on the lunettes are the Phrygian and Cumaean Sibyls, and also the Prophets Osee, Isaias, Amos and Zacchary. All these mosaics were executed by Fabio Cristofari of Palestrina from originals commenced by Pietro Berrettini of Cortona and finished by his scholar Ciro Ferri. The drum of this cupola, as well as those of the other elliptical ones, is pierced by four windows, and has four niches adorned with angels of stucco. The floor, columns of cotanello and pilasters of this and the opposite aisle are all of the same structure; and the ornaments, which are of Parian marble, consist of fifty six medallions of Holy Pontiffs, including S. Peter, sustained by children, of palms, lilies, sacred trophies and doves with olive branches in their beaks. To the eye the doves appear not higher than the human form; but by most persons they can be reached only on tiptoe. These ornaments, designed by Bernini, and executed under the direction of Torrigio by order of Innocent X., have been censured as decorations too insignificant for the grandeur of the edifice; but they give variety and richness

(a) Apoc. VII. 1 sqq.

to the variegated walls. Above *the holy door* is a mosaic half - portrait of S. Peter , executed by Fabio Cristofari from a cartoon by Giro Ferri. Over the altar is the celebrated group of the Pietà in white marble , executed by Michelangelo , when only twenty four years'old , by order of Card. Villiers, Abbot of S. Denis near Paris , and French Ambassador at the Court of Rome in the pontificate of Alexander VI. The name of the sculptor is inscribed on the girdle of the B. Virgin , the only instance in which Michelangelo thus testified his satisfaction with the productions of his own chisel. The B. Virgin appears as youthful as her Divine Son ; and this seeming anomaly Michelangelo, according to his Biographer Condini , justified by alleging the conservative influence of Virginitv on the female form. The following lines of Marini on this group are deservedly admired :

Chapel of
the Pietà.

Sasso non è costei
Che l' estinto figliol freddo qual ghiaccio
Sostien pietosa in braccio :
Sasso più presto sei ,
Tu , che non piangi alla pietà di lei.
Anzi sei più che sasso ,
Che suol' anco da' sassi il pianto uscire ,
E i sassi si spezzaro al suo morire (a).

She is not stone , who bears
Her lifeless Son , with icy stiffness cold ,
In her arms' tenderest fold :
But thou art stony grown ,
Thou , who at grieflike this hast shed no tear:

(a) Madrigale 158.

Nay, thou art more than stone,
 For rocks will weep, and pour a trickling tide,
 And rocks were rent in twain, when Jesus died.

The antependium of this altar, and those of the greater number of the others, are beautiful fancy patterns in mosaic, executed in the pontificate of Pius VI., under the direction of Giovanni Battista Ponzoni, from originals invented by Bernini; and are estimated each at about L. 1000. The balustrade of the chapel consists of precious marbles, as do all the other balustrades of the church; and the vaulted ceiling is adorned with frescos relating to the Passion by the Cav. Lanfranc of Parma. To the left of this chapel is another small internal one, called of the Crucifixion and of S. Nicholas: it is of an oval form, 26 feet 4 inches long, by 15 feet 4 broad; and was constructed by Bernini, and adorned by Vanvitelli. In it are six glazed reliquaries, containing the relics of the basilic, that had been preserved in the ancient sacristy, and of which catalogues are affixed laterally outside the door of the little chapel. It has two altars, over one of which is a Crucifixion in wood, carved by Pietro Cavallini, a Roman; and over the other is the portrait of S. Nicholas of Bari, copied in mosaic by F. Cristofari, from the original in the church at Bari.

To the right is another little side chapel, called the little chapel of the Holy Column: it is 25 feet 8 inches by 9 feet 6 inches; and contains a spiral column of white marble, one of the twelve that decorated the Confession of the ancient church, said to have been taken from the temple of Solomon, and to have been that against which our Lord reclined

on occasion of his disputation in the temple. It also contains the marble sarcophagus of Probus Anicius and his wife Proba, characters too conspicuous in the history of Rome to be passed over in silence.

During the republic and under the first Emperors the name of the Anician family had been unknown; and Rimesio, who has compiled their genealogy, derives their origin from the Annian family (a). The first members of the Anician family recorded by him are Caius Anicius Faltonius Fronto and Marcus Anicius Probus, Quinquevirs, who lived about the close of the reign of Marcus Aurelius; but an inscription on a leaden tube, found on the southern extremity of the Aventine, records the name of one Anicius as overseer (curator) of the Varian baths:

AQUA TRAJANA Q. ANICIUS Q. F. ANTONIAN.
CUR. THERMARUM VARIANARUM (b).

The first of the name who reached the honours of the State was Anicius Faustus, Consul with Virius Gallus A. D. 298; and the family rose rapidly to fortune as well as rank in the person of Anicius Julianus, Praefect of Rome in 326. He had been great-grand-father to Anicia Faltonia Proba, who became the wife of Sextus Petronius Probus, thus engrafting the family of Probus on that of the Anicii, and perpetuating the race and name of both. Proba is commended for her sanctity by S. Jerom (c); S. Augustin wrote her several letters at her own re-

(a) Inscript. Antiq. p. 66. (b) Donati, Roma Vetus p. 413.

(c) Epist. 8. ad Demetriad.

quest (a) : S. Chrysostom praises her liberality (b) : her munificence to the church is recorded by S. Celestine I. (c) ; and Claudian , a contemporary Pagan poet , thus exalts her Christian virtues and those of her consort Probus :

“ Sic Proba praecipuo natos
 exornat amictu ,
 Quae decorat mundum , cujus
 Romana potestas
 Foetibus augetur : credas ex
 aethere lapsam .

Conjuge digna Probo : nam
 tantum coetibus extat
 Foemineis , quantum supere-
 minet ille Maritos ” (d).

Their two sons Probinus and Olybrius were both associated in the consular dignity A. D. 395: their third son Probus was raised to the Consulate A. D. 406; and the Poet Claudian has celebrated the praises of the two former in terms of the highest eulogy (e). Even Theodatus, king of the Goths, bears ample testimony to the exalted rank of the family, whom he designates, “ familiam toto orbe praedicatam ” (f). Of them

(a) Epist. 150. de Orando Deo, et 151, 150. (b) Epist. 168. (c) Baron. ann. 432. Tom. V. p. 611. (d) Carm. de Consulatu. etc. Baronius has confounded Faltonia Proba with a Christian poetess of that name, the wife of Clodius Adelphius, consul. A. D. 451; and in this the Annalist is blindly followed by Bosio and Aringhi. The poetess wrote several Virgiliocentoniae from the IV. Pastoral of Virgil, which S. Jerom denounces as “ puerilia et circulatorum ludo similia ”. Epist. 103. ad Paulin. (e) Panegyric. de Consulatu. Olybr et Probin. (f) Cassiodor. Var. lib. X. ep. 12.

S. Jerom says: " Aut nullus aut rarus est , qui non meruerit Consulatum " (*a*); and such was the lustre with which their name shone even to the final extinction of the Western Empire , that it seemed to eclipse the splendour of the Imperial purple.

The Anician family had been amongst the first personages of Senatorial rank converted to Christianity (*b*), as were also the family of Probus , who scarcely yielded to the former in dignity. Petronius Probianus , the father of Probinus and grandfather of Probus , had been consul A. D. 341 , and Praefect of the city A. D. 345 (*c*). Probus had been proconsul of Africa under Constantius, during the pontificate of Liberius; and to him was addressed the XIII. Law, Tit. 36, of the Theodosian code A. D. 357. He was made Praetorian Praefect under Valentinian and Valens A. D. 369 (*d*); and his discernment had chosen as Governor of the north of Italy, S. Ambrose, a Roman citizen, whom he addressed in the prophetic words: " Vade, age, non ut Judex, sed ut Episcopus " (*e*). He also shared the consulate with Gratian A. D. 371 (*f*); and had been the most powerful subject in Rome. His wife Faltonia Proba was one of the most illustrious of the fugitives into Africa at the Gothic invasion: she bore with Christian fortitude the loss of immense riches; and fled with her daughter-in-law, and her niece Demetrias to the coast of Africa. Some time after their arrival Demetrias took the veil; and the letter of

(*a*) Epist. 8. ad Demetriad. (*b*) Prudent. adversus Symmach. lib. 1. (*c*) Panvin. in Chron. Eccles. (*d*) Claudian as before. (*e*) Paulin. Vit. S. Ambros. Rimes. loc. cit. (*f*) Cassiodor. in Chronic. Panvin. Fast. Consular. lib. III.

S. Jerom written to her on the occasion is still extant (*a*). But to return to the sarcophagus before us.

The Anician family had erected a mausoleum called a temple, near the tribune of the ancient basilic: it had been adorned with columns; bore several inscriptions; and remained until the Pontificate of Nicholas V., who had it taken down in order to make room for the new church. Six months previously to its demolition the inscriptions were copied by the Canon Maffeo Vegio, and inserted in his MSS. history now in the archivium of S. Peter's, entitled *Opusculus de Rebus Antiquis Memorabilibus Basilicæ S. Petri*, whence they were copied by Baronius (*b*), and from him by Gruther (*c*) and A-ringhi (*d*). They consist of the epitaphs of Probus, and of a common epitaph to him and his wife Proba, and must have been coeval with, if not posterior to, the consulate of Olybrius and Probinus, A. D. 395, who are therein designated consuls, and anterior to that of Probus, A. D. 406, who is simply styled Quaestor. When describing the monument of Petronius Probinus and his son Sextus Petronius Probus, at S. Mary Major's, we saw that it had been erected by the latter to contain the body of his Father and his own remains (*e*): the last record which we have of Probus, as still living, dates A. D. 383, when he is mentioned in a law of the Theodosian Code, addressed to him as Praetorian Praefect, and

(*a*) Tom. I. p. 62, 75, ad Demetriad. de Servand. Virginitat. Tillemont. Mem. Eccles. tom. XIII. p. 620—635. S. Jerom calls Demetrias, "Virginem Christi, quae et nobilitate, et divitiis prima est in orbe Romano". (*b*) Ann. Eccles. T. IV. p. 717. (*c*) Inscript. p. 450., n. 4, 5, (*d*) Rom. Subterr. lib. II, c. 9. (*e*) Vol. 1. p. 269 sqq.

signed with the consulate of Merobaude and Saturninus, which corresponds with that year, when probably the sarcophagus of S. Mary Major's was erected; and his remains must have reposed therein at least until 395, when they were transferred to this nobler one by his wife Proba, who was subsequently consigned to the same tomb, as is testified by their common epitaph: "Digno juncta Viro, digna simul tumulo". To the Christian Antiquary the epitaph of Probus is most interesting, affording as it does authentic documentary evidence of the use of prayers to and for the dead in the IV. century:

"Hunc tu Christe Chor'is jungas coelestibus, oro:
Te canat, et placidum jugiter adspiciat.
Quique tuo semper dilectus pendet ab ore,
Auxilium soboli, conjugioque ferat".

The sarcophagus before us was found in digging the foundations of the new basilic: it measures seven feet seven inches in length; three feet eight inches in breadth; and about three feet in height; consists of Parian marble; and is sculptured with sacred subjects. When found, it enclosed numerous bones, supposed to have been those of Probus and Proba, as is attested by Vegio, who saw them, and who adds that it also contained costly robes, and a considerable quantity of gold. The bones were interred in the Vatican cemetery; and the sarcophagus eventually became the baptismal font of S. Peter's, which purpose it served until 1694, when the present one was built by Innocent XII., who had the old font transferred to this its present obscure locality. Baronius laments the demolition of the temple, and the

transfer of the bones of these illustrious personages from this their resting-place, in which they had reposed for more than ten centuries (*a*).

The front of the sarcophagus consists of five compartments, enclosed by six spiral fluted little columns. The centre compartment, which is the largest, contains the effigy of our Saviour, who is represented young, beardless and beautiful, and holds in his right hand a gemmed cross, in the left a folded scroll; and on his right is S. Paul, on his left S. Peter. The position of S. Paul in the more honourable place has been variously explained. Some maintain that, in sacred functions, the left is the more honourable place (*b*); and hence it is, they add, that even to the present day, S. Peter is so placed in Apostolic diplomas; but others are of opinion that S. Paul holds the post of honour, because, although in rank inferior, in services he stood superior, to S. Peter (*c*). In the two compartments to the right of S. Paul are four Apostles, and as many more to the right of S. Peter, two in each compartment; and the Saviour and Apostles are draped in a tunic and pallium, and wear sandals. Eusebius (*d*) and Sozomen (*e*) record that there existed in Caesarea of Philippi a bronze statue of our Lord, draped in a tunic and pallium, erected by the gratitude of the woman cured of the flow of blood; and that the Apostles wore the same dress is inferred from the words of our Lord: "If a man will contend with thee in judgment, and take away thy coat (tunicam), let go thy cloak (pallium) also unto him" (*f*).

(*a*) Loc. citat. (*b*) Baron. ann. 325 tom. III. (*c*) Bellarm. de Rom. Pont. lib. I. c. 27. (*d*) Lib. III. c. 14 (*e*) Lib. V. (*f*) Matth. c. V. v. 40.

The pallium had been the peculiar dress of the Greek Philosophers : it was therefore worn by the first Christians, who professed themselves the followers of the TRUE WISDOM (*a*) ; and hence originated the Ecclesiastical dress still worn in Catholic countries (*b*). The greater number of the figures also bear in their hands scrolls, representing the Gospels ; and our Lord stands on a mount, alluding to the promulgation of the Law (*c*). From the mount issue the four rivers of Paradise, emblems of the four Gospels, proceeding from HIM, the Fountain of Life (*d*). On the upper part of the sarcophagus are sculptured six doves, feeding from small caskets, the emblems of conjugal fidelity and love (*e*).

On the rere, which in the present position of the monument, is almost inaccessible, are three arched niches, adorned each with two square columns : in the centre one are the effigies of Probus and Proba, who hold each other by the hand, in the bond of conjugal affection. Probus is draped in a tunic and pallium, and has a scroll in his left hand ; and Proba wears a stole, and a mantle descending from her head to her feet, the peculiar dress of matrons (*f*). Both wear ordinary shoes ; whereas the Redeemer and his Apostles wear sandals, in accordance with the instruction of our Lord : " And he commanded them to be shod with sandals " (*g*), which, as Ven. Bede observes, leave the feet nearly naked, and are thus emblems of detachment from the world (*h*). In the two smaller lateral niches are

(*a*) Tertull. de Pallio. (*b*) Aringhi lib. VI. c. 28. n. 1. (*c*) Math. c. V. (*d*) Genes. c. II. (*e*) P. Valerian. Hieroglyphic. lib. XXII. (*f*) Ferrar. de Re Vestiar. lib. III. c. 25. (*g*) Mark. VI. 8, 9 (*h*) In Epist. ad Ephes c. VII.

two saints also wearing sandals, and clothed in the tunic and pallium, with scrolls in their left hands; and the upper part is crowned with six doves eating from caskets.

Finally, the extremities of the sarcophagus present each three arched divisions, adorned with four spiral little columns: each niche contains two figures of Saints, exactly like the others; and above are six doves as before, on each side. The whole is executed in a manner that sufficiently attests the decline of the arts in the IV. century. The superstructure to the rear belonged to the baptismal font.

Monu-
ment of
Leo XII.

We now return to the aisle, and meet to the right the sepulchral monument of Leo XII., erected to him by the reigning Pontiff Greg. XVI. The Pontiff stands in the act of imparting the Pontifical benediction from the balcony of S. Peter's; and around him are seen the heads of the Cardinals, amongst which is that of Card. Cappellari, now Greg. XVI. The work is by the Cav. Fabris; and the Pope's statue is stiff, ungraceful and altogether deficient in expression. Opposite is the superb cenotaph of Christina, Queen of Sweden, who died in Rome in 1689, and whose monument, commenced under Innocent XII., was completed under Clement XI., after the design of Carlo Fontana. Her remains, as we shall see, repose in the subterranean church. The bas relief representing her solemn abjuration of protestantism at Inspruck in 1655 is by J. Teudon: the children are by Lorenzo Ottone; and the ornaments in gilt bronze, together with the crown and large medallion, are by Giovanni Giardini of Forli. The personage, in the relief, wearing the ducal crown, is the Archduke Ferdinand

Charles, who, as Governor of that Province, was present at her abjuration: the female opposite, wearing a similar crown, is his consort: the ecclesiastic receiving her abjuration is Luke Holstenius, canon of S. Peter's, appointed for that purpose by Alexander VII.; and the two other personages are Sigismund, bishop of Augsburgh, and Pimentes, Spanish Ambassador, who acted as witnesses on the occasion (a).

The next altar is that of S. Sebastian, the altarpiece of which is a copy in mosaic by Pietro Paolo, son to Fabio Cristofari, of the famous fresco of Domenichino in S. Maria degli Angeli. Every altar, with two exceptions, is adorned with a mosaic, copied so correctly from some of the finest paintings extant, that an unpractised eye scarcely discovers that the altarpiece is not an easel painting. Of these the labour and expense are almost incredible, each occupying one man on an average 35 years, and costing an average sum of L. 10,000. They, however, are indestructible by Time, thus imparting immortality to the perishable works of the painter; and the handicraft has been appropriately designated by Monti, "L' arte che i depinti emula e serba".

Altar of
S. Sebastian.

The mosaics of the cupola represent the Apocalyptic Vision of the Eternal Father with the mystic Lamb to his right, and the Blessed Spirits with palms of martyrdom in their hands: in the triangles are Abel, Isaias, Zacchary and Ezechiel; and those at the sides of the lower windows are the seven Maccabees and their heroic mother, Mathathias killing the idolatrous Hebrew, Daniel in the Lions'

(a) The original parchment, containing the act of abjuration is preserved in the Capitular Archivium.

den, the three Children in the furnace, two Hebrew women precipitated from the walls of Jerusalem for having circumcised their children against the prohibition of Antiochus, Eleazar put to death for refusing to eat unlawful meats, all by Fabio Cristofari and Matteo Piccioni, from the originals of Pietro da Cortona and Guido Ubaldo Abbatini of Città di Castello.

Tomb of
Inno-
cent XII.

Advancing we meet to the right the tomb of Innocent XII., designed by the Cav. Fuga, and executed by Filippo Valle in 1746. The two lateral statues represent Charity and Justice. Opposite is the tomb of the Countess Matilda, the first illustrious female, whose remains found a resting place here in 1635, having been transferred hither by order of Urban VIII. from the Benedictine monastery of Palirone near Mantua, 520 years after her decease. She had aided Greg. VII. against her Cousin Henry IV.; and, when dying, left her property to the Church, acts of zeal and munificence recognised, and recorded in the monument before us. It was designed by the Cav. Lorenzo Bernini, who however executed only the head of the standing statue of the Countess, the rest being the work of his brother Luigi. The basrelief is by Stefano Speranza, a Roman, and represents the absolution given by Greg. VII. in 1077 to Henry IV., king of Germany and Italy, and subsequently third Emperor of the West, in presence of Matilda, of Adelaide Marchioness of Susa and Turin, her son Amadeo, Azzo Marquis D' Este, Hugo Abbot of Cluny, and other distinguished personages. The escutcheon above with the motto, "Tuetur et unit", is by Matteo Bonarelli.

The next chapel is that of the B. Sacrament, which is 63 feet high up to its little cupola, 73 feet long, and 47 feet broad. It is closed in front by an iron gate designed by Borromini, within which lie exposed for three days the remains of deceased Popes. The subject of the mosaics in the outer cupola is taken from the Apocalypse, and represents an altar with burning coals, encompassed by Angels bearing in their hands vases of perfumes. In the spandrils are Melchisadech offering bread and wine; Elias supplied with food by an Angel; a Priest disposing the loaves of proposition; Aaron filling a vase with manna to be deposited in the Ark; all alluding to the H. Eucharist, and executed by Abbatini from the originals of Pietro da Cortona. On the lunettes are represented the High-priest offering the first fruits of the corn; Caleb and Joshue, two of the twelve Explorers of the Promised Land, bearing on their shoulders clusters of grapes; Jonathan in the act of tasting the wild honey, contrary to the prohibition of his father Saul; Dagon shivered to pieces in presence of the Ark; Oza struck dead, as he supports with unconsecrated hand the falling ark; and Isaias, whose lips are being purified by an Angel with living coals, all executed by Orazio Mantenti from the originals of Raffaele Vanni of Siena, and engraved by Francesco Aquila. The tabernacle within of gilt bronze, adorned with lapislazzoli, and with small bronze statues in the manner of a temple, was designed by Bernini from the little temple of Bramante at the convent of S. Pietro in Montorio, and cast by the Cav. Lucenti, as were also the two large Angels of gilt bronze. The fresco of the B. Trinity over the altar is by Pietro da Cortona. The

Chapel of
the B. Sa-
crament.

door to the left of the altar opens on stairs, that lead up to the Pope's palace; and that to the right leads into the little sacristy. To the right of the little sacristy-door is the altar of the Deposition, over which is a mosaic from a copy by the late Cav. Camuccini of the famous Deposition from the Cross by Michelangelo da Caravaggio. The spiral little columns are two of the twelve that adorned the Confession in the old basilic, and are said to have belonged to the temple of Jerusalem. On the pavement before the altar is the bronze tomb of Sixtus IV., *della Rovere*, erected to him by his nephew Card. Giuliano, afterwards Julius II. It contains the ashes of both, and also of Card. Franciotti della Rovere, and Fazio Santorio, bishop of Cesena. The tomb stood originally in the chapel of the choir, where having been found to impede the religious functions, it was transferred hither in 1635. Its bas-reliefs represent the virtues and sciences that distinguished Sixtus IV. His nephew Julius II., as we shall see at S. Pietro in Vincoli, employed Michelangelo to erect to him an ambitious monument beneath the dome of S. Peter's, the foundation stone of which he laid with his own hand in 1506; but his remains repose here without even an inscription to perpetuate his memory or record his name. The splendid organ opposite the monument was erected in 1582; it also fronts the adjoining chapel of S. Gregory; and the door beneath leads up to the organ-loft. The gilt stuccos on the ceiling of the chapel represent facts from the Old and New Testaments; and were designed by Pietro da Cortona and executed by Giacomo Perugino.

Tomb of
Greg.
XIII.

On returning to the aisle we meet to our right the tomb of Greg. XIII., Boncompagni, erected to

him by his grandnephew Card. Giacomo Boncompagni, archbishop of Bologna: the statues of Religion and Fortitude, and the bas relief representing the correction of the calendar, thence called Gregorian, are by Giuseppe Rusconi of Milan. Besides the Astronomers in the act of presenting their productions to the Pope, on the principle laid down by Luigi Lilio, the bas relief also presents the portraits of Card. Sirlet of Calabria; of Acmet Allà, Patriarch of Antioch; of Leonardo Abele of Malta, interpreter of oriental languages; of Card. Laureo of Naples; of S. Olivari, French Auditor of the Rota; of P. Ciacconio of Spain; of P. C. Clavio of Bamberg S. J.; of Ignatius Danti of Perugia O. P., professor of Mathematics in the university of Bologna, author of the maps in the Vatican and of the meridian of the astronomical observatory, and afterwards bishop of Alatri; of G. Molletti, professor of the university of Padua; and of Antonio Lilio of Calabria, who exhibited to the Pope the project of his brother Luigi (a).

(a) The Casanatensian library at the Minerva contains a mss. copy of the memorials of the Catholic monarchs and universities to Clem. VIII. for the reformation of the Calendar; and the bull to that effect was issued on the 24th of Feb. 1582. The necessity and nature of that reformation may be explained in a few words. The Julian Calendar or that established by Julius Caesar considered the year to consist of 365 days and six hours: the six hours became a day in every four years; and in consequence a day was inserted on the VI. of the Calends of March, which was enumerated twice in that fourth year, whence the name bissextile or the VI. of the Cal. counted twice. Later observations, however, discovered that the length of the *Julian* was greater than that of the *real* year, inasmuch that, in the time of Greg. XIII., the Vernal Æquinox, instead of recurring on the 21st

Tomb of
Greg.
XIV.

Opposite the monument of Greg. XIII. is seen the original dismantled one, erected to him in stucco by Card. Girolamo Boncompagni, archbishop of Bologna, his grand-nepew; the stuccos remain; but the monument is now inscribed to Greg. XIV., *Sfrondati*, whose ashes it contains.

Altar of
S. Jerom.

Directly opposite us, as we issue from this part of the aisle, is the altar of S. Jerom, the mosaic over which is the Communion of S. Jerom by Cristofari, taken from a copy by Luigi Vanvitelli of the famous original of Domenichino now in the Vatican. The holy Doctor is in the solemn act of receiving the Viaticum from the hand of S. Ephrem, a Syrian; and the aged female, reverently embracing the arm of the dying saint, is S. Paulina, a Roman matron (*a*).

The Gre-
gorian
chapel.

At the extremity of the tribune to our right is the chapel called Gregorian, from Gregory XIII., in whose reign it was terminated by Giacomo della

of March, happened ten days later, which in process of time must bring that Æquinox to June or July. To obviate this evil Greg. XIII., guided by the Astronomers above mentioned, began his reformation of the Calendar by throwing out ten days, that is from the 5th to the 15th of October 1582; and, to prevent further increase, he ordained that, in every four centuries, the bissextile or leap-year be suppressed three times out of the four. This correction brings the Vernal Æquinox, at the end of every four centuries, within five minutes of where it stood before, a deviation impossible to be contemplated in any present arrangement of the Calendar, being recognizable only when it shall have amounted to a day.

(*a*) The originals of this and of the altarpieces of SS. Processus and Martinianus, S. Erasmus, S. Petronilla, S. Gregory the Great, the Transfiguration, and the Crucifixion of S. Peter, had been transferred to Paris in 1796 - 1797, and recovered thence by Pius VII. They all now grace the Vatican, save that of S. Petronilla, which is in the gallery of the Capitol.

Porta after the design of Michelangelo; it is similar in construction to those of the other three angles of the Greek cross, which existed before the elongation by Paul V. The circular cupola here is 136 feet 5 inches in height from the floor to the eye of the little lantern, which is 18 feet $\frac{7}{8}$ inches high; and the circumference of the cupola is 117 feet 2 inches. The mosaics of the cupola, consisting of emblems allusive to the B. Virgin, were executed under the direction of S. Marsillo of Messina: those of the spandrils, representing SS. Gregory the Great, Jeron, Gregory Nazianzen and Basil are by Filippo and Vincenzo Cocchi, Giovanni Battista Fiani, Vincenzo and Antonio Castellini, Andrea Volpini, Lorenzo Roccheggiani, Bartolomeo Tomberli, Romans, and Pietro Polverelli of Cesena, from originals by Niccola la Piccola of Calabria, in the pontificate of Clement XIV. In the lunettes the Annunciation at the sides of the window over the altar, and the Prophets Ezechiel and Isaias in the others are copies in mosaic by Marcello Provenzale of Cento from the originals of Muziani. Over the altar is a portrait of the Madonna del Soccorso, painted in the time of Paschal II., and brought hither from the oratory of S. Leo the Great; and beneath the altar reposes the body of S. Gregory Nazianzen patriarch of Constantinople, translated hither in the pontificate of Greg. XIII. from the church of the then Basilian, now Benedictine, nuns of Santa Maria in Campo Marzo.

Advancing we meet to our right the monument of Benedict XIV., *Lambertini*, erected by the surviving Cardinals of his creation. It was designed and executed by Pietro Bracci, a Roman, with the ex-

Monument
of Bene-
dict XIV.

ception of the statue of Disinterestedness, which is by Gaspar Sibilla, also a Roman: the other statue to the left represents Wisdom. The door beneath this monument opens on one of the eight stairs that lead up to the interior, and thence to the summit of the edifice. Opposite the monument of Benedict XIV. is the altar of S. Basil the Great, bishop of Caesarea, and Doctor of the church. The mosaic represents the moment, when the Emperor Valens, struck with the dignity and devotion with which the Saint celebrates Mass, becomes absorbed in contemplation; it is a copy by Pier-Leone Ghezzi from the original in the Certosa by Mons. Snbleyras. The antependium of this altar is not a mosaic, but a beautiful pattern of inlaid work invented by Bernini.

Statues.

To the left, as we advance into the tribune of SS. Processus and Martinian is a niche with the statue of S. Cajetan, Founder of the Regular Clerks, by Carlo Monaldi. The words *ad aram maximam*, on the base, allude to the solemn profession of his Institute at the High Altar in 1524 (a). To the right is the statue of S. Jerom Æmilian, Founder of the Somaschi, by Pietro Bracci; and on the curves of the arch recline the statues of Liberty and Vigilance by L. Ottone. Opposite the statue of S. Cajetan is that of S. Bruno, Founder of the Carthusians, by Mons. Slodtz, a French sculptor: opposite the statue of S. J. Æmilian is that of S. Joseph Calasanctius, Founder of the Pious Schools called of the Scolopj, by Spinazzi a Roman scul-

(a) The Religious are called Theatines from Theate, the Latin for Chieti, the archdiocese of Paul IV. before his elevation to the Popedom.

ptor ; and over the intermediate arch are statues of Simplicity and Benignity, by Ottone.

In this tribune the first altar to the right is that of S. Wenceslaus, king of Bohemia, martyr, whose portrait is a copy in mosaic by Cristofari from the original of Angelo Caroselli. The mosaic over the next altar, in the centre, which is that of SS. Processus and Martinian, is also by Cristofari from the original of Mons. Valentin, a French artist ; and the martyrdom of S. Erasmus, bishop of Formia, over the third altar, which is sacred to him, is likewise a copy by Cristofari from the original by Nicholas Poussin. The stuccos of the ceiling consist of three large circular basreliefs, executed under the superintendance of Luigi Vanvitelli, after a design by Michelangelo : the central one represents S. Peter chained in prison by order of Herod and being liberated by an Angel : that to the left, over the altar of S. Erasmus, is S. Paul before the Areopagus ; and the other to the right represents Paul and Barnabas taken for gods by the people of Lystra in Lycaonia, subjects borrowed from the tapestries of Raphael in the Vatican, and here executed in gilt stuccos by G. B. Maini in the pontificate of Benedict XIV., as were also the others in the two corresponding tribunes. To the right and left of the aisle are fourteen Confessionals, which are served by Religious of different Orders in quality of Penitentiaries Extraordinary, at certain intervals of the year ; and the thirteen other Confessionals of the church are served by as many Religious of the Order of Minor Conventuals, as Minor Penitentiaries of the basilic, who attend daily to hear Confessions in most living languages, in Spanish,

Altar of S. Wenceslaus, SS. Processus and Martinian, and of S. Erasmus.

Portuguese , French , English , Hungarian , German , Dutch , Swedish , Greek , Armenian etc. ; and adjoining the pillar of S. Veronica is the open Confessional of the Card. Grand Penitentiary , who attends there in Holy Week to hear the Confessions of such as may present themselves (a).

Monu-
ment of
Clement
XIII.

We now reach the monument of Clement XIII., *Rezzonico* , a Venetian , the work of the great Canova, himself of the Venetian State , erected by Card. Rezzonico , Camerlengo , and D. Abondio , Senator of Rome , both nephews of the deceased Pontiff. Above is the venerable Pope kneeling: his lips seem to move in prayer ; and his head , which exhibits in the execution every detail found in the individual model , is yet the finest in the world. Beneath is the majestic personification of Religion , bearing on her dignified front the motto , קודש ליהוה (*Sanctitas Domini*) HOLY GOD , and on her cincture, אורים ותמים DOCTRINE AND TRUTH; and at the other side reclines a Genius of superhuman grace “ sighing celestially ” , as he leans against the cinerary urn , with a reversed torch in one hand , the emblem of extinguished life. At the entrance of the sepulchre are two lions , one to the left vigilant and menacing , the other to the right relaxed in sleep , both most natural and expressive , and confessedly the noblest lions achieved by ancient or modern art. The bas relief in front represents Hope to the right , and Charity to the left , virtues characteristic of the deceased Pontiff. This monument , in which strength and grace contend for the mastery , is a convincing proof of Canova’s transcendant ge-

(a) For the wands of the Penitentiaries See vol. I. p. 170.
Toyatus 75 9 v. II.

nus as well for the bold as the beautiful, combining as it does the elegance of Paxiteles with the force of Phidias. It was uncovered in 1795 under the blaze of the great luminous cross of lamps, formerly suspended on Goodfriday from the dome, and shedding over the whole edifice a soft lustre highly favourable to artistic effect. Canova, then thirty eight years old, mixed with the crowd, disguised as a priest, and was soon made sensible of the high opinion formed of this noble production. The door between the two lions, supposed to give admission to the sepulchral chamber, is one of the eight that lead up from the church to the cupola.

At the extremity of the next tribune, to our right, is the altar of S. Michael the Archangel, over which is a mosaic copy by B. Regoli, a Roman, and G. F. Fiani a Lucchese, of the famous S. Michael of Guido in the church of the Cappuchins. The mosaic over the next altar of S. Petronilla, spiritual daughter of S. Peter, is a copy by Cristofari of the original in the Capitol by Guercino. It represents the moment when the body of the Saint is being exhumed in order to certify her decease to Flaccus a noble Roman, who had solicited her hand in marriage but three days previously, when the holy Virgin obtained by prayer the desired favour of exchanging terrene for celestial nuptials, an earthly for a celestial spouse. Accordingly, above is seen the heavenly Bridegroom bending from the clouds to receive her spirit. This is acknowledged to be the finest mosaic in S. Peter's both as to composition, and execution, and is valued at L. 20, 000.

The cupola, which is the second of the four lesser ones, corresponding with that of the Gregorian chapel

already described, is decorated with mosaics of Angels and with numerous medallions. The mosaics of the spandrils represent S. Leo I. ; S. Benedict, Abbot ; S. Denis the Areopagite ; and S. Flavian, Patriarch of Constantinople. Those of the lunettes are Elias refreshed with food by an angel ; Tobias guided by the Archangel Raphael ; S. Peter baptising S. Petronilla ; and S. Nicodemus communicating the same Saint. The mosaics of the cupola are by Ottaviani, Clori, Vaux, Cusoni, and Fiani after designs by Ricciolini : those of the spandrils are by the Cav. Calandra from originals by F. Romanelli of S. Leo, by C. Pellegrini ; of S. Bernard, by G. Abbadini ; of S. Denis, by Andrea Sacchi ; of S. Flavian ; and the lunettes are by Ottaviani and others after designs by B. Lamberti and the Cav. Benefiale.

Monu-
ment of
Clement
X.

We next meet to our right the monument of Clement X., *Altieri*, erected to him by his nephew Card. P. Altieri. The seated statue of the Pontiff is by Ercole Ferrata : the Clemency to the left is by G. Mazzoli : the Benignity to the right is by L. Marcelli : the bas relief on the urn, representing the opening of the " holy door ", on occasion of the Jubilee of 1675, is by Leonardo Leti of Ascoli ; and the two Fames above supporting the family arms are by F. Carcani, a Roman. To the rear of this monument and also of that of Alexander VIII. are several rooms, which are reached by commodious stairs. The rooms here are entered by a small marble door to the right, and serve as an archivium. Over the opposite altar is a mosaic representing S. Peter restoring to life Tabitha in Joppe, copied by Ottaviani, Regoli, and Fiani from the original in the Certosa by Placido Costanzi.

We now enter the nave, in which the first statue to the left is that of the Prophet Elias, whom the Carmelites claim as their first Founder, executed by A. Cornachini; and the opposite statue of S. Benedict is by Antonio Montauti. The figures over the arch which we have passed are Wisdom and Divine Love, by Ottone; and those over the opposite one are Divinity and Eternity by the same. Two porphyry steps, which belonged to the great altar of the ancient church, lead up from the nave to the tribune, in which the first statue to the right is that of S. Dominic by Le Gros, above which is that of S. Francis Caracciolo modelled by the Cav. Francesco Maximilian Laboureur, who did not live to finish it in marble, whence it was terminated by the young sculptor Fraccaroli. The lower statue to the left is that of S. Francis, Founder of the Minor Franciscans, by Carlo Monaldi; and in the niche above it is that of S. Alfonso Liguori, Founder of the Liguorists, by Tenerani, a living Roman artist of distinguished merit.

The monument to the right is that of Urban VIII., *Barberini*, designed by the Cav. Bernini. The seated statue of the Pope is of bronze; and the two lateral marble statues represent Charity and Justice. The sepulchral urn is of pietra di Paragone; and, on the urn, Death, cast in bronze, is in the act of registering with unerring hand on his mortuary tablet the name of the Pontiff, a poetic and ingenious invention.

On the opposite side of the tribune is the sepulchral monument of Paul III., *Farnese*, sculptured by Guglielmo della Porta of Milan, according to the idea of Michelangelo, and under the direction of An-

Statues:

The tribune: Monument of Urban VIII.

Monument of Paul III.

nibal Caro. This monument is justly admired for beauty of design and mastery of execution. The statue of the Pontiff, seated above on the urn, is of bronze; and the two statues beneath, representing Prudence and Justice, are of marble. Prudence, with aged and austere look, reclines on the right side of the base; and on the left side reposes Justice in form of a beautiful woman. The latter statue, which bears no very obvious similitude to Justice, has been in part draped in bronze by Lorenzo Bernini; and both statues appear alienated in affection as well as in position, and are said to represent the Pope's mother and niece. This monument was erected by decree of the Sacred College, and cost the Apostolic Chamber L. 5,000. It had been isolated, with four statues at its base, and existed in the ancient basilic opposite to where the Transfiguration now stands, whence it was transferred to its present locality in 1628; and the two other statues of Peace and Abundance, having been superfluous, were transferred to the Farnese palace, where they may still be seen.

Chair of
S. Peter.

Between both monuments and at the extremity of the tribune rises majestically the Chair of S. Peter, a lofty throne elevated to a height of about seventy feet from the pavement, and forming a noble and appropriate termination to this glorious edifice, sacred to the Prince of the Apostles. It is the work of the Cav. Bernini. The four statues of gilt bronze, that seem to support with their hands the Pontifical chair, represent, the two foremost the two great Doctors of the Latin church, SS. Ambrose and Augustin; and the other two, SS. Athanasius and Chrysostom, the two great Doctors of the Greek church. The two former, comprising their mitres, are 17 feet

7 inches in height ; and the other two with bared heads are each 14 feet 8 inches in height. The statue of S. Ambrose weighs 34,023lbs ; that of S. Augustin , 30,791lbs ; that of S. Athanasius 23,652lbs ; and that of S. John Chrysostom 27,791lbs , in all 116,257lbs. The bronze forming the remainder of the construction weighs 102,904lbs , which added to the former , makes in all 219,161lbs of bronze. The whole was cast in the pontificate of Alexander VII. by Giovanni Aretusi of Piscina , whom the work occupied uninterruptedly for three years. The idea of placing the four Great Doctors of the Greek and Latin churches in the act of supporting the Chair of Peter is unquestionably grand ; but the execution is unhappily but too much in the characteristic manner of Bernini, at length exploded in our days by the great Reformer of modern sculpture. Above, the whole is lighted and at the same time adorned by an elliptical window , behind which is an easel painting of the Holy Ghost in form of a dove , and over which is a group of Angels on clouds. The simple altar beneath is decorated with a variety of precious marbles.

In the interior of the bronze chair is the Pontifical Chair of S. Peter , which exists in all its integrity , and consists of wood richly inlaid with ivory. The cubic part of the Chair is divided in front into eighteen small compartments disposed in three rows, each compartment containing a bas relief of exquisite finish , surrounded with ornaments of purest gold , representing the labours of Hercules. The rest of the front, the mouldings of the back , and the tympanum of the pediment with which the back gracefully closes, are also covered with exquisitely wrought ivory , in

the manner of the curule chairs described by the Ancients :

“ Signa quoque in sella nossem formata curuli ,
Et totum Numidæ sculptile dentis opus (a) ” :

“ Conspicuum signis cum premet altus ebur (b) ”.

At each side of the Chair are two rings manifestly intended to receive two poles , by means of which the Curule chair, called *sella gestatoria*, was borne on the shoulders of slaves (c). The exquisite finish of the work forbids us to consider it more modern than the Augustan age; and its form fixes it at a period not earlier than the reign of Claudius ; when, according to Suetonius , Seneca , Tacitus , Juvenal and Martial , the *sedes gestatoria* first came into use (d). It is recorded that S. Peter , who came to Rome in the reign of Claudius , was received into his house by the Senator Pudens , and there laid the foundation of the Roman church (e) ; and this chair is such a one as we might suppose presented to him by a wealthy and Zealous Convert to the Faith. That it was the custom in the Apostolic times to preserve with great devotion the chairs of the first bishops we know from Eusebius , who lived in the fourth century , and gives the following testimony regarding the church of Jerusalem : “ The chair of James , who was appointed bishop of Jerusalem by our Saviour and the Apostles, having been

(a) Ovid. Pontic. lib. IV. ep. IX. 27, 28 (b) Ibid. ep. V. 18.

(c) In the Chapter-room of the Canons we shall see an exact likeness of the Chair. (d) Just. Lips. Elector. C I. c. 19. (e) Acts of S. Pudentiana , Bolland. May 19th , p. 297.

preserved until our days, is honoured with the greatest reverence by the brethren of that church from ancient times (a) ". Nicephorus attests the same : " We know that the throne of James has been preserved until our days : his successors have venerated this relic (b) ". That the Chair of S. Peter was preserved with veneration by the Roman church we learn from Tertullian (c), S. Optatus (d), and from Ennodius of Pavia, the last of whom, in his apologetic work against the impugners of the fourth Roman Synod, tells them that, by their machinations, " Rome, the head of the world, is laid prostrate, and the chair which nourishes pontifical authority is seen despised like any mean seat. Observe ", continues he, " how the baptistry sends the newly baptised in their white robes to *the portable chair of the Confesion of the Apostles, ad gestatoriam sellam apostolicae Confessionis* (e) ". These last words seem to allude to some visit made by the newly baptised to the Confesion or tomb of S. Peter, as is done at the present day by baptised adults; and the description, " *gestatoriam sellam Apostolicae Confessionis* ", corresponds exactly with the present Chair of S. Peter as already described. To these authorities we may add the festival in its honour celebrated throughout the Catholic World on the 18th of January, the anniversary of the arrival of S. Peter in Rome A. D. 43, a festival mentioned by S. Augustin. That the chairs of their first bishops were preserved with great veneration in the Apostolic church

(a) Euseb. Hist. Eccles. lib. VII. c. 19, Ed Turin. 1746, tom. I. p. 301. (b) Niceph. Cal. lib. VI. c. 16. (c) De Praescrip. haeretic. c. 36. (d) Lib. II. advers. Permenion. (e) L' Abbé, Concil. tom. IV. Par. 1671, p. 1556 C. 1358 B.

ches is then indisputable ; that the Chair of S. Peter was so preserved in Rome is matter of historic record ; that the present Chair has all the characteristics that recall its origin to the time of S. Peter and correspond with his episcopal chair at Rome as described by Ennodius is no less certain ; and if we doubt not the identity of the coronation chair of our kings merely because it has been preserved as such in Westminster Abbey, why refuse to recognise the identity of a Chair, the existence of which can be accounted for only by its genuineness, and which uninterrupted tradition testifies to be that same chair, which we know to have been preserved with such jealous care in Rome for so many centuries ? (a).

But to this reasoning and to these authorities is opposed — Lady Morgan ! who assures us that it cannot be the Chair of S. Peter ; that the French, on their arrival in Rome “, removed its superb casket ”, and found inscribed on it “ the well known confession of Mahometan faith ”: There is but one God, and Mahomet is his Prophet . . . This story”, adds her Ladyship, “ has been since hushed up, the chair replaced, and none but the unhallowed remember the fact, and none but the audacious repeat it. Yet such there are even at Rome (b) ”.

(a) In the Saturday Magazine published July 14th, 1832, p. 16, we are favoured with a drawing of *Wickliffe's Chair*, which we are told “ is still preserved in Lutterworth church, together with the pulpit from which he was accustomed to preach, a piece of his cloak, and an oak table which belonged to him ”. What is the meaning of these objects being kept in a Protestant church ? (b) Italy, by Lady Morgan, vol. II. p. 283, noet †; 4to ed.

This is a grave charge : it records against the Roman hierarchy a weighty accusation of hypocrisy and imposture ; and holds up to public abhorrence the priesthood of a Religion professed by many millions of Christians. The testimony by which it is supported should therefore be unexceptionable. And what are the proofs adduced by her Ladyship in attestation of the alleged grievous charge ? Absolutely none ! Her Ladyship has not condescended to favour us with argument or authority of any sort in support of this weighty charge. And is it credible that she or her informants fabricated this false and wicked tale without grounds of any sort ? In mercy to her Ladyship we feel disposed to answer in the negative. In the church of S. Peter at Venice is preserved a marble chair, bearing a Cufic inscription composed of several verses from the Coran (*a*), which has been translated by the learned Tychsen, professor of Rostock ; and this probably gave rise to the story adopted by her Ladyship without investigation, and promulgated without reflection (*b*).

We now return to the nave. The first monument that presents itself to the right as we continue our round is that of Alexander VIII., *Ottoboni*, designed by Count Arrigo di S. Martino, and erected at the expense of Card. P. Ottoboni, grandnephew to the Pope. The seated bronze statue of the Pontiff was cast by G. Bertosi ; and the two mar-

Monu-
ment of
Alexander
VIII.

(*a*) The verses are Sura III., 194 XXXIII. 118. (*b*) See "Remarks on Lady Morgans statements regarding S. Peter's Chair", by Rt. Rev. Dr. Wiseman, a very able production, from which the preceding observations have been abridged, and to which the author refers the Reader for further information on the subject.

ble statues of Religion and Prudence are by A. de Rossi, who also sculptured the bas-relief of the Canonization of S. Lawrence Justinian, S. John of Capistrano, S. John of Facondo, S. John of God and S. Pasqual Baylon, all enrolled in the Calendar of the Saints by the Pope in 1690. To the rere of the monument is the chamber already mentioned, which is entered by a marble door to the left, and is used occasionally by the Pontiff, as a place of repose at intervals during long public functions in S. Peter's. The apartment within for the use of the Pope is painted in chiaroscuro with a bas-relief running round, by Liborio Cocchetti, recording facts illustrative of the life of S. Peter.

Altar of
SS. Peter
and John.

The opposite altar is sacred to SS. Peter and John; and the mosaic over it, representing S. Peter in company with S. John curing the lame man at the gate of the temple, called Speciosa, was copied by Ottaviani, Palat, Cocchi and Embau from a painting in the Quirinal by F. Mancini of S. Angelo in Vado.

Altar of S.
Leo the
Great.

Beyond the monument of Alexander VIII. is the altar of S. Leo the Great, over which is a large relief in Parian marble by Algardi of Bologna, representing the interview of the sainted Pontiff with the ferocious Attila, king of the Huns, who is menaced by SS. Peter and Paul from above, and thus deterred from the prosecution of his hostile intentions towards Rome (a). This altorelievo is the largest in existence; yet its front figures, which are sixteen feet in height, appear to be of the natural size, a fact from which we may estimate the proportions of the edifice and objects around us. Its style is defective in drawing; but At-

(a) The interview took place near Governola, where the Mincio enters the Po.

tila's page is extremely graceful, and is illustrative of Algardi's eminence as "sculptor of children (a)". In the marble urn beneath the altar reposes the body of S. Leo the Great, translated hither in 1715; and before it is the simple monumental slab of Leo XII., *della Genga*, of venerated memory, enclosing his mortal remains, and inscribed with a modest and pious epitaph, dictated by that excellent Pontiff during his last short illness. The adjoining altar is sacred to the *Madonna della Colonna*, so called from her effigy painted on a column of *porta santa*, which adorned the ancient basilic, and was placed here in 1607; and beneath the altar are the bodies of SS. Leo II., III., and IV., taken from the old church, and deposited here by Paul V. The cupola over these two altars is the third of the four minor ones of equal dimensions, two of which we have already seen.

Its mosaics are emblems allusive to the B. Virgin, executed by Ottaviani, Regoli, Cocchi, Fiani, Palat, Fattori, Polverelli and Volpini, after the design of Giuseppe Zoboli. Those of the spandrils executed by the Cav. Calandra represent S. Bonaventure, S. Thomas of Aquino, S. Germanus Patriarch of Constantinople and S. John Damascene. The originals of SS. Thomas and John Damascene are by Andrea Sacchi; and those of the other two, by the Cav. Lanfranc. The mosaics of the lunettes represent the B. Virgin with the Infant Saviour asleep; the dream of Joseph; David and Solomon, all executed

(a) The model in gess of this relief was given by Alexander VII. to Monsig. Virg. Spada, Superior of the Congregation of the Oratory in Rome, who placed it on the principal stairs of the religious house attached to the Chiesa Nuova or S. Maria in Vallicella,

by Calandra and Abbatini from originals by Romanelli.

Monu-
ment of
Alexander
VII.

The next monument is that of Alexander VII., *Chigi*; and, although Bernini's last work, it displays much poetic conception. Death, issuing from the sepulchral chamber of the monument, lifts a large pall, from beneath which he protrudes his skeleton arm, presenting to the eye of the kneeling Pontiff an hour-glass to announce to him that his hour is arrived, that his sand is run. The four statues that adorn the monument are Justice, Prudence, Charity and Truth, the last executed exclusively by Beruini in the nude, but since draped with bronze painted white. The figure of Death and the statue of the Pontiff are of bronze; and the pall is of Sicilian jasper. The door beneath leads out to the piazza and little church of S. Martha; and in the passage is another of the four winding stairs planned by Bernini, by which beasts of burden may ascend conveniently to the leads.

Altar of
SS. Peter
and Paul.

Opposite the monument of Alexander VII. is the altar of SS. Peter and Paul, over which is a painting on slate by F. Vanni of Sienna, representing the fall of Simon Magus.

Statues:
altar of S.
Thomas,
S. Bonifa-
ce and S.
Francis.

Entering the transept we find this its southern, to correspond exactly with its northern, tribune opposite. The two figures on the arch by which we enter are Faith and Justice by Ottone; and those over the opposite one are Prudence and Hope, by the same. The four statues of the Founders of Religious Orders are S. Juliana Falconieri, Foundress of the third Order of the servants of Mary, by Paul Campi; S. Norbert, Founder of the Praemonstratensian Canons, by B. Cavaceppi; S. Peter Nolascus, Founder of the Order for the Redemption of captives,

by Paul Campi ; and S. John of God , Founder of the Hospitallers called Benfratelli , by Philip Valle. The first altar to the right in this tribune is that of S. Thomas , whose portrait in mosaic , representing him in the act of applying his finger to the wounded side of our Lord , is a copy from an original of the late Baron Camuccini , executed by B. Tomberli , Castellini , Cocchi , Pennachini and Volpini. The body of S. Boniface IV. reposes beneath the next altar: over it is a copy in mosaic of Guido's famous Crucifixion of S. Peter in the Vatican , executed by Tomberli , Cerusoli and Rocchegiani ; and at the sides are oval portraits of SS. Simon and Jude , whose bodies repose beneath the altar , executed by the late Baron Camuccini , and the only easel paintings in S. Peter's. The two rare columns of giallo antico in this tribune are crowned with ancient composite capitals of exquisite beauty. The third altar , beneath which reposes the body of S. Leo IX. , is sacred to S. Francis , whose portrait in mosaic is a copy from Dominichino's famous original in the church of the Cappuchins , the ground of which is by Cocchi , the flesh by Tomberli and the dress by Cerasoli , executed by order of Pius VI. The ceiling over the extremity of this tribune is adorned with gilt-stucco bas-reliefs : in the centre is the miraculous draft of fish on the lake of Genesareth : that to the right represents the miracle of the lame man cured by SS. Peter and John ; and that to the left is the punishment of Ananias , all copied by Maini from the famous tapestries of Raphael.

Advancing we next meet to our right the entrance into the sacristy, above which is a large fresco

of the Demoniac dispossessed by the sole shadow of S. Peter, by Romanelli of Viterbo. The sacristy we shall treat apart; and therefore pass for the present to the opposite altar of SS. Peter and Andrew, over which is a mosaic of the death of Ananias and Sapphira, copied by P. Adami from the original of Pomarancio in the Certosa.

The next chapel is the Clementine, so called from Clement VIII.; its cupola is the fourth of the minor ones; and is of the same dimensions with that of the Gregorian chapel opposite, and of the other two at the angles of the square. Its mosaics consist of the arms of that Pontiff and of various decorations. On the spandrils are SS. Ambrose, Augustin, Chrysostom and Athanasius in mosaic; and on the lunettes are the Visitation of S. Elizabeth, S. Malachy, and Daniel in the lions' den by Provenzale and Rossetti after designs by Pomarancio. The altar is sacred to S. Gregory the Great, whose remains repose beneath it; and his portrait in mosaic, executed by Cocchi and Castellini, Romans, from the original in the Vatican by Andrea Sacchi, represents the Saint in the act of proving the veneration due to linens placed over the sepulchres of the martyrs, by holding up to view one, which, when parted, emits blood.

Monument
of Pius
VII.

Near this altar rises the monument of Pius VII., *Chiaramonti*, erected by Thorwaldsen, the first living sculptor, at the expense of Card. Gonsalvi. It is of white marble; above is seated the Pontiff in his robes, imparting his benediction; and beneath, at the sides of the door, are the semicolossal statues of Wisdom and Fortitude with their respective attributes. Wisdom wears on her head a laurel wreath,

and holds in her left hand an open volume , whilst the right is raised towards the face in an attitude expressive of deep meditation ; and at her feet is the owl , the symbol of wisdom. Strength is clothed in a lion's skin , which comes over the head , and is brought round the loins in front : her arms are meekly crossed on her bosom : her face is turned upwards towards the source of her supernatural energy ; and she treads under foot a club , the emblem of physical force , to indicate that she is the personation not of human but of Divine Strength. On either side of the Papal chair is a winged figure or genius , both looking towards the Pope : one holds a closed volume ; and the other points to an hourglass. Over the door , which seems to be that of the sepulchral chamber , but which in reality leads up to the organ-loft of the Choir , are the arms of the aged Pontiff.

Thorwaldsen is unquestionably a great artist, preeminently distinguished in relief, not the least difficult department of the sculptor's art ; yet it must be acknowledged that the monument before us, the only one probably which he shall have left in Rome, although possessing considerable artistic merit in the parts , does not , as a whole , harmonize into unity of design or grandeur of effect. The composition is cold : the position of the Pontiff is undignified ; nor is the eye filled with its contemplation , owing perhaps in part to its not being proportioned to the extent and height of the locality , and in part to the direction of the light from the opposite window , which does not furnish sufficient contrast of shade to throw the figures into imposing relief.

Altar of
the Trans-
figuration.

Before entering the aisle we meet opposite it to our left the altar of the Transfiguration, over which is a copy in mosaic of the celebrated Transfiguration by Raphael, deemed the first painting in existence. Above is the Saviour transfigured on Thabor in presence of Peter, James and John; and below is the demoniac boy, presented by his father and mother to the Apostles. This copy is larger than the original, having been taken from another executed on canvass by Stefano Pozzi.

Monu-
ments of
Leo XI. and
Innocent
XI.

Entering the aisle we meet to the right the monument of Leo XI., *Medici*, who died A. D. 1605, after a reign of twenty one days. The statue of the Pontiff, and the bas relief representing him, when Card. Legate under Clement VIII., receiving the abjuration of Henry IV. of France, are by Algardi. The statue of Fortitude is by Hercules Ferrata; and that of Liberality is by Giuseppe Peroni, both scholars of Algardi. The roses on the bases of the two lateral statues, with the motto "sic floruit", allude to the brief reign of the Pontiff. Opposite is the monument of Innocent XI., *Odescalchi*, designed by Carlo Maratta, and executed by Stephen Monnot of Besançon. The Pope is seated above: at his sides are Religion and Justice; and beneath is a basrelief representing the liberation of Vienna from the besieging Turks by John III., *Sobieski*, king of Poland, an event which occurred in the XVII. century, during the pontificate of Innocent XI. The cinerary urn is sustained by two bronze lions, which form part of the arms of the Odescalchi family.

Chapel of
the Choir.

We now reach the spacious chapel of the Choir, which is 70 feet 4 inches long, 46 feet 2 inches broad, and 63 feet high as far as the eye of the

little cupola. It is called the Sixtine chapel from Sixtus IV., by order of whom one had been erected on the same site in the old basilic; and it is similar in construction to the opposite chapel of the B. Sacrament, save in its little lantern, its choirs and its second organ, erected in 1626 by Ennio Bonifacio Cerricola. The cupola outside is one of the six oval ones; and its mosaics represent the Eternal Father seated on a throne sustained by the four mysterious animals of the Apocalypse, encompassed by blessed Spirits in the act of adoration, singing, his praises to the sound of musical instruments. These mosaics were executed by the elder Cocchi after the originals of *Ciro Ferri*. In the spandrils are the four Prophets *Habacuc*, *Daniel*, *David* and *Jonas*, by *Giusspe Conti*, from the cartoons of *Carlo Maratta*. In the lunettes are *Moses* on mount *Sinai*; *Samuel* reproving *Saul*; *Jeremiah* mourning; *Debora* and *Barac* exulting in their victory; *Debora* sending for *Barac* to confide to him the command of the army; and *Judith* returning after the decapitation of *Holophernes*, all executed by *Giuseppe Ottaviani*. The altarpiece of the chapel is a mosaic copied from the original of *Pietro Bianchini* in the *Certosa*, and representing the B. *Virgin* in glory, *S. John Chrysostom*, *S. Francis* of *Assisi* and *S. Anthony* of *Padua*. Beneath the altar reposes the body of *S. John Chrysostom*; and before it is the monumental inscription of *Clement XI.*, who is interred in the vaults, and who had been *Vicar* and *Canon* of the basilic. The gilt stuccos of the ceiling, representing facts taken from the *Old* and *New Testaments*, are by *Ricci* of *Novara*, from designs of *Giacomo della Porta*, in the *Pontificate* of *Greg. XV.*; and the seats

of the Canons , forming three ranges on either side, were carved with figures and foliage in a masterly manner during the Pontificate of Urban VIII. The Psalmody sung in this chapel daily is from the version of S. Jerom , which is also used in Paris, Milan , and in the basilic of S. Mark at Venice.

Door of
the Choir
and archi-
vium.

To the right , on leaving the chapel , is a door that leads up to the musical choir and the archivium of the chapel , instituted by Julius II. and thence called Julian; and the room on the ground floor serves to contain the antependiums of the choral altar and the dresses of the choral ministers. The chapel of the musicians was established here by Julius II. for the service of the Vatican basilic, after the example of his uncle Sixtus IV. , who had founded that of the Sixtine. It consists of a Master , four Basses , four Tenors , four Contralts, six Sopranos, an organist , and six chaplains for the service of the Choir.

Provisional
Urn:
monument
of Inno-
cent VIII.

Over the door leading up to the musical choir is a stucco urn containing at present the remains of Pius VIII., who died in 1830. The locality is appropriated to the provisional accommodation of the remains of the last Pope, until a tomb may be erected for him elsewhere ; and , should there be none , his ashes are consigned to the Vatican Grottos. Opposite the stucco urn is the monument of Innocent VIII. *Cibo* , cast in brouze by A. Pollajuoli. There are two figures of the Pope , one seated and imparting his benediction, while he holds in his left hand a spear , allusive to that which pierced the Saviour's side, sent him by Bajazet II. , and now preserved in this church; the other recumbent , on the cinerary urn beneath the seated statue. At the sides of the seated figure are reliefs representing the four Cardinal Vir-

tues, Prudence, Justice, Temperance, Fortitude; and above also are reliefs of the three Theological Virtues, Faith, Hope and Charity. This monument is deemed no bad specimen of the cinquecento style.

The next chapel is that of the Presentation. The mosaics of its cupola, which is one of the six oval ones, and those of the spandrils and lunettes are illustrative of the prerogatives of the B. Virgin, and were executed by Cristofari and Conti from cartoons by Carlo Maratta. In the body of the cupola is the B. Virgin in glory, crowned with stars; and also the fall of Lucifer and his rebel associates. In the spandrils are Aaron incensing the Ark of the Covenant; Noah with the Ark; Gideon with the bedewed fleece; and Balaam pointing out the star to Jacob. In the lunettes are Judith after having decapitated Holophernes; Jabel transfixing the head of Sisara; Joshue arresting the course of the sun; Isaias beholding the miraculous cloud; Moses loosing his shoes before approaching the burning bush; and Mary, his Sister, exulting in the submersion of the Egyptians in the red sea. The mosaic over the altar, representing the Presentation of the B. Virgin in the temple, is a copy by Cristofari from the original in the Certosa by Romanelli (*a*).

Chapel of
the Pre-
sentation.

Beneath the last arch of this aisle, to the right, is the monument of Maria Clementina Sobieschi, niece of John III., king of Poland, and wife of James III. of England. The architecture is by Filippo Barigioni, a Roman; the sculpture, by Pietro Bracci; and the portrait in mosaic is a copy by the Cav. **Monument of Maria Clementina: cenotaph of the last of the Stuarts.**

(*a*) The colpo d'occhio, as the Italians call it, presented from the Gospel-side of this chapel as far as the altar of S. Michael, is not unworthy of notice.

Cristofari from the original by Lewis Stern. The urn and pyramid are of porphyry. The deceased died in Jan. 1735. The door, over which the monument is constructed, opens on the winding stairs, by which persons usually ascend to the summit of S. Peter's, and is the only one open for every day use. The opposite monument is the cenotaph of James III. of England, who died in Rome in 1766, and of his two sons Charles III. and Henry IX., Card. York. Two weeping Genii in relief, bearing inverted torches, guard the little door of the mausoleum; and above are the three portraits of the three last of the Stuarts, the whole designed and executed in 1819 by Canova, and not the least felicitous production of his Grecian chisel.

Chapel of
the Baptis-
try.

The next and last chapel is that of the Baptistry. The cupola, which is one of the six oval ones, is adorned with mosaics illustrative of Baptism by water, by blood, and by desire. In the spandrils are personated the four Quarters of the globe; the lunettes represent our Lord baptising S. Peter; S. Sylvester administering the same sacrament to Constantine; Moses eliciting water from the rock; Noah with the rainbow, the symbol of peace; S. Peter baptising the Centurion; and S. Philip the Deacon baptising the Eunuch of Queen Candace, all designed by Francesco Trevisani and executed in mosaic by Giuseppe Ottaviani, the Cav. Giovanni Bruggi, and Liborio Fattori, under the direction of Nicolo Ricciolini. The Baptismal font was designed by Carlo Fontana. The porphyry vase had been the cover of the tomb of Otho II., which we shall see in the Vatican Vaults, and was reduced to its present form by Giovanni Antonio Tedeschi and Marcellus Pigers;

and the bronzes were cast by Giovanni Giardini. The baptism of our Lord in front is a mosaic copy by Cristofari from the original by Carlo Maratta in the Certosa: the mosaic, to the right, of S. Peter baptising SS. Processus and Martinian in the Mamertine prison is a copy by the Cav. Brughi of the original by Passeri; and the baptism of Cornelius the Centurion, on the opposite wall, is a copy in mosaic by Cristofari of the original by Andrea Procaccini, both of which originals are now in the church of S. Francis, in Urbino. The little internal oval cupola is painted in chiaroscuro from cartoons by Ricciolini.

We now return to the sacristy, commenced in 1776 under Pius VI. by Carlo Marchionni, and completed in 1784, at an expense of a million of scudi, or L. 222,222. It is a vast building composed of suits of apartments, spacious halls and noble corridors; and corresponds in magnitude and magnificence with the church to which it forms an appropriate and useful appendage. The old sacristy consisted of a round temple (*a*), called S. Maria della Febbre; and the door that led to it is that by which we now pass from S. Peter's to the new sacristy. Having entered and passed thro' a small porch, we find ourselves in a vestibule adorned with four columns of red oriental granite, and pilasters some of the same, some of a different material. The statue of S. Andrew opposite the entrance was sculptured in 1570 by order of F. B. Piccolomini, archbishop of Sienna, for the shrine constructed in the old church to re-

The Sa-
cristy.

(*a*) This designation of the old sacristy has led to the error of supposing an ancient temple to have been demolished to make room for the modern sacristy.

ceive the head of that Apostle. Affixed to the walls of the adjoining corridor, which conducts directly to the sacristy, are several memorials that belonged to the old sacristy, among which are those of Paul IV., *Carafa*, of Benedict XIII., *Orsini*, of Card. Barberini, and of Joanna Cordova of Arragon, duchess of Sessa. This corridor is 75 feet long, 12 feet broad, and 18 feet high; and is adorned with marble columns and pilasters, as are also the two other corridors, which form its continuation. Their ceilings are painted in chiaroscuro, by Giovanni and his son Vincenzo Angeloni, Romans, who also executed the *chiaroscuro* of the sacristy. Advancing in the second corridor to the left, which is 79 feet 3 inches long, we meet about halfway two entrances, one of which to the right leads into the common sacristy, and the other to the left opens on the landing of the external entrance of the edifice. Entering the door to the left we find that the landing is reached from the outside by two flights of marble steps, one at either side; and on it is a marble statue of Pius VI. by A. Penna, erected by order of the Vatican Chapter, of which the Pope had been a member, and very deficient in expression and dignity. Returning to the corridor we advance, and soon meet to our left a third, which is 100 feet long, and, like the first, bearing several inscriptions, transferred in part from the old sacristy, and in part found when digging the foundations of the new one. The second inscription to the right, as we advance, was found in 1591, and relates to the invention of a glass ball by one Orsus Togatus, to be used in the manly exercise called by the ancient Romans *Pila*, and by the moderns *Pallone*, still a favourite exercise in Rome, and not

very unlike our game of cricket. Togatus here informs us that the glass ball was received with loud applause in the baths of Agrippa, Nero, Titus and Trajan, a proof of its use in the beginning of the second century of the Christian era:

VRSVS TOGATVS VITREA' QVI PRIMVS PILA
 LV'SI DECENTER CVM MEIS LV'SORIBVS
 LAVDANTE POPVLO' MAXIMIS CLAMORIBVS
 THERMIS TRAIANI THERMIS AGRIPPAE' ET TITI
 MVLTVM ET NERONIS SI TAMEN MIHI CRE'DITIS
 EGO SVM OVANTES CONVENITE PILICREPI
 STATVAMQVE AMICI FLO'RIBVS VIOLIS ROSIS
 FOLIO' QVE MVLTQ' ADQVE VNGVENTO' MARCIDO'
 ONERA'TE AMANTES ET MERVVM PROFVNDITE
 NIGRVM FALERNVM AVT SE'TINVM AVT CAECVBVM
 VIVO AC VOLENTI DE' APOTHECA' DOMINICA'
 VRSVMQVE CANITE VO'CE CONCORDI SENEM
 HILAREM IOCO'SVM PILICREPVM SCHOLASTICVM
 QVI VI'GIT OMNES ANTECESSORE'S SVOS
 SENSU DECO'RE ADQVE ARTE SVPTILISSIMA'
 NVNC VE'RA VERSV' VERBA DICAMVS SENE'S
 SVM VICTVS IPSE FATEOR A' TER CO'NSVLE
 VERO' PATRONO' NEC SEMEL SED SAEPIVS
 CVIVS LIBENTER DICOR EXODIARIVS. (a).

Affixed to the opposite wall, a little farther on, is a mutilated inscription of the Fratres Ambarvales, a college of priests, twelve in number, who offered sacrifices for the fertility of the soil, called Sacra Ambarvalia, because the victim was led round the fields, attended by a crowd of country people

(a) See Torrigio, Notae ad Vetustissimam Ursi Togati Ludi Pila Vitreae Inventori Incriptionem, Romae 1630. The accents of the inscription claim the attention of the Philologist.

with their temples bound with oakleave garlands , dancing , and singing the praises of Ceres , to whom were made libations of honey diluted with milk and wine (a). The door at this extremity of the corridor communicates with the chapel of the choir ; and at the opposite extremity is another door , that gives access to the sacristy of the Canons ; but we return to the door already noticed as opening into the common sacristy.

The common sacristy.

The common sacristy is a regular octagon , the area of which is 51 feet 4 inches ; the height from the floor to the lantern 85 feet ; and the lantern 33 feet. The eight fluted columns of bigio antico that sustain the four flat arches had belonged to Adrian's villa ; and the four of the little chapel opposite us as we entered are modern and are of bardiglio of Carrara. The capitals of the twelve columns belonged to one of the two belfries , commenced by Maderno , and continued by Bernini on the two extremities of the façade of S. Peter's , and taken down by order of Innocent V. , when the southern one was nearly completed. Over the altar of the chapel is a Deposition designed by Michelangelo and well executed by Lorenzo Sabatini: the balustrade enclosing the chapel in front is constructed of various marbles ; and its two lateral chambers contain the utensils of the basilic and the dresses of its ministers. The bronze cock over the clock , opposite the door by which we entered , weighs 126 lbs , and stood on the belfry of the ancient church , erected by Leo IV. Two small doors of this the common sacristy open into rooms furnished with confessionals , ablution fonts etc. ; and from the rooms internal stairs lead

(a) Virg. G. 1. 315 , 344 , 347.

to the chambers of the Undr-esacristans, and also to the exterior of the cupola of the sacristy.

The large door to the left as we entered leads into the sacristy of the Canons, which is 41 feet long, 29 feet 3 inches broad, and 32 feet 2 inches high; and its walls are lined with beautiful presses of Brasil mahogany destined to contain the sacred vestments. The altar is adorned with two alabaster columns from the Circean promontory, now S. Felice, and the walls with other marbles. The Virgin and Child with S. Peter, S. Paul and S. Anne, over the altar, was painted by Penni of Florence, commonly called *il Fattore*: the B. Virgin opposite is by Giulio Romano; and the two easels over the door are by Antonio Cavallucci of Sermoneta, representing one S. Barnabas who presents S. Paul to S. Peter and S. James the Lesser, the other the liberation of S. Peter from the prison of Jerusalem. All the door-frames of the sacristy of the Canons are of Circean alabaster; and two of the doors give ingress one to the corridor leading to the choir, the other to the chapter-room destined for the meetings of the Canons.

The sacristy of the Canons.

The chapter-room is 32 feet 3 inches long, 25 feet 8 inches broad, and 35 feet 2 inches high; and is furnished with seats and wainscoting of Brasil mahogany. The body of the statue of S. Peter in the large niche lined with Brasil wood is ancient; but the head and hands were added by Canova. The three oblong paintings in front of the statue once served as enclosures to the ancient Confession, and were executed on wood by Giotto at the expense of Card. Stefaneschi, who paid the artist the sum of L. 80. The painting in the centre represents the Redeemer encircled by Angels: at his feet is Card. Stefaneschi.

The Chapter-room.

suppliantly prostrate ; and at the opposite side is a portrait of S. Peter seated, to whom the Cardinal presents the tabernacle with the three little doors painted by Giotto. That to the right is the crucifixion of S. Peter, and has two Apostles at its opposite side; and that to the left is the decapitation of S. Paul with two other Apostles also at its opposite side. To the basement of these belong the three half-figures of S. Peter, S. Stephen and S. Boniface, bishop and martyr, in the little painting under the Decapitation, as do also the five little figures of Apostles in the other little painting under the crucifixion of S. Peter, all by Giotto. The two lateral designs immediately over the seat of the Card. Archpriest, delineated with much accuracy by Stefano Piale, are the original chair of S. Peter preserved, as already described, within the bronze of Bernini. The five little ivory figures above represent our Lord between the B. Virgin and the Baptist, with S. Peter and S. Andrew beneath; and the four on the other side are S. Philip, S. James, S. Nicholas and S. Onofrio. Opposite the windows are eight frescos on a somewhat concave surface of wall: two of the four lesser ones above represent heads of men, perhaps of Apostles; and the other two with the four larger ones are half-figures of Angels in the act of playing on various instruments. On the wall, on either side of the niche, are two other similar heads, beneath which are two angels also playing on musical instruments. To these frescos also belong the other two above at the sides of the under-window, representing little angels in clouds in the act of adoration, having perhaps altogether formed a celestial harmony. These frescos were thus arranged by the late Baron Camuc-

cini; and their simplicity of outline and diligence of execution as well as their style and manner are deemed sufficient indications to prove that they proceed from the pencil of Mantegna.

To the basement of the tabernacle painted by Giotto also belong the two remaining little paintings beneath the last mentioned one to the right, with five little figures of Apostles standing, and the other to the left with the B. Virgin and the Infant Saviour, seated on a throne in the centre; while an angel on either side holds in his hand a thurible, near one of which is S. Peter, near the other S. James the Greater, standing on a gilt ground, like the five little figures of Apostles already mentioned.

Returning to the common sacristy, we enter the door directly opposite, which leads to the sacristy of the beneficed clergy, similar in all its parts to that of the Canons just described. Opposite the altar of its little chapel is the Madonna della Febbre, that gave its name to the old sacristy, and wears a crown of gold, as does also the Bambino, the former bequeathed by Alessandro Sforza of Placentia in 1631, and the latter presented in 1697. The painting is on masonry, and is glazed. The altarpiece, representing our Lord giving the keys to S. Peter, is by Muriani of Brescia. The easel paintings over the door and window are by Cavallucci, and represent S. Peter introduced to our Lord by S. Andrew, and their interview on the Appian way, near the church *Domine quo vadis*. The distance between the window of this chapel and that of the opposite one measures 176 feet.

To the left of this sacristy is a room of the same dimensions with the chapter-room, furnished with large presses to contain the vestments of the be-

Sacristy of
the Benefi-
ced Clergy.

Wardrobe
of the Be-
nificed
Clergy.

neficed clergy, and also those for the general use of the basilic. The large press consisting of three shelves or rather stories, with internal stairs, once preserved the plate of S. Peter's. The two doors at its sides open one on the corridor of the Canonry, the other on the wardrobe; and in the centre of the room is a large bench, on which to lay the vestments. On the wall opposite the press is a painting of S. John Chrysostom by Abbatini: at the sides of the window, Christ seized in the garden and his Flagellation are by Muziani: the Veronica opposite the windows was executed in 1500 by Ugo da Carpi, without the use of a pencil: the two lateral ones are copies of those of Muziani; and finally the Madonnas are copies of those crowned by the Chapter of S. Peter's.

Wardrobe
of S. Peter's.

The door to the right of the large press opens on the Guardaroba or treasury of S. Peter's, which is in part lined with presses containing the church-plate, and other valuables. Amongst them are six silvergilt candelsticks, used at the Papal altar and also on the altar of the Choir on great festivals: of them the two smaller ones, with the cross, were presented in 1581 by Card. Farnese, Archpriest of the basilic, for which he paid 13,000 scudi: they were designed by Michelangelo and executed by Antonio Gentili, and weigh 210 lbs.; and the other four were presented by Card. Barberini, also Archpriest, having been made in 1681 by Carlo Spagna, a Roman, in imitation of the former. The feet of the candlesticks and also that of a cross and its four extremities are decorated with medallions of rock crystal by Anna Amerani. Here also are six other candlesticks of gilt bronze, the gift of Greg. XIII., designed by Benvenuto Cellini, together with

the dalmatic worn by S. Leo III. at the coronation of Charlemagne; several chalices with gold cups, one of which, presented by Card. York, is studded with diamonds, another made of amber; some crystal and amber remonstrances etc. etc.

Returning to the common sacristy we take the first door to the right, by which we pass directly into the canonry. The rooms to the right at the extremity of the corridor are appropriated to the Vicar-Capitular, to the preacher extraordinary to the basilic etc.; and over the door, at the extremity of the corridor to the left as we entered, are suspended the chain of the port of Smyrna and the fastening of the gate of Tunis, the former sent as a trophy to the basilic by Card. Carafa, Legate in the time of Sixtus IV., the latter by the emperor Charles V. At the extremity of the corridor at right angles with this, is a door opening into the Archivium, which contains, besides the records of the church, a Life of S. George decorated with miniatures by Giotto, and presented by Card. Stefaneschi; several choral books with miniatures; and the series of the Pontiffs, thirteen in number, who had been Canons of the basilic, and whose portraits painted by Raffaele, a Roman Cappuchin, are suspended in the large hall of the archivium.

Residence
of the Ca-
nons: ar-
chivium.

Returning from the archivium to the corridor we find that two flights of stairs lead up to its five successive stories, the rooms of which are occupied by the Canons and Sacristans of the Church. On the fourth story is a large gate opening on the exterior of the cupola of the sacristy; and on this corridor also is the apartment of Ferdinand IV. of Naples, who became a canon as a necessary qualification to inspect the

relics ; and as such was visited here by Pius VI. , a fact recorded by an inscription over the door of the apartment.

Cemeteries
of the Be-
neficiaries
and Ca-
nons.

From the canonry we return to the sacristy , and pass out through its principal entrance in order to visit the cemeteries of the Beneficiaries and Canons, situate under their respective sacristies. As we issue from the outer door of the sacristy , the first door or rather gate to our right leads down to the cemetery of the Beneficiaries , which contains nothing worthy of particular notice ; and the opposite gate opens on that of the Canons. Entering the latter , we observe in the first recess to the right, a large wooden cross that belonged to the ancient sacristy : in the second are the monumental inscriptions of Card. Barberini , archpriest of the church , brother to Urban VIII. , of Card. Nerli , and of Card. Charles Barberini also archpriest ; and in the opposite recess are those of Card. Albani and of Alexander Carello of Rieti. To the left of the isolated altar are three , to the right two , recumbent full length effigies in relief , taken from the old sacristy ; and the altar , as its inscription records , was consecrated by George Maria de Lascaris , bishop of Jerusalem and Vicar of the basilic in 1784.

The Clergy of S. Peter's amount to thirty Canons , thirty six Beneficiaries , four Chaplains called *Innocenziani* because instituted by Innocent VIII. , twenty six Beneficed Clerks ; and they are presided over by a Cardinal in quality of Archpriest , whose Vicar is a Prelate. Of these Ecclesiastics none can enter S. Peter's except in choral dress.

The Sub-
terranean
church or
Sacred
Grottos.

From the sacristy one of the clerks generally conducts the stranger to the subterranean church , com-

monly called the *Sacred Grottos*. The floor of the present church is raised on arches over the "Grottos"; and the intermediate space serves as a depository for inscriptions, mosaics, paintings, statuary, tombs and chapels; and might with more propriety be designated the Sacred Museum of S. Peter's. The mosaics beneath are those taken from the lesser cupolas to be replaced by new ones: the frescos are a portion of the painting of Tabitha by Baglioni; and the paintings on slate are parts of the Crucifixion of S. Peter by Passignani, which stood at their respective altars in the old church. These Grottos, as they are called, are divided into New and Old, *Vecchie e Nuove*, the latter having been added to the former; and the ordinary descent is under the statue of S. Veronica, besides which there are three under the remaining colossal statues beneath the dome, and two by the two lateral doors of the Confession. Under each of the four statues is a small subterranean chapel, erected by Urban VIII. after designs by Bernini, and lighted by apertures at the pedestals of the statues; and each altar is decorated with a mosaic designed by Andrea Sacchi and executed by Fabio Cristofari.

Entering the door under the statue of S. Veronica, we observe to the left as we enter a bronze door, which opens on stairs that lead up to the balcony of the three principal relics of the church. The first chapel which we meet at the foot of the marble stairs, by which we descend, is that of S. Veronica. It is, as are also those under the three other pillars, which we shall see, an irregular semicircle adorned with two Ionic columns of breccia and two pilasters of marble; and it measures, as does also each of the

Chapel of S. Veronica: opposite corridor.

three others, 10 feet 4 inches in length, 7 feet in breadth and 14 feet in height (*a*). The corridors leading from these chapels to that of the Confession, are each 22 feet long, 6 feet 7 inches broad, and 9 feet 10 inches high; and the paintings in the chapels and corridors were all executed by Ricci of Novara in the pontificates of Paul V. and Urban VIII. The altarpiece of this first chapel represents S. Veronica presenting the kerchief to our Lord; and on the walls are the B. Virgin and the three Marys, two at either side. In the first oval of the ceiling, to the right outside the iron railing, is Urban VIII. receiving the design of the four chapels from Bernini: in the other oval to the left is Boniface VIII. showing the Volto Santo to Charles king of Sicily and James king of Arragon in 1296; and the third fresco in the centre between both represents the Volto Santo shown to Frederck III. by order of Nicholas V. On the wall of the corridor to the right the large painting represents S. Veronica handing the kerchief to our Lord, with Martha and Mary at the sides; and on the opposite wall is S. Veronica about to convey to Rome the sacred relic, with Mary of James and Mary of Salome at the sides. On the ceiling are expressed three facts, Veronica showing the sacred kerchief to the people; John VII. with the shrine erected by him for its reception; and the holy relic shown to Lewis king of Hungary by order of Clement VII.

Semicircular corridor.

The semicircular corridor, which we next meet, runs round by the Confession, and is 191 feet long, 11 feet broad and 6 feet high. To the right, as we advance in it, are several sainted Pontiffs painted

(*a*) The four chapels are provided with Chaplains, who are attached to the Barberini library.

in chiaroscuro, and a statue of James the Lesser, that belonged to the shrine of Sixtus IV. To the left is a small chapel called del Salvatorino, over the altar of which is a bas relief of the Eternal Father encircled by Seraphim, taken from the altar of the Assumption, erected in the old basilic by Card. Orsini, nephew of Boniface VIII. Affixed to the wall is an inscription recording that in this spot was deposited a considerable quantity of human bones, found when demolishing the old basilic. Over the door of this little chapel is a painting taken from the ceiling of the tribune of the old church, adorned with mosaics by Innocent III., and repaired by Giotto, together with the ancient inscription; and nearly under it is affixed to the wall the stone cross, that stood on the summit of the ancient church.

We next meet the chapel of the Madonna della Bocciaata or del Portico, which is 24 feet long and 13 feet broad. In the pillars that sustain the arch by which we enter are two statues of SS. John and Matthew, that belonged to the monument of Nicholas V. To the right as we enter are two large oblong tombs that existed in the old church; and above them are affixed to the wall two well executed marble reliefs that adorned the chapel of John VII: they relate to Apollo. Above the reliefs is a fresco of the Vatican palace built by Paul II.; of the belfry built by Leo IV.; of the front of the portico built by Alexander VI.; and of the oratory of S. Maria in Turri and the palace of the Archpriest built in the time of Leo III. To the left of these reliefs is a fragment of an inscription containing the bull of S. Gregory III., regarding the Council held in this basilic against the Iconoclasts. Next follows a mosaic

Chapel of
the Ma-
donna del-
la Boc-
ciata.

cross that stood at the shrine of the *Volto Santo* in the oratory of John VII., above which is a painting of the oratory; and next is another fragment of the before mentioned bull of S. Gregory III. The portrait of the B. Virgin over the altar, sustained by two marble angels, is by S. Memmi of Sienna, a scholar of Giotto's. It stood in the portico of the old basilic, whence this chapel is called that of S. Maria *del Portico*; and is said to have been struck with a watercroot on the bridge of the nose by some wicked person, whence its name of the *Madonna della Bocciata*. To the left is a sketch of the ancient basilic, after which we meet the mutilated statue of Benedict XII., who was most munificent in his repairs of the old church. We next meet the seated statue of S. Peter, which stood in the atrium of the ancient basilic: the ornaments near belonged to the tomb of Urban VI.; and the figures on the ceiling are S. Servantius and S. Amandus praying at the tomb of S. Peter, by Ricci of Novara. There is reason to believe that the statue of S. Peter had been originally erected to some Gentile; and that the head, arms and hands were changed in order to metamorphose it into a S. Peter. In the old church it was usual to vest it pontifically on the feast of S. Peter, as is now the case with the bronze statue above: the Isaurian Iconoclast threatened S. Gregory II. with the demolition of this statue; but the impotent menace cost him the duchy of Rome, and placed the temporal power in the hands of the Popes.

Corridor
leading to
the Con-
fession.

Leaving this chapel we meet to the right the mosaic that stood in the atrium of the ancient basilic over the sepulchre of Otho II., representing our Lord

with SS. Peter and Paul, of which there is a copy in the Vatican gallery. The corridor to the left, leading to the Confession, is 23 feet 6 inches long, 4 feet 6 inches broad and 9 feet 5 inches high. On its left wall are painted S. Gregory I. and S. Leo I.; the latter is presenting to some pilgrims clothes taken from the tombs of the martyrs. On its right wall is Targione, bishop of Saragossa, who visited Rome in search of the Book of Morals of S. Gregory the Great, which he had the good fortune to find: near him is Saint Abondio, a paralytic; and on the ceiling are the interview of our Lord with S. Peter on the Ostian way, the crucifixion of S. Peter, and the decapitation of S. Paul, all by Ricci of Novara. The door at the extremity of the corridor introduces into the chapel of the Confession.

Having passed this corridor we meet to the right the chapel of the B. Virgin *delle Partorienti*, which is 38 feet long, 13 feet broad and 10 feet high. In its arch of entrance are the statues of SS. James the lesser and Greater, that adorned the tomb of Nicholas V. In the internal angle to the right is a marble cross found in 1608, when digging the foundations of the portico: near it is a marble effigy of our Lord, that belonged to the tomb of Card. Eroli; and above is a painting of the little chapel erected by Innocent VIII., to contain the Sacred Lance, and also the form of the Lance itself. The marble statue of the B. Virgin in the niche beneath belonged to the old sacristy: the half-figure of Boniface VIII., farther on, was sculptured by Andrea di Pisa: the adjacent epitaph, recording the Pope's munificence, stood near the altar of S. Boniface IV.; and above are painted the forms of the altars of SS. Wincelous and Boni-

Chapel of
the Ma-
donna del-
le Parto-
rienti.

face IV., of the tomb of Boniface VIII., of the altar of S. Mark, and of the tombs of Paul II., Nicholas V., and Marcellus II., that existed in the ancient church. Ascending two steps we reach the spot, in which reposed the bodies of SS. Leo I., II., and IV., since transferred, as we saw, to the new church. To the right, above the steps, is an inscription of Adrian I., relating to the Volto Santo; and beyond it are the portraits in mosaic of John VII., and of S. Peter, taken from the chapel of the Volto Santo. Three prayers composed by S. Gregory III., like those used in the Mass for the Dead, come next. On the end wall is a painting of a German soldier, who was suddenly restored to the use of his limbs, when praying before the bronze statue of S. Peter, on occasion of the Jubilee of 1725, and another of the translation of the remains of Leo the Great in the pontificate of Clement XI. The healing of the lame soldier occurred in presence of numbers assembled on the spot, among whom were Monsig. Lambertini of Bologna, afterwards Benedict XIV. On the lateral wall to the left are the forms of the tribune and chapel of the choir erected by Leo IV., beyond which are those of the front and portico of the ancient church and of the palace of Innocent VIII.; and between them is the altarpiece of the B. Virgin that existed in the ancient church. The statues of SS. Peter and Paul, at the sides of the altar, stood in one of the porticos of that church. To the left of the altar is painted a copy of the Navicella of Giotto; and the bas relief beneath it of the condemnation of SS. Peter and Paul by Nero belonged to the tabernacle of the ancient church. An inscription of John III., permitting the interment of a subdeacon in the old church, follows;

over which are a painting of the altar of the B. Sacrament as it stood in the old church, and a copy of the angel of Giotto in mosaic, that stood over its organ. We next meet another inscription to the tenor of the preceding one, over which is a painting of the altar of Leo IX., and another of the little chapel erected by Pius II. to contain the head of S. Andrew. Near the door is a marble cross found in digging the foundation of the new church, beneath which is the epitaph of "Johannes Alicensis," buried in the old church in the V. century, in the pontificate of Gelasius I. On the ceiling are painted two subjects, one S. Zoe, wife of Nicostratus, who, while praying at the tomb of S. Peter, is dragged off by the Satellites of Diocletian to be burnt alive; the other, the suicide of a Longobard, perpetrated with the same knife, with which he had profanely cut to pieces a sacred relic from the *Limina Apostolorum*.

Returning to the corridor we meet opposite us an inscription in verse, composed by Pope S. Damasus, and recording his having carried off the waters of the Vatican hill, which had been found injurious to the cemetery of the ancient basilic. To the right is a statue of S. Bartholomew, that stood at the tomb of Calixtus III., and a mosaic-portrait of the B. Virgin, taken from the tabernacle of John VII. Above is a fragment in marble of a letter written in 381 by Gratian I., Valentinian II., and Theodosius II., emperors, to Flavius Eucherius Consul, uncle to Theodosius, for the preservation of the goods of the basilic, as is indicated by the subscription *PRO S. B., pro servandis Bonis*. The adjoining statue of S. John had adorned the tomb of Calixtus III.; and opposite, to the left, are four half figures of

Continuation of
Corridor.

the Evangelists in circular marble frames , that belonged to the tabernacle of Innocent VIII. Beneath are the four Doctors of the Church ; and between them is the holy name of Jesus, taken from the sepulchre of Pius II. The two angels in marble at the sides belonged to the tomb of Nicholas V. ; and the adjoining bas reliefs , affixed to the wall , on our right , once decorated the tombs of Card. Erolì and Calixtus III. The paintings on the ceiling represent. Leo I. returning thanks to God for the retreat of Attila ; S. Leo III. crowning Charlemagne ; and S. Leo IV. placing the Città Leonina under the protection of his first predecessor , S. Peter. To the left , between the two next doors , are portraits in relief of two holy Doctors , in two circular frames , taken from the tabernacle of Innocent VIII. , and two angels beneath taken from the tomb of Nicholas V. At the extremity of the corridor is a head of S. Andrew in marble , supported by two angels , and taken from the original shrine in which his head had been preserved ; and beneath it are the emblem of the Holy Spirit , and a marble cross with two angels , that belonged to the tomb of Pius II.

Chapel of
S. Andrew.

The next chapel to the right is that of S. Andrew , one of the four already mentioned. Its altarpiece alone relates to S. Andrew ; and all the other paintings have reference to the Sacred Lance , an anomaly arising from the changes made , as already noticed , in the localities of the relics by Paul V. , who , in 1606 , placed the Volto Santo and Sacred Lance in the shrine over the statue of S. Veronica , and the head of S. Andrew in that of S. Helen. On the right wall of the corridor is a painting of the procession of Innocent VIII., bearing the Sacred Lance

from S. Maria del Popolo to S. Peter's in 1492. Before the Pope, moves, in oriental costume, the Envoy of Bajazet II. named Cassum Regh, who brought the iron point of the Lance from Constantinople to Rome: he is preceded by Thomas the brother of Constantine, the last emperor of the East; and next to him is Demetrius, despot of the Peloponnesus, who was then staying in Rome after having accompanied hither the head of S. Andrew. At the sides of this painting are the portraits of Isaias and Ezechiel. Opposite is a painting of S. Longinus, who is said to have pierced the Saviour's side; and the lateral figures are David and Job. On the ceiling are painted three subjects, the first, the reception of the Lance at Ancona by Benincasa, bishop of that city, N. Ronciardo archbishop of Arles, and L. Borsiani, bishop of Foligno, the two latter sent expressly on the occasion by the Pope; the second, its reception at Narni by the Card. Legates G. della Rovere, afterwards Julius II., and George Costa; the third, its location in its present shrine A. D. 1606. On the Gospel-side of the chapel are painted S. Joseph of Arimathea and S. Nicodemus; and on the Epistle-side, S. John the Evangelist and S. Cleophas; and on the ceiling are three subjects, the transfer of the Lance from Narni to Rome in 1492 by the two Card. Legates; its consignment to the shrine of the Volto Santo by Innocent VIII., in the same year; and the form of the actual balcony of S. Longinus, with an inscription relating to Urban VIII.

Opposite the chapel of S. Andrew commence the *Grotte Vecchie*, which are reached by two ascending steps; are divided into a nave and two aisles by eight arcades on either side; and still retain the floor

The Grotte Vecchie or ancient church: first aisle.

of the ancient church. In the first aisle, to the left as we enter, is an altar with a bas relief of the Saviour, taken from the tomb of Boniface VIII.; and opposite the altar are the monumental inscriptions of Card. Nardini, archbishop of Milan, and of Charlotte, Queen of Jerusalem, Cyprus and Armenia. In the wall, on the Epistle-side, is a fragment of the donation made to the church by the Countess Matilda, with other fragments of no moment; and on the opposite wall is the epitaph of one Castello, with another of one Titian in the time of Belisarius, besides a catalogue of relics and other unimportant inscriptions and fragments. Advancing we next meet to our right the three tombs of James III. of England, who died in Rome in 1766, and of his two sons Charles III., who died at Florence in 1760, and Henry IX., Card. York, bishop of Ostia and Velletri, Deacon of the Sacred College, Vice-chancellor of the Roman church, Archpriest of S. Peter's, and Prefect of the Fabric of S. Peter's, who died at Frascati in July 1807 (a). Near the tombs of the last

(a) The character of Card. York is thus drawn by Eustace :
 " He is in the 52nd year of his age, stoops much, but retains a glow of health and ruddiness, the remains of early beauty, in his countenance; he talks English with ease and accuracy, and seems to speak it with pleasure . . . His manners though dignified are easy and unaffected. He speaks of England with warm affection, and, to employ his own expression, is always happy *to see his countrymen*, for he glories in being a Briton. His generosity to his attendants of every denomination is boundless; hence they all flourish under his influence and soon grow up into fortune and independence. The poor of his diocese bless his benevolence, and owe to the charity of their pastor a degree of comfort, which the inhabitants of few towns in Italy are so fortunate as to enjoy . . . But the consequences of the French revolution drove him from his See, stript

of the Stuarts is a fresco of the B. Virgin with an inscription to A. Gentile, bishop of Auria, and Datary of Innocent VIII. The next objects of interest are a half-figure in marble of the Virgin and Child; the tomb of Card. Braschi, nephew of Pius VI., and archpriest of the basilic; the epitaph of S. Nicholas I.; the tombs of Felix a deacon, of Gregory V., and of Otho II. emperor of Germany, who died in 983, the porphyry cover of whose tomb now serves as the baptismal font of S. Peter's. At this extremity is a circular grating in the vault above, which opens on the floor of S. Peter's, in that part of the nave between the chapels of the Choir and of the B. Sacrament.

We next enter the nave, and meet to the right urns The nave. containing remains of Benedict XIII., Orsini, and of Christina of Sweden, after which, we meet to the right, opposite the tomb of Otho II., the recumbent effigy of Alexander VI., *Borgia*, whose body, together with that of his uncle Calixtus III., was transferred in 1610 to the church of S. Maria di Monserrato, where they lie neglected. In the ceiling of this nave, a little farther on, is the epitaph of one

him at once of his whole income, and sent him in his old age a needy wanderer, to seek for refuge in Austria, in Corfù and in Sicily . . . In this state of exile and dejection, he was suddenly relieved by the well-timed but unexpected generosity of his illustrious relation, our gracious Sovereign George III.; . . . and the Cardinal glories in owing to his country only his present comfort and independence . . .

The Cardinal's defects are those of his rank and age; fond of the ancient glories of his family, he delights in the sound of royalty, and is offended if the title of *Royal Highness* be not frequently used by those who speak to him, a title which, as grandson to a king of Great Britain, he perhaps has a right to claim". Classical Tour, vol. III. c. VI.

Proculus, marked with the consulate of the emperors Honorius and Theodosius. The paintings and mosaics of the pillars of this nave are remains of a painting of the crucifixion of S. Peter on slate by Passignani, that adorned the altar of SS. Peter and Andrew in the new basilic, and of the old mosaics of the small cupolas. At the extremity of this nave is an altar, over which is a half figure of the Redeemer in marble relief, that belonged to the tomb of Calixtus III.: at the epistle side of the altar repose the remains of Christina of Sweden; and at the opposite side, those of Pius VI., Braschi, whose statue we admired before the Confession.

Second
aisle.

Entering the second aisle, at the other extremity, we meet a large sarcophagus of red granite containing the remains of Adrian IV., Breakspere, a native of Langley in Hartefordshire, raised to the Popedom in 1154, the only English Pope (*a*). Next follow the tombs of Pius II., and III, *Piccolomini*, and of Boniface VIII., *Gaetani*, a much esteemed work of Arnolfo di Lapo of Florence (1232). At the opposite side is the sepulchre of Nicholas V., *Perentoncelli*, whose epitaph was written by the celebrated Æneas Sylvius Piccolomini, afterwards Pius II. Next follows the recumbent statue of Paul II, *Barbo*, by Mino da Fiesole, the ornaments of which we shall find in the New Grottos; and next, the tombs of Julius III., *Del Monte*; and of Nicholas III., *Orsini*. Between the two last mentioned is a small iron gate opening on a short corridor, containing some sepulchral urns of no particular interest. In the next

(*a*) This Pope, who was born of mendicant parents, himself a mendicant, loved so dearly the souls of the Irish, that he made a present of their bodies and their country to Henry II. of England — He died suddenly.

arcade are the sepulchres of Urban VI., *Prignani*, and of Innocent VII., *Migliorati*; and in the succeeding arcades are the monuments of Marcellus II., *Cervini*, of Innocent IX., *Facchinetti*, of Card. Fonseca, and Card. della Porta; and on the wall opposite the two last are fragments of a fresco by Baglioni, representing the restoration to life of Tabitha. The next tomb is that of Card. Erolì of Narni; and on the pillar opposite is the epitaph of G. Guidetti, eminent for his knowledge of the Gregorian Chant, and author of the *Directorium Chori*. The opposite door opens into a small room, in which is interred Agnisina Colonna; and in the same room are several epitaphs of bishops, archbishops and others, amongst whom is that of Card. Villiers, who ordered the famous *Pietà* of Michelangelo. At the extremity of this aisle is an altar-piece of the B. Virgin, painted on the wall by a scholar of Pietro Perugino, and is sometimes incorrectly called the *Madonna della Febbre*, a painting which we saw in the Sacristy. At the sides of the altar are affixed to the wall two of the stones that were attached to the feet of the martyrs, to add to their torments when suspended in air, or to their necks, when consigned to death by drowning.

We now descend into the New Grottos by two steps, and observe to our right the chapel of S. Longinus, which is similar in construction to the other three. The paintings relate to the Cross. On the wall to the right is the Crucifixion: on that to the left is the invention of the H. Cross by S. Helen; and at the sides of both paintings are portraits of the four Evangelists. On the ceiling are painted three subjects, viz. Macharius, bishop of Jerusalem, di-

Return to
the New
Grottos:
chapel of
S. Longi-
nus.

tributing to Pilgrims portions of the true Cross ; Constantine receiving part of it sent him by his August Mother ; and the emperor Heraclius entering Jerusalem with the true Cross on his shoulders. On the wall at the Gospel-side of the chapel are painted, in fresco Constantine and S. Cyriacus , Bishop of Ancona ; and on the Lesson-side are SS. Macharius and Zacchary , Bishops of Jerusalem. On the ceiling are three subjects, viz. S. Helen sending a portion of the true Cross to Constantine ; the miracle by means of which the true Cross was distinguished ; and the translation to S. Peter's of the portion of the Cross presented to it by Urban VIII. The altar-piece represents the decapitation of S. Longinus , a painting by Andrea Sacchi.

Semicircular corridor.

Advancing in the semicircular corridor we meet to the left , between two doors , a portrait in mosaic of S. Paul , that belonged to the ancient tribune adorned by Innocent III. ; opposite which is a head of one of the Apostles, that belonged to the tribune of S. Paul's on the Ostian way. We next meet to the right an inscription prohibiting females to enter the subterranean church without a special permission , except on Pentecost-monday , when it is lighted for their accommodation (a). Next is an ornament in stone that belonged to the tabernacle of Innocent VIII. , above which is a Polyandron or receptacle for various human bones , gathered from the tombs of the ancient basilic. Opposite is a fresco of S. Peter by Balthasar Peruzzi of Sienna. On the lateral wall to the right as we advance is a basrelief of the Eternal Father ; and to the left is another of the B. Virgin , SS. Peter and Paul , a Pope and a Cardinal kneeling, after

(c) Ladies may easily obtain a permission to enter at any time.

which come two reliefs of SS. Peter and Paul, all of which stood at the sepulchre of Card. Erolì. We next meet on the wall to the left a basrelief representing the creation of woman; it stood at the sepulchre of Paul II. The four Apostles in relief, that we meet next, to our right and left, also belonged to the old church. The circular grating above opens into the church near the great altar; and the corridor to the left leads to the Confession. Its walls are decorated with frescos representing S. Paschal I. discovering the body of S. Cecilia; S. Peter appearing in a vision to a priest; and on its ceiling are painted three subjects, viz. some Orientals surprised in an attempt to carry off the bodies of their fellow-countrymen SS. Peter and Paul from the Catacombs of S. Sebastian; the exhumation of the Apostles' remains from the Catacombs by Pope S. Cornelius; and the deposition of the body of S. Peter in this Confession by the same Pope, after he had restored the body of S. Paul to the locality in which it lay after his decapitation, all painted by Ricci of Novara. Beyond this corridor are the statues of Faith and Hope, that adorned the tomb of Paul II.; and beyond them to the right is a basrelief of the Last Judgment, that belonged to the tomb of Paul II., whom, with the emperor Frederic II., the sculptor has here placed among the Elect. To the left is another basrelief of the Resurrection of our Lord; and farther on to the right is a statue of Charity, that belonged also to the tomb of Paul II. Next follow to the left portraits of Pontiffs, whose bodies repose around the Confession; and to the right the statues of the B. Virgin and Child and of the Apostles, that decorated the tabernacle of Sixtus IV. To the left are two marble effigies of the

Apostle S. Andrew, which belonged to the tabernacle of Pius II; and between them is that of the Redeemer also in marble, all of which had belonged to the tomb of Nicholas V.

Chapel of
S. Helen.

Directly opposite is the fourth and last chapel, that of S. Helen, situate under her colossal statue. For the reason already assigned the paintings here, save that of S. Helen over the altar, relate to S. Andrew. The first painting within, to the right, represents the reception of the head of S. Andrew at the Ponte Molle by Pius II. in 1462, brought to Rome by Card. Bessarion, Thomas brother of the last Christian emperor of Constantinople, and Demetrius despot of the Peloponnesus. On the opposite wall is the procession conveying the precious relic from the church of S. Maria del Popolo to the Vatican basilic, two days after; and at the sides of these two paintings are Prudence, Justice, Vigilance and Charity. On the ceiling are three events relating to S. Andrew, viz. S. Andrew in the bark on the sea of Galilee; S. Andrew at the moment of his flagellation; and the same Apostle hailing with joy the cross destined for his Crucifixion. On the Epistle side are frescos of SS. Peter and Paul; and on the ceiling are the crucifixion of S. Andrew, his sepulture and his entrance into glory.

Continuation of
circular
corridor.

Returning to the corridor we observe to the left portraits in chiaroscuro, of sainted Pontiffs; to the right are marble statues of the Apostles; and again to the left are bas reliefs of Christ consigning the keys to S. Peter, S. Peter curing the lame man, and the crucifixion of the great Apostle, all, except the portraits, taken from the tabernacle of Sixtus IV. Opposite the chapel of the Confession is the tomb

of Junius Bassus, Praefect of Rome, six times Consul, who died A. D. 359. It was discovered in the year 1595, when constructing the New Grottoes in the time of Clement VIII.; and is about eight feet long, four feet broad and four feet high. Its sculptured reliefs are taken from the Old and New Testaments. In the upper compartment are the sacrifice of Abraham; S. Peter recognised as a Galilean; our Lord seated with SS. Peter and Paul; the Redeemer before Pilate; and that iniquitous Judge washing his guilty hands, stained with the blood of the man in whom he found no fault. In the second range are the patient Job; Adam and Eve driven out of Paradise; the triumphal entry of our Lord into Jerusalem; Daniel in the Lions' den; and Peter borne to prison in chains by order of Herod. On the sides are children with bunches of grapes and ears of corn, emblematic of the H. Eucharist. This monument bears a striking analogy to that of Petronius Probus, which we saw at S. Mary Major's, and which was sculptured by one Acatius: the order of architecture in both is the Corinthian: in both are repeated the sacrifice of Abraham, the recognition of Peter, Daniel in the lions' den, Pilate washing his hands: the portraits of Pilate are perfectly similar in both; and these coincidences render it probable that both monuments are from the chisel of the same sculptor. At the outer entrance of the chapel of the Confession are two angels, that adorned the sepulchre of Card. Erolì.

We now enter with feelings of veneration and of awe the sanctuary in which repose in part the mortal remains of the two great Apostles, SS. Peter and Paul! This chapel is 30 feet 9 inches long, 6 feet 7 inches broad, and ten feet two inches high; and is in form of an inverted cross,

The Chapel of the Confession.

in memory of the manner of S. Peter's crucifixion. Its pavement is of inlaid marbles; its walls and ceiling, the latter pierced by three bronze grates, are adorned with twenty four bas-reliefs, some in stucco and some in bronze, illustrative of the lives of SS. Peter and Paul; and its altar, which rises above three steps on a platform about nine feet square, was consecrated by Calixtus II. in 1122, and in the XVII. century by Clement VIII., who transferred hither from the nave of the old church the circular slabs of porphyry at its sides. Over the altar shine, on a ground of gold, two ancient oil paintings of the Apostles, adorned with plates of silver; and the altar itself rises over the tomb in which repose the ashes of the Apostles, where stood the ancient oratory of S. Anacletus. Amongst the numerous claims to our veneration, which S. Peter's possesses, the bodies of the illustrious and sainted Dead consigned to it hold a high place. Its very site was sanctified by the blood of the martyrs, shed in profusion by the monster Nero: it contains the remains of one hundred and thirty one Pontiffs, of whom, besides S. Peter, thirty six have a place in the Calendar of the Saints (*a*): it still serves as a mausoleum for such Pontiffs as desire to repose near the tomb of their great Predecessor, an honour which even kings, except by extraordinary privilege, are not al-

(*a*) These sainted Pontiffs are SS. Linus, Cletus, Evaristus, Sixtus I., Telesphorus, Hyginus, Pius I., Eleutherius, Victor, Leo I., Simplicius, Gelasius I., Athanasius II., Symmachus, Hormisdas, John I., Felix IV., Agapitus, Gregory I., Boniface IV., Deusdedit, Eugenius I., Vitalianus, Agatho, Leo II., Benedict II., Sergius I., Gregory II., Gregory III., Zachary, Paul I., Leo III., Paschal I., Leo IV., Nicholas I., and Leo IX.

lowed to share: it contains moreover the remains of the Apostles, S. Andrew, S. Simon and S. Jude, and of the Evangelist S. Luke, together with a long list of Holy Doctors, of illustrious Confessors and of glorious martyrs; but preeminently holy and preeminently entitled to our veneration is the chapel in which we now stand. The very ground on which we now tread is filled with the bones of the Saints: the vaulted shrine that now closes over us is lined with the tombs not alone of Princes and Emperors, of Bishops, Patriarchs and Popes, of Doctors, Confessors and Martyrs, but also contains beneath its altar what has commanded the devotion of the Christian World from the earliest ages, the remains of the Apostle of Rome and of the Apostle of the Gentiles. Yes! hither, from the earliest ages of Christianity, flocked pious pilgrims to venerate the remains of the Apostles: here Kings and Emperors knelt in humble penitence and prayer to honour their tomb and invoke their intercession; nor, whilst we here contemplate, in silence and solitude, this their holy shrine, can we fail to experience sentiments of veneration for their memories, and emotions of devotedness to the sacred cause, for which they so nobly shed their blood. "Here", says S. John Chrysostom, whose ashes repose in S. Peter's, "here when any one stands, the view of the shrine strikes on his heart: he is affected, as if they that lie there were present; and he quits the place changed almost to another man. I admire this city", continues he, "not for its columns or any other vain display, but for those pillars of the church, SS. Peter and Paul. Oh! who will give me to embrace the body of Paul — to cling to his sepulchre — to contemplate even the dust of his body! The dust,

I say, of that mouth by which Jesus Christ has spoken to us, and from which came forth a light more resplendent than lightning. — Yes, I could wish to see the tomb, which encloses those weapons of Justice and Truth ” (a).

Having surrendered ourselves for a time to the indulgence of that wish, which it was not given to the eloquent and sainted bishop of Constantinople to gratify, we return to the circular corridor, in which we meet to our right five statues of Apostles, and to our left two marble reliefs representing one the seizure and decapitation of S. Paul, the other the fall of Simon Magus, both taken from the tabernacle of Sixtus IV., and also four portraits of sainted pontiffs, painted in chiaroscuro, after which we reenter to the right the little corridor adjoining the chapel of S. Veronica, by which we emerge once more to upper day, and prepare to ascend to the summit of S. Peter's.

Ascent to the dome of S. Peter's : Jubilee-inscriptions: hall of the benediction-gallery.

Entering the door under the monument of Maria Clementina, wife of James II. of England, we meet a well lighted staircase, paved with bricks set in herringbone form, divided into 193 bands by binders of travertin, and winding round with an ascent so gentle that beasts of burden might go it up without inconvenience (b). It ascends to a height of 154 feet:

(a) Hom. XXXII. in Ep. ad Rom. tom. IX. p. 402, Paris 1636.

(b) Beasts of burden ascend exclusively by the stairs at the monument of Alexander VII. Ten stairs in all lead up to the summit, viz. 1. This in common use by which we ascend, reserved exclusively for pedestrians. 2. The stairs inside the door to the left, next to the choir. 3. Those inside the monument of Alexander VII., by which beasts of burden ascend. 4. The stairs at the tomb of Alexander VIII. 5. Those at the monument of Clement X.

the cylindrical space in which it revolves is 14 feet 8 inches wide ; and the spiral road itself is 6 feet 7 inches broad. The first object which we meet to the right as we ascend is the cenotaph of Maria Clementina, a little beyond which are inscriptions removed from the porta Santa, viz. those of 1650 under Innocent X., of 1675 under Clement X., of 1700 commenced under Innocent XII. and terminated under Clement XI., of 1725 under Benedict XIII., and of 1750 under Benedict XIV. (a). It is usual to ascend

6. The flight at the monument of Clement XIII. 7. That inside the tomb of Benedict. XIV. 8. That under the monument of Innocent XII., the upper door of which is now walled. 9. The stairs in the court of the Burbora. 10. The flight in the corner of the covered portico on the side of the statue of Charlemagne, which ascends directly to the bells. Of these that by which we ascend and those of Alexander VII., Clement XIII. and Benedict XIV. are similarly constructed : the other six ascend by steps.

(a) The first Jubilee was established by Boniface VIII. in 1300, and was to be celebrated every hundredth year ; but after the expiration of the first half century it was again celebrated in 1350 by Clement XI. It was renewed in 1380 by Urban VI., who ordered its celebration every 30th year. In 1475 Sixtus IV. fixed it at every interval of 25 years, an observance still in use. It commences on the eve of Christmass-day with the removal of the brick-work of the porta Santa, for which the Pope gives signal by striking it three times with a silver hammer, thus inviting all Christians to enter without delay by the narrow gate that leads to salvation. The Lateran basilic, S. Mary Major's and S. Paul's have also each a holy door, where the same rite is observed. The frame of the holy door of S. Peter's resembles Jasensian or Carian marble ; and hence this species is known in Rome by the name of porta Santa. The dates of the two last Jubilees are always preserved on marble slabs over the door, as may still be seen, where the two last solemnizations recorded are of 1800 under Pius VI., and of 1825 under Leo XII.. When a new slab was to be put up, the older of the two had been heretofore removed to this locality.

directly by these stairs to the summit of the edifice, or at the most to enter the door n. 10 in order to pay a hasty visit to the models of the church and dome ; but those who desire to inspect the anatomy , as it were , of this Leviathan of churches will , if furnished with the necessary permission , enter the first door to the right beyond the inscriptions (a). On entering this door we meet the cupola of the baptistry ; and ascending thence by several flights of steps we reach the magnificent hall over the covered portico , 379 feet 6 inches in length , 73 feet 5 inches in height , and 39 feet 9 inches in width. It is lighted by nine external windows , five in the hall itself and four in the two smaller ones , on a lower level , at its extremities ; and from it five large windows look into the church. Of the five front windows of the great hall , that in the centre opens on the balcony from which the Pope gives his solemn benediction to the multitude assembled in the great square of S. Peter's

(a) The visiter who may want time or inclination to make this inspection , and may prefer going directly to see the models , will , on entering n. 10 , turn to the right , descend by a few steps , pass by the roof of the chapel of the choir , and advance until he meets the cupola of S. Gregory. Here the passage to the left runs round the second corridor , and that to the right passes by the roof of the choir , and conducts to a door by which we descend by eleven steps into a lofty room , in which the door opposite the steps leads out on the cornice of the church , and that to the right descends by five steps to a double flight of wooden stairs of twenty steps each , on the first landing of which is a view , to the left , of the external cupola of the choir ; and the second landing conducts into the octagons , in which is the model of San-gallo repaired and placed here by Clement XI. , and that of the cupola by Michelangelo. Returning by the same passages he will ascend directly to the leads.

beneath (a). The door at the extremity of the hall to the left is that by which the Pope enters from the Ducal hall to impart the benediction; and near it is a portion of the Navicula copied by the Cav. Lanfranc, a transcript of which we saw in mosaic as we made the round of the church.

Returning to the winding ascent we meet to our right, as we advance, a window, near which is a little flight of steps leading up to the first corridor, that runs round the whole level of the large windows as far as the winding stairs beyond the altar of S. Sebastian. On this corridor open several small doors of communication between as many flights of stairs leading up from the interior of the church, and conducting to the summit. As we advance we also pass to the rere of the rooms inside the monuments of Alexander VIII., *Ottoboni*, of the oil painting of the H. Ghost over the Chair of S. Peter, and of the archivium behind the monument of Clement X.,

(a) The form of the benediction is as follows: "SS. Apostoli Petrus et Paulus, de quorum potestate et auctoritate confidimus, ipsi intercedant pro nobis ad Dominum. Amen.

Precibus et meritis Beatae Mariae semper Virginis, Beati Michaelis Archangeli, Beati Joannis Baptistae et SS. Apostolorum Petri et Pauli, et omnium Sanctorum, misereatur vestri Omnipotens Deus, et dimissis omnibus peccatis vestris perducatur vos Jesus Christus ad vitam aeternam. Amen.

Indulgentiam, Absolutionem et Remissionem omnium peccatorum vestrorum, spatium verae et fructuosae poenitentiae, cor semper poenitens, et commendationem vitae, gratiam et consolationem Sancti Spiritus, et finalem perseverantiam in bonis operibus tribuat vobis omnipotens et misericors Dominus. Amen.

Et Benedictio Dei Omnipotentis Patris, et Filii, et Spiritus Sancti descendat super vos, et maneat semper. Amen."

Altieri; and, having reached the rere of the chapel of S. Sebastian, we meet beyond it a door opening on the *scala della Burbora*, in which we observe the tubes of the forcing pump, which transmits the water from the court of the *Burbora* to the leads of S. Peter's. These stairs form a communication between the court and the summit of S. Peter's. The windows looking into the church from this first corridor are each 16 feet 2 inches high and 11 feet wide: the large exterior balconies, which are adorned with *travertin* columns and balustrades, are each 20 feet 6 inches high and 11 feet 6 inches broad; and the small ones in form of niches with balustrades are each 14 feet high by 6 feet 7 inches broad.

Second
corridor:
the French
clock: the
dial: the
bells: the
octagons:
the mo-
dels.

Returning hence to the winding stairs by which we first ascended, and having reached the door n. 10, we pass through it to the second corridor, in which turning to the left we soon reach the cornice of the great hall of the benediction, and next the stairs descending into the locality of the Italian clock, of the beautiful white marble dial, and of the bells of S. Peter's. The bells are six in number, the largest of which, cast by Valadier under Pius VI., is 7 feet 4 inches in diameter and 9 feet 2 inches in height, and weighs 28,000 lbs. The united weight of the six amounts to 62,116 lbs. Returning hence by the same stairs to the second corridor, and advancing in it to the left we reach the southern extremity of the front of S. Peter's, from which a straight corridor 355 feet 6 inches long, lighted by the attics of the front, leads to the northern extremity, near which is a door leading to a small room containing the simple machinery of the ultramontane clock. Returning hence to the corridor we continue our round

and meet to our left the stairs of the Burbora, which we saw below near the altar of S. Sebastian; the lantern of the chapel of the B. Sacrament; the cupola of the chapel of the Madonna Gregoriana; and a room with one door opening on the cornice of the great nave over the altar of SS. Processus and Martinianus, and another on the stairs leading up from the *Lambertini* monument to the summit. This cornice has eight accesses corresponding with the eight stairs planned by Michelangelo, and is 6 feet 2 inches broad in the Greek cross, and 6 feet in the addition made by Paul V. Although without a handrail it affords a safe and easy walk, 749 yards in circuit; and the stranger who paces it will be surprised to find its flagged floor in many parts worn away by use. It is 101 feet 3 $\frac{1}{2}$ inches above the level of the church floor; and commands a near view of the magnificent ceiling of S. Peter's. Returning hence to the room whence we entered we pass to the octagons of the Gregorian chapel, round which is a corridor; and a window here at the extremity commands a view of the external cupola of the chapel of the B. Sacrament. These two octagons together with six others which we shall see were constructed over the arches of communication beneath, in order to lighten the pressure on the arches, and to strengthen and buttress the dome. They consist of four coupled chambers, each in shape of a cupola formed by eight arcades of entrance; but they have no direct communication with one another, save the coupled ones, which are reached by their respective stairs of ascent. The diameter of each is 34 feet 6 inches; their height to the cornice 26 feet 4 inches; and the vault above the cornice is 10 feet 3 inches in height. They are lighted by the

windows of the four respective minor cupolas and by a small lantern each from above ; and the stairs by which they are reached are those of the Greek cross. Two are situate above the altar of the Transfiguration and the sacristy door ; and the other six are erected over the monuments of Alexander VII. , Alexander VIII. , Clement X. , Clement XIII. , Benedict XIV. and over the altar of S. Jerom.

Returning hence to the second corridor we meet the stairs that lead up from the tomb of Rezzonico, descending which a little we reach a door opening into the octagons that command a view of the cupola over the altar of S. Michael. Returning by the stairs to the second corridor , and having passed to the rere of the window above the Glory , we reach the cupola of the Madonna della Colonna , beyond which is a door opening on stairs that lead down to the octagons of the Madonna della Colonna. Again returning to the second corridor we reach stairs that have been cut by the sacristy , but which enable us to descend to the octagons containing the models of Bramante and Michelangelo. This first octagon commands a view of the chapel of S. Gregory, and contains the model of the basilic invented by Sangallo and constructed by his scholar Labacco , at an expense to the Rev. Fabrica of 5584 scudi. The second octagon here contains the model of the actual dome by Michelangelo , which has the statues of the prophets on the external columns, not actually existing on the dome. This model was repaired by order of Benedict XIV., and was used by the three mathematicians Leseur and Jacquier , French Minims , and Boscovick of Ragusa S. J. , to make their observations

with a view to strengthen the dome in the manner already indicated (*a*). In it is a model of the machinery used for the purpose of repairing and retouching the interior of the dome. In this octagon are also models of the sacristy presented but not adopted, and of the machinery used by Fontana in the erection of the obelisk before S. Peter's. The cupola seen here is that over the chapel of S. Gregory, in which is the monument of Thorwaldsen. Returning hence, as before, to the second corridor, we reach the door n. 10, through which we arrive at the winding stairs of Maria Clementina, and resume our ascent. Towards the extremity of these stairs we observe affixed to the wall several inscriptions recording the visits of various personages to this part of the edifice; and opposite the last inscription is the room of the custode.

We have now reached the vast platform of the roof, which is partly covered with flags, partly with tiles, and partly with lead, in various divisions, all of which however are accessible. From it rise immediately before us the three lateral cupolas of the Baptistry, the Presentation and the Choir, leaving which to our left we turn to the right to make the regular round of the platform, which is commensurate with the entire extent of the basilic beneath. Advancing we soon meet the iron railing and roof that guard and cover the bells; the rere of the Italian clock, of the statues on the front balustrade and of the ultramontane clock. Having passed the rere of the latter clock we observe beyond to the right the isolated roof of the Sixtine chapel; and as we advance we pass by the lantern of the Pauline chapel and the other three lateral cupolas of the Pietà, S. Sebastian and the B. Sacrament, having to our right a fountain of peren-

The platform of the roof.

(*a*) Vol. I. p. 309.

nial water, already mentioned, which, at this height, consults for economy, cleanliness and convenience. The little door near the fountain opens into the *scala della Burbora*, where we see the conduit of the forcing pump; and the wooden structure beyond the fountains contains the machinery for raising from the court below such materials as it may be inconvenient to convey up by the stairs. Having passed the *Burbora* we have beneath to our right the roof and lantern of the chapel of the B. Sacrament, to our left the outer cupola of the same chapel; and having entered an iron little gate between both, we find ourselves at the base of the external cupola of the *Madonna Gregoriana*, one of the two minor cupolas by Vignola. The little lantern opposite its entrance stands over one of the octagons of the *Madonna Gregoriana*; the little room in its interior is used as a place of repose and refreshment for royal personages, who may visit the platform; and the little lantern to the right rises over the second octagon of the same chapel. Here also we observe to our left one of the four double stairs that lead up to the drum of the dome. Continuing our round we meet to the right the little lantern of the *lumaca* or winding stairs which ascend from the tomb of Benedict XIV.: to our left is the roof of the part of the Greek cross on the side of the altar of SS. Processus and Martinianus; and a little beyond is the lantern over the stairs that commence at the monument of Clement VIII., together with the two lanterns of the octagons of S. Michele and the lantern of the internal cupola of the same chapel of S. Michael. Farther on we meet the lantern of the stairs of Clement X. and the roof over the Chair of S. Peter, under which we pass round the catino or

absis of the Chair. Having passed the roof we meet the lantern of the stairs beginning at the monument of Urban VIII., the lantern of the cupola of the Madonna della Colonna, and the lantern of the internal cupola of the same chapel. Here also we observe to our left the second double stairs leading up from the leads to the dome. From the parapet to our right we have a view of two of the circular towers of the città Leonina and of the intermediate line of wall, a view of the villa Pamphily, of the church of S. Pancrazio and of the villa Lanti, now belonging to the French nuns of the Sacré Coeur. Opposite us, as we advance, is the roof over the Greek cross at the side of the altar of SS. Simon and Jude; and to our right is the lantern of the stairs that commence at the monument of Alexander VII. The third double stairs leading up from the platform to the dome are seen to our left. We continue our round under the roof that covers the absis of the tribune of SS. Simon and Jude, after which we reach the fourth and last double stairs that lead up by the ordinary passage to the dome. Before ascending, we observe outside the iron doorway that leads from under the roof the lantern over the stairs of S. Gregory, the lanterns of the two octagons of the cupola of the Gregorian chapel, and the second minor cupola over the internal cupola of the same chapel, beyond which is the sunken roof over the chapel of the Choir. The two minor cupolas measure each, from the platform to the summit of the cross, 147 feet 6 inches, and are each 305 feet 4 inches in circumference; and, although but satellites to the dome, they might crown two elegant churches. The six small ones, not being in perspective, merely appear above the platform. Between these cu-

polas , the greater number of which were from below lost to the eye , are ranges of houses and workshops for the men occupied in the never ending repairs , of whom thirty are employed daily throughout the year ; and the intermediate roof between the two ranges of workshops is that which covers the great nave. This aerial habitation is supplied , as we have seen , with water by the perennial fountain already noticed ; and , casting our eyes around us , we seem to be in a town rather than on an edifice.

The dome. Turning our eyes to the dome , which here strikingly unfolds its dimensions , we feel as if we had only reached the base of the mountain , which we have to ascend , and on which the lantern looks like a picturesque temple , crowning its glorious summit. Here we fully see and appreciate the beautiful proportions and finished grandeur of “ the wondrous dome , ” the drum of which is lost from below , being thrown back by the length of the Latin cross , but is here seen in all its magnitude and magnificence. Its height from the platform on which we stand to the summit of the cross is 308 feet 4 inches ; and its circumference is 631 feet 4 inches. It stands on a basement of travertin , which terminates in a massive cornice ; and above the cornice is an open corridor , seventeen feet broad , that runs round the base of the drum and is called *il maschio*. On the maschio rises the drum , which is surmounted by a cornice and attic ; and from the attic springs the curve of the dome , which is crowned by the lantern. Over the lantern rises a shaft , adorned with candelabra , on which rests the bronze ball , surmounted by a metallic cross , the symbol of Christianity and the emblem of Redemption. The drum is formed by sixteen massive

pillars, flanked by buttresses, each of which is adorned with two columns in front, which, according to the plan of Michelangelo, that we saw in the Gregorian octagon, were to be surmounted with the statues of the Prophets. Between the buttresses are sixteen windows, each 16 feet 10 inches high and 8 feet 9 inches broad, that light the dome. The boast of Michelangelo that he would lift the dome of the Pantheon into the air is here verified, and serves as no bad description of the dome as it stands. Circular temples terminating in domes were by no means uncommon among the Ancients: of them Pausanias mentions six in Greece, that is at Athens, Epidaurus, Elis, Mantinea, Orchomenus and Sparta. Among the Romans they seem to have been still more common: such was the temple of Cybele on the Palatine, described by Dion as covered with a tholus or dome, as was also that of Minerva Medica, the body of which was internally and externally octagonal; and such are three temples at Baiae, one of which, like the Pantheon, receives the light from above. But different from all these is the dome before us, being raised not on the walls of the temple but on four massive pillars, which is a far greater effort of skill. Yet even this construction is not the invention of Michelangelo. The first instance on record of a dome so constructed is that of S. Sophia at Constantinople, erected under Justinian in the VI. century by the architects Anthemius and Isidore: S. Mark's of Venice followed in 973, and the cathedral of Pisa in the XI. century; and these were surpassed by the Cathedral of Florence, erected by Brunelleschi, the dome of which is less than that of S. Peter's only by thirteen feet in height and fifteen feet in breadth. Different still from

all these is the dome of S. Peter's, being composed of two concentric domes, which ascend according to the convergency of the sixteen curve ribs, to which they are annexed, and which we saw beneath, when contemplating the interior of the dome. But it is time that we commence our *journey* to the summit.

Ascent to the summit: first internal gallery.

Nearly on a level with the landing of the double stairs, by which we ascend to the entrance, is an open corridor with a floored walk five feet broad, running round the base of the drum under the cornice of the basement. In making its round we have an opportunity of observing the other three entrances into the basement with their corresponding double stairs. As we enter the basement we meet a door to our left leading up to the maschio or open corridor over the cornice: we take the corridor to the right, which is perfectly similar and is that in common use; and at a distance of 20 yards from the entrance we meet a door to the left, opposite which is another opening directly on the first gallery round the interior of the dome, formed by the internal cornice, which is 6 feet 2 inches wide. The four doors which we observe in this balcony correspond with four entrances, similar to the one by which we have reached the interior of the dome. This first internal gallery, which is secured by an iron handrail, is 174 feet 8 inches from the church floor. Like the whispering gallery of S. Paul's, this conveys a sound inaudible to the nearest bystander, yet clear and distinct to a listener at the opposite side of its great circumference.

The maschio: the second internal gallery.

Returning from this gallery we meet to the left and right stairs that lead up to the maschio; but we take those to the right because in common use. They lead by 32 steps to a small iron gate to the

left that opens on the maschio, which is 17 feet wide, and by which we walk round, at the base of the drum, through doors of communication cut in the buttresses. In making the round we observe several small doors in the drum, communicating by stairs with the church. Returning to the ascent we pace 87 steps to reach the second internal gallery, which is entered by a door to the right; is 3 feet 6 inches broad; and is of the same circumference as the under one. From the church floor to this point is a height of 240 feet nine inches; and the distance between both cornices is 66 feet. Here the mosaics emblazoned on the interior of the dome are seen in all their colossal proportions. Beneath, above, on all sides, the view of this noblest and most wonderful work of man is of surpassing grandeur and magnificence, resplendent with almost preternatural glory; and we gaze on this picture of enchantment with increasing delight and admiration.

Nineteen steps lead up from our present level to the commencement of the narrow entrance between the two domes, the convergency of which becomes soon sensible, sloping as it does inwardly to suit the narrowing curve. At the 25th step from the entrance between the domes we observe the iron binders, which, as we already said, run round the dome to give it increased security. Thirty five steps more bring us to two of the steep stairs, sixteen of which exist in the sixteen spaces between the ribs of the dome; and a little farther on are the wooden stairs now in use, constructed in one of the sixteen steep stairs of the dome. These wooden stairs consist of 71 steps, which, with ten of masonry, bring us at once to the base of the lantern, having reached which we observe it

View from
the base of
the
lantern.

lighted with sixteen windows, adorned with mosaics, and terminating with the effigy of the Eternal Father. The lantern is 57 feet 2 inches in height; and its diameter is 27 feet 10 inches. From the floor of the church to the roof of the lantern is a height of 337 feet; from the floor to the effigy of the Eternal Father is a height of 394 feet; the never dying lamps of the Confession are hence almost invisible; we look down with wonder into the fearful depth below on the minute forms of the human beings that move on the pavement, and appear as so many specks; and here man seems lost in the loftiness of the fabric erected by his own hands!

Exterior balcony around the lantern.

We hence bend our unwilling way to return to the winding stairs, by which twenty three steps conduct us to the exterior balcony around the lantern, which is secured by an iron hand-rail. The exterior of the lantern we here find buttressed by sixteen pillars, in front of each of which rise two Ionic columns of travertin, that not only decorate the structure but also serve to secure the lantern, which is 88 feet high to the summit of the cross.

Interior of the ball: gallery of the Candellabra: view from.

From this exterior balcony we ascend by 53 steps to the circular room beneath it, whence 23 wooden steps lead up to an iron ladder of 20 rounds, by which one person only can ascend at once to the interior of the ball. By delaying our ascent for a few moments at the foot of the ladder the darkness becomes sensibly diminished; and the ascent, at all times perfectly safe, becomes comparatively easy and agreeable. The circular opening into the ball is three feet in diameter: the ball is nine feet in diameter, and sufficient to accommodate sixteen persons. It is of copper, and was cast by Sebastiano Torrisani of Bologna. The

massive iron bars within it descend into the walls of the shaft beneath to give it security. Descending from the ball into the circular room below, which is formed in the shaft, we observe in its walls the protrusions of the bars which we saw in the interior of the ball. A small iron door opens hence on the gallery of the Candelieri, so called from the candelabra-like decorations in travertin that run round its balcony. This external gallery, which is at the base of the ball, is surrounded by a railing; and the magnificent view from it is thus enjoyed in perfect safety. Here, perched over mountain, flood and plain, we are enabled to form a just idea of the elevation of S. Peter's. The long winding paved road, by which we ascended to the leads; the vast extent of the roof beneath; the amazing height to which we have thence climbed by staircases and winding passages to the gallery on which we stand, and from which, as from the clouds, we look down on the earth, scarcely able to discern the human beings on its surface, all combine to give us an idea of this stupendous edifice, which from below cannot be well conceived. Hence also we enjoy a far extended, varied and magnificent view. Rome is at our feet with her churches, her palaces and her ruins. Beneath is the yellow Tiber winding his sinuous way "through a marble wilderness", gliscening as he rolls along in his course of ages through the desert plain, until he reaches the distant spot where once stood Ostia. On three sides lies the vast undulating plain of the Campagna, enclosed with a beautiful amphitheatre of hills, stretching round the blue horizon, and decked with villas, villages, and towns, with Albano, Castel Gandolfo,

Rocca di Papa, Marino, Frascati, Monte Porzio,
Colonna, Palestrina, Tivoli;

“ and where you bar
Of girdling mountains intercepts the sight
The Sabine farm was till'd, the weary bard's delight”.

The nearer hills are backed by the peaks of the loftier Appennines on three sides of the picture; and on the fourth are seen gleaming in the distance the glassy waters of the Tyrrhene sea, where “ the broad ocean laves the Latian coast ”.

Ascent of
the ball
and cross.

From this gallery iron rounds inserted in the shaft lead up to an iron ladder, that passes from the upper extremity of the shaft over the convexity of the ball to the base of the cross, which, although it seem from below of the ordinary size, measures eleven feet six inches in height. It is secured by conductors against lightning, as are also various other points of the edifice. The ascent from this gallery to the cross is unprotected by handrail of any sort, and is not unattended with danger; but to ascend the polished sides of the cross itself is a feat which few will dare; which brings with it no advantage; and which may be abandoned exclusively to our intrepid tars, who are rocked on the mast and cradled in the storm (*a*).

(*a*) “ Some of the midshipmen of the *Medusa* ”, says Mr. Eustace, “ performed this feat with their usual spirit and agility. But this is not surprising in young tars: “ *Prodiga gens ultro incis animaeque, capaces mortis* ”. — Mr de la Lande talks of a French lady who some years before scrambled up the inclined ladder, mounted the ball and leaned on the cross, and did all this “ *avec une souplesse et une grace inconcevable* ”. I hope no English Lady will ever emulate such “ *inconceivable grace* ”. *Classical Tour*, Vol. II. c 4.

We now descend to the pavement of the church, and pass out by the porta S. Marta under the monument of Alexander VII. , to take a cursory view of the sides and rere of the building ; and we cannot fail even here to be struck with its external grandeur. Its walls are all cased with travertin; and are exposed to view, except where the continuity is broken by the communication with the sacristy, the buttress of the Pauline chapel of the Vatican, and the stairs leading up into the palace. The different stories are diversified by niches , balconies , and windows. The zocle , which rises to the level of the interior, is 41 feet 4 inches in height, varying however with the varying level of the soil : on the zocle rise 76 entire and 152 half pilasters, the attic base of which is 3 feet 8 inches high, the shaft 75 feet 7 inches long and 8 feet broad , the Corinthian capital 9 feet 6 inches high , the architrave , frieze and cornice 19 feet high ; and the cornice is surmounted by a third mixed order, which is raised to a height of 33 feet with a view to conceal the the roof. It was intended that the entire summit of the wall should have been crowned with a balustrade; but this decoration is as yet confined to the front and to the chapel of the B. Sacrament. The exterior height of the walls is 154 feet : its amplitude , exclusively of the squares and porticos , is , according to Fontana, 32, 503 feet, fifteen times the extent of the temple of Solomon !

The only church compared to S. Peter's is S. Paul's in London, which comes next to it, no doubt; but " *longo proximum intervallo* ". Their relative measurements , placed in *juxta* position, stand thus:

S. Paul's
compared
to S. Pe-
ter's.

S. Peter's	feet	inches	S. Paul's	feet
Length	614	5	. . . .	515
Length of transept	445	7	. . . .	250
Height from the floor	448	6	. . . .	340
Breadth of nave .	88	0	. . . .	60
Height of nave .	152	0	. . . .	120

The Portland stone with which S. Paul's is built is far inferior in appearance to the travertine of S. Peter's, which is of a sunny hue, and retains its rich yellow glow, mellowed by time; whereas the delicate white of the portland stone, by exposure to the weather, becomes, like that of marble, a sooty black. The naked walls of S. Paul's and the faded paintings of its dome may be contrasted with, not compared to, the rich decorations of the interior of S. Peter's and the resplendent mosaics of its matchless dome. The fronts of both churches are faulty: the faults of S. Peter's we have already pointed out; and the analogous defects of S. Paul's are its double gallery, coupled pillars and composite cornice. The manner in which S. Peter's is kept contrasts strongly and strangely with "the dirt collected on the pavement and on the statues" of S. Paul's, and with "the penurious spirit", which, says Mr. Eustace, "while it leaves the decoration of the dome to rot and peel off through damp and negligence, stations guards at the doors to tax the curiosity of strangers".

To the
temple of
Jerusalem;

"The temple of Jerusalem", continues Mr. Eustace, "as rebuilt by Herod, was without doubt one of the most noble edifices which the world has ever beheld. Although the account given by Josephus be

observe, yet we may learn from it a sufficient number of circumstances to ascertain, not indeed the precise form but the general grandeur of the edifice (a). According to this author, the platform on which it stood was a square of a stadium, or about six hundred and twenty feet in every direction; this platform was raised on immense substructions enclosing Mount Moria on all sides; the court which surrounded the temple was adorned with a triple portico, each portico six hundred and twenty feet long, thirty feet wide, and fifty high, excepting the middle portico, which with the same length had double the breadth and elevation of the other two: in fine, the front of the temple itself resembled a magnificent palace. From this statement we may conclude, that the substruction and colonnades were the principal and most striking features of this fabric. The former were of great elevation* as they rose from the bottom of the valley, and of prodigious solidity as they were formed of blocks of stone sixty feet long, nine thick, and ten broad. The latter were supported by one hundred and sixty-two pillars, forty-five feet in height, between four and five in diameter, fluted Corinthian, and each of one single block of white marble. Of the rich furniture of the temple, of its gates, some of which were bronze and some covered with plates of gold, and of its ornaments in general I make no mention, as its architectural beauty and magnitude are the only objects of my present observations. Now the whole extent of the platform on which the temple stood, with all its surrounding porticos, is scarcely equal to the space covered by the church of St. Pe-

(a) Ant. Jud. lib. XV. c. II.—De Bello Judaico, lib. V. c. 5.

ter itself, and inferior to the circular part alone of the portico before it, which is seven hundred and seventy feet in its greatest, and six hundred in its least diameter. It is supported by two hundred and eighty pillars, fortyfive feet high, and with its entablature and statues it rises to the elevation of seventy feet. Thus in extent, height, and number of columns it surpasses the Jewish portico, which enclosed the temple and all its edifices. Now if we consider that this colonnade is a part only of the portico of St. Peter's, and if we add to it the galleries that connect it with the church, and enclose a space of three hundred and thirty feet by three hundred and eighty, and if to this vast field of architectural grandeur we superadd the fountains and the pyramids, we shall find that the appendages to the temple of Jerusalem must yield in greatness to those of the Roman Basilica. As to the front of the temple itself, and its similitude to that of a palace, in this respect St. Peter's unfortunately resembles it too much; but in extent it far exceeds it, as the former was scarcely one hundred and sixty feet in length, while the latter is four hundred (a).

to the
temple of
Jupiter
Capito-
linus and
other Pa-
gan tem-
ples.

The largest temple of ancient Rome was that of Jupiter Capitolinus; but it measured only 200 feet in length by 185 feet in breadth, which is not one third of the length and little more than one third of the breadth of S. Peter's. At Athens the Parthenon measured only 230 by 90 feet; and the temple of Theus is only 104 feet in length. The temple of Jupiter at Elis was 230 feet long by 95 feet wide; and that of Jupiter Olympius at Agrigentum was 345 feet long by 165 feet broad. The temple of Diana at Ephesus was 425 feet long by 220 feet broad.

(a) Classical Tour, vol. II. c. 4.

The Colosseum has been sometimes compared to S. Peter's; but they are not objects of comparison, the former being an uncovered building, without internal architectural decoration. Its greater axis, however, is 467 feet 10 inches; its lesser 392 feet 9 inches; and its height 121 feet; which is 146 feet shorter, 53 feet narrower than S. Peter's, and little more than one fourth of its height.

Thus has Christian Rome raised an edifice to Religion, that far eclipses the noblest structures of ancient Greece and Rome. Even the largest of the pyramids is never made to ascend to more than a height of 499, whilst some reduce it to 466 feet, the latter being a few feet lower than the external height of S. Peter's. Every edifice on record, in a word, yields to S. Peter's in magnitude, elevation, richness, strength and beauty. In cleanliness and convenience, if any where equalled, it is no where surpassed. Even its temperature, as has been often remarked, seems to experience no change: it is cool in summer and warm in winter, a luxury not to be estimated but in a climate such as that of Italy. Its sacred portals are ever open from sunset to sunrise; and every visitant may range freely over it, unmolested and even unnoticed while he gratifies his curiosity by the contemplation of its beauties or indulges his devotion by pouring out his prayers at its shrines. In a word, genius, art and piety seem to have exhausted their resources in its construction; and this Metropolitan of the Christian World has been well designated by Card. Bembo "Tempio fra tutti in tutto il mondo di gran lungo il maggiore", or, in the words of Ariosto prefixed to this description:

"Siede un Tempio il più bello e meglio adorno
Che vede il sol fra quanto gira intorno".

With the
Colosseum.

Observation.

To many of our readers the following minute details, taken from an authentic source, may, it is hoped, prove acceptable.

ALTARS, LAMPS AND COLUMNS. The basilic of S. Peter has 30 altars; the Sacred Grottos 11; the Sacristy 3; and the Cemeteries 2, in all 46 *altars*. The Confession has 89 lamps; opposite its niches are 5; the body of the church has 24; and the Grottos 5, in all 123 *lamps*. For the illumination of the dome, front and colonnades on the evening of the Vigil and feast of S. Peter are lighted 4400 transparent paper lamps of a cylindrical form with 683 *flambeaus*, which are occasionally augmented to 791. *The columns* employed at the sides of the altars of the church and of the monuments are each 29 feet 4 inches high; and those at the sides of the paintings are 10 feet 11 inches high. All the marble columns in the church amount to 144; those in the Grottos amount to 16; those of the portico, to 26; those at the doors of communication between the colonnades and the lateral porticos to 4; those in the sacristy and its appendages to 38, which, with one at the equestrian statue of Charlemagne, amount in all to 229 columns. The columns are in quality *Africano* 2; *Alabastro* Cotognino 4, d'Orte 2, di S. Felice 4; *Bardiglio* 6; Bianco e Nero Orientale 1; *Bigio* Africano 8, Antico 8, Semplice 21; Breccia 4; Cipollino 16; Cottanello 44; *Giallo Antico* 10; *Giallo di Siena* impellicciate 2; *Granito Bianco e Nero Orientale* 28; *Granito Rosso Orientale* 10; Granitello dell' Elba 2; Greco Venato 4; Marmo Pario 17; *Detto* ornate di musaico 4; Nero e Giallo Antico 4; Paonazzetto 12; Porfido Rosso 4; *Porta Santa Africana* 2, Celeste 2, Sem-

Number
of altars
lamps and
columns.

plice 4; Verde Antico 4, in all 229 columns. *Columns of fluted materials*, like Verde Antique, 8. *Travertin columns* of the colonnade 284; of the front 8; of the balcony of Charlemagne 4; of the external balconies 56; of the Benediction balcony 4; of the Vestibule of same 8; of the exterior of the dome 64; of the cupolas 48; of the exterior of the Sacristy 27, in all 503 travertin columns. *Metal columns* at the Confession 4; at the Tabernacle 12, in all 16 bronze columns. All the columns of S. Peter's amount to 756. *Statues* of bronze 40; of marble 96; of travertin 161; of stucco 90, in all 387 statues. *Windows* of the nave and transept 30; of the aisles and annexed chapels 108; of the drum of the dome 16; of the lantern 32; of the four minor cupolas 104, in all 290 windows.

External
measure-
ments.

EXTERNAL MEASUREMENTS. *Piazza Rusticucci* 88 yards long by 74 yards broad; *Elliptical piazza* 162 yards long by 249 yards broad. *Square piazza* 223 yards long by 121 yards broad. *Breadth of colonnade* 20 yards. *Column, base and capital of colonnade* 42 feet; *architrave, frieze and cornice* 9 feet 7 1/2 inches; *balustrade* 6 feet 2 3/4 inches; *statues* 10 feet 3 1/4 inches. *Total elevation of the colonnade* 69 feet 3 1/2 inches. *Obelisk* 83 feet 3 1/2 inches; *base, zocle and cross* 50 feet 4 1/2 inches, *total height* 133 feet 8 inches. *Fountains* 25 feet 8 inches; *circumference of the circular granite vase* 52 feet 9 1/2 inches; of the octagon basin 92 feet 5 1/2 inches; *height of the jet d'eau* 18 feet 4 inches, *total height* 44 feet. *Oblong porticos*, uniting the colonnade with the front, 384 feet 8 inches long; 23 feet 6 inches broad. *Steps before the portico* 249 feet 7 inches long; 214 feet 3 1/2 inches

broad. *From the obelisk to the front* 609 feet 4 inches. *Front*, height of from the platform to the balustrade 152 feet 8 $\frac{1}{2}$ inches; breadth of 370 feet; zocle 2 feet 11 $\frac{1}{2}$ inches; base 4 feet 4 $\frac{1}{2}$ inches; column 75 feet 7 $\frac{1}{4}$ inches; capital 10 feet 3 $\frac{1}{4}$ inches; architrave, frieze and cornice 18 feet; attic 33 feet 8 $\frac{1}{2}$ inches; balustrade 5 feet 10 $\frac{1}{2}$ inches; statues 18 feet 8 $\frac{1}{4}$ inches. *Openings corresponding with the nave and aisles* 45 feet 1 inch high; 24 feet 11 $\frac{1}{4}$ inches broad; *with the two lateral doors* 24 feet 11 $\frac{1}{4}$ inches high; 11 feet 4 broad. *Arches under the clocks* 52 feet 5 inches high; 23 feet 5 $\frac{1}{2}$ inches broad. *Dome* from the floor to the summit of the cross 308 feet 4 inches; from the piazza 466 feet 10 $\frac{1}{2}$ inches. The two satellite cupolas from the floor 191 feet 8 $\frac{1}{2}$ inches. *Portico* 233 feet 5 $\frac{1}{2}$ inches long, 41 feet 9 $\frac{1}{4}$ inches broad; 66 feet high. *Vestibules* 48 feet 8 inches long; 31 feet 6 $\frac{1}{4}$ broad; *distance* between the two equestrian statues 463 feet 2 $\frac{3}{4}$ inches. Zocle of the pillars 11 feet; base 4 feet 9 inches; shaft of pillar 76 feet 11 inches long; capital 10 feet 3 $\frac{1}{4}$ inches; architrave, frieze and cornice 18 feet 0 $\frac{1}{2}$ inches; *third mixt order*, zocle 4 feet 0 $\frac{1}{4}$ inches; pilaster 26 feet 0 $\frac{1}{4}$ inches; moulding 2 feet 11 $\frac{1}{4}$ inches, total height of the exterior 154 feet 6 inches. *Exterior of the dome*, maschio 44 feet; drum 49 feet 10 $\frac{1}{2}$ inches; attic 22 feet; catino 104 feet 2 $\frac{1}{2}$ inches; lantern, shaft, ball and cross 88 feet 1 inch, total height 368 feet 2 inches.

Internal
measure-
ments.

INTERNAL MEASUREMENTS. Base of the pilasters 4 feet 4 $\frac{1}{2}$ inches; *pilaster* 66 feet 4 $\frac{1}{4}$ inches; *capital* 10 feet 7 $\frac{1}{2}$ inches. *Architrave* 6 feet 7 $\frac{1}{4}$; *frieze* 7 feet; *cornice* 6 feet 3 inches;

footing on the architrave, called *pianetto*, 11 inches. Total height from the floor to the first cornice 174 feet 8 $\frac{1}{2}$ inches; perpendicular height from the footing of the cornice to the ceiling 45 feet 5 $\frac{1}{2}$ inches. From the floor to the summit of the ceiling 146 feet 10 inches; band (fascia) of the large arches 6 feet 7 $\frac{1}{4}$; architrave 5 feet 1 $\frac{1}{4}$; frieze of the dome 8 feet 0 $\frac{3}{4}$ inches; pedestal 13 feet 2 $\frac{1}{2}$ inches; base, pilaster and capital 41 feet 0 $\frac{1}{2}$ inches; architrave, frieze and cornice 11 feet 8 $\frac{1}{2}$ inches; pedestal 11 feet; from the pedestal to the eye of the lantern 75 feet 1 $\frac{1}{2}$ inches; from the eye to the pilasters 12 feet 5 $\frac{1}{4}$ inches; height of the pilasters to the ceiling on which is the effigy of the Eternal Father 44 feet 8 $\frac{3}{4}$ inches; from the floor to the effigy 394 feet 2 $\frac{1}{4}$ inches; thickness of the vaulted ceiling of the lantern 4 feet 4 $\frac{1}{2}$ inches; shaft of the ball 28 feet 4 $\frac{3}{4}$ inches high; ball 8 feet 0 $\frac{3}{4}$ inches; base of the cross 2 feet 11 $\frac{1}{4}$ inches; cross 11 feet. From the floor of the church to the summit of the cross 449 feet 1 inch; from the Confession to do. 458 feet 2 inches. Length of the church from the entrance to the tribune 614 feet 5 $\frac{1}{4}$ inches; greatest breadth 445 feet 7 $\frac{1}{4}$ inches. Nave in the addition of Paul V. 151 feet 11 $\frac{1}{4}$ inches high; 88 feet 5 inches broad; in the Greek cross 146 feet 10 inches high; 78 feet 10 $\frac{1}{2}$ inches broad. Cornice in the addition of Paul V. 5 feet 11 $\frac{1}{2}$ inches broad; in the Greek cross 6 feet 2 $\frac{3}{4}$ inches; circuit of the cornice 1947 feet 5 inches. Diameter of the dome 139 feet 10 inches. Distance from the Clementine to the Gregorian chapel, equal to that from the organ-door to the altar of S. Leo the Great, 307 feet 7 $\frac{1}{4}$ inches; from the extremity of the chapel of the choir

to that of the *B. Sacrament* 294 feet 4 inches; from the chapel of the Presentation to that of S. Sebastian 229 feet 0 1/2 inches; from the baptistry to the altar of the Transfiguration 296 feet 7 1/4 inches (a).

Prerogatives and particular rites of S. Peter's:

The Clergy of S. Peter's use a particular Breviary. On the solemn Masses of Sundays and other festivals the Deacon and Subdeacon receive the Holy Communion from the celebrant without reciting the *Confiteor* — On the days prescribed by the Roman Pontifical the Card. Archpriest or his Vicar or some Episcopal Canon ordains ministers for the Sacristy, and Students of the Seminary — On Holy Thursday the oils are blessed, and distributed to the churches of the Borgo, and to the churches affiliated to the basilic, the remainder being preserved in the baptistry — On the same day, after the Matins of the *Tenebrae*, the Papal altar at the Confession is washed with wine and water, as already described (b) — When the Pope is received by the Clergy of the Basilic at the large door, or leaves the Chapel of the *Pietà* to officiate, the Choir, instead of the antiphon " *Ecce Sacerdos magnus,* " chant " *Tu es Petrus* — On Easter Sunday, the feast of S. Peter and Christ-mass day the Pope sings Mass at the Papal altar — At all Papal Chapels, when a Cardinal sings High Mass, one of the Canons acts as Deacon; and when the Pope gives Benediction the same Canon also acts as Deacon — On Easter-sunday the Clergy, before Vespers, form a procession called by the people *le tre Marie*, but which in reality is commemorative of the primitive procession that used to precede the Pas-

(a) All the preceding measurements were taken by Pietro Bandlera in 1804, and have merely been reduced by the author from Roman palms to English feet. See Bricolani, *Descriz. della Basil. Vat.* p. 185. (b) Vol. I. p. 172.

chal Vespers, attended by those who had received Baptism on the preceding saturday — On the feast of S. Mark, on occasion of the procession of the *Litania Maggiore*, the Parish-priests and other Ecclesiastics receive money at the entrance of the basilic, in memory of the oblations of the primitive Christians — On the third day of the Rogations, the Vigil of the Ascension, after the procession of the Regular Clergy, is chosen the new *Camerlengo del Clero*, the Vicegerent presiding on the occasion, and the Canons voting at the election — On Corpus Christi takes place the procession of the Holy Sacrament, attended by the Sacred College, the Prelates, the Secular and Regular Clergy, and the Officers of the Roman Curia — On the octave of Corpus Christi, after Vespers, another procession takes place, attended by the Chapter, the Confraternities aggregated to the basilic, the Cardinals and the Pope — After the Vespers of S. Peter the Pope blesses the palls worn by Archbishops, Metropolitans, Patriarchs and by himself, which are preserved in the Confession, under care of the Canon Altarist — On the morning of the feast of S. Peter, Confirmation is administered; and the confirmed are exempted from the usual form of bringing candles — In this basilic exclusively, are celebrated Beatifications and Canonizations (a) — S.

(a) With regard to the process of canonization, the following are the observations of Dr Milner. “ In the first place, then, a juridical examination of each reported miracle must be made in the place where it is said to have happened, and the depositions of the several witnesses must be given upon oath; this examination is generally repeated two or three different times at intervals. In the next place, the examiners at Rome are unquestionably men of character, talents, and learning, who, nevertheless, are not permitted to pronounce upon any cure or other effect in nature, till they have

Peter's is one of the four basilics visited to obtain the Jubilee of the holy year ; one of the five Patriarchal basilics ; and one of the nine ordinarily visited on the same natural day to obtain the indulgence attached to that act of penitential devotion (*a*). The nine so visited are S. Peter's, S. Paul's, S. Sebastian's, S. John Lateran's, S. Croce in Gerusalemme, S. Lawrence's, and S. Mary Major's, to which have been added S. Paul's at the *Acquae Salviae*, and the *Nunziatella* — The Vatican basilic enjoys the

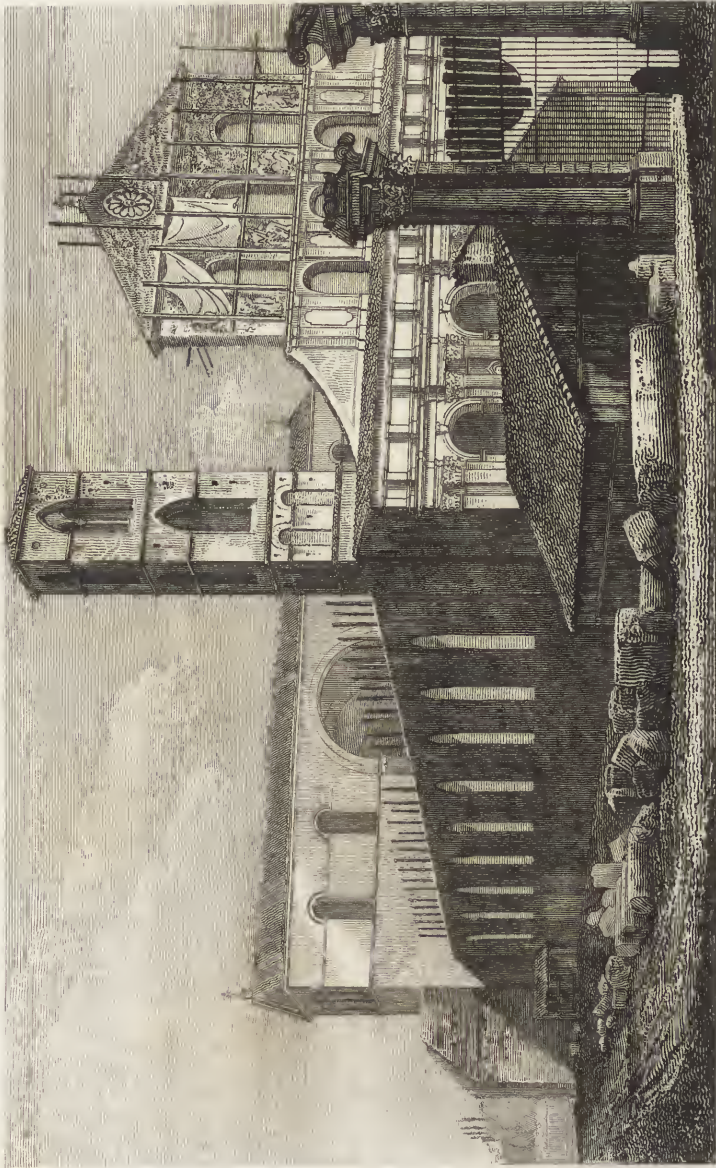
received a regular report of physicians and naturalists upon it. So far from being precipitate, it employs them whole years to come to a decision on a few cases, respecting each Saint : this is printed and handed about among indifferent persons, previously to its being laid before the Pope. In short, so strict is the examination, that, according to an Italian proverb, *It is next to a miracle to get a miracle proved at Rome*. It is reported by F. Daubenton, that an English Protestant Gentleman, meeting, in that city, with a printed process of forty miracles, which had been laid before the Congregation of Rites, to which the examination of them belonged, was so well satisfied with the respective proofs of them, as to express a wish that Rome would never allow of any miracles, but such as were as strongly proved as those appeared to be ; when, to his great surprise, he was informed that every one of these had been rejected by Rome as not sufficiently proved ! ” End of Controv. Letter XXIV.

(*a*) While the penitential Canons were in vigour, Bishops were empowered to abridge the period of penance in favour of those, who evinced extraordinary fervour, or who, from infirmity, were unequal to its completion. *The guilt of sin or pain eternal* due to sin is not, as Protestants are often told, remitted by an indulgence, but such *temporal punishment only* as may remain due, in the order of divine justice, after the guilt has been remitted. An indulgence then is not a pardon of sin, still less a permission to commit sin ; and neither man nor angel nor God himself can forgive actual sin without sincere conversion of heart, nor give permission in any case whatever to commit sin.



T. II.

XXXV



Del. G. P. 1830. inc.

BASILICA OSTIENSE

exclusive privilege of administering baptism to children from all the other parishes of Rome — The Pope is enthroned in S. Peter's, and afterwards, if not already a member of the Episcopal body, consecrated Bishop by the Card. Bishop of Ostia, after which he is crowned on the balcony of the Benediction — On occasion of the death of a Pope his nine days obsequies are celebrated in S. Peter's — The Stations of the church occur on the Epiphany; Quinquagesima Sunday; Easter monday, on which are shown the relics; the second sunday after Easter; Saturday of the summer Quatuortense; saturday of the autumnal Quatuortense; the third sunday of Advent; and saturday of the winter Quatuortense.

The principal writers on S. Peter's are Domenico Fontana, Ferrabosco, Poleni, Zabaglia, Dionisi, Briccolini, Torrigio and Chattard.

S. PAUL'S ON THE OSTIAN WAY. It is situated on the Ostian way, on the site of the cemetery of S. Lucina, a noble Roman matron, little more than a mile from the Ostian gate, now the gate of S. Paul's; and is a parochial church, and one of the five Patriarchal basilics. Before the reformation, the king of England was protector of S. Paul's, as is the king of France of S. John Lateran's, the king of Spain of S. Mary Major's, and the Emperor of Austria of S. Peter's. After the decapitation of S. Paul, at the Three Fountains, S. Anacletus, Pope and martyr, raised an oratory over his tomb (*a*); and Constantine, in 324, at the solicitation of S. Sylvester, erected in its stead a church in honour of the Apostle of the Gentiles, as he had also done over the tomb of S. Peter (*b*). So

Its site
and his-
tory.

(*a*) Anastas. Bibliothec. Vit. S. Sylvestr. (*a*) Baronius and the Acts of S. Sylvester.

early as 386 Valentinian II. began to rebuild on a larger scale the church of Constantine ; and the new edifice was completed by Theodosius and Honorius , as we learn from the Imperial decree issued on the occasion, addressed to Sallust, Praefect of Rome (*a*), and from the following distich , which had been inscribed in mosaic over the great arch , that gave admission from the nave to the transept :

*Theodosius coepit , perfecit Honorius aulam
Doctoris mundi sacratam corpore Pauli.*

Subsequently several Sovereign Pontiffs repaired and embellished the edifice , among whom are to be numbered S. Leo I., S. Symmachus, S. Hormisdas , S. John I., S. Gregory the Great, S. Sergius I., John VI., S. Gregory II., and particularly S. Leo III., by whom it was nearly rebuilt, after having been shattered by an earthquake. During his pontificate Charlemagne presented to this church a Silver altar-table weighing 55 lbs (*b*). The year 1823 forms a memorable epoch in its history. Repairs were then being made on the outside of the basilic by order of Pius VII., who had made his religious profession in the adjoining monastery , when , very early in the morning , the whole roof was discovered to be in flames , and soon after descended with an awful crash , carrying with it a considerable portion of the walls , and burying in its smouldering ruins calcined pillars , detached mosaics , paintings and statues ; and , in the short space of five hours, the work of ages was reduced to

(*a*) The decree commands, “ amplificare et pro studio devotionis attollere ”. Tillemont, *Histoire des Empereurs*, t. III. Art. 29. Baron. ann. 386, n. 40. (*b*) Anastas. in Leo. III. Baron. ann. 796.

little more than bare walls. Even the columns of porphyry, notwithstanding their extreme hardness, were shivered to pieces; and the large bronze door of the portico was partly melted by the violence of the conflagration. The origin of the fire remains a secret; but the ruin which it has left serves to explain the manner in which many of the edifices of ancient Rome fell before the same destructive element.

This melancholy event occurred on the 15th of July 1823, at the close of the Pontificate of Pius VII., whose last moments however were not embittered by a knowledge of the catastrophe. His successor Leo XII. lost no time in adopting measures to repair the injury done. He addressed an encyclical letter to all the Bishops of the Catholic world, inviting the Faithful to contribute towards its restoration, an invitation, which was promptly and liberally responded to; and the Roman Exchequer placed at his disposal an equal sum to commence the work, for the completion of which the Papal treasury allocates annually the sum of 50,000 scudi or 10,000 pounds. A special Congregation of Cardinals, under the architectural guidance of the Director, Prof. Luigi Poletti, and of the architects Pietro Bosio and Pietro Camporese, superintends the execution of the work, which, as we shall see, is rapidly advancing towards completion, having been continued by Pius VIII., and by Gregory XVI., the reigning Pontiff. The Viceroy of Egypt, the veteran warrior and enlightened regenerator of the kingdom of the Ptolomeys, has presented to his present Holiness Greg. XVI. thirteen masses of alabaster, four of which are from 33 to 35 feet long and from 4 to 6 feet thick; and the other five, of various forms, are from 5 to 8 feet long and from 3 to 4 feet thick,

unpolished but presenting a rich variety of veins on a ground of extraordinary whiteness, and likely, when cut into columns and polished, to exceed in beauty as well as in size, those of any other edifice in Europe, sacred or profane (*a*). They are already in active preparation: the transept, as we shall see, has been finished in a style of magnificence that rivals its predecessor; and we may anticipate that, when brought to its completion, the new basilic will be, as the Encyclical letter of Leo XII. expresses it, worthy of the name and ashes of the Apostle of the Gentiles: “—ut nova ex ruinis basilica ea magnitudine cultuque resurgat, quam Doctoris gentium nomen ac cineres postulant.”

Objects
on the
way: fa-
çade.

On our way to the Ostian gate we pass, to our left, the bastion of Sangallo, and to our right, the great winecooler of Rome, monte Testaccio, the powder magazine, the protestant burying ground, and the pyramid of Caius Cestius. The porta Ostiensis, to which the church now gives its name, is, as we said, little more than a mile from the gate; and a portico mentioned by Procopius, supported by marble pillars and covered with gilt copper, once conducted from the gate to the church. On our way we cross the

(*a*) They were accompanied with some hieroglyphical inscriptions and other monuments, the skeleton and skin of a hippopotamus, a crocodile, and a collection of mineralogy, presents from distinguished personages in Egypt, and intended for the Egyptian Museum of the Vatican. They were all brought from Egypt in two of the Pope's sailing vessels by Capt. Cialdi of the Pontifical Marines, whose vessels were floated by an artificial channel from the Tiber to S. Paul's. The Pope presented the Pacha in return with a magnificent mosaic table, inlaid with gold and set with diamonds, made by Antonio Rocchaggiani, via del Babuino n. 97, and now to be seen in the Viceregal palace at Alexandria.

classic *Almo*, now *Acquataccio*, flowing down to finish "its brief course" in the *Tiber*; and we soon come in view of this ancient basilic. Within about four hundred yards of its side entrance, which is adorned with a new portico of eight columns of *marmo Greco*, we meet to the right two roads, one of which leads off to the river; the other bordered with trees conducts directly to the front of the edifice, facing the *Tiber*, between which and the church ran the ancient *Ostian way* (*a*). The original portico in front had fallen into decay; and the present one was erected by *Benedict XIII.* in 1725 after the design of *Ant. Canevari* and *Matteo Sassi*. It consists of seven arcades, flanked by fourteen columns, over which rises the façade, which is pierced by two rows of windows, three to each row; and had been decorated with a mosaic, by *Pietro Cavallini*, a mosaicist of the *XIV.* century, which, as we shall see, has been transferred to the transept of the church. The front terminates in a pediment surmounted by a cross. To the left rises a belfry, originally constructed in the *IV.* century: its lower extremity is still of that period, and consequently the most ancient in *Rome*; and the upper part, with its pointed arches, is of the *XIII.* century, as appears from its bearing the arms of *Nicholas III.*, raised to the Pontificate in 1277. The façade and steeple are, it is said, to be taken down; and a belfry is to be built at the other extremity of the church, after a new design.

We now enter the portico, which forms a lofty and spacious vestibule. At its right extremity, as we enter, is a large ancient sarcophagus, on which is represented *Marsyas* flayed alive by *Apollo*, a work

The
portico.

(*a*) See Index, *Ostian way*.

of the decline ; it had once contained the remains of Pierleone , a noble Roman , whose son Pietro usurped the dominion of Rome in the XII. century. Of the three bronze doors that opened from the portico into the basilic the central one was cast in Constantinople in 1070 under the pontificate of Alexander II. at the expense of Pantaleone Castelli, Roman Consul ; it is composed of compartments , in which are figures of Prophets in relief, several facts in the lives of the Apostles , and the portrait of Pantaleone kneeling , together with his family arms. It suffered so little from the conflagration that it is destined to resume its former position.

The nave
and aisles.

The interior of the church, which we now enter, is a Latin cross , 420 feet long by 200 feet broad , divided into a nave and four aisles by eighty columns, forty in the nave and the other forty in the aisles. It is the largest church in Rome or its vicinity , after S. Peter's; and still presents nearly an exact copy of its form before the conflagration. The nave and aisles are 290 feet long: the nave is 75 feet broad ; and the aisles are each about 30 feet in breadth. The floor of the nave and aisles is to be raised about three feet to exclude inundations from the Tiber ; and three steps are to lead up from the nave to the transept. Of the forty columns that separated the nave from the aisles twenty four were fluted and of Phrygian marble, white tinged with a delicate purple, commonly called pao-nazzetto , 38 feet high and eleven feet 8 inches in circumference , of exquisite workmanship and proportions. They are often said to have belonged to the mausoleum of Adrian; but we shall see that Adrian's mausoleum had not and could not have had a peristyle; nor is it improbable that the column that adorned

S. Paul's had been taken from the Æmilian basilic, which we know to have been decorated with similar columns, and of which we have no record after A. D. 386, the year in which the rebuilding and enlargement of S. Paul's had been commenced by order of the Emperors Theodosius, Valentinian and Arcadius. The other columns of S. Paul's had been of Parian marble. They have been almost all replaced with columns of white and black granite from the Simplon, 37 feet 6 inches high, of the Corinthian order, with bases and capitals of Carrara statuary marble of superior workmanship. The walls of the nave and centre rest, as before, on arches carried from pillar to pillar: the roof, which is in part reconstructed, consists of immense firs felled in the woods of the Camaldolese near Perugia, and conveyed hither by the Tiber. The former roof had also been constructed of large firs, which became entirely exposed to view by the decay of the ceiling, whence the error of supposing the beams to have been originally left rude and naked; and the present roof is, like the primitive one, to be entirely concealed by a superb ceiling similar to that which we shall see in the transept.

Over the great arch that gives admission to the transept stood a large mosaic, composed of coloured and gilt glass on a gold ground, representing the Saviour in the centre, surrounded by the twenty four Elders of the Apocalypse, holding crowns in their hands. Immediately to the right and left of the Saviour are two Seraphim in profound adoration: at the sides are portraits of SS. Peter and Paul; and above are the symbols of the four Evangelists. The mosaic suffered from the conflagration, and has been removed in order to be repaired, after which it is

Mosaic
and arch
of Pla-
cidia.

to be, in due time, replaced. It had been originally constructed by order of Placidia, the daughter of Theodosius the Great, in the V. century, in the pontificate of Leo I., as was testified by the following distich inscribed beneath it :

“ Placidiae pia mens operis decus omne paterni
Pontificis studio splendere Leonis (a). ”

The proconnesian pillars that formerly sustained the arch of Placidia were calcined by the fire ; and two huge columns of granite from the Simplon, as we shall see, occupy their place. The nave and aisles are lighted by the six windows in front and also by sixteen lateral windows ; and it is impossible to view the interior even in its present state without feeling impressed with the magnificence of the design. A temporary construction impedes for the present the free communication between the nave and transept ; and the latter is entered from the public road at the opposite side.

Portraits
of the
Popes.

Along the walls, over the cornices of the nave and transept, ran the portraits of the Popes in regular series ; but they unhappily perished in the fatal conflagration. Leo I. (440-461) commenced the series, and brought it down to his own time : it was continued by S. Symmachus (498-514) ; and Benedict XIV. (1740-1757) followed their example. At length the series of portraits, 253 in number, had extended all round the church ; and that of Pius VI. joined the portrait of S. Peter, when Pius VII. commenced a

(a) Ciampini, Veter. Monum. P. I. c. 24. Gruther Append. p. 117^o, n. 6.

new series by placing his portrait beneath that of his first great Predecessor.

We have already had occasion to observe that the unbroken chain of succession of the Roman Pontificate, from S. Peter to the present illustrious Pontiff Gregory XVI., far exceeding as it does in duration the oldest European dynasties, and still flourishing in undecaying vigour, commands the admiration of the Christian Philosopher. Of its indefectibility "to the end of time" the Catholic entertains no doubt; but to dwell on the grounds of this his religious conviction were foreign to the nature of the present work (*a*). A prophecy on the subject has, however, exercised the ingenuity and amused the leisure of some modern writers; and we therefore give it a place in these pages, not as an authentic but as a curious document. It purports to be a prophetic catalogue of all the Popes, who are to sit in the Chair of Peter to the end of the world; and has been ascribed to S. Malachy, Archbishop of Armagh in Ireland, celebrated for his learning, zeal and sanctity. Of this famous prophecy, however, S. Bernard, in whose arms the sainted Archbishop expired at Clairvaux, A. D. 1148, aged 54 years (*b*), makes no mention whatever, while he enumerates among his supernatural endowments the gift of prophecy; and it is first noticed in 1600 by Arnold Wion of Douay, in terms that imply his scant credence in its authenticity. The words of the Belgian monk are: "Ad eum extant Epis-

Prophecy
ascribed to
S. Mala-
chy.

(*a*) See Matth. X. 2, XVI. 17, 18, 19, XXVIII. 20. Mark III. 16. Luke VI. 14. Acts I. 15. John I. 42; XXI. 17. Luke XXII. 32. Epist. Ignat. Cotelero; Polycarp. Contr. Haeres I, III. c. 3. Tertull. Præscript. I. I. c. 22 de Monagam. etc. etc. (*b*) S. Bernard. in ejus Vita, Trettemius lib. IV. c. 124.

tolæ S. Bernardi tres , viz. 315 , 316 , 317. Scripsisse fertur et ipse nonnulla opuscula , de quibus nihil hactenus vidi præter *quamdam* prophetiam de Summis Pontificibus , quæ brevis est , et nondum quod sciam excusa , et a multis desiderata , hic a me apposita est ” (a). Messingham , in his Life of S. Malachy , gives the prophecy on the authority of Wion , but is silent as to its authenticity ; and he annexed the exposition of Alphonsus Ciaconius , a Dominican friar , down to the time of Urban VII. , “ which , ” adds Sir James Ware , “ others have continued to our times (b) ” . The sound criticism of Alban Butler has rejected the spurious document from the Biography of the Saint ; and the learned Historian of the Irish church pronounces it a forgery : “ In our days , ” says Doctor Lanegan , “ nobody will think of making him (S. Malachy) the author of the famous forged prophecy concerning the Popes ” (c). But it is time to submit to the reader’s inspection the curious document itself.

“ The Prophecy of S. Malachy , Archbishop of Armagh , Primate of all Ireland , and Legate of the Apostolic See , regarding the Popes , taken from Arnold Wion , lib. II. *Ligni Vitæ* , c. 40 , p. 307.

1143. *Ex castro Tiberis*. Celestin II. , born in the city of Castello.

1144. *Inimicus expulsus*. Lucius II. , of the family of Caccianemici of Bologna.

1145. *Ex magnitudine montis*. Eugenius III. of Mon-

(a) Arnold. Wion , Belga , Duacens. , monach. S. Benedict. de Mantua , Ord. Eju. Benedict. Nigrorum , lib. II p. 40 , libri intitulati *Lignum Vitæ*. (b) Sir James Ware , Florileg. Jus Sanct. p. 376 Messingham lib. II. c. 40 , p. 307. (c) Vol. IV. c. 27. p. 155 , note 7.

temagno near Pisa.

1153. *Abbas Suburranus*. Anastasius IV., of the *Suburra* family.
1154. *De Rure Albo*. Adrian IV., of low birth, and of the town of S. Alban's.
- Ex Tetro Carcere*, Victor IV., Card. with the title of S. Niccola *in Carcere*.
- Via Transtiberina*. Calixtus III., Card. with the title of S. Maria in Trastevere.
- De Pannonia Thusciae*. Paschal III., Antipope, Card. Bishop of *Tusculum*.
1159. *Ex Ansere Custode*. Alexander III., of the *Parparona* family.
1181. *Lux in Ostio*. Lucius III., of *Lucca*, Card. with the title of *Ostia*.
1185. *Sus in Cribro*. Urban III., *Crivelli*, with *swine* in the family arms.
1187. *Ensis Laurentii*. Greg. VIII., Card. with the title *S. Lorenzo* in Lucina, and a *sword* in the family arms.
1187. *De Schola exiet*. Clement III. *Scolari*.
1191. *De Rure Bovensi*. Celestin III., of the *Bovensian* family.
1198. *Comes Signatus*. Innocent III., of the *Counts of Segni*.
1216. *Canonicus de Latere*. Honorius III., *Canon of S. John Lateran*.
1227. *Avis Ostiensis*. Greg. IX., Card. Bishop of *Ostia*.
1241. *Leo Sabinus*. Celestin IV., Card. Bishop of *Sabina*, with a *lion* in his arms.
1243. *Comes Laurentius*. Innocent IV. *Count*, and Card. with the title of *S. Lorenzo* in Lucina.
1254. *Signum Ostiense*. Alexander IV. Card. Bishop of *Ostia*.

1261. *Hierusalem Campaniae*. Urban IV. of Troyes in *Champagne*, Patriarch of *Jerusalem*.
1265. *Draco Depressus*. Clement IV., whose arms are an eagle with a dragon in his claws.
1271. *Anguinus Vir*. Greg. X., whose arms are a snake.
1276. *Concionator Gallus*. Innocent V., of Savoy in *Cisalpine Gaul*, of the Order of *Preachers*.
1276. *Bonus Comes*. Adrian V., *Ottobono*, a Count.
1276. *Piscator Thuscus*. John XXI. Peter Card. Bishop of *Tusculum*.
1277. *Rosa Composita*. Nicholas III., called *Compositus*, and having a rose in his family arms.
1281. *Ex Teloneo Liliacei Martini*. Martin IV., Canon and *Treasurer of S. Martin* of Tours, with a lily in his arms.
1285. *Ex rosa Leonina*. Honorius IV., whose arms are a rose supported by lions.
1288. *Picus inter escas*. Nicholas IV., of *Pisa*, near *Ascoli*.
1294. *Ex eremo Celsus*. Celestine V., called the *Hermit*.
1294. *Ex undarum benedictione*. Boniface VIII., named *Benedict*, with waves in his family arms.
1303. *Concionator Patereus*. Benedict XI., of the Order of *Preachers*.
1305. *De Fossis Aquitanicis*. Clement V., of *Aquitaine*, whose arms are *fosses*.
- 1316 *De Sutore Osseo*. John XXII., the son of a shoemaker, of the *Ossa* family.
- Corvus Schismaticus*. Nicholas V. *Antipope*, called *Petrus de Corbano*.

1334. *Frigidus Abbas*. Benedict XII., *Abbot of Fons Frigidus*.
1342. *De Rosa Attribatensi*. Clement VI., *Attribatensian Bishop*, with a *rose* on his arms.
1352. *De montibus Panmachii*. Innocent VI., *Card.* with the title of *Panmachius*, and six *mounts* as his arms.
1362. *Gallus Vicecomes*. Urban V., of *Gaul*, a *Viscount*.
1370. *Novus de Virgine Forti*. Greg. XI. *Count of Belfort*, *Card. of S. Maria Nuova*.
De Cruce Apostolica. Clement VII., *Titular of the SS. XII. Apostoli*, with a *cross* on his arms.
Luna Cosmedina. Benedict XIII., *Peter de Luna*, *Titular of S. Mary in Cosmedin*.
Schisma Barchinonium. Clement VIII., *Antipope*, *Barchionensian Canon*.
1378. *De Inferno Pregnanti*. Urban VI. of *Prignano*, in a place called *Inferno*.
1389. *Cubus de Mixtione*. Boniface IX., a *Neapolitan* of *Ligurian* origin, with *cubes* on his arms.
1404. *De meliori sidere*. Innocent VII., *Migliorati*, with a *star* on his arms.
1406. *Nauta de Ponte Nigro*. Gregory XII., a *Venetian*, *Commendatory of Negropont*.
1409. *Flagellum Solis*. Alexander V., with *the sun* on his arms.
1410. *Cervus Sirenae*. John XXIII., *Neapolitan Legate*, with a *stag* on his arms.
1417. *Corona Veli aurei*. Martin V., *Titular of S. George in the Velabrum*.
1431. *Lupa Coelestina*, Eugenius IV., a *Celestine*.

- Amator Crucis.* Felix V. , *Amodeus* , with a cross on his arms.
1447. *De modicitate Lunae.* Nicholas V. , born in Sarzana of Luna , of humble parents.
1455. *Bos Pascens.* Calixtus III. , whose arms are an ox at pasture.
1458. *De Capra et Albergo.* Pius II. , who had been Secretary to Card. *Capranica* and *Albergati*.
1464. *De Corvo et Leone.* Paul II. , Commendatory of the *Cerviensi* church and Titular of *S. Mark's*.
1471. *Piscator Minorita.* Sixtus IV. , the son of a fisherman and a *Franciscan*.
1484. *Praecursor Siciliae.* Innocent VIII. He lived in *Curia* , and was Alf. Reg. of Sicily.
1492. *Bos Albanus in Portu.* Alexander VI. Card. Bishop of *Albano* and *Porto* , on whose arms is an ox.
1503. *De parvo homine.* Pius III. , *Piccolomini*.
1503. *Fructus Jovis juvabit.* Julius II. , whose arms are the oak sacred to *Jove*.
1513. *De craticula Politiana.* Leo V. , the son of *Lorenzo de' Medici* , and pupil of *Politian*.
1522. *Leo Florentius.* Adrian VI. , the son of *Florence* , whose arms are a lion.
1523. *Flos pilei aegri.* Clement VII. , a *Florentine* , whose arms are a ball and lilies.
1534. *Hyacinthus Medicorum.* Paul III. Titular of *SS. Cosmas and Damian* , whose arms are *lilies*.
1550. *De corona Montona.* Julius III. , *Maria di Monte*.
1555. *Fruentum floccidum.* Marcellus II. , whose arms are ears of corn , and whose pontificate was of short duration.

1555. *De fide Petri*. Paul IV. , *Peter Carafa*.
1559. *Æsculapii Pharmacum*. Pius IV. , *Medici*.
1566. *Angelus Nemerusus*. Pius V. , *Michael*, born
in *Boschi*.
1572. *Medium corpus pilarum*. Greg. XIII. , whose
arms are a *half dragon* , created Card. by
Pius IV. , whose arms are a *ball*.
1585. *Axis in medietate signi*. Sixtus V. , whose arms
are an *axle-tree in the middle of a lion*.
1590. *De røre Coeli*. Urban VII. , Archbishop of *Ros-*
sana in Calabria, where *Manna* is collected:
1590. *Ex antiquitate Urbis*. Greg. XIV. , *Sfrondati*.
1591. *Pia Civitas in bello*. Innocent IX. , *Facchinetti*.
1592. *Crux Romulea*. Clement VIII. , *Aldobrandini*.
1605. *Undosus Vir*. Leo XI. , *Medici*.
1605. *Gens perversa*. Paul V. , *Borghese*.
1621. *In tribulationem pacis*. Gregory XV. , *Ludovisi*.
1623. *Lilium et Rosa*. Urban VIII. , *Barberini*.
1644. *Jucunditas Crucis*. Innocent X. , *Pamphily*.
1655. *Montium Custos*. Alexander VII. , *Chigi*.
1667. *Sidus Olorum*. Clement IX. , *Rospigliosì*.
1670. *De flumine Magno*. Clement X. , *Altieri*.
1676. *Bellua insatiabilis*. Innocent XI. , *Odescalchi*.
1689. *Poenitentia gloriosa*. Alexander VIII. , *Ottoboni*.
1691. *Rastrum in porta*. Innocent XII. , *Pignatelli*.
1700. *Flores circumdati*. Clement XI. , *Albani*.
1721. *De Bona Religione*. Innocent XIII. , *Conti*.
1724. *Miles in bello*. Benedict. XIII. , *Orsini*.
1730. *Columna Excelsa*. Clement XII. , *Corsini*.
1740. *Animal Rurale*. Benedict XIV. , *Lambertini*.
1758. *Rosa Umbriae*. Clement XIII. , *Rezzonico*.
1769. *Ursus Velox*. Clement XIV. , *Ganganelli*.
1775. *Peregrinus Apostolicus*. Pius VI. , *Braschi*.
1800. *Aquila Rapax*. Pius VII. , *Chiaromonti*.

1823. *Canis et Coluber*. Leo XII. , Della Genga.
 1829. *Vir Religiosus*. Pius VIII. Castiglioni.
 1831. *De Balneis Etruriae*. Gregory XVI., Cappellari.

MOTTOS OF THE ELEVEN FUTURE POPES.

Crux de Cruce. *Pastor Angelicus.*
Lumen in Coelo. *Pastor et Nauta.*
Ignis Ardens. *Flos Florum.*
Religio Depopulata. *De medietate Lunae.*
Fides intrepida. *De calore Solis.*
Gloriae Olivae. ”

The prophecy concludes with these solemn words : “ In the last persecution of the Holy Roman Church, Peter of Rome shall sit , who shall feed his flock in many tribulations , after which the city upon the seven hills shall be destroyed , and the awful Judge shall judge his people (a) ”.

The transept.

We now enter the transept, which is floored with slabs of marble laid in regular patterns, and the ceiling of which is of wood, carved with tasteful magnificence in richly gilt compartments. The lateral walls are lined with slabs of white marble as far as the first cornice; and the end walls are, it is said, to be encrusted with the slabs of oriental alabaster brought from Egypt. The altar over the Confession, beneath which repose the ashes of the Apostle of the Gentiles (b), is the ancient one, which happily escaped the conflagration, and has been entirely reno-

(a) Messingham Vit. S. Malachiae, p. 576. I have added to Messingham all the dates, and also the names of the Popes from Gregory IV. exclusively to his present Holiness Greg. XVI., whose characteristics, *Fx balneis Etruriae*, are interpreted to receive their fulfilment in his having been a Camaldolese monk, the cells of which Order resemble baths, and the chief seat of which is in Etruria. The prophecy, as is above indicated, anticipates only eleven future Popes.

vated. It is surmounted by a rich Gothic canopy, which terminates pyramidally, and is supported by four porphyry columns; its statues are said to be by Arnolfo di Lapo; and beneath it was found, when making the last repairs, a large marble urn, on which was inscribed the name of S. Paul.

Having taken this general survey of the transept, we now commence our round of its chapels, absis and altars. The first chapel to our right, as we enter from the convent, is sacred to S. Benedict, and occupies the locality of the former back entrance. It is decorated with twelve small pillars and corresponding pilasters, on a basement faced with polished oriental granite. The small pillars were found, with those that form the colonnade of the post-office, in Roman Veii. Over its altar is the statue of S. Benedict, by Tenerani, seated between two small porphyry columns; and the ceiling is gilt in small rich coffers. The next chapel to the left is that of the choir, which formerly stood to the rere of the tribune, on the site of the modern belfry. The present choir had been the chapel of the B. Sacrament: its basement is incrustated with coloured marbles; and the remainder is covered with oil paintings and frescos.

The great altar of the tribune, which no longer exists, had been designed by Onorio Lungi, and adorned with four porphyry columns, which were calcined by the fire, and with a painting by Lodovico Cigoli, representing the interment of S. Paul; and in its stead now rises the Pontifical throne of white marble, raised on a platform, which is reached by two steps of red oriental granite, and floored with rich marbles set in tasteful patterns. The absis is further adorned with Corinthian columns of peperino,

encrusted with the fragments of the ancient Phrygian columns of the nave, sustaining an architrave and attic, above which in a lunette is a painting of S. Paul wrapt to the third Heavens, by the late Baron Camuccini. Inside the columns are corresponding Corinthian pilasters. The absis of the tribune is still adorned with its ancient mosaic carefully restored. In the centre is the Saviour seated, and imparting his benediction to Honorius III., who is seen prostrate at his feet: to the right of our Lord are S. Paul and S. Luke; and to his left are S. Peter and S. Andrew. Beneath are the twelve Apostles separated by different sorts of trees. In the centre between the Apostles is a cross, beneath which are seen Giovanni Orsini Abbot of S. Paul's, afterwards Nicholas III., kneeling at one side, and at the other side a Benedictine monk; and between them are five Innocents, whose bodies were transferred from S. Paul's to S. Mary Major's by order of Sixtus V. The mosaic supposed to be the work of Pietro Cavallini, a pupil of Giotto's, was begun in 1226 by Honorius III.; and finished by the Abbot Gaetano Orsini, afterwards Nicholas III., as is testified by the following inscription beneath:

“ Totius Orbis honor quod Honorius artis honore
 Papa prius fecit fulget fulgente decore.
 Abbas post Papam quem Christus ad alta vocavit
 Omne Johannis opus mira pietate beavit.”

The two figures of the B. Virgin and the Baptist, on the exterior of the tribune, belonged to the mosaic of the façade already mentioned; and have been transferred hither since the conflagration. The next chapel

is that of the Crucifixion, which existed under the same denomination in the former church: in it is a wooden Crucifix by Cavallini, which is shown only on particular occasions; and its walls are lined with niches for statues. The chapel of S. Stephen is altogether new, as is that of S. Benedict: both Saints had altars in the ancient transept, which have been removed; over the altar of S. Stephen, as here newly constructed, is his statue standing between two handsome porphyry pillars, by Rinaldo Rinaldi; and the ceiling of the chapel is richly gilt. Beyond this last chapel is the entrance from the lateral portico, to the left of which, at this extremity of the transept, is an altar decorated with pillars and an entablature like those of the tribune, and adorned with a painting of the Conversion of S. Paul, by the late Camuccini. To the right of the altar is the statue of S. Bernard, by Stocchi; and to the left is that of S. Gregory the Great, by Laboureur. The walls are also decorated with pilasters of Phrygian marble, remains of the ancient columns. Continuing our round we soon reach the great arch of communication between the nave and transept, called the arch of Placidia, now temporarily obstructed. We here observe the massive granite pillars already mentioned; and above is the mosaic taken from the façade, which was found too broad for its present locality, whence it was reduced to its present dimensions by transferring from it to the exterior of the tribune the two figures of the B. Virgin and the Baptist already noticed. These mosaics, which were made in the XIV. century in the pontificate of John XXI., represent our Saviour in half figure in the centre; the symbols of the four Evangelists above; and SS. Peter and

Paul at the sides. Over the altar at the other extremity of the transept; similar in construction to the opposite one, is a painting of the Assumption by Agricola. The statue of S. Benedict, in the niche to the left of the altar, is by Gnaccarini: and that of S. Scholastica in the niche to the right, is by Baini.

Note.

This basilic is confided to the care of the Benedictines of the Congregation of Monte Casino, who obtained it from Martin V. in 1424; they form a community of about forty members; but are compelled by the malaria to abandon it during the summer months. The Abbot is Ordinary with quasi-episcopal jurisdiction over the districts of Nazzano, Civitella and Leprignano; and confers Minor Orders and Confirmation. The cloisters annexed to the church were erected in the XIII. century. Their Gothic portico is adorned with numerous little columns of the same peculiar construction as those of S. John Lateran's; and affixed to the walls are numerous inscriptions both sacred and profane, with several sepulchral monuments, all minutely described by Nicolai in his history of the basilic. In the cloisters is also a massive marble candelabrum, covered with reliefs. Those on its base and capitol are profane and not illexecuted; and those on the shaft are sacred, representing the Passion and Resurrection of our Lord, and are much inferior. It is fifteen feet high, and probably of the XII. century (*a*). The stations of the church are Sexagesima sunday; the 29th day of Lent; tuesday after Easter; the 28th of December, the feast of the Innocents; and the 25th of January, the feast of the Conversion of S. Paul.

(*a*) Nicolai c. XIII. p. 11, 297. Ciampini, Veter. Monum. tab. XIV.

BASILIC OF S. LAWRENCE OUTSIDE THE WALLS. This, the fifth and last of the Patriarchal Basilics and also a parochial church, stands on the ancient via Tiburtina, little more than half a mile outside the porta Tiburtina of Aurelian, now the gate of S. Lawrence. It had been originally built in 330 by Constantine the Great at the instance of S. Sylvester (*a*); and holds the first rank among the nine churches of Rome that bear the martyr's name. It is situate over the Catacombs of S. Cyriaca, so called after that Roman matron, who had given interment within their subterranean vaults to the bodies of numerous martyrs, and amongst them to that of the holy Deacon. The Confession was erected by Sixtus III. (432-440) (*b*); and the church was enlarged and enriched by the piety of Galla Placidia, wife of the Elder Theodosius, as we learn from the following inscription recorded by Gruter:

Basilic of S. Lawrence outside the walls: its history and that of the Saint.

GAVDET PONTIFICIS STUDIO SPLENDERE LEONIS
 PLACIDIAE PIA MENS OPERIS DECVS OMNE PATER.
 DEMOVIT DOMINVS TENEBRAS VT LVCE CREATA
 HIS QVONDAM LATEBRIS SIC MODO FVLGOR INEST.
 ANGVSTOS ADITVS VENERABILE CORPVS HABEBAT,
 HVC VBI NVNC POPVLVM LARGIOR AVRA CAPIT.
 ERVTA PLANICIES PATVIT SVB MONTE RECISA
 ESTQVE REMOTA GRAVI MOLE RVINA MINAX (*c*).

It was rebuilt in 578 by Pelagius II. (*d*): Honorius III., in 1216, erected its portico (*e*); and finally it was reduced to its actual state in 1647 by

(*a*) Anastas. Bibliothec. Vit. S. Sylbestr. Baron. Annal. t. III. an. 330. (*b*) Anastas. Bibliothec. Vit. Sixt. III. (*c*) Appendix, p. 1173, n. 1. (*d*) Anastas. Vit. Pelag. II. Baron. Annal. t. XII. (*e*) Guliel. Bibliothec. Vit. Honor. III.

the Canon Regulars of S. John Lateran, who have had it under their care from the time of Sixtus IV.

Before entering on its description it may not be inappropriate to premise a brief biographical notice of the Saint, to whom it is sacred, serving as it does to illustrate several of the paintings with which the church is decorated, and the memorials of the martyr which it contains. S. Lawrence was a native of Spain; was ordained Deacon by Sixtus II. when raised to the Pontificate in 257; and appointed by him the first among the seven Deacons of Rome, a sacred charge to which were attached the care of the treasury of the Church and the distribution of its riches among the poor. In consequence of the sanguinary edicts of Valerian against the Church in 257 the aged Pontiff was apprehended; and, when being led to execution, was met by his faithful Deacon, who, inflamed with a holy envy and burning with an ardent desire to share his martyrdom, burst into these pathetic words: "Father, whither goest thou without thy son? Whither goest thou, o holy priest, without thy deacon? Thou wert not wont to offer sacrifice without me thy deacon. Wherein have I displeased thee? Hast thou found me wanting to my duty? Try me now, and see if thou hast made choice of an unfit minister for dispensing the blood of the Lord." "I leave thee not, my son," tenderly replied the holy Pope — "For thee, who art in the vigour of youth, are reserved a greater trial and a more glorious victory — We are spared because of our weakness and old age — Thou shalt follow me in three days." The venerable Pontiff added an injunction to distribute without delay the treasures of the Church among the poor, that they might not be robbed of them by the ra-

capacity of the persecutors, an injunction which was promptly put into execution by the fidelity and zeal of S. Lawrence. The riches of the Church, however, the magnificence of the sacred vessels (*a*), its gold and silver vases (*b*), its candlesticks of gold, and its embossed and jeweled chalices of the same precious material (*c*), inflamed the cupidity of the Praefect Macrian, who, to get possession of the concealed treasures, summoned to his presence their faithful guardian; but S. Lawrence presented to him in their stead the blind, the lame, the orphans, the widows, the poor in a word, who were supported by the charity of the Church. "Behold," says he "the treasures which I promised to show thee, to which I will add pearls and precious stones, those widows and consecrated virgins. The Church hath no other riches." "Do you thus mock me?" replied the disappointed and incensed praefect. "Is it thus the ax and the fasces are respected? I know you desire to die; but you shall die by inches." He accordingly ordered S. Lawrence to be bound with chains to a large gridiron placed over a slow fire; and thus did the Saint consummate with joy the holocaust offered in his person for the faith of Christ. Several Senators, who were present at his death, gave to his remains an honourable interment, in the Veran fields, on the 10th of August A. D. 258; and SS. Prudentius, Ambrose, Augustin, Gregory of Tours and others record the devotion with which this church, built as we said by Constantine, was visited by the Christians of Rome (*d*). S. Prudentius has described

(*a*) Euseb. Hist. lib. VIII. c. 22. (*b*) S. Ambros. lib. I. (*c*) S. Prudent. De Offic. lib. II. c. 28. (*d*) See S. Ambruse De Offic. lib. I, c. 41. lib. II. c. 48. S. Augustin. Serm. 302, 303, 304, 305. and Hom. 72 on John. S. Leo, Serm. 83. etc.

his martyrdom in a hymn, in which he represents the Saint, when apprized of his impending death, lingering on the banks of the Tiber, and calling to mind his native land :

Si quando tamen in ripa subsistit amaeni
 Tybridis, aspectans auras, coelique profunda,
 Solis ad occasum versus, Non te amplius, inquit,
 Aspiciam, dives regnis, Hispania opimis,
 Nec vos, O patriae fluvii, carique parentes,
 Qui spem forte mei reditus agitatis inanem.
 Tuque, O Tybri! vale! colles salvete Latini!
 Quos colui heroum tumuli, sacrataque busta (a)!

The portico.

We now commence our description of the church. Its antique portico, is sustained by six ancient Ionic columns, of which four are fluted spirally. On its mosaic frieze are several half portraits, among which may be distinguished those of S. Lawrence and Honorius III.; and on the inner walls of the portico are remains of numerous illexecuted frescos, most of which relate to that Saint, but one of which, now nearly effaced, represents the coronation, in this basilic, in 1217, by Honorius III., of Peter of Courtenay, Count of Auxerre, first cousin of the then king of France. The Count had been invited by the Latius, with his wife Yolanda, to assume the empire of the East.

The interior.

Three doors give admission from the portico to the church, the interior of which is divided into a nave and two aisles by twenty two ancient columns, for the most part granite, of the Ionic order, which

(a) Hymn 2, de Cor.

sustain a plain entablature, above which rise the heavy walls that ascend to support the roof and light the nave. The church is 226 feet long by 68 feet 8 inches broad: its nave is 132 feet long by 35 feet broad; and its right aisle is 13 feet 5 inches, its left 15 feet 2 inches broad. The church floor is a handsome specimen of opus Alexandrinum; and its ceiling, constructed by order of Card. Caraffa, is divided into hexagonal coffers, separated by gilt rosettes. To the right, on entering the nave, is an ancient sarcophagus within a cinquecento shrine, adorned with a Roman marriage sculptured in bas-relief, in which, as its inscription records, now repose the remains of Card. Fieschi, nephew of Innocent IV. On it we observe the preparatory sacrifice, the bride and bridegroom attended by a train of Paranympis or witnesses of the marriage contract (*auspices nuptiarum*), in whose presence they are affianced by the Genius of Love.

Entering the right aisle, the first fresco represents S. Lawrence restoring sight to a blind man; and over the next altar, which is sacred to SS. Justin and Hippolytus, is an oil painting by Emilio Sottino of Bologna, representing the sepulture by night of the body of S. Lawrence. The next fresco is the interview already mentioned of S. Sixtus and his Deacon; and over the next altar is an easel-painting, by E. Savonanzi, of S. Cyriaca, superintending the interment of the martyr. The third fresco is the martyrdom of S. Lawrence; and over the third altar is a painting, by the same author, of the Saint baptising S. Romanus from a bronze vase, which we shall see in the sacristy. The fourth and last fresco is the dead body of S. Lawrence being about to be

The right
aisle.

laid on a marble slab, which is still preserved in the present choir, and is said to have been tinctured with his blood. All these frescos are by Domenico Rainaldi, a Roman.

The
ancient
choir.

A step leads up, as was usual in ancient basilics, from the body of the nave to the original choir; and the spaces between the sides of the choir and the lateral porticos had been anciently set apart, one for male, the other for female penitents of the third class (*a*). At the entrance of the choir rise, at its sides, two ambones, ascended each by a flight of marble steps, and richly inlaid with gilt mosaics, marbles and porphyry. In the volutes of the eighth column, on the right hand in walking up the nave, and adjoining the right ambo, are sculptured a lizard and a frog, emblems of the architects Saurus and Batrachus of Laconia, who, not having been permitted to inscribe their names on the columns of the edifices erected by them in Rome, ingeniously contrived to sculpture on them a lizard, which corresponds with the Greek word Sauros, and a frog, which is synonymous with the Greek word Batrachos, a fact related, as here illustrated, by Pliny (*b*), Dion (*c*), and Suetonius (*d*), who also inform us that they erected the portico of Octavia and its two temples of Jupiter Stator and Juno Regina.

The Con-
fession.

At the upper extremity of the nave is the Confession, situate under the present choir, and reached by eight descending marble steps. The sides of its entrance are inlaid and incrustated with precious marbles; its interior is adorned with four beautiful little Ionic columns of verde antique; and to the rere of

(*a*) See Vol. I. p. 222. (*b*) Lib. XXXVI c. 4. (*c*) Lib. XLIX. c. 43. (*d*) Vit. Octav. c. 29.

the altar is the marble sarcophagus, in which repose the remains of S. Lawrence, S. Justin martyr, and S. Stephen protomartyr, deposited here by Palagius II. The bodies of S. Justin and S. Stephen were brought from Constantinople in 557, the latter having been first interred at Jerusalem by "devout men" (a), and subsequently brought hither from the Eastern capital.

Two flights of seven marble steps each lead up from the nave to the sanctuary, in the centre of which is the great altar, which is decorated with four columns of porphyry, sustaining a canopy that terminates with a little temple encircled by a small peripteral portico of porphyry columns, and surmounted by a cross. The floor of this choir, like that of the nave, is also a beautiful specimen of opus Alexandrinum. At the sides of the tribune are ten magnificent fluted columns of paonazzetto or Phrygian marble, of the Corinthian order, the capitals of the two first of which are adorned with Victories and trophies; and at its extremity are two others of the same material and order. They are all more than half sunk beneath the present floor, having belonged to the ancient church; and above them are as many more corresponding smaller columns, which form an upper portico after the manner of the ancient basilics. Of the smaller columns the two at the extremity are of porphyry; the others of paonazzetto. This part of the ancient church had been erected by Pelagius II.; and it now serves as the choir. At its extremity is the ancient pontifical chair, which is adorned with inlaid gilt mosaics, together with slabs of ser-

The sanctuary and present choir.

(a) Acts, c. VIII. v. 2.

pentino, verde antique and porphyry; the end wall is decorated with the same materials in small square compartments; and the seats of the presbytery as well as the chair are of white marble. Within a safe to the right of the choir is the marble slab already mentioned, on which was extended the body of S. Lawrence after death; it was placed here by Pelagius II. Over the arch of the tribune is an ancient mosaic of the VI. century, in the centre of which is the Eternal Father seated on a globe in the act of imparting his divine benediction; and at his right and left are S. Peter, S. Lawrence and Pelagius II., S. Paul, S. Stephen and S. Hippolytus. The inscription, which is much effaced, ran thus:

PRAESULE PELAGIO MARTYR LAVRENTIUS OLIM
 TEMPLA SIBI STATVIT, TAM PRETIOSA DARI.
 MIRA FIDES CLAVDIVS HOSTILES INFERET IRAS
 PONTIFICEM MERITIS NEC CELEBRASSE SVIS.
 TV MODO SANCTORVM CVI CRESCERE CONSTAT HONORES
 FAC SVB PACE COLI TECTA DICATA TIBI.
 MARTYRIVM FLAMMIS OLIM LEVITA SVBISTI
 JVRE TVIS TEMPLIS LVX VENERANDA REDIT.

The sacristy;
 rere of the
 tribune;
 catacombs;
 and left
 aisle.

The door to the right of the sanctuary gives access to the sacristy, in which is preserved the ancient bronze vase used, as has been said, by S. Lawrence to baptise SS. Romanus and Hippolytus, together with some of the stones said to have been cast at S. Stephen. Behind the tribune is a large cinerary urn of the middle ages, sculptured with curious reliefs, with grapes, flowers, birds and genii; and Mabillon is of opinion that it once contained the remains of Pope Damasus II. (a). We now return from

(a) 1048—1071.

the tribune to the left aisle, and meet to our right a doorway that leads down by fourteen steps to a small chapel, which communicated with the Catacombs of S. Cyriaca. At the sides of the entrance to the chapel are two monuments designed by Peter of Cortona: to the left is that of Girol. Aleander, who died in 1629; and the bust to the left of Bernardo Guglielmi was sculptured by Francesco Fiammingo. Having entered the little chapel we observe to the left a small door opening on a semicircular corridor, that runs to the rere of the chapel, and commands a view of but does not now communicate with the Catacombs, which are entered from the adjoining cemetery; are very extensive; and are ranged in some instances in three stories rising one above the other. They are in care of the Canons of the church; are shown, if required, to the curious stranger; and of them a minute description is to be had in Bosio's *Roma Sotterranea*. Returning to the aisle we commence our round of its paintings at the opposite extremity in order to adapt ourselves to the series of subjects, which they represent. The first fresco is S. Stephen establishing the truth of Christianity before the Jewish council; and over the first altar is a painting, by Gio. Serodine, of S. Lawrence dispensing to the poor the treasures of the church. The second fresco represents S. Stephen borne off to be stoned, while the enraged Jews, "gnash their teeth at him;" and the next altar-piece is a Holy Family by Sottine. The third fresco is the Stoning of S. Stephen: the third altar-piece is the Decollation of the Baptist, by Serodine; and the last fresco is the sepulture of the Protomartyr. All these frescos are by scholars of Vanni. Having seen the church the stranger may pay a passing visit to the cloisters, the walls of which sre

lined with ancient fragments and with Greek and Latin monumental inscriptions both Pagan and Christian.

The basilic of S. Lawrence is under the care of a Card. Commendatory. Its station-days are Septuagesima sunday , the fifth sunday of Lent , the wednesday after Easter , the thursday after Pentecost , and the 10th of August , the feast of S. Lawrence. Near the church is the public cemetery of Rome , consisting of one hundred brick vaults , originally planned by the French , and completed in 1836 , when the cholera had invaded Italy. When its porticos shall have been completed, and a suitable church erected in its centre, it will form a commodious and handsome cemetery. The initials on the stones, that cover its public sepulchres, mark the vaults destined respectively for males , females , children and Clergy.

CHAP. III.

TITULAR CHURCHES.

After the five Patriarchal Basilics the titular churches come next in order ; and are subdivided into Episcopal , Sacerdotal and Diaconal. The Episcopal titular churches are Ostia and Velletri , of which the Dean of the Sacred College is Diocesan ; Porto , S. Rufina and Civita Vecchia , which form the See of the Subdean ; Albano ; Frascati ; and Palestrina , in all five Episcopal titular churches , situate outside Rome. The Cardinal-Priests amount to fifty ; but of them the Archbishop of Lyons and Bishop of Arras are without *titles* ; and hence the Sacerdotal titular churches described in the following pages amount

only to forty eight, which the reader will find ranged in alphabetic order.

S. AGNESE OUTSIDE THE WALLS. This interesting basilic stands on the ancient via Nomentana, about a mile and a half from the porta Pia; and is a parish church served by the Canon-regulars of S. John Lateran. It is 82 feet long by 58 feet broad, exclusively of the tribune, which measures 12 feet 3 inches in length. It was erected by Constantine about the year 324, at the entreaty of his daughter Constantia, on that part of the cemetery of S. Agnes, in which her body had been found (*a*), as is further attested by the following inscription, which stood in the tribune, and is recorded by Gruter (*b*):

S. Agnese
outside
the walls:
its history.

CONSTANTINA DEVM VENERANS CRISTOQVE DICATA
OMNIBVS IMPESSIS DEVOTA MENTE PARATIS
NVMINE DIVINO MVLTVM CRISTOQVE INVANTE
SACRAVIT TEMPLVM VICTRICIS VIRGINIS AGNES
TEMPLORVM QVAE VICIT OPVS TERRENAQVE CVNCTA
AVREA QVAE RVTLAT SVMMI FASTIGIA TECTI
NOMEN ENIM CHRISTI CELEBRATVR SEDIBVS ISTIS
TARTAREAM SOLVS POTVIT QVI VINCERE MORTEM
INVECTVS COELO SOLVSQVE INFERRE TRIUMPHVM
NOMEN ADHVC REFERENS ET CORPVS ET OMNIA MEMBRA
A MORTIS TENEBRIS ET CAECA NOCTE LEVATA
DIGNVM IGITVR MVNVS MARTYR DEVOTAQVE CRISTO
EX OPIBVS NOSTRIS PER SAECVLA LONGA TENEBIS
O FELIX VIRGO MEMORANDI NOMINIS AGNES

This inscription is supposed to have been written by Pope Damasus (366-385); and the Saint suffered martyrdom by decapitation under Maxentius about the

(*a*) Anastas. Vit. S. Sylvestr. (*b*) p. MCLXI.

year 310, when Sempronius was Praefect of Rome, as we learn from the Acts of her martyrdom, from the Roman Martyrology, and from Corsini in his *Series Praefectorum Urbis*. S. Jerom says that all nations exalt her Christian heroism, displayed at the tender age of thirteen, when she crowned the glory of chastity with the palm of martyrdom (*a*): S. Ambrose extols her invincible constancy (*b*): S. Augustin eulogises her meekness and chastity (*c*): Prudentius has sung her praises in the fervid strains of poetical panegyric (*d*); and the devout author of the *Imitation of Christ* revered her as his special Patroness. (*e*). Her church was rebuilt from the foundations in the VII. century by Honorius I., as we read in Anastasius, so that of the original edifice no vestige now remains. In the VIII. century it assumed the additional title of S. Emerentiana, who, according to S. Ambrose, was stoned to death about the year 304, while yet a catechumen, and praying at the tomb of S. Agnes (*f*).

Descent
to its in-
terior.

Broad marble stairs consisting of nine flights of five steps each, erected by order of Cardinal Verollo, lead down to its interior, in constructing which in 1527 were found beneath it several statues and the eight superb basreliefs that now adorn the Spada museum. In the walls as we descend are inserted several Pagan and Christian inscriptions found in 1728, when reconstructing the church floor, among which one, opposite the first window as we descend, records the repairs of the church and the consecration of the altars of S. John the Baptist, S. John the Evngelist and S. Emerentiana by Alexan-

(*a*) Ep. 8. (*b*) Lib. I. de Virgin. et Offic. lib. I. c. 41. (*c*) Serm. 274. (*d*) De Coron. hymn. 14. (*e*) Passim. (*f*) Lib. IV. ep. 34.

der IV. in 1256, when the church belonged to a convent of nuns, who were succeeded by the Canon-regulars, placed there by Sixtus IV. towards the close of the XV. century. The interior consists of a nave and two aisles, separated by double porticos rising one above the other, in the manner of the primitive Christian basilics, and of the Pagan basilics as described by Vitruvius. This is the only existing basilic in which the upper porticos remain intact. Contrary however to the usage of the primitive Church, the basilic looks not to the east but to the west, a peculiarity accounted for by the nature of the site, and by the locality of the Confession. The under porticos are adorned with sixteen ancient Corinthian columns, of which ten are granite, four porta santa and two Phrygian marble; and the two last are capriciously chiseled with 140 flutings each. The upper porticos also present sixteen columns of a smaller size; and were intended, as in civil basilics, for the accommodation of females. The isolated altar was erected and richly ornamented with precious marbles by Paul V.; over it rises a marble canopy, sustained by four beautiful porphyry columns, two of which are of that rare species called by Pliny *leucostictos* or white-spotted; the torso of the Saint's statue on the altar had been that of an ancient alabaster statue, to which the head, hands and legs of gilt bronze were added by Cordieri; and in the Confession beneath the altar repose the remains of the Virgin-martyr, placed there in a silver shrine by Paul V., who, according to Mabillon, caught his last illness, when performing the solemn function on the 21st of January 1621, the Saint's feast, and survived only thirty days (a).

(a) *Iter Italicum* p. 31.

The marble candelabrum to the left of the altar is one of six found in the adjacent tomb of S. Constantia, the other five having been transferred by Pius VI. to the Vatican museum (*b*). The mosaic of the tribune representing the Saint receiving a crown from a celestial hand, between Pope Symmachus and Honorius I., the latter of whom presents her with the church as rebuilt by him, is of the VII. century, having been made by order of Pope Honorius I., as is recorded by the metrical inscription beneath, which runs thus :

AVREA CONCISIS SVRGIT PICTVRA METALLIS
 ET COMPLEXA SIMVL CLAVDITVR IPSA DIES
 FONTIBVS E NIVEIS CBEDAS AVRORA SVBIRE
 COBREPTAS NVBES ROIBVS ARVA RIGANS

VEL QVALEM INTER SIDERA LVCEM PROFERET IRIM
 PVRPVREVSQVE PAVO IPSE COLORE NITENS
 QVI POTVIT NOCTIS VEL LVCIS REDDERE FINEM
 MARTYRYM E BVSTIS HINC REPPVLIT ILLE CHAOS

SVRSVM VERSA NVTV QVOD CVNCTIS CERNITVR VNO
 PRAESVL HONORIVS HAEC VOTA DICATA DEDIT
 VESTIBVS ET FACTIS SIGNANTVR ILLIVS ORA
 LVCET ET ASPECTV LVCIDA CORDA GERENS

The portrait of S. Agnes is distinguish'd by the words SCA AGNES, over her head. In the tribune beneath is the ancient episcopal chair. In the centre of the left side wall of the church is the following metrical inscription, written by S. Damasus Pope A. D. 366, and containing an eulogy of, and a prayer to, Saint Agnes :

(*b*) Ciampini de Sacr. Ædific. p. 154.

FAMA REFERT SANCTOS DVIVM RETVLISSE PARENTES
 AGNEN CVM LVGVBERES CANTVS TVBA CONCREPVISSET
 NVTRICIS GBRMIVM SVBITO LICIVISSE PVELLAM
 SPONTE TRVCIS CALCASSE MINAS RABIEMQ. TYRANMI
 VRERE CVM FLAMMIS VOLVISSET NOBILE CORPVS
 VIRIB. IMMENSVM PARVIS SVPERASSE TIMOREM
 NVDAQVE PROFVSVM CRINEM PER MEMBRA DEDISSE
 NE DOMINI TEMPLVM FACIES PERITVRA VIDERET
 O VENERANDA MIHI SANCTVM DECVS ALMA PVDORIS
 VT DAMASI PRECIB. FAVEAS PRECOR INCLYTA MARTYR.

On the altar opposite this inscription is the bust of the Redeemer by Buonarroti, the best executed bust of the Saviour in existence; it bears a striking resemblance to the Volto Santo.

On the feast of S. Agnes two lambs are blessed, ^{Note.} and given in care to some nunnery; and of their wool are made the palliums, emblems of meekness and purity, worn by the Pope, by Archbishops and the Bishop of Ostia, and blessed by the Pontiff. Anastasius informs us that in this church was baptised by S. Sylvester Flavia Valeria Constantia, sister to Constantine, and wife to the Emperor Licinius, mentioned by Eutropius (*a*).

The catacombs are entered by the fourth wooden ^{Note.} door to the right beyond the church, and also by the door beyond it to the left. They retain several of their original paintings, among which is that of the Good Shepherd; and in one of the subterranean chapels are three ancient altars, a proof that the Jansenists erred when they asserted, that no early Christian place of worship contained more than a single altar, by which they would imply that the early

(*b*) Lib. X. c. 4.

Christians but rarely partook of the B. Eucharist, a position refuted by all Christian antiquity.

Church
and mo-
nastery of
SS. Ale-
xius and
Boniface:
history of.

SS. ALEXIUS AND BONIFACE. It stands on the western point of the Aventine, in the via di S. Sabina; and its adjoining convent is occupied by Hieronymites, in whose hands is also the church. S. Alexius was the only son of a rich Roman Senator, Euphemianus, of the V. century. After a long penitential absence in a distant country, he returned home; was received as a pilgrim; and lived unknown in his father's house on the Aventine, where he died under the stairs, which we shall see preserved in the church. His body was found in 1217 in the ancient church of S. Boniface, which, from that period, assumed the names of both Saints, but is better known by that of S. Alexius (*a*). That the church existed in the VIII. century we know from Anastasius Bibliothecarius in his Life of Leo III.; and it is also matter of historic record that the famous Alberic, tyrant of Rome in the X. century, bequeathed his house on the Aventine for the erection of the monastery (*b*). Alberic, who died in 954, was grandfather to the famous Crescentius, tyrant of Rome from 972 to 998; and, during the domination of Crescentius, his relation Benedict VII. ascended the Papal throne, and completed the work commenced by his grandfather Alberic, employing for that purpose the services of Sergius Bishop of Damascus, banished from his see by the Saracens. Sergius died in 981; and his epitaph, which we shall see in the cloisters, proves that edifice to have been erected under the circumstances above related:

(*a*) See Pinius the Bollandist t. 4 Julii, p. 239. (*b*) Cosma della Rena, Serie degli antichi Duchi di Toscana, pag. 132.

+ SERGIUS HIC RECVBAT METROPOLITA SEPVLTVS
 QVI QVONDAM FVERAT DAMASCI TEMPORE LONGO
 TEMPORIBVS PII BENEDICTI PRAESVLIS ALMI
 MARTYRIS HOC TEMPLVM CESSIT MONACHOSQ. LOCAVIT
 COENOVIVM SCI BENEDICTI CONDIDIT HICCE
 PRIMIO QVI STATVIT NRAE CERTAMINA VITAE
 QVATOV^R HIC ANNOS VIXIT SVB TRAMITE RECTO .
 ANN. DNIC INCARNAT DCCCLXXXI INDIC VIII VIX. AN. LXXIII
 IN PACE III IDVS NOVEMBER

C ✠ R

In the cloisters is also preserved another inscription recording that Crescentius, grandson to the famous tyrant of that name put to death by Otho III., became a monk; enriched the monastery; and died therein in the X. century:

+ CORPORE HIC RECVBAT CRESCENVIVS INCLI
 TVS ECCE . EXIMIVS CIVIS ROMANVS
 DVX QVOQ . MAGNVS . EX MAGNIS MAGNA
 PROLES GENERATVR ET ALTA IOH PATRE
 THEODORA MATRE NITESCENS
 QVEM XPS ANIMAR AMANS MEDICVSQ . PERITVS
 CORRIPVIT LANGORE PIO LONGEVO VT AB OMI
 SPE MVNDI LAPSVS PROSTRATVS LIMINA SCI
 MARTIRIS INVICTI BONIFATII AMPLEXVS ET
 ILLIC SE DNO TRADIDJT HABITV MONACHO
 RVM ADEPTVS QVOD TEMPLVM DONIS
 amplis DITAVIT ET AGRIS

He probably had been the father of the Nicholas Crescentius, who occupied the house of Rienzi near the Ponte Rotto, and who was of the family of the Counts

of Tusculum. The religious, who were then Benedictines, continued to occupy the monastery until 1231, when Gregory IX. transferred it to the Premonstratensian monks; and Martin V., in 1426, gave it in care to the Hieronymites, whose first Abbot in their new establishment was Lupo da Olmeto, a Spaniard, who reformed the Order, and whose epitaph is still to be seen in the church, forming a border to his effigy in relief, and running thus: HIC IACET REVERENDVS IN XPO PATER FRATER LVPPVS DE OLMETO NACIÖNISPANVS RESVSCITATOR ET REFORMATÖR AC PRIMVS GENERALIS PREPOSITVS ORDINIS MONACHORVM HEREMITARVM SCI IERONIMI PRIORQVE HVIVS MONASTERII QVI OBIT DIE III APRILIS . A . D . MCCCCXXXIII . PONT . DNI . EVGENII . PPE . IIII . ANO . TERTIO . In the XVII. century the church was made titular by Sixtus V. The great altar was erected by its present occupants in 1582; and Card. Quirini put the church into its present order in 1750, after the design of F. de Marchis. The place was purchased in 1813 by Charles IV. of Spain, who converted the monastery into a villa, and subsequently presented it to the Hieronymites, in whose hands it still remains.

Its front.

The church is preceded by a semicircular area; and its outer front consists of a covered portico adorned externally with two columns of grey granite, and pierced by four windows, decorated each with two small columns, six of which are of marmo salino, and two of paonazetto brecciato, and internally with six columns of marmo salino. Inside the portico is a square atrium, at the further extremity of which is the covered portico of the church, the front of which is adorned with six columns of grey granite, and the interior with two of marmo salino

and two of marmo bigio. At the left extremity of this portico is the entrance into the monastery.

The interior of the church is 114 feet 6 inches in length, exclusively of the tribune, which is 15 feet long; and it is 80 feet in breadth. It consists of a nave and two aisles divided by pillars, which sustain eight arcades. We begin our round with the right aisle, before entering which we meet the marble holy-waterfont, the pedestal of which is of porphyry. The monument at the extremity of the aisle is that of one of its Titulars, Card. Metelli, who died A. D. 1130. XIX. On the side-wall are two portraits of Christian Senators, of which six more are seen in the church, placed here in former times on every 17th of July, the feast of the Saint, in memory of his Senatorial birth, by the Roman Senate, who now present instead a silver chalice and four torches. Over the next altar is a copy of the famous crucifixion of Guido, said to have been taken by one of his pupils from that of S. Lorenzo in Lucina. We next ascend to the transept by three steps, and meet to our right the beautiful altar of the B. Sacrament, adorned, in 1813, with two Ionic columns of broccatellone by Charles IV. of Spain, which sustain a tasteful pediment. The beautiful tabernacle is composed of verde antique, rosso antico, porta santa and agate, and decorated with twelve small composite columns of Oriental alabaster with bronze gilt bases and capitals, and with two rare little columns of porta santa at the sides of its gilt bronze door; and over the altar is a Madonna brought from Edessa in the X. century by the Sergius already mentioned. The tabernacle is further adorned with ten bronze gilt figures, the uppermost of which is that of the Redeemer after

The interior of the church.

his glorious Resurrection. We next reach the absis, which forms an open choir, decorated at its extremity with two small Ionic columns covered with gilt mosaics, between which is an inscription marking the locality in the subterranean church, in which was found the body of S. Alexius. Opposite the choir is the great altar, above which rises a massive canopy, sustained in part by four Corinthian columns of verde antique. Beneath the altar repose the bodies of SS. Boniface, Alexius and Aglae with some relics of S. Thomas of Canterbury; and the interior of the canopy is adorned with four oil paintings of the Evangelists, ascribed to Giulio Romano. Between the choir and the altar is the monumental slab of Lupo da Olmeto with his recumbent effigy and the inscription already mentioned. The floor of the transept is a handsome specimen of opus Alexandrinum. The altar at the next extremity of the transept is sacred to the B. Trinity; and its altar-piece of the Eternal Father was painted by M. Ricciolini. Descending by three steps into the left aisle, we observe to our left the figure in relief of G. Brippio, a Latin poet of the XV. century. The first altar in the aisle, as we advance, is that of S. Jerom, over which is a modern painting of that Holy Doctor and S. Paula; and we next meet to our left the well that is said to have belonged to the family mansion of the Senator Euphemianus. At the extremity of the aisle is the dead figure of S. Alexius, well executed in plaster; and tradition records that in his left hand was found a letter, making known his real history. He is dressed as a pilgrim; and over him are suspended the wooden stairs, beneath which he lived and died under his paternal roof.

Returning to the upper extremity of the nave we observe the two small iron gates, that lead down into the subterranean church, which contains nothing of interest; and between them to the right is the simple monumental slab of the Abbot Felice Nerini, who, in the XVIII. century, wrote a learned history of the church, and whose modest epitaph was penned by himself. From the transept we pass by a door to the left into the sacristy, and meet between both the monument of Cardinal Guidi, whose statue, recumbent on the left arm, is by D. Guidi. Over the monumental inscriptions opposite the statue are half figures of SS. Peter and Paul painted by Cavallucci; and above between both are the Madonna and Child. Passing onwards through the sacristy we reach the cloisters, which are supported by twelve columns of grey granite, three of red granite, three of marmo salino, six of cipollino, one of marmo bigio, and one of paonazzetto, in all 26 columns. On the side-wall to the left, as we entered, are the inscriptions of Crescentius and Sergius already mentioned; and the last inscription is that of Leo Massimi, who died A. D. 1012. The view from the garden terrace over the Tiber is extremely picturesque, and embraces a considerable part of modern Rome. The feast of S. Alexius occurs on the 17th of July, and that of S. Bonifacé on the 14th of May.

The sacristy and cloisters.

S. ANASTASIA. This church is situate at the western angle of the Palatine, between it and the Circus Maximus. The Saint to whom it is dedicated is mentioned in the Canon of the Mass, in the Sacramentary of S. Gregory and in other ancient catalogues of martyrs. She was a Roman lady of rank, who visited Illyricum in 304, and suffered martyrdom in the persecution

of Diocletian (*a*); and her body was conveyed thence to Rome and deposited in this church (*b*). The baptismal font of the ancient church, now lost, had been erected by Flavius Macrobinus Longinianus, Praefect of Rome in 403, as we learn from the following inscription recorded by Muratori (*c*): *Hic est Longinianus, qui fontes baptismatis construxit Sancti Papae Damasi versibus nobilitatos*. The verses of S. Damasus are preserved by Fleetwood, and are as follows (*d*):

HANC AVTEM FIDEI SEDEM CONSTRUXIT AB IMO
MILITIAE CLARVS TITVLIS AVLAEQVE FIDELIS
ROMANAEQVE VRBIS PRAEFECTVS LONGINIANVS.

We find the names of its officiating clergy, Anastasius and Julianus, subscribed to the Synod held in Rome by Gelasius I. in 492; and the names of two other priests of S. Anastasia *sub Palatio* are affixed to the Synod held by S. Symmachus in 499. It was repaired by Several Popes, by Leo III. in 796, by Innocent III. in 1210, and by Sixtus IV. in 1475. Its present front, which, notwithstanding its two ranges divided by a cornice, is very tasteful, was erected by Urban VIII. in 1636, after the design of Luigi Arrigucci of Florence (*e*): the vault of its tribune was built by order of Card. Costaguti in 1703; and the interior was reduced to its present form in 1722 by Card. Nuno da Cunha, a Portuguese, who, according to Crescimbeni, employed as his architect Carlo Gimach of Malta.

(*a*) Acts of S. Chrysogonus. (*b*) Nicephorus, Suidas and Jos. Assemani ad 22 Dec. p. 489. (*c*) P. 1904. (*d*) P. 4000, n. 1. (*e*) Venuti, Roma Moderna t. II. p. 399.

The interior of the church is in form of a Latin cross, and consists of a vestibule, a nave and two aisles; a transept and a tribune. The vestibule is adorned in front with two columns of marmo bigio; and above it rises the Capitular choir. The nave is separated from the aisles by pillars, doorways and arcades; and the arcades are adorned with twelve columns, four of granite and eight of paonazzetto. The nave is 126 feet long to the transept, which is 52 feet broad, including the depth of the transept, which amounts to 15 feet, in all 178 feet 3 inches long by 97 feet 4 inches wide, including the side chapels which are each 13 feet 8 inches deep. The paintings between the windows of the nave are unworthy of attention. The altarpiece in the first chapel of the right aisle is a painting of the Baptist, by Mola; and the two small columns at its sides are of porta santa. At the extremity of the aisle is the chapel of the relics, which is adorned with four paintings, two to the left of S. Charles Borromeo giving alms and the same Saint administering Confirmation, and two to the right of S. Philip Neri in ecstasy, and the same Saint in prayer, assisted by two angels, the four by Lazzaro Baldi. In the reliquary over the altar is preserved the chalice of S. Jerom, the cup of which has been in part mutilated to be distributed in relics.

Three marble steps lead up from the nave to the transept, the arch of which is adorned with two columns of marmo bigio. The altar to the right is sacred to S. Torribio, Archbishop of Lima, whose portrait is by Trevisani: it is also adorned with two beautiful small columns of red Sicilian jasper; and its antependium is a beautiful specimen of the pietra dura mosaics of Florence. We next reach the

History of
the inter-
ior: the
nave and
right aisle.

The trans-
ept and
tribune.

tribune, the arch of which is sustained by two columns of porta santa. Its altarpiece of the Nativity is by Lazzaro Baldi, who also painted the fresco above of Saint Anastasia in glory. At the sides of the altar are two handsome urns of nero antico, over which the two bronze busts of Archbishops Febei, uncle and nephew, were designed by T. Ripoli. The great altar was erected by Onorio Lunghi; and the recumbent statue of the Saint beneath it was executed by Ercole Ferrati. In a leaden coffin inside the statue, repose the remains of the Titular Saint. To the left of the altar is the chapel of the Madonna del Rosario, whose portrait over the altar, with those of S. Catherine of Sienna and S. Dominic, is a much admired painting by Lazzaro Baldi: at its sides are two beautiful small columns of alabaster; and the antependium is an inferior specimen of Florentine mosaics.

The left
aisle and
sacristy.

We next pass to the left aisle, at the extremity of which is the altar of S. Jerom, over which rises a rude canopy of the middle ages, sustained by four marble columns. On the wall to the left are paintings of S. Gregory administering Confirmation, and of the sepulture of S. Anastasia; and to the right are paintings of S. Jerom saying Mass, and of the discovery of the body of S. Anastasia beneath this altar, all by unknown hands. S. Gregory and S. Jerom are both said to have officiated at this altar. The next altar is adorned with two small spiral columns of paonazzetto; and its altarpiece, representing S. George and S. Publius Bishop, is by Stephen Parocel. The small sacristy comes next, but contains nothing worthy of particular attention.

This church has always had its own Chapter, composed of secular clergy; but of them only one now survives; and its revenues have been in part transferred to the Bocca della Verità, to which it is likely to become succursal. Its stations occur on the first and sixth days of Lent; on the 25th of December; and on the tuesday after Pentecost. Formerly the Popes said here their second or morning Mass on Christmas-day, and distributed the holy ashes on Ashwednesday (*a*).

BASILIC OF THE HOLY APOSTLES. It stands History of. in the square of the same name, and is said to have been founded by Constantine; but Anastasius Bibliotecarius, who records the churches founded by that Emperor, not only does not ascribe to him its erection, but expressly says that it was founded in 559 by Pelagius I., completed and consecrated by his immediate successor John III., facts confirmed by two inscriptions to the same effect that existed in the church, are recorded in a MSS. preserved in the Vatican, and are published by Marini (*b*). One of the inscriptions, which will suffice for our purpose, is as follows:

PELAGIVS COEPIT. COMPLEVIT PAPA IOANNES.

VNVN OPVS AMBORVM PAR MICAT ET MERITVM

The names of its officiating priests, Andromachus and Agapitus, are subscribed to the Roman Council held by S. Gregory in 590; and in it that great Pontiff delivered his XXXVI. homily. It was almost entirely rebuilt by Adrian I. in 785, and again by Stephen V. in 886, as is recorded by their Biogra-

(*a*) Papiri Diplomatici, p. 103.

pher Anastasius. Its portico was erected in the XV. century by Card. della Rovere, subsequently Julius II., after the design of Baccio Pintelli; and the church was rebuilt as it now stands in 1702 by order of Clement XI., who employed as his architect Francis, the son of Charles Fontana (a). It had been originally sacred to the Apostles Philip and James; but Clement XI. rebuilt it to the XII. Apostles, whence its present name. It was consecrated in 1724 by Benedict XIII.; and its façade, as its inscription records, was completed in 1827 by John Turlonia, Duke of Bracciano, after the design of G. Valadier. On the summit of the portico, erected by Baccio Pintelli, are travertin statues of the Redeemer and his twelve Apostles; and the pillars beneath are polygons with fancy capitals, an illustration of the architectural bad taste of the XV. century.

The portico.

Entering the portico, which is 128 feet 6 inches long by 24 feet broad, and has nine iron gates in front, we observe, at its left extremity, the simple and chaste monument erected by Canova, to his countryman, patron and friend, John Volpato, a distinguished engraver, in gratitude for his having obtained for the young sculptor, then in his 24th year, as the inscription records, the erection of the monument of Clement XIV., Ganganelli, which remains to be seen in the church. In the bas-relief, Friendship seated at the tomb of Volpato is bent in deepest sorrow, mourning the loss of departed worth. At the opposite extremity of the portico is an ancient marble eagle with extended wings, encircled with a crown of oak leaves, emblems of civil and military virtues, found in Trajan's forum.

(a) Pascoli t. .I. p. 547.

The interior of the church consists of a lofty arched nave and two aisles, divided by six spacious arcades sustained by massive pillars, faced with coupled Corinthian pilasters. The nave is 132 feet 8 inches long by 54 feet 6 inches broad; and on its ceiling is a fresco 63 feet 9 inches long and 30 feet broad, executed in two months by Baciccio, for Card. Cornaro, at an expense of 2000 scudi or 450 pounds, and representing the triumph of Religion. Over the first altar of the left aisle is a Deposition from the Cross by F. Manno, a Sicilian. The two pillars of the next altar are encrusted with verde antique; and the altarpiece is S. Joseph of Copertino in ecstasy, executed by G. Cades at the age of twenty one, and evincing great strength of delineation. Advancing we meet to our left the monument of the Colonna family, the Charity on which is a work of some merit by Pozzi of Florence; and the S. Francis in ecstasy, over the third altar, is by G. Chiari. At the extremity of the aisle is the door of the sacristy, over which rises the superb monument of Clement XIV., Gan-ganelli, executed by Canova in 1783 and 1784, in his 26th and 27th years, by order of Carlo Giorgi to his deceased benefactor. Its severe and simple grandeur contrasts strikingly with the fantastic figures at the sides of the adjoining altar, which place the Bernini school in burlesque juxtaposition with the truly Grecian style of art, here so happily revived and illustrated by the genius and taste of the young Canova. Adapting the monument to the locality, Canova has made the sacristy-door serve as that of the supposed sepulchral chamber; and has raised over it three basements, on the lowest of which is seated, to the right, Meekness in sad but dignified attitude; on

The interior: the nave and left aisle.

the second an urn, on which Temperance bends pensively with affections centred and absorbed in the beloved object which it enshrines; and on the third the seated figure of the Pope, extending his right arm, with dignified composure, in the act of at once commanding and protecting. Milizia compares his attitude to that of Marcus Aurelius; and pronounces this first great effort of Canova's chisel the best monumental production, for invention and execution, since the days of Grecian art.

The sacristy.

In the spacious sacristy, built by Francis Fontana, Zucchari has painted on the ceiling the Ascension of our Lord; and in it is preserved in a viol some of the blood of S. James the Lesser, still in a liquid state.

The tribune.

Returning to the church, we meet to our left, as we advance, the tribune, which is separated from the nave by a beautiful marble balustrade, and is 70 feet long, thus making the church 202 feet 8 inches in length, by 140 feet in breadth. To the left of the tribune is the monument of Card. Riario, who died in 1570, erected after the design of Michelangelo; and to the right are three other monuments executed in the cinquecento style. The altar piece, deficient in colouring, is the largest in Rome, and was executed in oil on the wall by D. M. Muratori. It represents the martyrdom of SS. Philip and James, whose bodies are preserved under the high altar. The painting on the ceiling over the tribune is one of the happiest productions from the pencil of G. Odasi, the best scholar of the Baciccio school, and represents the fall of the rebel-angels. Opposite the tribune is a subterranean shrine, in which are deposited the remains

of many martyrs, transferred hither by Stephen V. from the Apronian cemetery on the Salarian way.

Entering the right aisle, we find at its extremity the chapel of the Crucifixion, at the entrance of which are the statue of S. Claudia martyr, to the right, by D. Guidi, and that of S. Eugenia Virgin and Martyr, to the left, by F. Peroni. The chapel is adorned with eight spiral, fluted columns; and the painting of B. Salomea and S. Hyacinth, over the altar to the right, is by Lucatelli. The first side chapel at this extremity of the aisle is sacred to S. Antony of Padua, whose portrait over the altar, by B. Luti, is deservedly admired for design and colouring. This chapel is incrustated with rich marbles: at the sides of the altar rise four beautiful columns of red breccia, interlaced with gilt bronze, and crowned with gilt composite capitals; and in front of the chapel are four large beautiful columns of violet breccia with corresponding pilasters, sustaining a cupola, the interior and spandrils of which are admirably painted in fresco by G. Nasini, a pupil of *Ciro Ferri*. The Conception over the next altar is by *Corrado Giaquinto*, a scholar of *Solimene*. Affixed to one of the large pillars opposite is a monument containing remains of *Maria Clementina*, "Queen of Great Britain," whose body is interred in *S. Peter's*: on a porphyry slab beneath the urn is the inscription: *Hic Clementinae remanent prae cordia, nam cor caelestis fuit ne superesset amor*. The next and last chapel is decorated with a painting representing the Virgin and Child with S. Bonaventure and B. Andrew Conti, by *Lapiccola* of *Cortona*: at its sides are two columns and corresponding pilasters with statues of Religion and Faith; and before it are four beautiful co-

The right aisle.

lums of cottanello , sustaining a cupola gilt in small polygonal coffers.

The convent.

The annexed convent had been the residence of the Card. Titular, rebuilt by Martin V., and transferred by Pius II. to its present occupants, who are Minor Conventuals, of whom Sixtus V. and Clem. XIV. were members. From this convent are dated Ganganellis famous letters, which the Conventuals deem genuine. In the convent court is a handsome ancient vase, called a cantharus, in which the ancient Christians were accustomed to wash their hands, before entering the church, a symbol of the purity of soul, with which we should appear in the house of God (a). On the walls of the corridor, leading from the porter's lodge, are several monumental inscriptions, among which the one to the right, next to the arched recess, is that of Card. Bessarion, Patriarch of Jerusalem, one of the principal restorers of Greek literature in the XV. century. To him we are indebted for numerous Greek works saved from the Vandal fury of the Turks, and now, for the most part, preserved in the Vatican. To the left in the arched recess is the cenotaph of Michelangelo, whose statue, recumbent near some emblems of his art, is deemed an exact likeness, even the nose being a fac-simile of the original, after it had been disfigured by the choleric and vindictive Torrigiani. The great Florentine died in this parish in 1564, and lay for a time interred in the church, until his remains were removed thence to Florence by order of Cosmo de' Medici. Within the convent walls is the college of S. Bonaventure, which is under the authority of a Regent, and educates successively the number of twenty

(a) Vol. I. p. 220.

students of the Order. It was established by Sixtus V. ; and hence on the 14th of July , the feast of S. Bonaventure , is held a Cardinalitial chapel in the church. James III. of England died in the Savorelli palace , near the convent.

CHURCH OF S. AUGUSTIN. This titular church , which is also parochial , is situate in the via di S. Agostino , adjoining the college of the Apollinari , and belongs to the Augustinians , who reside in the annexed convent. The original little church had been founded by the Order in the XIII. century , with the title of S. Tryphonius ; and the present spacious edifice was erected , in 1484 , by Baccio Pintelli , an eminent architect of that time , at the expense of Card. Estouteville , Bishop of Ostia and Velletri. The title was changed by Sixtus V. from S. Tryphonius to that of the great Founder of the Order , S. Augustin. The front is built of travertin on the same plan as that of S. Maria del Popolo , but with more freedom , both having been erected by the same architect. It is disfigured by the usual defect of two orders , each ornamented with pilasters , the capitals of which Milizia characterises as “ an embryo of the Corinthian ; ” and , in accordance with the usage of the time , the centre of the second range is pierced by a circular window , flanked by heavy inverted consols , sarcastically termed by Milizia a pair of horns. On the central cornice is inscribed the name of the Founder ; and above the circular window rises a pretty pediment , surmounted by a metallic cross. Thirteen travertin steps , flanked by massive balustrades of the same material , lead up to the three entrances of the church. This façade , notwithstanding its defects , is recommended by its simplicity.

Church of
S. Augustin : history of ;
front of.

The interior: the nave.

The interior was constructed by Vanvitelli, and measures 183 feet in length, including the choir and adjoining chapels, which are 38 feet deep; and it is 91 feet in breadth, including the side chapels, which form curves, and are each 8 feet deep. It is in form of a Latin cross; and its nave and two aisles are divided by twelve arcades, the pillars of which are decorated in the aisles with pilasters, and in the nave with engaged columns surmounted by small pilasters, somewhat in the Gothic style. On the third pillar to the left, as we ascend the nave, is the famous Isaiah, executed in fresco by Raphael in his second manner, and full of fervour, fire and sublimity. Its style is different from all the preceding works of that great artist, as had been remarked by his contemporaries (*a*); and is altogether in the *grandiose* manner of Michelangelo, who was then employed in painting the Sistine. Raphael, according to Vasari, got admission to the Vatican chapel, while it was being painted by Buonarroti; and Mengs is of opinion that he thence acquired his second style, and painted this Isaiah in order to illustrate the artifice used by the great Florentine in his paintings of the Prophets. The pulpit, nearly opposite this painting, is of the XVII. century, and is as beautiful in design as it is rich in marbles, and tasteful in execution. At the extremity of the nave, near the entrance, is a rich shrine, in which is a handsome group of the Virgin and Child, sculptured by G. Tatti of Sansovino, as we read in his Life written by Vasari. It is held in the highest veneration by the Romans, as is attested by its rich ornaments,

(*a*) Bottari Lettere pittoriche, vol. II. p. 323. Quatremere de Quincy, Life of Raphael, p. 78.

by the votive offerings around, and by the numerous suppliants bent, every day, in fervent prayer before the shrine (a).

We commence our round of the chapels with the first in the right aisle, which is sacred to S. Catharine. The oil painting on the wall, over its altar, representing the coronation of the Saint, between two small lateral paintings of S. Stephen and S. Laurence, is an admired production of Venusti, a scholar of Pierin del Vaga. The altarpiece of the next chapel is a copy of Raphael's Madonna della Rosa: the two lateral paintings of S. John the Evangelist and S. John the Baptist, and the three circular paintings above, of the Annunciation in the centre, of the Purification to its right, and the Visitation to its left, are by A. Nucci; and the two small columns of the altar are of fior di persico. The altarpiece of the next chapel represents the B. Rota in prayer, and is by G. Brandi; the painting to the right of the Infant Rita wrapt in sleep, with angels watching over her slumbers; that to the left of the same Saint on the point of death; and that above the altar representing her admission to the monastery of Cascia assisted by S. Augustin, S. Nicholas of Tolentino and S. John the Baptist, are by P. Locatelli, a scholar of Pietro da Cortona. On the pillar opposite this chapel is the bust in bas-relief, by Rusconi, and the epitaph of G. Usanio, O. S. A., bishop in partibus, and Papal Sacristan, by whom the chapel was erected. In the next chapel the group, over the altar, of S. Peter receiving his high commission from our Lord, is by G. Casignola; the Conception to the right, the Assumption to the left, and the Glory

Right
aisle.

(a) See vol. I. p. 314 sqq.

above are all from the feeble pencil of G. Vasconio, an obscure painter of the XVII. century. The fifth and last chapel in this aisle is that of the Crucifixion, rich in marbles; and S. Philip Neri, who studied Theology in the Augustinian Convent, was accustomed to spend hours in prayer before its Crucifix.

Sacristy,
transept,
and cupola.

Between this chapel and the entrance to the sacristy an the monumental slab and bust of the learned Antiquary Onufrio Panvinio O. S. A., who died at Palermo in 1618, aged 39 years; and beyond the door are those of the profound Card. Noris, of the Order and title of S. Augustin, who died in 1704. In the lofty and spacious sacristy, built by Vanvitelli, the S. Thomas of Villanova over the altar, in the act of distributing alms, is by Romanelli. Returning to the church, we advance to the chapel of S. Augustin, situate at the right extremity of the transept. The portrait of S. Augustin over the altar, with those of SS. John and Paul, is ascribed to Guercino; but I do not find it mentioned among his works by his contemporary Passeri, who not only records but describes his principal productions. The two lateral paintings of S. Augustin washing the feet of our Lord, in the person of a pilgrim, and of the same Saint confounding heresy are also ascribed to Guercino, but are not mentioned as such by Passeri. The frescos on the ceiling, representing, the central one S. Augustin in ecstasy, that to the right the Saint's conversion, and that to the left the Saint taught by a child the incomprehensibility of the B. Trinity, are all by G. B. Speranza. The altar is adorned with four columns of Chian marble; and on the wall to the left is the cumbrous but costly monument of Card. Renato Imperiali, who died in 1737, and

whose portrait above is in mosaic by P. P. Cristofari, from an original by L. Stern ; and the statues of Charity and Fortitude are by P. Bracci. The next chapel, which is sacred to S. Nicholas of Tolentino, was painted by Ricci of Novara, in frescos illustrative of the life of the Saint. The oil-painting over the altar represents the Saint, after having subdued the World, the Flesh and the Devil, assisted by S. Augustin, the B. Virgin and the Redeemer, by T. Salini, who painted the Saint Augustin, S. Ambrose, S. Gregory and S. Jerom, in fresco, on the angular projections above, and also the other frescos illustrative of the life of S. Nicholas of Tolentino. The floor of the chapel consists of coloured marbles, disposed in a rich, tasteful pattern. The great altar, erected by Bernini, is rich in marbles, among which are four columns of Chian. The Madonna over the altar was brought from Constantinople by Cardinal Estouteville, a short time before its fatal capture by the Turks. The angels above were sculptured, according to Titi, one by Bernini, the other by G. Finelli ; and the children, affixed in front to the lateral pillars are by M. Canini. The two children over the right door of the choir are by Bracci ; and those on the opposite side are by Pincelotti, and are of a more recent date. The simple cupola over the transept is the oldest in Rome after the revival of the arts. At the extremity of the great altar, as we advance, is the monumental inscription, on the church-floor, of the learned Card. Egidio of Viterbo O. S. A., who died in 1536. The next chapel, at the extremity of the left aisle, is that of S. Monica, Mother of S. Augustin ; her body is preserved in the urn of verde antique beneath the al-

tar ; and the original urn , surmounted with her recumbent statue , and brought from Ostia in 1417, by order of Martin V., is deposited in the niche next the altar , to the left. The altar is adorned with two columns of Giallo antico; the painting of the Virgin and Child, over the altar, is by G. Gottardi; and the frescos above, illustrative of her life, are by G. B. Ricci of Novara. On the left pillar, over the altar-railing, are the epitaph and portrait of Augustin A. Giorgi O. S. A., a celebrated Philologer, the restorer of the Thibettian alphabet, who died in 1797.

The next chapel is sacred to S. William, an Augustinian hermit, and is adorned with two pillars of giallo antico, and with various paintings by Lanfranc. The altar-piece represents S. Augustin and S. William ; and above them, on the same canvass, is the Coronation of the B. Virgin. On the ceiling is the Assumption ; in the angles are the four Evangelists; and in the lunette opposite the window are the Apostles in the act of inspecting the tomb of the B. Virgin after her Assumption, beneath which is an oil-painting of S. William cured by the B. Virgin, with two Saints. On the opposite wall is another easel-painting of S. Augustin, to whom a Child declares the incomprehensibility of the Trinity, expressed above in an abyss of glory. The chapel at this extremity of the transept is sacred to S. Thomas of Villanova, and was erected by the Pamphilj family. It is rich in marbles and other decorations. Over the altar, which is adorned with four columns of French breccia stands the statue of the Saint, begun by M. Casa, and terminated by Ercole Ferrata. The relief to the right represents the Saint restoring life to a child ; and that to the left is the exorcism by the Saint of

a demoniac. The monument to the left of the chapel, erected by D. Guidi, is that of Card. Lorenzo Imperiali, a relation to Card. Renato; he died in 1673. The composition and execution of the monument evince considerable spirit and skill.

Entering the left aisle we meet, to the right of Left nave the side-door, the bust and epitaph of Card. Serripandus O. S. A., Apostolical Legate at the Council of Trent: to the left are those of Gregorio Rimini O. S. A., an eminent Theologian of the XIII. century, contemporary with S. Thomas; and over the door are those of Agostino Gioja who built the annexed convent, which is the work of Vanvitelli, and is sometimes erroneously ascribed to the munificence of Greg. XIV. On the pilaster nearly opposite the door is a relief of the Virgin and Child with the Baptist and an Angel, adorning the simple monument of Carlo Verardi, who died in 1500; and this little relief, which has suffered somewhat from the devout veneration of the people, is inferior to few modern works of the kind in grace, truth and execution. The next chapel is that of S. John of Facondo, whose portrait over the altar is by an unknown hand. To the right is a painting of the Saint restoring sight to a blind man; and to the left is another painting of great merit, by G. Muziani. The next chapel is that of S. Apollonia, whose portrait over the altar is further decorated with two handsome little columns of French breccia. In the sepulchral vault opposite the chapel is interred the celebrated antiquary Manliani, who founded the Confraternity of S. Apollonia, to whom the vault belongs. The next chapel is that of S. Clare, which is adorned with two columns of marmo bigio, and with a painting

by Conca of B. Clare of Montefalco. In the next chapel is a group of S. Anne, the B. Virgin and the Infant Saviour, a work of the highest merit according to Vasari, executed by A. Contucci of Monte S. Savino, a far superior sculptor to Tatti of S. Sansavino, whose is the group at the extremity of the nave. According to Passeri the chapel was erected by Bernini; and its frescos above are by G. U. Abbatini. The fifth and last chapel in this aisle is adorned with two small columns of *fior di persico*; and its altar-piece, representing the Madonna of Loreto, with two pilgrims, is by Michelangelo da Caravaggio, as is recorded by Baglioni. The two lateral frescos are by C. Casolano, a pupil of Pomarancie; and represent, that to the right S. William Duke of Aquitaine, previously to his affiliation to the Order of S. Augustin, and to the left Mary Magdalen, bearing in her left hand a little vase of "sweet spices, that coming *she* might anoint Jesus". Above are well-executed frescos of the Coronation of the B. Virgin, in the centre; of her Nativity, to the right; and of the Annunciation, to the left—The feast of S. Augustin is celebrated here on the 20th of August.

S. Balbina,
history of. S. BALBINA. It is situate on the summit of the hill, that rises above the baths of Caracalla, which is sometimes confounded with the Aventine (*a*). The church is supposed to have been first built by S. Mark, Pope, A. D. 336; but the opinion is unsustained by satisfactory argument. It is certain that it existed in the time of Gregory the Great, in the VI. century, for we find the names of Peter and Placidus, its titular priests, affixed to the Roman council held by that sainted Pontiff. It was repaired in

(a) See Vol. 1 p. 96.

the VIII. century by S. Leo III., as we read in his Life by Anastasius Bibliothecarius; in 1489 by Card. Barbo, nephew of Paul II.; in the preceding century, by the Congregation of the Pii Operaii, to whom it was confided by Innocent XII.; and finally in 1825, by the Vatican Chapter, by whom it is now officiated.

It has a covered portico in front, reached by six travertine steps; and its interior, which consists of a nave and tribune, is 108 feet long by 50 feet broad. Above the door of entrance is an inscription, recording the repairs of 1825; and over the side altar to the right is a marble bas-relief of the Crucifixion, that stood in the Sacred Grottos of the Vatican, over an altar erected there by Card. Barbo, the work of Mino da Fiesole. In the opposite side-wall is the monument of Stephen de Surdis, Chaplain to Paul II., erected by John, the son of Cosmas, a Roman artist of the XIII. century, whose name we find inscribed on monuments in the Minerva and S. Mary Major's, and also on the monument before us, thus: † JOHNS . FILIUS . MAGRI . COSMATI . FECIT . HOC . OPUS. This monument is interesting as illustrative of the state of the arts in the XIII. century. On the third cross-beam of the roof is an inscription, recording the repairs of the church in 1489 by the same Cardinal Barbo, who was bishop of Palestrina, and Patriarch of Aquileja: MARCVS . BARBVS . VENETVS . EPIS . PRAENE . CARD . S . MARCI . PATRIARCHA . AQVILE . AN . D . M . CCCC . L . XXXIX. The body of S. Balbina reposes in the beautiful urn beneath the isolated altar; and in the tribune is a fresco representing the Saint before her admission to glory, painted, according to Baglioni, by Anastasio Fontebuoni. Beneath,

Description
of

in the tribune, is the ancient marble chair, adorned with gilt mosaics, circular slabs of porphyry etc. The church is officiated on the 14th day of Lent, which is the Station-day, and on the 31st of March, which is the feast of S. Balbina.

S. Bartholomew on the island, history of.

S. BARTHOLOMEW ON THE ISLAND. This parochial church of Minor Observants stands on the island of the Tiber, whence it takes its characteristic name, and on the site of the famous temple of Æsculapins (*a*). It had been originally dedicated to S. Adalbert, and is mentioned as such in a bull of Benedict VIII. published in 1019; and as that sainted bishop of Prague suffered martyrdom in 997, the church erected to him, could not have existed before that period. The emperor Otho III. transferred the relics of S. Bartholomew from Lipari to Rome, and had them deposited in the large, beautiful urn of porphyry, which we shall see beneath the great altar; and the church, in consequence, then assumed its present name. So severely did it suffer from an inundation, in 1557, that it was altogether abandoned; but it was restored by its titular, Card. Santorio, at the close of the XVI., and by Card. Trejo in the beginning of the XVII., century, after the design of the elder Lunghi. It was transferred to its present occupants by Paul III. from the Clareni, a reform of the Observants suppressed by that Pope, who had held it and the adjoining convent from A. D. 1536 (*b*).

Front, nave, choir and left aisle.

Its front is adorned with four granite columns; and over the door of entrance to the nave is the following inscription in two lines, recording the transfer of the remains of S. Bartholomew by Otho III.,

(*a*) See Index, Temple of Æsculapius. (*b*) Casimiro Memor. Storich. p. 325. Wadding continued by P. Giov. de Luca, P. Gius. Maria, P. Gaetani Michelesi, and P. Stanisl. Melchiorri.

as already mentioned: † *TERTIUS ISTORVM REX TRANS-
 TPLIT OTTO PIORVM. CORPORA. QVEI DOMVS HAEC SIC
 REDIMITA VIGET. QVAE DOMVS ISTA GERIT SI PIGNO-
 RA NOSCERE QVAERIS. CORPORA PAVLINI SINT CREDAS
 BARTHOLOMAEI. ANNO DNIC. INC. MILL. C. XIII. IND.
 VII. M. APL. D. IIII TPRE PSCL. II. PP. (2)*. The interior
 is 93 feet long by 62 feet broad, exclusively of its
 chapels, and is divided into a nave and two aisles
 by fourteen columns, two of African marble, one
 of marmo Greco, one of red and ten of bigio, granite.
 Of the seven columns on the left side of the nave
 that next the door is inclosed in a pillar of masonry
 in order to support with security the Community-
 room. The two columns that support the organ are
 of masonry covered with composition; and in the
 choir, situate over the portico, is a half figure of the
 Redeemer, in mosaic, preserved from the façade, rui-
 ned, as we said, by the inundation of 1557. The
 ceiling was constructed in 1625 by Card. Trejo; and
 its numerous paintings are by Antonio Caracci, and
 are much esteemed. The first chapel in the left asile
 is sacred to S. Antony of Padua, whose portrait,
 with that of the infant Saviour, is by some obscure
 artist; but the lateral frescos, by Nanni, have been
 destroyed by the ignorance of the hand employed
 to retouch them. The second chapel is that of S.
 Paschal, whose portrait over the altar, his hands
 joined in suplication to the Madonna, with S. Jo-
 seph and S. John Capestrano near him, is by an
 unknown artist; but the Madonna and the lateral
 paintings, destroyed by being retouched, had been
 from the pencil of Antonio Caracci. The third chapel
 of the Passion is painted by the same Caracci, as
 we know from his Biographer Baglioni; and, although

not altogether uninjured, the paintings have suffered less in the retouching than those of the preceding chapels.

Right
aisle.

The first chapel to the right, next the door of entrance, is that of S. Francesca Romana, the paintings of which are by some very inferior hand. The second chapel is sacred to S. Charles Borromeo, whose portrait in the act of prayer, over the altar, altho' by an unknown hand, is an oil painting of considerable merit, full of life and expression. The lateral fresco, to the right, of S. Charles dispossessing a demoniac, and that to the left representing the same Saint administering the Viaticum to a person infected with the plague, together with his portrait above to the left, in the act of distributing alms, and to the right, praying at a sepulchre, are all from the pencil of Antonio Caracci, who, in the opinion of Baglioni, has here proved himself to be a descendant of the great Caracci. The S. Francis in ecstasy, over the altar of the next chapel, is by D. A. Fiorentini of Sermoneta, by whom it was executed in 1796, as is attested by the name and date at the lower extremity of the canvass; and the lateral paintings of S. Francis swooning, supported by Angels, and the same Saint expiring are by Carlini da Siena, a friar of the Order, mentioned by Titi.

Tribune.

Six steps lead up hence to the tribune. The chapel to the right of the great altar is that of the B. Sacrament, in which the lateral frescos to the right are the Visitation, the Nativity of our Lord, the Marriage of the B. Virgin and S. Joseph; and those to the left are the Presentation of the B. Virgin, the Nativity of the B. Virgin, and the Annunciation, all by G. B. Mercati, and mentioned with commendation

by Lanzi. Over the altar is an ancient Madonna, painted by an unknown hand, in oil, on the wall. Beneath the great altar is the porphyry urn already mentioned; but the porphyry columns, that supported a canopy over the altar, were removed, in 1829, to adorn the Vatican gallery of the Tapestries. The fresco of S. Bertholomew, in the tribune, is by F. Manno. Over the altar of the lateral chapel to the left is an Assumption, by an unknown hand. In front of the great altar is a well, the marble mouth of which is adorned with a bas relief of the XII. century, consisting of four figures, each in an aedicula adorned with columns: in front is the Redeemer: on the sides are S. Adalbert and S. Bartholomew; and on the rear is Otho III., the three latter being nearly concealed by the steps leading up from the nave to the tribune. On the margin are some traces of the following mutilated inscription: *Corpora. . . . Paulini . . . gemina clara diei. Qui sitiit ad fontem veniat . . . hauriat e vena aquas*; and over each relief is part of an inscription, recording that the well had once served as a receptacle for the bodies of the Saints: + OS PV—TEI SCI—CIRCVDANT—ORBE ROTANTI, *that is: Os putei Sancti circumdant orbi rotanti.*

S. BERNARD AT THE BATHS. This parochial church, which is in care of the Cistercians of the Congregation of the Fogliesi, is situate near the fountain of Termini, and consists of the hall of the outer western angle of the baths of Dioclesian, whence its distinctive name (*a*). It was converted into a Christian church in 1600 by Catharine Sforza, and presented by her to the monks of S. Bernard, as is

S. Bernard
at the
baths,
history
and de-
scription
of.

(a) See Index, Baths of Dioclesian.

recorded by an inscription inside over the door of entrance. It is 70 feet in diameter, and preserves its original form, except in the elongation to the rere of the high altar and the adjoining chapel of S. Francis. It is adorned with eight semicolossal statues, in plaster, by C. Mariani, mentioned with commendation by Pascoli; and has two side altars with paintings by G. Odasi, eulogised by the same pen; and the church is lighted from above by a small circular cupola. The first statue to the right, on entering, is that of S. Augustin; the second is that of S. Monaca; and the painting over the altar, in the next lateral niche, represents S. Bernard being embraced by the Redeemer from his cross. The first statue beyond the altar is that of Mary Magdalen; the next is that of S. Francis of Assisi; and below, between both, is the simple monument of the Ven. John Barrere of Toulouse, Reformer of the Order. The adjoining door to the left opens into the chapel of S. Francis, over the altar of which is the statue of the Saint, by J. Fancelli. To the rere of the great altar is the choir; and opposite the altar is the monumental slab of the Countess Sforza, who died in 1612. The door to the left opens into the sacristy, in which is a painting of the death of S. Joseph, by Odasi; opposite which is the death of S. Alexius, painted by one Larcari in 1767. The statue over the sacristy-door is that of S. Bernard; the next is S. Catharine V. M., the painting over the next altar is the Madonna appearing in choir to S. Bernard, whose dress is said to have been previously black, but was found white after the interview, whence the white dress of the Cistercians; the next statue is that of S. Catharine of Sienna; and the

next and last is that of S. Jerom. The feast of S. Bernard occurs on the 20th of August.

S. CALIXTUS. This small conventual church will not detain us long. It is attached to the monastery of the same name, situate near the church of S. Mary in Trastevere, and occupied by the Benedictines of Monte Casino. S. Calixtus was a Roman, created Pope in 219; and his Acts record that he was precipitated by order of Alexander Severus into a well, which is still seen in the church, and over which was erected a basilic in his honour, rebuilt in 740 by Greg. III., as is recorded by Anastasius in his Life of that Pontiff. The adjoining palace had belonged to Card. Moroni; and was given with the church by Paul V. to its present occupants, who rebuilt both after the designs of Torregiani. The painting over the great altar, representing several saints praying before a Madonna, is by A. Nucci: of the paintings over the side altars that to the left, representing the martyrdom of S. Calixtus, is by John Bilivert of Florence; and the S. Maurus blessing the sick, to the right, is by Ghezzi. The feast of the Titular Saint is celebrated on the 12th of October.

S. CECILIA. This church is attached to a convent of Benedictine nuns, situate in Trastevere, on the site of the Saint's house, according to ancient tradition. That the church existed in 499 is matter of historic certainty, for we find the names of its officiating priests subscribed to the Roman Council, held that year by Pope Symmachus. Anastasius, in his Life of Pope Vigilius, records its existence in the year 545, and also in 768 in his Life of Pope Stephen III., who, before his elevation to the Papedom, had been its pastor. It was rebuilt in the

S. Calixtus,
church of.

S. Cecilia,
history of
the church
and of the
Saint.

ninth century by Paschal I., who found the body of the Saint in the Catacombs of S. Sebastian, wrapped in a robe of gold tissue, as it had been originally interred, and with it some linen cloths dipped in her blood. He placed them beneath the new great altar; adorned the tribune with a mosaic; and, as we learn from Anastasius. Built the adjoining convent for Benedictine monks. From them he transferred it to the Humiliati, by whom it was occupied until 1530, when it was consigned, by Clement VII., to Benedictine nuns. The church was modernised, as at present, in 1599, by Card. Sfrondato, nephew to Greg. XIV.; and, in 1823, Card. Doria enclosed the columns of the interior in pillars, with a view to strengthen them.

S. Cecilia is mentioned, from the primitive ages, in the Canon of the Mass, and in the Sacramentaries and Calendars of the Church. She had consecrated her virginity to God from an early age; but her parents obliged her to marry a nobleman, named Valerian, whom, with his brother Tiburtius, she converted to the Faith. The two brothers and an officer named Maximus first suffered martyrdom; and S. Cecilia shared their triumph a few days after, in the pontificate of Urban I., A. D. 230, under Alexander Severus (*a*). Accordingly we find that, on occasion of the changes made by Card. Sfrondato in 1599, there were discovered three marble sarcophagi, in one of which was found the body of S. Cecilia, in another the bodies of the two brothers SS. Tiburtius and Valerian, and that of S. Maximus, and in the third those of SS. Urban and Lu-

(*a*) Tillemont, Hist. des Emper. in Alex. art. 13, et Hist. de l'Égl. t. 3 in S. Urban. p. 260.

cious, Popes, all transferred hither from the Catacombs by Paschal I., as is attested by an inscription which we shall see in the Confession. All the particulars of the discovery are minutely recorded by Bosio, who had been an eye-witness of what he describes, and who adds that the bodies of the martyrs were exposed, for a month, to the veneration of the Faithful, after which they were reconsigned with great solemnity to their respective depositories, save that of S. Cecilia, whose original inner coffin of cypress was enclosed by Clem. VIII. in one of silver, weighing 251 lbs, which, by a sort of miracle, escaped the searching eye and greedy grasp of French sacrilegious rapacity — From her assiduity in singing the divine praises, in which, according to her Acts, she often joined instrumental with vocal music, S. Cecilia is regarded as the patroness of church music; and her name, celebrated in the strains of our national poesy, is associated not only with the charms of music but with the ecstasy of the celestial harmonies.

The church of S. Cecilia is preceded by a spacious court, to the right of which is the large catheris, used by the ancient Christians to wash their hands, before entering the house of prayer (a). The portico has four columns and two antae, of which the two central columns are of red granite, the other two of African marble; and its frieze is adorned with mosaic arabesques, a work of the IX. century, in which are the portraits of S. Urban and S. Tiburtius, to the left of the entrance, and those of S. Agatha and S. Lucius to the extreme right; and in the centre is the cross with the mystic letters A and Ω,

The portico.

co.

(a) See Vol. I p. 220.

to the right and left of which is a portrait of S. Cecilia. In the portico we observe, on the wall to the left, a very ancient Madonna with the portraits of SS. Peter and Paul. Entering the church we find in its vestibule, to our right, the tomb of an Englishman, Card. Adam of Hertfortshire, an eminent theologian, perpetual administrator of London, who closed his eventful career in 1397; and to the left is that of Card. Fortiguerra, who died in 1473, and who had commanded the Papal forces against Sigismund Pandolph, Vicar of Rimini. We now enter the body of the church, which is 107 feet 6 inches long by 77 feet wide, divided into a nave and two aisles by pillars, which, as we said, enclose twenty four granite columns, and which, with their arcades, completely mask the two side aisles. The absis is more-over twenty four feet deep, and is reached by a flight of six steps from either aisle. The large painting, on the ceiling of the nave, representing the Coronation of S. Cecilia, is by Conca.

Left aisle,
and Con-
fession.

The first altar, in the left aisle, is adorned with two porphyry columns and a painting of S. Stephen and S. Laurence, by Gius. Ghezzi, who also painted the S. Benedict over the second altar. The S. Agatha, over the third altar, is by Baglioni, who also painted the SS. Peter and Paul in the chapel at the end. We next enter the Confession, in which, descending to our right, we meet the altars of S. Catharine, of S. Cecilia consecrated in 1603, and of S. Agnes, after which, ascending to our left, we meet the altar of S. Valerian, over which is the following inscription, found, in 1599, before the sepulchre of the Saint, placed here by Card. Sfrondato, and recording the translation hither, by Paschal I., of the bodies of S.

Cecilia , S. Valerian , S. Tiburtius , S. Maximus , S. Lucius and S. Urban :

HANC FIDEI ZELO PASCHALIS PRIMVS AB IMO
 ECCLESIAM RENOVANS DVM CORPORA SACRA REQRVIT
 ELEVAT INVENTVM VENERANDAE MARTYRIS ALMAE
 CAECILIAE CORPVS HOC ILLVD MARMORE CODENS
 LVCIVS VRBANVS HVIC PONTIFICES SOCIANTVR
 VOSQ. DEI TESTES TIVRTI VALERIANE
 MAXIME CVM DICTIS CONSORTIA DIGNA TENETIS
 HOS COLIT EGREGIOS DEVOTA ROMA PATRONOS

Emerging from the Confession, we ascend by six steps to the tribune over it, the absis of which is adorned with part of the mosaic executed by order of Paschal I., in which our Saviour is represented standing on the clouds, holding in his left hand the volume of the Law, and in the act of imparting his benediction. To his left are S. Peter, S. Valerian and S. Agnes, and to his right S. Paul, S. Cecilia and S. Paschal; S. Cecilia is presenting to our Lord the Pope, who holds in his hand the church, and has a square glory around his head, a proof that he was then living, for, as Ugonio observes, when speaking of this church, the glory of the Saints is always circular. At the sides of the figures are two palms, laden with fruit; and in the centre beneath is the mystic Lamb, with the Christian monogram over the head, to the right and left of which are sheep issuing from the cities of Bethlehem and Jerusalem, the former the emblem of the birth of our Saviour and of the Gentile Christian Church, the latter, of his death and of the Hebrew Christian church. Beneath is the following inscription disposed in three lines, which contain each three verses :

The tribune, and statue of S. Cecilia.

† HAEC DOMVS AMPLA MICAT VARIIS FABRICATA METALLIS—
 OLIM QVAE FVERAT CONFRACTA SVB TEMPORE PRISCO—
 CONDIDIT IN MELIVS PASCALIS PRAESVL OPIMVS (2)
 HANC AVLAM DOMINI FIRMANVS FVNDAMINE CLARO—
 AVREA GEMMATIS RESONANT HAEC DINDIMA TEMPLI—
 LAETVS AMORE DEI HIC CONIVNXIT CORPORA SCA (3)
 CAECILIAE ET SOCHIS RVTILAT HIC FLORE IVVENTVS—
 QVAE PRIDEM IN CRYPTIS PAVSABANT MEMBRA BEATA—
 ROMA RESVLTAT OVANS SEMPER ORNATA PER AEVVM (a)

Beneath the inscription is the Pontifical marble chair of S. Urban, above which is a painting of the martyrdom of S. Cecilia, said to be by Guido Reni. The great altar is adorned with four rare columns of Aquitanian marble, called bianco e nero, sustaining a light, tasteful Gothic canopy. Descending in front of the tribune, we observe the recumbent statue of the Saint, copied by Stefano Maderno, from the lifeless form, exactly as it was found by Card. Sfrondati, as is related by Baglioni, and recorded by the following inscription beneath the statue:

PAVLVS TT. S. CAECILIAE

EN TIBI SANCTISSIMAE VIRGINIS CAECILIAE IMAGINEM
 QVAM IPSE INTEGRAM IN SEPVLCURO IACENTEM VIDI
 EAMDEM TIBI PRORSVS EODEM CORPORIS SITV
 HOC MARMORE EXPRESSI

The body lies on the right side, with the lower limbs somewhat drawn up, the arms extended, and the head considerably turned from its ordinary position, so as that the face rests on the ground; and Milizia, who numbers this statue among the best of

(a) The original mosaic is given entire by Ciampini, Vet. Monum. P. II., tab. LI. and LII. The figures wanting here are the Virgin and Child, the Five Wise and Five Foolish Virgins, Bethlehem and Jerusalem represented by female figures, and the twenty-four Elders of the Apocalypse.

modern Rome, is of opinion that its position is superior to that of the famous hermaphrodite (*a*). This beautiful and touching figure, sculptured by order of Clem. VIII., would, no doubt, have placed its author in the highest rank of his profession, had he not forfeited it by his later works, in which he was not compelled to follow Nature with equal severity. Beneath the statue is the tomb of the Saint; and the wall and floor around are adorned with rich marble, with alabaster, jasper and agate.

Passing hence to the right aisle, we find, over the altar next the Confession, a cinquecento bas-relief of the Virgin and Child; and the interment of S. Cecilia and her apparition to Paschal I., to make known to him where her body lay in the Catacombs, painted on the wall to the right, is of the IX. century, and belonged to the ancient portico. The Magdalen, over the next altar, is by Baglioni; and the chapel of the relics, which comes next, is adorned in front with two spiral fluted columns of white marble. Among other relics it contains the heads of SS. Valerian, Tiburtius and Maximus; and is adorned with a painting of the apparition of the Angel to S. Cecilia and S. Valerian, by Baglioni. Over the next altar is the Madonna del Buon Consiglio, behind which is a painting of S. Andrew, also by Baglioni. Next comes the tomb of Card. Sfrondata, the statues of which are by an unknown hand, after which we enter the chapel of S. Cecilia erected in an ancient bath, of which the site of the cauldron and furnace are still pointed out, together with the existing tubes: the bath is said to have belonged to the house of S. Cecilia. The walls had been covered

Right
aisle: cha-
pel of S.
Cecilia;
sacristy.

(*a*) Arte di Vedere.

with frescos by Paul Bril, which are ruined by humidity: over the altar is the martyrdom of S. Cecilia; opposite which is the apparition of the angel to her and S. Valerian, both of the school of Guido Reni. The last chapel is that of the Crucifixion; and its painting on the wall, over the altar, is no bad cinquecento. The adjoining sacristy had been the oratory of the Ponzian family, whose arms it still bears: in it is an oval painting of the Virgin, ascribed to Annibal Caracci; and beneath its floor is shown the sepulchre of Paul Paluzio de Ponzianis, the son of S. Francesca Romana, who died in 1480, and whose effigy and epitaph still remain on the spot—In this church is held the XV. station of Lent; and the festival of the Saint is celebrated here with great solemnity on the 22nd of November, on which day the Senate annually present to the church a chalice and four wax torches.

Church of
S. Chryso-
gonus, his-
tory of.

S. CHRYSOGONUS. The name of S. Chrysogonus, who was beheaded in Aquileia, in the persecution of Dioclesian, occurs in the Canon of the Mass, and is mentioned in the ancient Calendar of Carthage of the fifth century, and in all Western martyrologies since that period (*a*). His church, which is parochial, is situate in Trastevere, in a piazza of the same name, and is as ancient as 499, when we find the names of its three officiating priests subjoined to the Roman synod held in that year, as also is the name of one of its clergy subscribed to the synod held by S. Gregory, at the close of the succeeding century. Anastasius records its repairs, in 731, by Gregory III., who founded an adjoining monastery; and he adds that one of its monks, na-

(*a*) Mabillon, Annal. t. III. p. 417.

med Stephen, ascended the Papal throne in 768. It was rebuilt, in 1123, by Card. da Crema, who had been Apostolic Legate of Honorius II. in England and Scotland, to whom S. Bernard addressed his CLIII. letter, and who also erected the annexed oratory. Its titular, in the XIII. century, was the famous Card. Lancton, Archbishop of Canterbury. To the Benedictines, by whom the church had been officiated until the XII. century, succeeded secular priests, who were followed by Canons of S. Salvatore; and for the Canons were substituted, in 1480, Calced Carmelites, by whom it is still officiated. Its actual condition it owes to Card. Scipio Borghese, who, in 1623, employed as his architect Gio. B. Soria, by whom was also erected the annexed convent.

The portico of the church, built by Soria, is adorned with four ancient columns of red granite, with modern bases and capitals of the Doric order. To the left, as we enter by its central door, is the tomb of Card. Millo, Datary of Benedict XIV., sculptured by Pietro Bracci. The interior, which is 140 feet long by 70 feet broad, is divided into a nave and two aisles by twenty two granite columns, with modern bases and capitals of the Ionic order; and the S. Chrysogonus, on its ceiling, is a copy of the famous original, by Guercino, now in England. The first painting in the right aisle is S. Barbara and S. Catharine, executed, according to Titi, by a contemporary of Guidotti, and under his direction. The next painting is that of the three Archangels, S. Michael, S. Gabriel and S. Raphael: S. Francesca Romana, assisted by an angel, comes next; and to her succeeds the Crucifixion, painted by Guidotti of Lucca. In the left nave the first painting is S. Albert,

Portico
and inter-
rior.

saving by his prayers some drowning mariners. The second is S. Teresa in ecstasy, with the Saviour. The third is S. Dominic embracing S. Francis, in presence of S. Angelo, by Guidotti; and the fourth is S. Mary Magdalen of Pazzi being crowned by our Lord, by Gio. Coli and Filippo Gherardi of Lucca, painters of merit for their time, according to Titi. The chapel of the Madonna delle Grazie comes next, over the altar of which is the Madonna painted on the wall, together with an oil painting of S. Francis and S. Teresa; and beyond the chapel of the Madonna is a painting of S. Anne, the B. Virgin and S. Joachim. Five marble steps lead up to the tribune, the great arch of which is supported by two magnificent columns of red porphyry. The heavy canopy over the great altar is supported by four beautiful columns of cotognino alabaster; and the antependium is an exquisite specimen of scajola, in the centre of which is a portrait of S. Chrysogonus. On the ceiling over the canopy is a painting of the Virgin and Child, by the Cav. D' Arpino. The chapel to the right of the tribune belonged to the Poli family, and was erected by Bernini: it is now the chapel of the Madonna del Carmine, whose statue, in a niche over the altar, has succeeded to a painting of the Guardian-angel by Lodovico Gemignani, son of Giacinto, the latter of whom, as Pascoli mentions, painted the B. Trinity, with choirs of angels, on the ceiling. Behind the great altar are reliefs of the trial, imprisonment and decapitation of S. Chrysogonus, executed in gilt plaster. The chapel to the left is that of the B. Sacrament, in which is the Madonna del Carmine in mosaic, with S. Chrysogonus and S. Pancratius; and of the two large la-

teral paintings that to the left is the Birth of the B. Virgin, and that to the right is the Annunciation. In the sacristy, which comes next, is the painting of the Guardian Angel already mentioned; and in it is also preserved, in a silver case, the head of S. Chrysogonus—The station is celebrated here on the 34th day of Lent, the Saint's feast on the 24th of November, and that of the Madonna del Carmine on the Sunday after the 16th of July.

S. CLEMENT'S. This conventual church of the Irish Dominicans is situate in the street, that runs between the Colosseum and S. John Lateran's, and is one of the most ancient and interesting churches in Rome. It is said to stand on the site of the house of S. Clement, a Roman by birth, whom S. Paul calls his "fellow-labourer", and numbers among those, "whose names are written in the book of life (*a*)", and who was placed in the Apostolic chair in 91, and suffered martyrdom, according to Eusebius, in the third year of Trajan, of Christ 100. It is certain that the church existed in the IV. century, when it is expressly mentioned by S. Jerom: "Nominis ejus (Clementis) memoriam usque hodie Romae extracta ecclesia custodit (*b*)". It is also mentioned in 417 by Pope Zosimus, who decided within its walls the cause of the Palagian Celestius (*c*); and its rank as a titular church is recorded, in 449, in the letter of Leo I. to Flavian bishop of Constantinople, and, in 499, in the Roman council held under Pope Symmachus. Gregory the Great, extolling the sanctity of S. Servulus, makes mention of S. Clement's, in which he delivered his XXXIII. and XXXVIII.

Church of
S. Clement,
his-
tory of.

(*a*) Phil. IV. 5. (*b*) Catal. Script. Ecclesiast. (*c*) L' Abbè Concil. T. II. p. 1558.

homilies. It was repaired at different periods by different Popes, by Adrian I., Leo III., Leo IV., John VIII., and by Paschal II., who was elected within its walls; and, in the beginning of the XV. century, it was adorned with paintings and subsequently with sculptures, which still happily exist. It was then officiated by the monks of S. Ambrose *ad Nemus*, at the extinction of whose Order it was given by Urban VIII. to the Irish Dominicans, to whom it still belongs. Sixtus V. opened its lateral door; and Clement XI., in the beginning of the last century, employed Carlostefano Fontana, nephew to Carlo Fontana, to repair it, without altering its ancient form, and to rebuild its façade. Of all the churches of Rome S. Clement's has suffered fewest alterations in its original construction; and it is therefore the most perfect illustration in existence of the plan of an early Christian church.

Vestibule,
porch, and
atrium.

It is preceded by an open space, which has succeeded to the ancient vestibule, intended, like that of a private house, for the accommodation of all comers (*a*); and for it Adrian I., in the IX. century, substituted its present small porch, sustained by four ancient columns, differing in diameter and order, two bearing Ionic and two Corinthian capitals, and one having a shaft of cipollino, the others, shafts of granite. At the door of the vestibule or porch stood the first class of penitents, called *Mourners*. From the porch we enter the atrium, which is surrounded by a portico: the side by which we enter, which is of the time of Adrian I. (772-795), is vaulted, and is sustained by four pillars, from which spring arcades; and the other three sides, erected

(a) See Vol. 1 p. 218.

by Clement XI. , are supported, the two lateral ones by six columns each , and the other by four , taken from various buildings, and hence differing also in diameter and material , twelve being of grey , three of red granite, and one of cipolla marble. This atrium is 94 feet long by 82 feet broad. The residence of the clergy was situate to the rere of the lateral porticos, as is seen to the right ; and immediately before the church door stood the second class of Penitents , called the *Listeners* , together with Catechumens , heretics , pagans and possessed persons.

The interior of the church is 130 feet 6 inches long by 70 feet 9 inches wide , and is divided into a nave and two aisles by eight columns and a central pillar at each side , sustaining arches ; and of the columns five are cipolla marble , six cippolino, one red granite, two of the granite of Trajan's forum, and one of bigio granite. The choir is 64 feet from the church door ; and is 43 feet 4 inches long, 17 feet 10 inches broad, and 5 feet 6 inches high. A step leads up to it from the nave ; and it was rebuilt in the IX. century by John VIII. , whose monogram is seen externally, encircled in a wreath, on the first marble panel to the right and left of the choir. The spaces between the choir and the lateral columns were occupied one by male, the other by female penitents of the third class , called the *Prostrate* , while the body of the nave was assigned to the fourth class called *Standers* , and the aisles to males and females from the body of the faithful. The floor of the nave and choir is a beautiful specimen of opus Alexandrinum of the V. century. At the sides of the choir are two ambones , of which that to the right is reached by one flight of steps,

Interiour ;
the choir ;
the tri-
bune.

and is furnished with two marble reading desks, and that to the left is reached by an ascending and descending flight of steps; and beneath is the marble bench, on which sat the singers. The door of communication between the choir and the sanctuary was called the holy door; the marble parapet, at either side of it, is carved like net-work, to enable those in the sanctuary to communicate with the choir; and along its summit we observe the cavities left by the small pillars, to which were suspended the curtains that enclosed the sanctuary. The sanctuary is reached by steps at either side of the holy door; and the high altar, which looks towards the east, is covered with a plain canopy, supported by four columns of paonazzetto, and still preserving the four iron rods, and some of the rings of the curtains that originally veiled the altar, as is still done, in the Greek church, at the consecration of the Elements, and at the close of the service. To the right of the tribune is a small tabernacle erected in 1299 by Card. Tommaso Gaetani, nephew of Boniface VIII., as is recorded by an inscription over it:

EX ANNIS DOMINI PROLAPSIS MILLE DVCENTIS
NONAGINTA NOVEN IACOBVS COLLEGA MINORVM
HVIVS RASILICAE TITVLI PARS CARDINIS ALTI
HAEC IVSSIT FIERI QVO PLAVSIT ROMA NEPOTE
PAPA BONIFACIVS OCTAVVS ANAGNIA PROLES.

In the centre of the tribune is the marble chair of the titular priest or bishop with the name of Anastasius, Card. Titular in 1108, inscribed on it; and over the chair and seats is painted the Saviour with his Virgin Mother at his right, and around them the Apostles separated by palm branches, an interesting specimen of the old Roman school of Chris-

tian art, painted, according to Rondinini, by Giovenale da Celano, mentioned by Lanzi. The mosaic on the front of the tribune represents the Saviour with a book in his left hand, in the act of blessing with his right; and at his sides are the emblems of the four Evangelists. Immediately below him, to the right, is S. Peter with the words, AGIOS PETRUS, and his disciple S. Clement at his side; and to the left is S. Paul with the words AGIOS PAULUS, and S. Laurence at his side. Under S. Laurence is Isaias, under S. Clement, Jeremiah; and beneath the prophets are Bethlehem, the emblem of the birth of Christ and of the Gentile church, and Jerusalem, the emblem of his death and of the Christian Jewish church, as we saw in S. Cecilia. On the semicircular border of the tribune is the inscription: GLORIA IN EXCELSIS DEO SEDENTIS SVB THRONVM ET IN TERRA PAX HOMINEVS BONAE VOLVNTATIS. In the centre of the concave absis is the Crucifixion of our Lord between arabesques, at the foot of which issue the four rivers of Paradise with two stags slaking their thirst, emblems of the desire of the Faithful to be united to God, according to the words of the Psalmist: "Quemadmodum desiderat cervus ad fontes aquarum, ita desiderat anima mea ad te Deum". To the rere of the stags are peacocks, symbols of eternity, according to Ciampini, and next shepherds with their flocks; and beneath is an inscription alluding to the Church of God and to the relics kept in this church: *Ecclesiam Christi viti similabimus isti de ligno Crucis etc.* Amongst the Arabesques are figures of saints, of whom one is S. Dominic, placed there in the repairs of Urban VIII. Between the two cities is the mystic Lamb, in the midst of his

sheep. This mosaic was made by order of Card. Gaetani in the XIII. century, as is recorded by the inscription already cited.

The chapels.

To the left of the tribune is the chapel of the Madonna del Rosario, whose portrait is by Conca; and outside it is the monument of Card. Antonio Venier of Recanati, who died in 1479. To the right of the tribune is the chapel of the Baptist, whose statue is a beautiful piece of sculpture, ascribed to Simon, the brother of Donatello; and outside the chapel are two monuments, both much admired, particularly that of Card. Roverella, next to the chapel. Both chapels had been the sacrarium and evangelium of the ancient church. Of the two chapels near the entrance that in the right aisle, sacred to S. Dominic, has three paintings, two of S. Dominic restoring the dead to life, by Conca, and one of the Saint dying, by Roncalli; and the other chapel is one of the most interesting in Rome, as regards the history of modern art. It is entirely painted by Maso di S. Giovanni, a young Florentine, who was so absorbed in his profession that he lived on merely contingent support, and was hence, according to Lanzi, called Masaccio. He was born in 1401, and died in 1443, and may be looked upon as the precursor of Michelangelo, Raphael, Correggio and Titian. The subjects are the Crucifixion on the front wall, the disputation and death of S. Chatharine on the wall to the left, and a sick person invoking her intercession on the opposite wall, with the Evangelists and other figures on the ceiling. These frescos were engraved, in 1809, by Carlo Labruzzi.

The attic of the nave.

The paintings on the attic of the nave are, to the right, beginning at the door, the death of S. Ser-

vulus, by T. Chiari; S. Ignatius condemned to death, by Piastrini; S. Clement's separation from his friends, by Giacomo Triga; S. Ignatius exposed in the amphitheatre, by G. Ghezzi; and on the attic to the left, beginning next the tribune, are the Translation of S. Clement, by T. Chiari; S. Clement with the anchor tied to his neck, by G. Odasi; S. Clement causing water to issue from a rock, by A. Grecolino; and S. Clement giving the veil to Flavia Domitilla, by S. Conca. The large painting on the ceiling is the entrance of S. Clement into glory, by G. Chiari—In this church are preserved the body of S. Clement, and the remains of S. Ignatius martyr: its station occurs on the 13th day of Lent; and in it are celebrated the feasts of S. Clement on the 23d of november, and of S. Ignatius on the first of february.

S. CROCE IN GERUSALEMME. It is one of the seven principal churches of Rome, and is situate on the Esquiline, between the Castrenian amphitheatre and the porta Maggiore. Built by Constantine, in 331, it took its name of S. Croce in Gerusalemme from a portion of the Holy Cross, deposited there by him in a golden case adorned with gems, and still preserved in the church (*a*). It is also called the Sessorian basilic from the Sessorian palace of Sextus Varius, the father of Heliogabalus, on the site of which it stands (*b*). In the Roman council held under Sixtus III. in 433, it is designated the *Basilica Heleniena*, because the portion of the Holy Cross, from which it takes its name, was therein deposited by S. Helen, who visited the Holy Land in 326 at the advanced age of eighty (*c*). The an-

The church of the Holy Cross in Jerusalem, history of.

(*a*) Anastas. Bibliothec. Vit. S. Silvestr. (*b*) See Index, Sessorian gardens. (*c*) Murator. Annal. an. 357. Euseb. Vit. Const. lib. III. c. 46,

nexed monastery was built by Benedict VII. in 975, as is attested by his epitaph, affixed to the wall, between the door leading from the church into the monastery and that by which we descend into the chapel of S. Helen. In 1050, the monastery was given by Leo IX. to Richerio, abbot of Monte Casino: Alexander II. transferred it about 1062 to Canons Regular of S. Frediano of Lucca, in whose hands it remained for 270 years, when it passed to the Cistercians, who held it until 1560, and who were transferred to the baths of Dioclesian; and to them succeeded its present occupants, who are Cistercians of the Congregation of Lombardy, brought hither from S. Sabba. The church was repaired by several Pontiffs, particularly by Lucius II, in 1144, by whom its present walls were erected; and Sixtus V. opened the road of communication between it and S. Mary Major's. Benedict XIV., in 1744, put the whole church in repair, rebuilt its portico and front, and opened a new access to it from the basilic of S. John Lateran, as is recorded by an inscription affixed to the front wall of the church, having employed, on the occasion, Domenico Gregorini, whom Milizia numbers among the very inferior architects of Rome, a character fully sustained by the changes made by him in the church before us.

Portico;
nave; left
aisle.

The portico, which is elliptical, is externally and internally as capricious as if the genius of Borromini had presided over its destinies. In its interior are disposed six columns, two of grey granite, two of red granite, and two of a rare lumachella. The interior of the church is 144 feet long by 70 feet broad; and its body is divided into a nave and two aisles, by massive pillars supporting eight flat arches,

the four central of which, being the largest, are decorated with eight massive columns of granite ; and the floor is a handsome specimen of opus Alexandrinum. The ceiling of the nave is adorned with a fresco representing the Triumph of the Cross, by Corrado Giaquinto, a ready, inaccurate and mannered painter, according to Lanzi. We begin our round of the church with the first altar in the left aisle as we entered. Over it is a painting of S. Thomas, inserting his finger in the Saviour's side, by Giuseppe Passeri, nephew to the Passeri, who wrote the lives of contemporary artists : the next altar is that of the Crucifixion ; and the next is that of S. Sylvester, whose portrait, in the act of showing Constantine the apparition of SS. Peter and Paul, is by L. Garzi. At the lower extremity of the right aisle is the monumental inscription of Benedict VII., recording, among other things, the erection by him of the monastery in 975 :

† HOC BENEDICTI PP. QUIESCUNT MEMBRA SEPVLCHRO
 SEPTIMVS EXISTENS ORDINE QUIPPE PATRVM
 HIC PRIMVS REPPVLIT FRANCONIS SPVRCA SVPERBI
 CVLMINA QVI INVASIT SEDIS APOSTOLICAE.
 QVI DOMINVMQVE SVVM CAPTVM IN CASTRO HABEBAT
 CARCERIS INTEREA VINCLIS CONSTRICTVS IN IMO.
 STANGVLATVS VBI EXVERAT HOMINEM
 CVMQVE PATER MVLTVM CERTARET DOGMATE SCO.
 EXPVLIT A SEDE INIQVVS. NAMQVE INVASOR.
 HIC QVOQVE PREDONES SCORVM FALCE SVBEGIT.
 ROMANAE ECCLESIAE IVDICISQVE PATRVM
 GAVDET AMANS PASTOR AGMINA CVNCTA SIMVL
 HICQVE MONASTERIVM STATVIT MONACHOSQ. LOCAVIT
 QVI LAVDES DNO NOCTE DIEQVAE CANVNT
 CONFOVENS VIDVAS NEC NON ET INOPESQ. PVPILLOS

VT NATOS PROPRIOS ASSIDVE REFOVENS.

INSPECTOR TVMVL COMPVNCTO DICITO CORDE

CV XPO REGNES O BENEDICTE DO

D. X. IV. IN APL SEDE RESIDENS VIII. ANN. OBIT

AD XPM INDIC. XII

Over the first altar in this right aisle is the discovery of the head of S. Caesareus, a copy of that of Bonatti, preserved in the library: over the second is S. Bernard bringing back to obedience the antipope Victor IV., whom we see bent before Innocent II., presenting to him the keys and tiara, a copy from that of Carlo Maratta, also in the convent library; and the next altar-piece is a painting, by Vanni, of S. Robert, when an infant, being presented to the B. Virgin.

The trans-
ept.

From the nave and aisles three steps lead up to the transept, in which the first door to the right opens on the choir: opposite the right aisle is a balcony, from which the sacred relics are exposed to the veneration of the Faithful; and to the rere of the balcony is the chapel, in which the relics are kept. They consist principally of three portions of the sacred wood of the Cross, now preserved in a silver case; of the Title of the Cross; one of the Nails; and two of the Thorns. The great altar to the left stands isolated on an urn of ferruginous basalt, in which repose the remains of SS. Caesareus and Anastasius; and over it rises a light canopy, sustained by four columns, two of breccia corallina, and two of porta santa. The oil painting, on the ceiling of the transept, represents the Triumph of the Cross, at the Last Judgment. In the tribune, the lateral painting, to the right, is a fresco representing Moses striking the rock; and that to the left represents the erection

of the Brazen Serpent, both by Corrado Giaquinto. Next the latter is the tomb of Card. Carvajal, who, in the XVI. century, repaired the mosaics, which we shall see in the chapel of S. Helen; and the tabernacle in the centre was erected by Card. Quignon, as is recorded by the inscription:

FRANCISCVS. QVIGNONIVS. TIT. S. CRVCIS
 IN HIERSALEM. S. R. E. PRESBYTER. CARDINALIS
 NATIONE. HISPANVS. PATRIA LEGIONENSIS
 SANCTISSIMO. CHRISTI. CORPORI. DICAVIT
 ANNO. MDXXXVI. KAL. IVLI.

The Cardinal was buried here in 1540; and his simple epitaph was written by himself. The beautiful fresco, on the ceiling of the tribune, representing the discovery of the Cross by S. Helen, and a portion of it restored to Jerusalem by the Emperor Heraclius, was executed by order of Card. Carvajal, and is ascribed to Pinturicchio.

The door to the left of the tribune leads down to the Subterranean church, in which are two chapels. That to the left, as we enter, is dedicated to the Passion; and its altar-piece of marble represents a Pietà, as the image of the B. Virgin, holding on her knees the lifeless body of her Divine Son, whether in painting or in sculpture, is uniformly called. The paintings on the ceiling of this chapel, representing the liberation of souls from Purgatory, are by Nappi and Nanni. The tomb opposite the entrance is that of Card. Besozzi; and at the opposite side is the tomb of Pompeo Cornazzano, abbot of the Order, who died in 1647. On the left side of the entrance to the chapel of S. Helen is a pedestal with the inscription:

DOMINAE . NOSTRAE . FL . IVL
 HELENAE . PISSIMAE . AVG

GENETRICI . D . N . CONSTAN
 TINI . MAXIMI . VICTORIS
 CLEMENTISSIMI . SEMPER
 AVGVSTI . AVIAE . CONSTAN
 TINI . ET . CONSTANTI . BEATIS
 SIMORVM . AC . FLORENTIS
 SIMORVM . PRINCIPVM

IVLIVS . MAXIMILIANVS . V . C . COMES

PIETATI . EIVS . SEMPER . DICATIS.

This pedestal was found in the adjoining vineyard, and was erected to S. Helen before Constans was named Caesar, for, whilst the inscription mentions his two brothers under that title, his name is omitted. Constans was declared Caesar by his Father in 333, and S. Helen died in 326: the dedication, which was made in her life-time, cannot therefore be posterior to 326, nor anterior to 323, the year in which Constantius was declared Caesar; and hence the inscription probably appertains to 326, when, after the death of Crispus, Constantine left Rome, and Helen, deeply afflicted at the murder of her grandson, set out on her pious pilgrimage to the Holy Land. Females are not allowed to enter the chapel of S. Helen, except on the 20th of March, the anniversary of its Consecration, as is seen by an inscription to the left of the entrance. This chapel stands on the spot, covered with a quantity of sacred mould, sent by S. Helen from mount Calvary, as is recorded by an inscription on the centre of the floor. It contains three altars, the central one of which is sacred to S. Helen, whose statue, holding the Cross, is formed from an ancient one, and has succeeded to a painting by Rubens, now in England. On the altar to the right is the Coronation with thorns; and on

that to the left, the Deposition from the Cross, both copies of originals by Rubens, now also in England, and taken from this chapel. The mosaics, on the ceiling, of our Lord and the four Evangelists, were executed in the time of Valentinian III., and repaired in the XVI. century by Balthasar Peruzzi. The frescos beneath them, of S. Helen searching for the Cross, testing the true one; venerating it; and dividing it for distribution, are by Pomarancie—The stations of this church occur on the fourth sunday of Lent, Good Friday, and the second sunday of Advent; and in it are celebrated all the festivals that regard the Holy Cross. For a more detailed description, the Reader may consult the work of Besozzi, once Abbot of the monastery.

On visiting the church of the Holy Cross, some of our readers will expect us not to pass over in silence the history of the discovery of the Cross, and the nature of the veneration paid by Catholics to its sacred wood. S. Helen, by whom the Cross was discovered, was by birth an Englishwoman, the daughter of Coilus, who held the sovereignty of a portion of Great Britain from the Romans, and the wife of Constantius Chlorus, a brave and virtuous prince. She had been brought up a pagan, and continued to worship the divinities of Rome until the conversion of Constantine, when she too embraced Christianity. A few years after her conversion, she resolved, although in her eightieth year, to visit Jerusalem, in order, if possible, to discover the true Cross, and to erect churches in the localities, which had been the scenes of the Saviour's sufferings. Macarius, who was then bishop of Jerusalem, had been present at the Council of Nice, and was personally

Discov
of the true
Cross by
S. Helen.

known to Constantine, who therefore wrote to him to bespeak his zealous cooperation in the pious undertaking, in which the Empress felt so deep and so lively an interest. The precise spot, where the instruments of our Lord's Passion should be sought, was not then exactly known: the emperor Adrian had caused the locality to be covered with rubbish, and a temple to be erected to Venus on the summit of Calvary, for the double purpose of desecrating the place, and of making it appear that the Christians, who prayed there, worshipped the licentious divinity, before whose statue they knelt (*a*); but S. Helen, who arrived in Jerusalem in 326, commanded the temple and statue to be removed; and, aware that it was usual to bury the instruments of execution in the spot (*b*), she ordered the site to be at once excavated. After digging to a considerable depth, her piety was rewarded by the discovery of the holy sepulchre; and near it were found the three Crosses, the nails, the title and the lance (*c*). Although the marks of the nails, by which the title was affixed to the Cross on which the Redeemer suffered, might alone serve to distinguish it from the others, yet, to leave no room for doubt as to its identity, Macarius suggested to the empress the application of the three Crosses, successively, to a lady of rank then dangerously ill in the city, not doubting that God would deign to make known, which was the true Cross. The empress with

(*a*) Euseb. Vit. Constantin. lib. III. c. 25. Sozomen. Socrates.

(*b*) Cicero in Verrem. Baron. ad an. 34, n. 130. Boronius cites the Talmud called Alphesi and the Rabins Jacob Turin and Moses Egypt. Calmet. t. II. Comment, p. 168, Ed Venet. 1797. Deut. XI. 22, 23. (*c*) Euseb. l. c. Socrat. lib. I. c. 17. Baron. ad an. 34, n. 131. Moreri Diction, vox corona. Gilbert. p. 329.

several others, witnessed the proposed application: two were applied without effect: but, no sooner did the third touch the body of the sick person than she was instantly restored to health and vigour (*a*). Having thus identified the object of her laborious pilgrimage and pious search, the Empress, full of joy and gratitude, built a church on the spot, in which she deposited part of the Cross, enclosed in a rich case, which continued to be exhibited to the veneration of the Faithful, on the anniversary of the Crucifixion; another part she sent to the emperor, then at Constantinople; and a third part she took with her to Rome, and placed in this church, where it is still to be seen (*b*). Of the Nails one is still preserved in this church: S. Helen threw one into the Adriatic, to lay a violent storm, which, according to S. Gregory of Tours, instantly ceased; and S. Ambrose testifies that Constantine fixed one in a rich diadem of pearls, which he wore on the most solemn occasions, and set the other in a costly bridle, as a protection against the assaults of treason and the perils of battle (*c*). The Lance, after various vicissitudes, was finally sent from Constantinople by Bajazet to Pope Innocent VIII., in 1492, and is now kept in S. Peter's, but wants the point, which had been sent by the emperor Baldwin II. to Venice, by way of pledge for a pecuniary loan, and having been redeemed by S. Lewis and conveyed by him to Paris, is there kept in the holy chapel, together with the Crown of thorns,

(*a*) Paulin epist. Citat. Sulpicius Severus Histor. Sacr. lib. II. c. 54. Theodoret. lib. I. c. 18. Sozomen. lib. II. c. 1. Nicephorus lib. VIII. c. 28. (*b*) Rufin. lib. I. c. 8. Socrat. lib. I. c. 17. Sozomen. lib. II. c. 1. Theodoret. lib. I. c. 18. (*c*) S. Ambr. de ob. Theod. n. 47.

given to that sainted monarch by the same emperor; and the Sponge is shown at S. John Lateran's, still tinged with the blood of the Saviour. The Pillar was brought from Jerusalem, in 1223, by John Colonna, Apostolic Legate in the East, in the time of Pope Honorius III., and may be seen in the church of S. Praxedes; and the Title had been deposited in this church of the Holy Cross by S. Helen, where, having been missing for some time, it was found in a leaden case in 1492 (a). The wood, on which it is inscribed, had been whitened; and the inscription in Hebrew, Greek and Latin is in red letters: the characters are in the vulgar, prophane Hebrew, used towards the close of the second temple, such as are preserved on the medals of the Maccabees; and the words are in the corrupt Syriac spoken in the time of our Lord. Put into sacred characters, the inscription, as it now stands, is as follows: **ישוע נצרי מל**, that is: Jesus of Nazareth king of.. the remainder being effaced. In its integrity it stood thus: **יהודיא** (Judaeorum) **מלך** (Rex) **נצרי** (Nazarenus) **ישוע** (Jesus). The Greek and Latin are written, like the Hebrew, from right to left (b).

Loss and
recovery of
the true
Cross.

In the reign of the Usurper Phocas, Chosroes II., king of Persia, waged war on the empire; and, having pushed his conquests as far as Jerusalem, he carried off the portion of the Cross, deposited there by S. Helen. Heraclius defeated and put to death Phocas in 611; gained a decisive victory over Chosroes in 627, near the ruins of ancient Ninive; and, after

(a) Bozio Tr. de Cruce lib. I. c. 2. (b) Inscription Hebraique du Titre de la Sainte Croix par Mons. P. L. B. Drach, Rabbín Converti, Rome 1831. See Sozomen. lib. II. c. 1. Baron. an. 326. n. 51. Rufin. lib. X. c. 7. Bellarm. lib. II. de Imaginibus.

the murder of Chosroes by his unnatural son, made peace with the latter, who restored to him the sacred wood of the Cross. In the following year, Heraclius, dressed in all the splendor of Imperial pomp, bore the Cross on his shoulders, to restore it to its former shrine; but, as if arrested by an invisible hand, he was unable to advance, until admonished by Zachary, then bishop of Jerusalem, he laid aside his rich robes and imperial diadem; dressed himself in humble attire; and thus clad, he found no difficulty in bearing to its destined shrine the sacred treasure. On examination, it was found that the case, containing the precious relic, remained untouched, and the seals unbroken. The Patriarch still retained the key; and, having opened the case, in presence of the emperor, clergy and people, he found the pieces exactly as they had been originally deposited therein.

Thus do we find that no fact, in Church-history, is **Summary.** more clearly established than the Invention of the True Cross: Ambrose, Paulinus, Severus, Socrates, Sozomen, Chrysostom were nearly contemporary with the event, and bear unequivocal testimony to the fact, as do Ruffinus and Theodoret, both of whom resided in the vicinity of Jerusalem. S. Cyril of Jerusalem and Eusebius, the latter the father of Church-history, were contemporaries of S. Helen, and bear the same unimpeachable testimony; and the letter of Constantine to Macarius, stating his intention to decorate with sumptuous churches the holy places, may still be read in the pages of Eusebius, breathing a spirit of primitive piety and princely munifence, worthy of the first Christian emperor (a). In a word, no fewer than six hundred ancient writers, of the most

(a) Vit. Constant. lib. III. c. 30.

unexceptionable authority, agree in recording the journey of that sainted empress to Jerusalem, and the objects of that journey: to this irresistible weight of evidence all opposition must yield; nor can the fact be denied without introducing into history universal skepticism. The reverence too, with which the portion of the holy Cross was received in Rome by the emperor, the Pontiff, the Clergy and the people, and the consecration of this church to its enshrinement are attested by authors of equal credit, among whom our limits prohibit us to cite more than one: "Quibus rebus," says Sigonius, "magna pietatis laude peractis, sequente anno, Crucis parte et Titulo et Clavibus absumptis, decessit Romanam. Ad urbem vero ut venit, honesto imperatoris omniumque occursum excepta, sanctas Dominicæ Passionis reliquias obtulit, quæ a Pontifice et Clero, ea quæ decuit reverentia, sunt accepta. Inde, sumptum suppeditante filio, magnificam basilicam in palatio Sessoriano instituit, atque ibi Sacri Signi portionem auro gemmisque inclusum, Titulumque ipsum Crucis, qui adhuc servatur, dicavit (a)" Of this religious reverence a practical proof is found in the fact, that, soon after the discovery of the Cross, a festival was instituted to commemorate the event, which festival is still observed by the Greek and Latin churches.

Veneration of Catholics for the Cross, and for relics generally.

The veneration of Catholics for the Cross, and for relics generally, originates in the best feelings of the heart, and has the fullest approbation of the understanding. It were difficult to believe in the Passion of our Lord, and appreciate its blessings, and not, at the same time, look with veneration on the instrument of its accomplishment. The memorials of the

(a) Sigon. apud Murator. de Corona Ferrea, V. I. col. 127, 128,

great and the good have ever been held sacred; and gratitude loves to consecrate the objects and the associations of generous benefaction. Even objects that once belonged to the weak, the worthless or the wicked, are often viewed with a sort of veneration; and are sought with an ardour by none more intensely evinced than by the British Visitant to Rome. And shall our finer feelings be reserved exclusively for what is profane, and denied to what is sacred? Shall our admiration, our veneration be so profusely lavished on the remains of Paganism, and withheld from the relics of the Saints? In a word, shall we look with indifference on the memorials of those, who shed their blood in the cause of our common Christianity, and even on that Cross, which was sanctified by immediate contact with the Saviour's person and purpled with his blood, on which he consummated the great Christian Sacrifice, and expired for our redemption? Not so thought the early Christians, who evinced such zeal, even at the risk of their lives, to collect the remains of the martyrs, and preserve in vials their sacred blood. Not so acted the first Christian empress, whose journey alone, particularly in those days, and at her advanced age, sufficiently attests her veneration, the veneration of the then Christian world, for the instruments of our Redemption: "The empress", says S. Ambrose, "adored not the wood but the King, him who hung on the wood: she burned with ardent desire of touching the remedy of immortality": "If", says S. Jerom, "the ark was held in such high veneration among the Jews, how much more ought the Christian to respect the wood of the Cross, whereon our Saviour offered himself a bleeding victim for our sins?" Nor will it be said that there is no Scrip-

tural authority to warrant the honour thus paid, when it is recollected that as soon as the body of the dead man " touched the bones of Eliseus, the man came to life, and stood upon his feet (*a*) "; that the mantle of Eliseus divided the waters of the Jordan (*b*); that from the hem of the Redeemer's garment went forth a virtue that healed inveterate disease (*c*); that " from the body of S. Paul were brought unto the sick handkerchiefs and aprons, and the diseases departed from them (*d*) "; and that even the shadow alone of S. Peter healed the infirm as he passed (*e*).

S. Euse-
bius,
history of.

S. EUSEBIUS. It is situate on the Esquiline, near the remains of the fountain of the Julian water, a few hundred yards beyond S. Mary Major's; and has annexed to it a house for spiritual retreats, under the care of the Fathers S. J. It is said to stand on the site of the residence of the sainted bishop of Vercelli, to whom it is dedicated, and who was so cruelly persecuted by the Arians, in the IV. century, under Constantius and Valentinian. That it existed in the V. century is certain, for we find the names of its officiating priests, Pascasius and Valentinus, subscribed to the Roman council held in 449. An inscription records that it was repaired and consecrated anew, in 1230, by Greg. IX., after which it was given in care to Celestine monks, an order now nearly extinct, from whom it was transferred by Pius VII., in 1819, to the Irish Augustinians, by whom it was exchanged, under Leo XII., for the convent of S. Maria in Posterula, and thus passed to its present occupants. The Celestine monks had repaired it in 1711, and had added a new front by Carlo Fon-

(*a*) IV, Kings XIII. 21. (*b*) Ibid. II. 8. (*c*) Matth. IX. 20.
(*d*) Acts XIX. 12. (*e*) Acts V. 15.

tana ; but the present church was built by Card. Enriquez , titular , in 1750 , after the design of Niccolò Piccioni .

The principal ornament of this church is the painting of the Saint in glory , executed on the ceiling by Mengs , one of his three great works existing in Rome . The third altar , to the right , is decorated with two columns of breccia corallina , and with a painting of S. Benedict , by Cesare Bossetti ; the opposite altar has two columns of breccia paonazza , and a painting of S. Celestine by Andrew Ruthard , a Fleming ; and the great altar is decorated with four columns of breccia paonazza , and has a painting of the Virgin and Child appearing to S. Eusebius , by Baldassarre Croce . The choir , to the rere of the great altar , is exquisitely carved ; and has a Crucifixion painted by Rossetti—The feast occurs on the 14th of August—in Rome spiritual retreats are given to the upper classes , not only in S. Eusebio but also in the Mission-house , S. Bonaventure's , SS. John and Paul , and in the Casa del Ritiro in Trastevere . Civil and military officers go into retreat on the Janiculum , in an establishment near the Nuns called Mantellate or Servites of Mary ; and their exercises are conducted by three priests , one with the title of President , the other two with that of Assistants . For the male poor and the Common soldiery the principal places are Ponte Rotto , and SS. Vitus and Modestus ai Monti . For females the most frequented establishments are the Bambin Gesù , il Divino Amore and S. Orsola . Female youth are prepared , by a week's retreat , for their first Communion , in the Bambin Gesù ; and male youth enjoy

Interior
of.

Note.

the same inestimable advantage in the palazzo Imperiali, via di S. Maria Maggiore.

S. Gregory on the Coelian, history and description of; the portico; the interior.

S. GREGORY ON THE COELIAN. It is situate on the Coeliolus, opposite the Palatine, on the site of the paternal house of S. Gregory the Great, who had erected there a monastery, in which he resided many years, before having been made deacon (a). S. Gregory had also erected there a church to the Apostle S. Andrew; but the present conventual church was built by the monks in 1725, having been commenced by G. Serratini, a Camaldolese monk, and finished by F. Ferrari. The façade, with the three flights of steps before it, and the portico had been erected, in 1633, by Card. Scipio Borghese, after the design of G. B. Soria, and consists of two divisions, the under one of which is adorned with Ionic, the upper with Corinthian, pilasters of travertin. Three entrances open into the portico; and a marble tablet, affixed to the left pillar of the arcade opposite the central entrance, records the names of the Apostolic Missionaries, who, thirteen centuries ago, had been sent from this monastery, under S. Augustin, by Gregory the Great, for the conversion of England, viz. S. Augustin, first Archbishop of Canterbury, S. Paulinus, first Archbishop of York, S. Melitus, first Bishop of London, Justus, first Bishop of Rochester, and others of less note. The reader is probably aware of the apparently accidental circumstance, that directed the attention of Gregory to the Conversion of England: "Happening to pass through the public market, at the moment in which some Saxon slaves were exposed to sale, their beauty caught the eye of the fervent monk, and he exclaimed with

(a) Baron. Anno 581. Mabillon, Dissertat. de Monastic. Vit. T. II.

a pious zeal, that forms so fair ought not to be excluded the knowledge of Christ (a)", adding, *Non Angli sed Angeli si fuerint Christiani*, an exclamation, which gave earnest of his future zeal in the accomplishment of that great work. This portico is 96 feet long, by 69 feet 8 inches broad; and is adorned with Doric pillars and pilasters; and among its several sepulchral monuments, some of which were taken from the old church, the most remarkable are the two last, at the extremity of the right wing, erected to A. Gentili, A. D. 1525, and to Bonsio of Florence; and the two opposite, in the left wing, erected one to Crescenzo, in 1592, the other to the canon Guidiccione, in 1643. The interior of the church is divided into a nave and two aisles by eight arcades, decorated with sixteen columns, twelve of Egyptian granite and four of cipollino, and measures 115 feet in length by 68 feet in breadth. The floor was constructed by order of Card. Quirini, in 1734, and is a handsome specimen of opus Alexandrinum; and in the centre of the ceiling is a fresco of S. Gregory in glory, by Placido Costanzi.

The first altar, in the right aisle, has a painting, by John Parker, an Englishman, of S. Sylvia and the young Gregory, to whom S. Benedict, by anticipation, presents the tiara. The S. Peter Damian, over the second altar, resigning the Cardinalship into the hands of Greg. IX., who, instead, presents him with the discipline, is by F. Mancini, a scholar of Cignani; and over the third is the death of S. Romuald, by F. Fernandi, called Imperiali. The small chapel to the right is the oratory of S. Gregory, in which is the slab, on which he took an

The right aisle, tribune and left aisle.

(a) Lingard's History of the Anglo-Saxon church.

occasional short repose, when overcome by fatigue and watching, together with his pontifical chair and a reliquary. In the chapel at the extremity of the aisle, the S. Gregory is by S. Badalocchi, of the Caracci school. The tribune was designed by Ferrari, and is richly gilt; and the B. Virgin appearing to S. Andrew and S. Gregory, over the great altar, is by A. Balestra, a successful imitator of Carlo Maratta. The medallion supported by angels, over the arch of the tribune, was designed by Ferrari, and executed in plaster, by B. de Rossi. The chapel to the left of the great altar is that of the H. Sacrament, over the altar of which is the Saviour and S. Joseph, by some modern hand. The door to the left opens into the Salviati chapel, in which are three altars. The painting of S. Gregory at prayer, over the central altar, is a copy of the famous original of Annibal Caracci, carried off by the French, sold in Genoa, and now in England. Over the altar to the right is the Eternal Father in glory, by some modern hand; and opposite is a marble tabernacle, adorned with bas-reliefs of the Virgin and Child, and other figures, sculptured in 1469, as is recorded by an inscription on its lower frieze. The chapel was planned by Francesco da Volterra and Carlo Maderno; and its cupola is said to have been painted by Ricci of Novara.

Returning to the aisle, we find, over the first altar to our right, a painting of the Virgin, called of the Conception, by Francesco Mariani. Over the next altar is the Virgin and Child appearing to B. Castora, B. Ridolfo, B. Pietro, and B. Forti, Camaldolese hermits, by Pompeo Batoni of Lucca; and over the third and last altar is the Saviour ap-

pearing to B. Michael Pini, and blessing his beads, whence the painting, which is by Gio. Battist Bonfreni, is called *la corona del Salvatore*.

By a door to the right, in the portico, we reach the three chapels of S. Sylvia, S. Andrew and S. Barbara, repaired by Card. Baronius, when commendatory abbot of S. Gregory's. The first chapel to the right is that of S. Sylvia, dedicated by S. Gregory to his sainted mother. It is adorned with two columns of leucostectos porphyry, with alabaster etc.; and the statue of the Saint was sculptured by N. Cordieri, under the direction of Michelangelo. In the vaulted part of the tribune is an Eternal Father, encompassed by a celestial glory, executed in fresco by Guido Reni, who also painted the David, and Jeremiah at the sides—The second chapel, of S. Andrew, has an altarpiece of the B. Virgin, S. Andrew and S. Gregory, executed in his best style by Pomarancie; but the chief attractions in this chapel are the rival performances of Guido and Domenichino, on its side walls. On the wall to the right, as we entered, is the Flagellation of S. Andrew in fresco, a perfect masterpiece of art, by Domenichino; and on the opposite wall Guido Reni has painted the Saint on his knees, hailing with holy joy the cross, on which he is to suffer martyrdom, a work altogether worthy of its great master; but, although richer in colouring, it is inferior in design and vigour to that of Domenichino—In the third chapel, which is that of S. Barbara, the statue of S. Gregory was sculptured by N. Cordieri, under the direction of Michelangelo. In the centre of the chapel is the marble table, on which S. Gregory fed twelve poor persons daily, on whom he himself waited when

Chapels of
S. Sylvia,
S. Andrew
and S.
Barbara.

Pope ; and having , it is said , one day found an angel among his poor guests , he thenceforward increased their number to thirteen , whence the present custom of having thirteen priests waited on at dinner , on Holy-thursday , by the reigning Pontiff. The frescos on the walls are by Antonio Viviano of Urbino. The first fresco to the right, on entering, is S. Gregory sending Augustin and the monks on their important mission, the Conversion of England ; and the two next portraits are S. Flavia Domitilla, and S. Achilleus. The two next , to the left of the statue , are S. Nereus, and S. Barbara , after which is S. Gregory in the act of writing. The next large painting represents the angel appearing as the thirteenth guest, after which comes that of S. Gregory imparting his benediction. To the right of the door is S. Gregory admitting some pilgrims to his presence ; to the left is the B. Virgin appearing to the Pontiff in prayer ; and the remaining fresco represents the reception of Augustin and the monks, in Kent, by king Ethelbert. The king of the Saxons " Says Lingard, " received them under an oak, in an open field, at the suggestion of his priests , who had told him that in such a situation the spells of the foreign magicians would lose their influence. At the appointed time, Augustine was introduced to the king. Before him was borne a silver cross , and a banner representing the Redeemer : behind him his Companions walked in procession ; and the air resounded with the anthems which they sang in alternate choirs (a) ". " The conquest of Britain " , says one who will not be accused of partiality, " reflects less glory on the name of Caesar than on that of Gre-

(a) History of the Anglo-Saxon church, c. 2.

gory the First. Instead of six legions, forty monks were embarked for that distant island, and the pontiff lamented the austere duties, which forbad him to partake the perils of their spiritual warfare. In less than two years he could announce to the Archbishop of Alexandria that they had baptised the king of Kent with ten thousand of his Anglo-Saxons (a) ”.

The character of the Pontiff, to whom England owes her conversion to Christianity, is thus given by the same unsuspected witness: “ In the use of wealth he acted like a faithful steward of the church and the poor, and liberally applied to their wants the inexhaustible resources of abstinence and order. The voluminous account of his receipts and disbursements was left above three hundred years in the Lateran, as the model of Christian economy. On the four great festivals, he divided their quarterly allowance to the clergy, to his domestics, to the monasteries, the churches, the places of burial, the alms-houses and the hospitals of Rome, and the rest of the Diocese. On the first day of every month, he distributed to the poor, according to the season, their stated portion of corn, wine, cheese, vegetables, oil, fish, fresh provisions, cloths and money; and his treasurers were continually summoned to satisfy, in his name, the extraordinary demands of indigence and merit. The instant distress of the sick and helpless, of strangers and pilgrims was relieved by the bounty of each day, and of every hour; nor would the pontiff indulge himself in a frugal repast, till he had sent the dishes from his own table to some objects deserving of his compassion. The

Character
of Gregory
the Great.

(a) Gibbon's Decline and Fall etc. Vol. VIII. p. 166.

misery of the times had reduced the nobles and matrons of Rome to accept without a blush the benevolence of the church: three thousand virgins received their food and rayment from the hand of their benefactor; and many Bishops of Italy escaped from the barbarians to the hospitable threshold of the Vatican. Gregory might justly be styled the Father of his country; and such was the extreme sensibility of his conscience, that, for the death of a beggar who had perished in the streets, he interdicted himself during several days from the exercise of sacerdotal functions. . . . The merits of Gregory were treated by the Byzantine court with reproach and insult; but in the attachment of a grateful people, he found the purest reward of a citizen, and the best right of a Sovereign (a)”—The stations of the church

(a) Ibid. This holy Pontiff is charged on the authority of John of Salisbury, (Polycrat. lib. II. c. 26.), with having expelled mathematicians from his court, and burnt the Palatine library (Cave, Hist. Litterar. p. 354. Brucker Hist. Critic. Philosoph.); but John of Salisbury lived about six centuries after S. Gregory, and is moreover a most credulous fabulist, as is clear from his silly tale of Trajan's soul having been liberated from hell by the importunity of S. Gregory (Polycrat. lib. V. c. 8.). He however does not state that the pontiff banished mathematics but astrology from his court, for when he says . . . “ *Mathesin jussit ab aula decedere* ”, he uses the term in this its then received sense, as is clear from his own words . . . “ *quae coelestium mentem et superiorum oracula videbantur revelare* ”. His Biographer also assures us that, in his court, “ *refloruerant diversarum artium studia* ” (John the Deacon, lib. II. c. 12.). But S. Antoninus says that he sought to destroy Livy; and an edict of Lewis II. of France sets forth that he forbade the reading of Cicero? We answer that the sainted archbishop of Florence died in 1459; and the edict was published in 1474, dates which are alone sufficient to invalidate the alleged allegations. S. Gregory expresses his contempt for grammar rules? (Epist. ad Lean-

occur on the third day and the second Sunday of Lent; and the feast of S. Gregory is celebrated here on the 12th of March.

S. JEROM DEGLI SCHIAVONI. This titular and collegiate church is situate opposite the port of the

S. Jerom
degli
Schiaivoni.

drum, Comment. in Job). S. Augustin, himself a grammarian, and a Rhetorician by profession, does the same: "Dicanus ergo", says he, "non timeamus ferulas Grammaticorum, dum tamen ad veritatem solidam et certiore perveniamus" (Tract. II. in Joan. c. 1. v. 13.); and both merely deny that grammar rules are the invariable standard of Scriptural interpretation: "Neque hæc ab ullis interpretibus, adds S. Gregory, "in Sacrae Scripturae auctoritate servata sunt". The authority of Platina is cited to prove that he destroyed the monuments of pagan antiquity; but the Papal Biographer merely cites, to dissent from, the calumny; nor is it to be forgotten that Gregory was not the sovereign but the bishop of Rome, and that the laws of Theodosius and Justinian forbid such acts of Vandalic barbarism. Gregory moreover, himself a Roman, mourns the destruction of the monuments of his native city, menaced by Agilulph, king of the Lombards: "Ipsa autem, quae aliquando Mundi domina esse videbatur, qualis remanserit Roma conspiciamus, immensis doloribus multipliciter attrita . . . frequentia ruinarum . . . Quid autem ista . . . dicimus, cum ruinis crebrescentibus, ipsa quoque aedificia destrui videmus" (Hom. XVIII. in Ezechiel). But he censures Desiderium, bishop of Vienne in France, for teaching grammar? True, because he deemed the occupation beneath the dignity of a Bishop. Finally, his style is barbarous? "Io non dico", is the reply of Tiraboschi, "che egli sia un nuovo Tullio; ma dico francamente, che lo stile, di cui egli usa, non è punto più inculto di quel degli altri anche profani scrittori di questa età (Stor. della Let. Ital.). The *fertur* and *traditur a majoribus* of the monk of Salisbury, and the fables of the XV. century are rejected even by Bayle (Diction. art. Greg. I. and note M.); and Gibbon acknowledges that "the evidence is doubtful and recent". See Baron. Annal.; Palma, Praefect. His. Eccles. t. II. P. 1; and Fea's Dissertation prefixed to Winkelman's history of the Roman ruins.

Ripetta, and is served by a college of Dalmatian priests, *Schiavoni*, from whom it takes its distinctive name. In the XIV. century, the incursions of the Turks into Illyria drove to Rome many of its inhabitants, who, in 1450, erected an hospital near this church, which was rebuilt by Sixtus V., in 1588, and dedicated to S. Jerom, the patron of his native Dalmatia, the architects having been Martin Lunghi the elder and John Fontana.

Interior of.

The church consists of a nave with six chapels, besides the great altar, and has a handsome chequered floor of black and white marble. The Virgin and Child and S. Anne, in the first chapel to the right, is by Gius. Puglia, called del Bastaro; over the altar of the next chapel is a Virgin and Child by some obscure hand; and the translation of the body of S. Clement to Rome by Nicholas I. (858-867), over the altar of the next chapel, is by B. Wagh. The great altar stands isolated; and under its table is a handsome urn of verde antique, adorned with gilt bronze. The frescos to its rere, illustrative of the life of S. Jerom, are by Antonio Viviani and Andrea Lilio; and the S. Jerom above them on the ceiling, with the lateral angels, is ascribed to Paris Nogari. The B. Trinity, with Elias and the Baptist, in the cupola, and the Evangelists on the spandrils are by Guidotti and Nucci. The first chapel to the left, next the great altar, has a painting of S. Jerom by Puglia, who also executed the Dead Christ over the altar of the next chapel; and the Annunciation, in the next chapel, with S. Anthony of Padua, S. Philip Neri and S. Francis of Paula, is by Michelangelo Cerruti—The feast of the titular saint is celebrated on the 30th of September.

SS. JOHN AND PAUL. This church, which is now in the hands of the Passionists, is situate on the Coelian, to the rere of the Colosseum, on the site of the temple of Claudius; and was erected in the IV. century by S. Pammachius, monk, in honour of SS. John and Paul, officers in the army under Julian, who suffered martyrdom under Apronianus, prefect of Rome A. D. 362 (*a*). Nicholas V. consigned the church to the care of the Jesuate friars, instituted by B. John Colombini of Sienna, on the suppression of whose Order, Card. Norfolk, an Englishman, obtained it from Clement X. for the Irish Dominicans, who resided there until the pontificate of Innocent XII. (1691-1700); and finally it was transferred, by Clement II., to its present occupants.

SS. John and Paul, history of:

The church is preceded by a portico, with eight ancient columns, six of red granite and two of white marble, four of which are engaged; and they sustain an architrave, on which is the inscription :

Description of; the portico; the interior.

*Presbiter Ecclesiae Romanae rite Joannes
Haec animi voto dona votendo dedit
Martiribus Christi Paulo pariterque Joanni,
Passio quos eadem contulit esse pares.*

The interior, which is 133 feet long by 85 feet 6 inches broad, is divided into a nave and two aisles by arcades, the pillars of which are adorned with sixteen columns of black granite of the composite order. The door of entrance is adorned internally with two marble columns; and the beautiful organ over the door is decorated with two columns of marmo bianco e nero. The floor of the nave consists, in part, of opus Alexandrinum; and about its centre, to the

right, is a slab enclosed within an iron balustrade, marking the spot where SS. John and Paul are said to have been decapitated.

The right
aisle; the
tribune.

Beginning our round to the right, in the vestibule before the sacristy we find the busts of Card. Paolucci, a great benefactor of the church, of Clement XIV., and of Innocent XII., sculptured by Pietro Bracci. Over the first altar, in the right aisle, the profession of S. Frances Fremiot de Chantal, made in the hands of S. Francis of Sales, in presence of S. Francis of Paula, is by Barbault, a French painter. The S. Pammachius with an angel, over the second, and the SS. Scilitani martyrs, over the third altar, are by A. Melani. The S. Saturninus, in the chapel at the extremity of the aisle, is by M. Benefial, and is much eulogised by Lanzi. The isolated great altar and the tribune were designed by F. Ferrari; and in a porphyry urn, beneath the altar, repose the remains of the titular Saints. The Christ in the act of blessing, seated on a throne, surrounded by Angels, in the upper part of the tribune, is by Pomarancie. The martyrdom of SS. John and Paul beneath is a good fresco by G. Triga; the SS. John and Paul giving alms, to the left, is by Piastrini; and the son of Terentianus, dispossessed by the same Saints, to the right, is by P. Barbieri.

The left
aisle.

On the altar of the chapel, at this extremity of the left aisle, is the Assumption, by Pomarancie. Over the next altar is the Conversion of S. Paul, by A. Melani, who also painted the S. Joseph with the Saviour over the third altar; and the next is that of the Crucifixion. At the extremity of this aisle is the tomb of the Ven. Father Paul della Croce, Founder of the Congregation of the Passionists, establish-

ed principally for the purpose of aiding the local Clergy in the conduct of parochial missions. The station of this church occurs on the fifth day of Lent; and the feast of the titular Saints is celebrated on the 26th of June.

S. LORENZO IN LUCINA. This parish church of Minor Regular Clerks is situate off the Corso, in a piazza to which it gives its name, and is conjectured to derive its distinctive appellation from S. Lucina, who may have had some land in the locality, or from some temple of Juno Lucina, which may have existed there; but each conjecture is alike unsupported by historical document of any sort. It is said to have been founded by Sixtus III., in 435; and it is certain that it existed in the time of Gregory the Great, who destined it for the oblation of the public prayers now called *Stations*, instituted by him, and raised it to the dignity of being Sacrodotial Titular, whence it is, at present, the titular church of the first Card. priest. It was repaired by several succeeding Pontiffs; and in 1606, it was transferred by Paul V. from the college of Canons, by whom it had been previously served, to its present occupants, who repaired it nearly as we now see it, after the design of the Cav. Cosimo da Bergamo.

S. Lorenzo
in Lucina;
history of.

It is preceded by a small portico, on the left side-wall of which is a painting of S. Marcellus approving the plan of the church, and on the right, one representing its consecration by Celestine III. in 1196; on the slab beneath are incised, in Gothic characters, the names of the Bishops who attended on the occasion. The interior of the church measures 137 feet 3 inches in length, by 81 feet 6 inches in breadth, including its side chapels. As we

Its portico
and interior.

enter we observe, over the door, an inscription, to which we give insertion, because containing an epitome of the history of the church:

D. O. M.

Sacrum hoc D. Laurentio templum a B. Lucina Gallien. Cæs. pronepte excitatum, a D. Gregorio ad votivam supplicationem delectum, a s. Benedicto II. restitutum; a Celestino III. pompa celeberrima consecratum, plura post saecula Religioni Clericorum Minorum attributum, evecto fastigio, sacellis dispositis, Ss. simulacris expressis, quarum corpora, reliquiasque recondit; laqueari demum superinducto exornatur.

Anno Jubilei MDCL.

The two large paintings at the sides of the inscription, illustrative of the life of S. Francis Caracciolo, are by Mannot; and beneath that to our left is a small oval portrait of Card. Passerini, said to be by Raphael. The floor of the church is a chequered pattern of black and white marble; the marble pulpit was designed by Cosimo da Bergamo. The ovals of the nave between the side chapels, illustrative of the life of S. F. Caracciolo, are also by Mannot; and the bas-reliefs, in plaster, between the windows are portraits of the Saints interred in the church. The ceiling was constructed in 1650: in its centre is the Resurrection of our Lord, by Lorenzo Greuter of Naples, who also painted the S. Lucina and S. Laurence in glory, at its extremities.

The chapels to the right; the tribune; the chapels to the left.

In the first chapel to the right, the altarpiece represents S. Lucina presenting to S. Laurence the plan of the church: the lateral painting, to the right, is the martyrdom of S. Laurence; that to the left is the same Saint exhibiting the poor as the hid-

den riches of the Church ; and on the ceiling is the holy Deacon in glory , all by Baglioni , who also executed the angels in the lunettes, forming part of the glory , and the four great Doctors in the four angles. Over the altar of the next chapel is a painting of the Saviour in the arms of S. Antony, by Stanzioni: the paintings under the lunettes , illustrative of the life of S. Antony , are by Mielle ; and the Holy Family, in the oval over the altar , is by D. Rainaldi , nephew to the architect. Affixed to the pillar between this and the next chapel is the monument of Nicholas Poussin, whose bust, and the bas-relief beneath, representing the discovery of Sappho's sepulchre in Arcadia, a subject treated by Poussin, are by the Cav. Lemoyne, a living French sculptor. The monument, as the inscription sets forth , was executed by order of Chateaubriand , who here informs us of what we should otherwise be at a loss to discover , that he has erected it *pour la gloire des arts e l'onneur de la France!* The painting in the next chapel is by Sterne , and represents S. Francis Caracciolo adoring the B. Sacrament, the characteristic emblem of the Minor Regular Clerks, founded by him ; and the four paintings in the spandrels , illustrative of his life, are by Teodoro Matteini. In the fourth chapel the Annunciation is by Gemignani , who painted the angel in the manner of Guido. To the right, Eliseus pouring salt into the water under the walls of Jericho, is by Borgognone ; and to the left is a copy of the Madonna of S. Mary Major's , by Gemignani. The bust of Fonseca, between us and the little door to the left, is by Bernini , by whom the chapel was designed. The chapel is now called *del Cuore di Maria*, because

in it was this year established, by a special bull of Gregory XVI. , at the instance of the excellent and erudite parish-priest , Ferdinando Papi , the Pious Union of the Heart of Mary , recently instituted in Paris for the conversion of sinners, whence the small emblematic portrait of the B. V. over the altar. The fifth chapel is that of the Crucifixion, in which is an exact copy in every respect , material , form etc., of the pillar in S. Praxedes , to which the Redeemer is said to have been roped. The high altar , which is very tasteful , was erected by Martino Lunghi , and is adorned with four beautiful columns and two half columns of nero antico , and with the famous Crucifixion of Guido , bequeathed to the church by the Marquis Angelelli. It is deemed the finest Crucifixion in existence , and consists of one figure only , that of the Redeemer , who , in an agony of desolation , seems to exclaim : “ My God , my God , why hast thou forsaken me ? ” In the choir , to the rere of the great altar , is preserved the marble chair of Calixtus III. (1455-1458). Over the altar of the first chapel , to the left of the tribune , is a painting of S. Francis , consoling S. Giacinta Marescotti by M. Benefial ; and the lateral paintings , illustrative of the life of S. Francis , are by a good but an unknown hand. The Holy Family , in the second chapel , is by Alessandro Turchi of Verona. The Virgin and Child , S. John Nepomucene , and S. Michael the Archangel , in the third chapel , is by Onofrio Avellino of Naples ; and the S. Charles Borromeo , in the fourth chapel , preaching in time of pestilence , is by C. Saraceni of Venice. In the baptistry , the front painting , representing the baptism of our Lord by

S. John, is by G. Nasini; and the lateral ones are by A. Grecolini.

S. LORENZO PANISPERNA. This small church, which is attached to a convent of Clare nuns, is situate on the highest point of the Viminal, in the street leading from the Irish college to S. Mary Major's, on the spot where S. Laurence suffered martyrdom. Its name of Panisperna is derived by Martinielli from Perpenna, the wife of a certain Helpidius, whose epitaph was found in the church (a):

S. Lorenzo
Panis-
perna.

PERPENNA HELPIDI CONJUGI OPTIMAE
PIISSIMAE SEX. ÆMILIVS MVRINVS
PERMISSV ATHIETI
L. CLOGLIAS P.

This church is mentioned in the Acts of the martyrdom of S. Laurence, and must therefore have existed in the VIII. century. It was rebuilt by Boniface VIII. in 1300; but it owes its present form to Card. Sirlet, by whom it was restored in 1575.

A double flight of steps leads up to the entrance, to the right of which is a door leading down to the subterranean chapel, said to be the locality in which S. Laurence was martyred. On the ceiling of the church is a large painting of S. Laurence in glory, one of the best works of Francesco Bicchierai. Over the altar of the first chapel to the right is a S. Clare, by some obscure hand. The second is the chapel of the Madonna called *Refugium peccatorum*, whose portrait is in the oval over the altar, above which are SS. Crispin and Crispignan, by G. Francesco Romano and his nephew Pietro Paolo. The third chapel

Descrip-
tion of.

(a) Roma Ricercata p. 101 sq.

has an Annunciation painted by an unknown hand. Over the great altar is a fresco of the martyrdom of S. Laurence, by Pasquale Cati of Jesi, whose name is inscribed on its extremity to the right, and who has evinced in its execution much diligence and assiduity. Over the sacristy door, to the right of the sanctuary, is a S. Michael, and over the opposite door a S. Raphael conducting the young Tobias, both painted by Bichierai, in the manner of the old school. The first altar to the left is that of the Crucifixion, over which is the B. Trinity, painted by G. Bigatti. Over the second altar is S. Bridget, praying before a crucifix; and over the third is S. Francis of Assisi, receiving the stigmata. Among the numerous relics preserved in this church is an arm of S. Bridget, so famous for her revelations, who died in the Ospizio of this abbey, when in possession of the Benedictines. The station occurs on the 9th day of Lent; and the feast is celebrated on the 10th of August.

S. Marcellus.

S. MARCELLUS. This titular and parochial church is situate in the Corso, opposite the Simonetti palace; and is said to stand on the site of the house of Lucina, the devout widow of one Pinianus, who, according to Anastasius, had lodged S. Marcellus (308-310), and after his death converted her house into a church, to which she gave his name. The poetic epitaph of this holy Pope, written by S. Damasus, records that he was banished by the Tyrant Maxentius (a); and he is styled a martyr in the Sacramentaries of Gelasius I., and S. Gregory, and in the martyrologies ascribed to S. Jerom and Ven. Bede. The church had been anciently collegiate; but Gregory XI., having repaired it in 1375, transferred

(a) Carm. 26, Tillemont T. 5.

it to the Servites instituted in 1233, and so called because specially devoted to the B. Virgin. The present edifice was erected by them, in 1519, after the plan of G. Sansovino, who turned its front towards the Corso; and its façade, which is so much broken and otherwise so faulty, was built by the Cav. Fontana, at the expense of Monsg. Buoncopagni. The travertine statues of S. Marcellus, in the niche to the left, and of S. Philip Benitius, in that to the right, of S. Pelegrino Laziosi above the cornice to the left, of S. Juliana Falconieri, on the same level to the right, and the allegorical figures over the lower broken pediment are all by F. Cavallini. The bas-relief, in plaster, over the door, representing S. Philip Benitius refusing the tiara, is by Antonio Raggi.

The interior of the church consists of a nave with five chapels at either side, and the great altar at the extremity, behind which is the choir; and measures 145 feet 6 inches in length, by 41 feet 6 inches in breadth, not including the side chapels. On entering we find to our right the heavy monument of Card. Cennino, sculptured by G. F. de Rossi. In the first chapel at this side is an Annunciation, by Lazzaro Baldi. The next chapel was designed by F. Ferrari: the SS. Degna and Emerita, martyrs, over its altar, is by P. Barbieri; the same two saints in glory, on the ceiling, is by Stern; and the lateral monuments are by B. Cametti. The angel seated on a globe, and sustaining the pulpit, is by Paul Naldini. The third chapel had been erected, in 1562, by Monsg. Grifoni, bishop of Trivento, interred in the monument to the right, on which is seen his recumbent statue. The frescos in front, regarding the Nativity of the B. Virgin, are by F. de Rossi, cal-

The interior.

led Cecchino de' Salviati ; and the adoration of the Magi to the right, and of the Shepherds to the left are by G. B. Ricci of Novara. This chapel now belongs to Lord Clifford of Chudleigh, who has had its subterranean vault constructed after a design by Giorgioli ; and to the left is seen the temporary tomb erected to Card. Weld by Lord Clifford, who has placed on it, also temporarily, the marble bust of the deceased, sculptured by Thomas Healy, a young English artist still resident in Rome (a). In the next

(a) Card. Weld was the eldest son of Thomas Weld and Mary Stanley, the latter a member of the Catholic and Elder branch of the noble family of that name. At the age of twenty-three he married a lady of exalted virtues, Lucy Clifford, sister to Sir Thomas Clifford of Tixall in Staffordshire, and cousin to the Rt. Hon. Lord Clifford of Ugbrook ; and their union had been blessed with an only daughter. By the death of his consort, in 1815, and the marriage of his daughter, in 1818, with Lord Clifford, Mr. Weld, finding himself released from domestic ties, prepared to enter the Ecclesiastical state, and was ordained priest, in 1821. In 1826 he was nominated Coadjutor-bishop to the Vicar Apostolic of Upper Canada ; but having visited the *Limina Apostolorum*, before his intended departure from Europe, he was raised to the purple, in 1830, by Pius VIII. ; and closed a life of honour, dignity and virtue in Rome, in 1837, aged 64 years.

In every stage of life his career was distinguished by kindness, charity and zeal. In early life he concurred with his excellent father in bestowing on the banished members of the illustrious Society of Jesus the splendid mansion of Stoneyhurst ; and he subsequently evinced peculiar solicitude in providing for those religious communities, whom the fury of the French revolution had cast upon the British shores. As a priest he was a model of missionary zeal ; as a bishop he was ready to abandon all that was dear to him on earth, and encounter the formidable fatigues of a laborious mission in a distant land ; and as a Cardinal his elevation served only to cause his virtues to shine forth with a more brilliant and diffusive lustre. To all who approached him of whatever class or creed his demeanour was endeared by all the

chapel is a Crucifixion, that remained uninjured amid the ruins of the church in 1519; and the angels bearing the Cross, on the screen that conceals it from view, is by Luigi Garzi. On the ceiling is the famous painting of the Eternal Father giving existence to Eve, by Pierin del Vaga, who also painted the Evangelists S. Mark and S. John, to the right, between whom are two children embracing a candelabrum, and seeming almost to breathe. The S. Matthew and S. Luke opposite, with the other figures, are by Daniel da Volterra. To the left the monument of Card. Gonsalvi, and of the Marquis his brother, whose profiles are seen on the medalion, and who, devotedly attached through life, are here united in death, being interred, at their common request, in the same sarcophagus, was executed, together with the statue of Faith, by Rinaldo Rinaldi of Padua. The Cardinal, as is well known, was Secretary to Pius VII., and was received with marked distinction, in England, by George IV., after the important events of 1814. The fifth chapel was adorned by Card. Paolucci, whose monument is by P. Bracci. The altarpiece, representing S. Pelegrino miraculously cured, while praying before a Crucifix, is by A. Milani; and the apparition of the Madonna to S. Pellegrino, on the wall to the left, together with the miracles wrought after his death, on that to the right, is by D. Corvi.

charities of life. To the poor his liberality continued to flow in a broader channel, and with increased profusion; and his death, mourned with tears, at his public obsequies, by the reigning Pontiff Greg. XVI., is still lamented by all classes in Rome, who pour a blessing on the name and the memory of the good Cardinal Weld.

The tribune.

The paintings in the tribune, illustrative of the life of the B. Virgin, with saints, portraits of Cardinals and others, are by G. B. Ricci. The two statues in plaster, of S. Marcellus to the left, and of S. Philip Benitius to the right, of the great altar, are both by scholars of Hercules Ferrata; and beneath the altar repose the bodies of S. Marcellus and S. Phocas.

Side chapels to the left of the tribune.

The first chapel at the opposite side, beyond the altar, is sacred to S. Philip Benitius; and over its altar is a painting of the B. Alexius Falconieri, giving the rules of the Order to S. Giuliana Falconieri, in presence of S. Philip Benitius, by P. L. Ghezzi. The lateral frescos, illustrative of the life of S. Philip, are by the Cav. Gagliardi. Over the altar of the next chapel is the Conversion of S. Paul, by F. Zuccari; and the lateral paintings are by T. Zuccari. Of the six heads in the niches to the right and left, with inscriptions under them, three are by Algardi and three by unknown hands. In the next chapel is a painting of the Afflicted Mother, in a glazed niche over the altar: the Sacrifice of Abraham to the right, and Moses saved from the Nile to the left, are by T. Righi; and the ceiling is by Bicchierai. On the pillar between this and the next chapel, is the monument of Card. Dandini, nearly concealed by the confessional; and his portrait above is said to be by Pellegrino of Modena. The Magdalen over the altar of the fourth chapel is by G. Triga. On the pillar between this and the fifth chapel is the monument of Doctor Morichini, the famous chemist, the friend of Sir Humphrey Davy; and his likeness in bas-relief is by A. Tadolini, a distinguished living sculptor. The

fifth and last chapel is sacred to the seven Florentine nobles, who founded the Order of the Servites; and accordingly the altar-piece, which is by A. Masucci, represents them as receiving the habit from the hands of the B. Virgin. The Deposition, to the right, and the Sepulture of the Saviour to the left are by P. Naldini. The baptistry comes next. Between it and the door is a double monument, of which the upper part belongs to Card. Michieli of S. Angelo, a Venetian noble, who died in 1502, the under part to his friend Bishop Orsi, who died in 1511, and chose this place of interment in his last will and testament: above is a relief of the Virgin and Child; and the whole forms no bad specimen of the cinquecento style. Aloft, on the side-walls of the church, are events of the Passion; and over the door of entrance is a large Crucifixion, all painted by Ricci of Novara—The station occurs on the 36th day of Lent; and the feast of the Titular Saint falls on the 16th of January, besides which are here celebrated all the feasts of the Madonna Adorata and of the Holy Cross, on the Exaltation of which, the 14th of Sept., is here held a Cardinalitial chapel.

S. MARIA DEGLI ANGELI. This magnificent church, the most imposing in Rome after S. Peter's, and the creation of the same great mind that produced "the wondrous dome", was constructed by Michelangelo, under Pius IV., from part of the ruins of Dioclesian's baths (*a*). The plan of Michelangelo has however been considerably modified; and, to understand clearly the plan and the modification, we first enter the body of the church, where we are struck by its simple grandeur, its vastness and

S. Maria degli Angeli, history of.

(*a*) See Baths of Dioclesian.

its elevation. It is in form of a Greek cross : the nave, by which we enter, is 347 feet 9 inches long, by 52 feet broad and 96 feet high ; and the transept is 323 feet 6 inches long, by 77 feet 7 inches broad and 96 feet high, being 266 feet 8 inches shorter, 122 feet narrower, and 298 feet lower, than S. Peter's, which, owing to difference of construction, it seems to rival ! The eight ancient columns of oriental granite, which we observe in the transept, four at either side, near the wall but isolated, alone existed in Michelangelo's plan. The transept, which they ornament, had been the nave, the entrance to which was at its extremity to the right ; and the great altar stood at the opposite extremity to the left, as we entered the church. Between every two columns sprang vast arches, opening on as many spacious recesses, destined for so many side-chapels, save the openings under the two central arches, which still remain, one of which afforded the then side-entrance, which gave us admission, and the other of which now terminates with the great altar. In Michelangelo's plan there were thus four noble side-chapels ; and the great door opened on a level with the floor of the church, into what is now the chapel of B. Nicholas Albergati, but what was then a magnificent vestibule.

Such was the plan of the church as constructed from part of the remains of Dioclesian's baths, which survived as if to attest their former magnificence, when, in 1749, in order to construct a chapel to the B. N. Albergati, Luigi Vanvitelli, instead of employing for that purpose one of the four chapels left in the rough by Michelangelo, had the hardihood to change the plan of the Great Florentine, walling

up the grand entrance and also the four side chapels, and converting the vestibule, as we see, into the desired chapel, and the narrower transept into the nave, and transferring the great altar from what is now the chapel of S. Bruno to its present narrower locality, which was then the chapel of the Madonna, to the no small injury of the edifice and of the Arts (a). We now retrace our steps to make our round of the church, which still commands our admiration.

After entering by ten descending travertine steps, we found ourselves in a circular vestibule of the same dimensions as the neighbouring church of S. Bernard: it was once the caldarium of Dioclesian's baths. To our right, as we entered, is the tomb of Carlo Maratta, to the left that of Salvator Rosa, the former designed by its occupant, whose brother sculptured his bust, and the latter constructed by B. Fioriti. We next meet two chapels, one to the right with a crucifixion and S. Jerom, by a scholar of Daniel da Volterra; the other to the left with the Redeemer appearing to Magdalen, by Arrigo Fiammingo, both occupying the sites of two ancient rectilinear baths. We next meet the tombs of Card. Parisio and Card. Alciato, whose epitaphs, remarkable for sententious brevity, are good specimens of the lapidary style. That of Card. Parisio, to the left, runs thus:

CORPVS HVMO TEGITVR
FAMA PER ORA VOLAT
SPIRITVS ASTRA TENET

and that of Card. Alciato, a man of letters, is as follows:

VIRTUTE VIXIT
MEMORIA VIVIT
GLORIA VIVET

(a) Titi, p. 288.

We next pass by the colossal statue of S. Bruno , to the right , by Mons. Hudon , and one of the Baptist , in plaster , to the left. Beyond the statue of S. Bruno is his chapel with a painting of the Saint ; and opposite , to the left , is the chapel of S. Peter , with a painting, over the altar , of the Prince of the Apostles receiving the keys , the emblems of his high commission, another, to the right , of SS. Peter and Paul , and a third of S. Peter's liberation from prison , by Muziano. The four large columns , which we observe here , and the four beyond , in the corresponding locality , are of masonry, and were erected by Vanvitelli, in 1750, when all the columns were, with singular bad taste, painted over , for sake of uniformity , and the marble entablature whitewashed so as to resemble stucco. Of the eight granite columns four have Corinthian, and four composite, capitals, a mixture indicative of the then declining state of the arts ; and they are, in reality, 45 feet 6 inches in height, and five feet in diameter , but are seen six feet shorter , the present floor having been raised by Michelangelo six feet above the ancient one , to preserve the church from humidity. The arch , by which we enter the transept, had formed a communication with the caldarium ; and the opposite corresponding arch gave admission to the frigidarium. The noble hall , now forming the transept , adorned with the ancient granite columns , and still preserving its ancient cross-ribbed vaulted ceiling , is 302 feet long by 78 feet broad, and had been the tepidarium ; and the two chapels, to our right and left , at its extremities , had been its two magnificent vestibules. On the modern floor, composed of rare marbles , is a meridian , traced

by Monsg. Francesco Bianchini, in 1703: along it are the signs of the ecliptic, indicating the days, when the sun enters the respective signs; and on its southern extremity are several concentric ellipses, representing the circles described daily by the polar star, projected upon the plain of the horizon. As the polar star has a slow motion, in which its distance from the real pole is continually varying, it will, of course, describe a greater or less circle, which, when projected, must form a greater or less ellipse; and the periods, more or less accurate, when it will describe the successive concentric ellipses, are noted on them respectively. This meridian, the best perhaps in Europe, had been highly esteemed at the time of its construction; but at present it has lost all its importance, in an astronomical point of view, in consequence of the great perfection of the transit instrument, by which alone astronomers now observe the passage of the sun and stars over the meridian with far greater precision, determining, as it does, midday within the fraction of a second, whereas the meridian cannot do so within less than a few seconds.

The first painting to the right, as we entered the transept, is the Crucifixion of S. Peter, copied from that of Guido Reni, by N. Ricciolini; and the next is the fall of Simon Magus, copied by Mons. Tremolier from the original of Francesco Vanni, in S. Peter's. These two paintings are affixed to one of the walls, built by Vanvitelli to cut off the first side chapel in Buonarroti's plan; the excluded chapel, which, like the opposite one, had been a lateral recess for a bath, now serves as a hay-loft. We next meet the chapel of B. Nicholas Albergati, once

Its paintings.

a vestibule, as we said, to the tepidarium and subsequently to the church, on which opened the great entrance of Michelangelo. This chapel was constructed by order of Benedict XIV. ; and its altar-piece, by Ercole Graziano of Bologna, represents the Saint detecting poison in the bread presented for use. The painting to the right represents baptism by desire ; that to the left S. John baptising in the Jordan, or baptism by water, both cartoons of Francesco Trevisani, copied in mosaic in the cupola outside the Vatican baptistry. The frescos on the ceiling are by A. Bicchierai and G. Mozzetti ; and at the sides of the altar are the angel of Peace with a palm-branch, and the angel of Justice with a sword, both in plaster. To the wall of Vanvitelli, which, as we said, shuts out the side chapel, are appended two large paintings, one, by Mancini, representing the miracle of S. Peter restoring Tabitha ; the other, S. Jerom, S. Francis and other Saints, the masterpiece of Muziano, to which Paul Bril added the landscape. On entering the nave we meet a small obscure chapel to our right, the altar of which represents the B. V. and S. Giacinta ; its lateral paintings are by Baglioni. Four steps lead up towards the tribune ; and on the wall to the right, as we advance, are two large paintings, the first, the Presentation of the B. Virgin by Romanelli ; the other, the famous fresco of the martyrdom of S. Sebastian, by Domenichino, both copied in mosaic in S. Peter's, whence the originals were removed hither, that of Domenichino having been cut from the solid wall by N. Zabaglia, in 1736, without even detaching its marble frame. On the great altar, which is situated on part of the frigidarium, is an ancient Ma-

donna : the ceiling with the B. Virgin in glory etc. was painted by Mons. Daniel and Bichierai ; and the two monuments of Pius IV., to the left, and of Card. Serbelloni , to the right , of the altar , are said to have been designed by Michelangelo. As we enter the sacristy , which comes next , the first door to the left opens into the chapel of the relics, erected and adorned by Card. Cibo ; and the small painting of the Ascension , above its altar , is by M. Ricciolini. Besides numerous other relics, this chapel contains one of the Sacred Thorns. The Holy Family, over the altar of the sacristy, and the medallions on its side walls are by G. Odazzi ; and the Adoration of the Magi, over the altar of the adjoining choir, and the choir itself were painted by Luigi Garzi. At the door , leading from the choir into the cloisters, is an angel supporting a holy-water font, sculptured by Bernardino Ludovisi.

Having returned to the church, the two first paintings, on the wall to our right, are the Baptism of Christ by Carlo Maratta, and the death of Ananias and Sapphira, on slate, by Pomarancie, both copied in mosaic in S. Peter's, whence the originals were taken. The small obscure chapel, to our right, has over its altar a painting of the Angels in glory, by Domenico da Modena ; to its right Pius IV. in prayer, and to its left the souls in Purgatory, are by Arrigo Fiammingo and Giulio Piacentino. In the transept, the first painting to the right is the Assumption, by P. Bianchini ; and the next is the resuscitation of Tabitha, by P. Costanzi. The large chapel of S. Bruno, once a vestibule of the tepidarium, and afterwards the site of the great altar, comes next, and was designed by Carlo Marat-

ta ; and its altar-piece, representing S. Peter appearing to Cistercian monks, after the death of S. Bruno, and assuring them of the Divine protection, with the Virgin and Child above, is by G. Odazzi. The Evangelists in fresco, on the ceiling, are by Procaccini ; and the lateral cartoons of the death of the Maccabees are those of Trevisani, copied in the cupola of the baptistry of S. Peter's. On the next side-wall of the transept are the Fall of Simon Magus, by Battoni, and S. Basil saying Mass in presence of the Emperor Valens, who is deeply affected by the dignity and devotion of the Celebrant, by Subleyras, both copied in mosaic in S. Peter's. The paintings on the eight lunettes between the windows are by Ricciolini.

The mon-
nastery.

The annexed monastery of the Certosa is of considerable extent, and is kept in great order and cleanliness. Its cloisters, erected by Michelangelo, are adorned with one hundred columns, forming a vast square enclosed by four noble porticos, which precede, in part, the cells of the recluses ; and in the centre of the square is a fountain, round which Michelangelo planted four motionless, monumental cypresses, which harmonize well with the stillness and austerity of the cloister. Each recluse dines in his solitary cell, to which the food is carried by a lay-brother, who, without uttering a word, puts it into the cell through a small window ; and the recluses, except on certain occasions, are never allowed to speak, being, like the Baptist in the wilderness, entirely devoted to abstinence, contemplation and prayer. "The Carthusians", says Voltaire, "entirely consecrate themselves to fasting, silence, solitude and prayer, perfectly quiet in the midst of a tumultuous

world, the din of which scarcely ever reaches their ears, knowing their respective sovereigns only by the prayers in which their names are inserted"—The principal festivals of the church are those of the Madonna degli Angeli on the 2nd of August, and of S. Bruno on the 6th of October.

S. MARIA IN ARACELI. This church, which is attached to the adjoining convent of Minor Observants, stands on the site of the temple of Jupiter Capitolinus, and is reached by 124 marble steps, taken from ancient buildings, and constructed in 1348, as is recorded by an inscription affixed to the front of the church, to the left of the central door. Fulvio says, and in this he is followed by almost all succeeding writers, that in the XVI. century he had seen the foundations of the temple of Quirinus excavated, and that one Otho, Senator of Rome, had previously employed its marbles to construct these steps; but the above original inscription declares that their construction was commenced on the 25th of October 1348, continued and completed by master Lorenzo Simeone Andreotti, of Andrea; nor is there on record a Senator of Rome in the XIV. or succeeding centuries, named Otho. The inscription is in Gothic characters and is as follows:

S. Maria
in Araceli,
history of.

+ MAGR . LAVRETI' SYMEONI
ANDREOTTI. ANDREE. KAROLI. FA
BRICATOR . DE . ROMA . DE . RE
GIONE . COLVPNE . FVDAVIT
PSECVT' . E . ET . COSVMAVIT
VT . PNCIPAL . MAGR . H . OPVS
SCALARV . INCEPT . ANNO . D . M
CCC . XLVIII . DIE
XXV . OCTOBRIS

This inscription is confirmed by the Diary of Gentile Delfino, which says moreover that the erection cost 5000 florins, equal to 2300 Roman scudi or 510 pounds (*a*). The name *Araceli* is sometimes derived from an altar, said to have been erected there to the Redeemer by Augustus, on consulting the Sibylline books, under the title of *ara Primogeniti Dei*; but of the existence of such an altar we have no record whatever; and the fable may be classed with the *Homerocentona*e and *Virgilio-centona*e, "the incongruous testimonies", which unenlightened zeal would adduce in support of the Prophets and the Apostles, and which are so strongly denounced by the vigorous judgment, biblical knowledge and masculine piety of S. Jerom (*b*). The name is evidently derived from the epithet, *aureus*, (*aureum coelum*) given by the Ancients to the spot, on account of the golden glow shed around by the gilt roof and golden doors of the Capitoline Jove (*c*), an epithet converted, in the middle ages into *aurocielo*, and next into *Aracoeli*. In the VII. century a Christian church was erected on the ruins of the temple, dedicated to the B. Virgin and the

(*a*) For the Diary see R. I. S. T. III. P. II. p. 841. (*b*) "Nec scire dignantur quid Prophetæ, quid Apostoli senserint, sed ad sensum suum incongrua aptant testimonia . . . quasi non legerimus Homerocentonas et Virgilio-centonas; ac non sic etiam Maronem sine Christo possimus dicere Christianum, quia scripserit: *Jam redit et virgo, redeunt Saturnia regna: Jam nova progenies Coelo demittitur alto. Et Patrem loquentem ad Filium; Nate, mee vires, mea magna potentia solus.* Et post verba Salvatoris in Cruce: *Talia perstabat memorans fixusque manebat.* Puerilia sunt hæc, et circulatorum ludo similia, docere quod ignores, immo, ut cum stomacho loquar, ne hoc quidem scire, quod nescias". S. Jerom. Epist. 103, ad Paulinum. (*c*) Seneca Controvers. lib. I. §. 6. Auson. c. 17.

Baptist; and to it was annexed a Benedictine convent. In the XIII. century, it was transferred from them, by Innocent IV., to the Minor Conventuals, to whom succeeded in the XVI. century, under Leo X., their brethren the Minor Observants, its present occupants (*a*). In 1464 the church was almost entirely rebuilt by Card. Caraffa; and in 1575 the Roman Senate erected its ceiling, in gratitude to Heaven for the famous victory of Lepanto (*b*).

The front is built of naked bricks, and has one large central entrance with two smaller entrances at its sides, all Gothic. To the left of the large door is the inscription already mentioned: over the small door to the right is a marble basrelief of S. Matthew; and over that to the left is another of S. John the Evangelist, both well executed. Before the central door is the monumental inscription of Flavio Biondo of Forlì, the first writer on Roman antiquities after the invention of printing. The interior of the church, which is 242 feet long by 131 feet 6 inches broad, including the choir and side chapels, consists of a nave and two aisles divided by twenty two marble columns, taken probably, for the most part, from the temple of Jupiter Capitolinus; and on the third column, to the left as we enter, is the inscription, *A. cubiculo Augustorum*, a circumstance which renders it probable that it was taken from some edifice, that belonged to the Augustals, an order established by Augustus to lead the troops in battle, and preside at the feasts called Augustalia, instituted in honour of the founder. Over the central door is a square marble slab, with an

Front and
interior.

(*a*) Father Wadding, Annals of the Order, t. II. p. 15. (*b*) Ibid. t. II. p. 25. n. 56.

inscription recording the erection of the lofty and magnificent ceiling, by the Roman Senate, under Gregory XIII., in gratitude, as we have said, for the victory obtained over the Turks on the 7th of October 1571, in the pontificate of S. Pius V. :

QVOD . PII V . P . M . PHILIPPI . II . HISP . REG . S . Q . VENETI
 AVSPICIIS . ICTO . CONTRA . TVRCAS . FOEDERE .
 CHRISTIANA . CLASSIS . AD . ECHINAD . PRAEL .
 DIMICAVERIT . TRIREMES . HOSPIVM . CLXXX CEPERIT
 XC . DEMERSERIT . S . P . Q . R . SOL . IN . REDITV .
 M . A . COLVMNAE . PONT . CLASS . PRAEF .
 ET . NAVALIS . VICTORIAE . MONVMENTVM .
 DEIPARAE . VIRGINI . LAQVEAR . AVREVM . DD . M . DLXXV
 GREGORII . XIII . P . M . A . IV .

Right
aisle.

The first chapel to the right is dedicated to S. Bernardino da Siena, and was erected in the XV. century: its paintings illustrative of the life and death of the Saint, particularly of the peace established through him between the Bufalini and Baglioni of Perugia, are by Pinturicchio, and although somewhat stiff, are highly prized for true attitude and simple expression; and its floor is a handsome specimen of opus Alexandrinum. On the pavement opposite the chapel is the monumental inscription of the famous Roman traveller; Pietro della Valle. The Pietà, over the altar of the next chapel, is by Marco da Siena; and the lateral paintings relating to the Passion are by Roncalli. The S. Jerom, painted on slate, over the altar of the third chapel, is by Gio. de' Vecchi, who also executed the frescos above, illustrative of the life of that holy Doctor. Over the altar of the fourth chapel is a painting of S. Bonaventure, in the act of writing. The fifth chapel, which is supposed to occupy the site of one of the side doors of the temple of Jupiter Capitolinus, was

designed, in 1564, by T. Mattei; and the S. Matthew over the altar, although the work of Muziano, has been so often retouched as to appear modern. The statue of S. Peter of Alcantara, over the altar of the sixth chapel, is by Mons. M. Maille, as are also the angel, to the right, holding a medallion with the likeness of S. Rineri in marble relief, and the opposite angel, sustaining a similar likeness of S. Stephen protomartyr. The S. Diego, over the altar of the seventh chapel, is by Gio. de Vecchi; and the lateral paintings, illustrative of his life, are by Vespasiano Strada. On the pillar between this and the next chapel is the monument of the Marquis Saluzzo, who had been a distinguished General in the army of Francis I. of France, and was slain at the taking of Aversa, in 1529, on his way to assist Clem. VII., then besieged in Castel S. Angelo by the Constable Bourbon: his bust is by Gio. Battista Dossi. The S. Paschal Baylon, over the altar of the eighth chapel, was painted by Vincenzo Vittoria; and the lateral frescos, illustrative of the Saint's life, are by Daniel Soiter. Over the great arch of communication between the nave and the transept is an inscription, recording the famous victory of the Cross over the crescent at Lepanto.

Three marble steps lead up from the aisles and The tran-
 nave to the transept, in which the painting over the ^{sept.}
 altar at the extremity to the right, representing S. Francis in ecstasy, assisted by an angel, is by Francesco Trevisani. To the left is the monument of Luca Savelli, father of Honorius IV., and Senator of Rome, who died in 1266. The superstructure, which is adorned with gilt mosaics, rises on an ancient sarcophagus, on which is sculptured a Bacchic scene.

Opposite, to the right, is the monument of his wife, consisting of a marble sarcophagus, over which Paul III. placed the recumbent statue of their son, Honorius IV., brought hither from the Vatican. The adjoining chapel is called that of the Conception, from the statue of the B. Virgin over its altar, and also the chapel of the B. Sacrament, which is kept on the same altar; and off it, to the right, is the small chapel of S. Rose of Viterbo, the Conception over the altar of which, and the two lateral ovals were painted by Pasqualino de Rossi. Behind the painting of the Conception is a mosaic, about four feet and a half long, by about three feet wide, representing the Virgin and Child, to whom S. Francis presents a person in Senatorial attire, together with a portrait of S. Nicholas. Between this chapel and the great altar is the small chapel of S. Charles Borromeo, whose portrait is by some obscure hand. The great altar was renovated in 1723; and over it is a Madonna said to have been painted by S. Luke. It was borne in procession through Rome by Gregory the Great, on occasion of the plague, as is recorded by an inscription and small painting, by Gio. de' Vecchi, affixed to the pilaster opposite the chapel of S. Charles. To the right of the altar is a painting of S. Antony of Padua by Odoardo Vicinelli, above which rises the statue of John of Capistrano; and to the left is a painting of S. Francis by the same, above which is the statue of S. Bernardino of Sienna, both statues carved in the Bernini style. To the rere of the altar, and looking into the choir, which is 20 feet long, is a good copy of the Madonna della Gatta of Giulio Romano, in the gallery of Naples; the copy is by his

pupils. The frescos of the tribune, relating to the B. Virgin, are by Niccolò Trometta of Pesaro. In the side wall of the choir, near the statue of S. Bernardino, is the antique monument of G. B. Savelli, who died in 1498; and on the floor, near the statue of John of Capistrano, is the monumental slab of Sigismondo Conti of Foligno, who employed Raphael to paint the Madonna of Foligno, which stood over the great altar of this church until 1565, and now adorns the picture gallery of the Vatican.

Returning from the choir to the church we next meet the altar of S. Joseph; and on the pilaster opposite is the tomb of Catharine, Queen of Bosnia, who died in 1478. On the floor of the transept, beyond this altar, rises the isolated chapel of S. Helen, situate on the supposed site of the altar, said to have been built by Augustus, as is recorded on the frieze of its octagon entablature: HAEC . QVAE . ARA . COELI APPELL . EODEM . IN LOCO DEDICATA . CREDITVR . IN QVO VIRGO . SSMA . DEI MATER CVM FILIO . SE COESARI . AVGVSTO . IN AVREO CIRCVLO . E COELO MONSTRASSE . PERHIBET. It has been recently reerected by the Archconfraternity of the Gonfalone, after the design of P. Holl, the former shrine with its canopy of Corinthian brass having been plundered by the French, as is recorded by the inscription on the altar table: TEMPLVM . S. HELENAE . AVG. CINERIBVS SACRVM . IMPROBORVM FACTIONE SVBVERSVM PROTOSODALES . GONFALONIS . EX JVRE . PATRONATVS RESTITVERVNT . ANNO 1833. The canopy of the present shrine is sustained by eight beautiful Corinthian columns of giallo antico, and is crowned with a gilt statue of the Virgin and Child; and beneath the white marble altar-table is the beautiful porphyry urn, which con-

Chapel of
S. Helen.

tains the ashes of S. Helen, transferred thither from her large porphyry urn, now in the Vatican. Over the altar of the chapel next the great altar is a painting of S. Gregory, by Semenza; and on the floor of the transept is the tomb of Felice de' Freddi, who found the famous group of the Laocoon, a fact recorded by his epitaph. At the extremity of the transept is the Gothic monument of Card. d' Aquasparta, who had been General of the Order, and died in 1307, and whose tomb is without inscription of any sort, a circumstance, which did not escape the minute investigation of Dante, who, in the XII. Canto of his Paradise, contrasts the modesty of the Cardinal with the contrary conduct of Urbino di Casal, also of the Order of S. Francis :

*Ma non fia dal Casal, nè d' Aquasparta ,
Là onde vengon tali alla scrittura ,
Ch' uno la fugge , e l' altro la coarta .*

Left aisle. Descending into the left aisle, the first chapel to our right was rebuilt by Onorio Lunghi. Over its altar is a painting of the B. Virgin, by Marzio Ganassini; and the frescos on the side walls and ceiling are by Marzio di Colantonio. The S. Margaret of Cortona, over the altar of the next chapel, is by Pietro Barbieri; and the lateral paintings, illustrative of her life, are the masterpieces of Mark Benefal. Over the altar of the third chapel is a S. Michael, copied from the well-known original in the church of the Cappuchins. The Ascension, over the altar of the fourth chapel, is a copy, by Muziano, of the original in the Chiesa Nova; and the S. Paul, over the altar of the next chapel, is by the same

hand; the frescos on the side walls and ceiling are by Roncalli. The monument to the left, in this chapel, is that of Philip Valle. The next chapel is sacred to S. Anne, over which is the portrait of the B. Virgin appearing to S. Seraphina Sforza. Over the altar of the next chapel is a painting, on the wall, of S. Anthony: the glory on the ceiling is by Niccolò da Pesaro: one lunette is by Muziano; and the angels and other illustrations of the Saint's life are by his pupils, but from his cartoons. The Transfiguration, over the altar of the next chapel, is by Sermoneta, who also painted the Eternal Father on the ceiling. The Conception, over the altar of the remaining chapel, with the other paintings, is by Niccolò da Pesaro.

In the nave, the saints in the ovals, over the pillars, are by Fra Umile da Foligno; and the frescos between the windows, relating principally to the B. Virgin, are by Passeri, Odazzi and Fra Umile—
The nave, and chapel of the Bambino.
 This church contains 30 altars including that of the Bambino; and of these four exist in the nave. The Bambino is kept in a chapel off the beautiful new sacristy, built in 1828. The famous Bambino of Araceli was carved, about 200 years since, by a member of the Order, from the wood of an olive of the garden of olivet; and, although despoiled by French cupidity, it is still richly gemmed. It is exposed in scenic state to the veneration of the Faithful, during the octave of the Nativity, in the second chapel of the left aisle, which is then converted into a presepio, brilliantly adorned, and decorated, among other devices, with the statues of Augustus and the Sybil, in allusion to their supposed anticipation of the Advent of the Saviour. Every

day, during the octave, boys and girls relate, from a sort of pulpit erected opposite the chapel, the wonders of the Nativity of the Incarnate God, thus realizing the prediction of the Royal Psalmist, "Out of the mouths of infants and of sucklings, thou hast perfected praise". The church floor consists of marble slabs bordered with opus Alexandrinum, and occasionally interrupted, particularly in the aisles, by the sepulchral monuments of mitred abbots, "devoutly stretched upon the chancel floor". The columns are of different sizes and materials, some plain, others fluted, with capitals "of a detestable Ionic"; as the columns are of various lengths, they stand on pedestals of different heights; and the general appearance of the edifice both internally and externally is gloomy and tasteless—The titular feast is celebrated on the 4th of October—In this church, "as the friars were singing vespers," Gibbon first conceived the idea of writing the *Decline and Fall of the Roman Empire*—The annexed convent was built by order of Paul III., who, when residing in the Venetian palace, erected there a casino, which he united to the palace by covered corridors, and by the two arches over the via della Pedacchia and the via di S. Marco. Julius III. and Pius IV. made the casino their summer residence; but it was transferred to the convent by Sixtus V.—In Rome it is a frequent and a just observation that, by clearing away a few buildings, this church might be made to crown the Corso, and attract the eye from the first entrance into the city by the porta del popolo; but instead of its present plain one, the church should then be adorned with an elegant façade.

Note.

S. MARIA SOPRA MINERVA. This titular and S. Maria sopra Minerva, history of. parochial church of the Dominicans is situate in the piazza, to which it gives its name, and is so called from the temple of Minerva, on the site of which it stands, erected by Pompey after his conquests in Asia. The original church had been given to the Greek nuns of the Campus Martius, in 750, by Pope S. Zachary; and, having been abandoned by them perhaps because it threatened ruin, it was transferred to its present occupants, in 1370, by the Senate and Roman people. The new proprietors at once commenced the present church and the annexed spacious convent, which were completed by the munificent piety of several distinguished personages, the Orsini, the Savelli, the Gaetani, the Palombara family, Card. A. Barberini, Card. Torrecremata, Card. Capranica, and Card. Scipio Borghese, who also presented the church with its two organs.

The front was erected at the expense of F. Orsini; and affixed to it are inscriptions marking the elevations of several inundations of the Tiber. The interior of the church is 309 feet long, including the choir, which is 54 feet 8 inches in length; and its transept measures 180 feet, including the two chapels at its extremities. The interior is in form of a Latin cross, and consists of a nave, two aisles and a transept, divided by pointed Gothic arcades with Gothic pillars; and its appearance is simple and austere. The first small chapel in the right aisle contains the baptismal font, designed by F. Rauzzini: its floor is of delf; and its stucco bas-relief of the Baptism of Christ is by P. Benaglia. The next chapel belongs to the Dukes Caffarelli: the S. Lewis Bertrand O. S. D., over its altar, is by Baciccio: the

paintings above are by G. Celio; and to the left is the monument of F. Caffarelli, who died in 1615. The next chapel of S. Rose has a floor of coloured marbles; and the S. Rose, over its altar, is by Lazzaro Baldi, who also executed the lateral oil-paintings, illustrative of the Saint's life. The next chapel belongs to Prince Gabrielli: its altarpiece, representing the death of Peter Martyr, is by V. Lamberti: its lateral frescos are by G. B. Franco; and those on the ceiling are by Muziano. The next chapel, after the side door, is that of the Annunciation, and was erected by Carlo Maderno: its ceiling is painted in fresco by C. Nebbia; and, in a niche to the left, is the monument of Urban VII., whose seated statue is a work of merit, by A. Buonvicino. The altarpiece represents, on a gilt ground, Card. Torrecremata assisted by an angel, and presenting four poor girls to the B. Virgin, who holds in her hand a purse, alluding to the Confraternity of the Annunciation, instituted by him for the purpose of affording dowries to poor young females. It is said to be from the chaste pencil of the B. Angelico da Fiesole; nor is the opinion refuted by the fact of his having died in 1455, five years before the institution of that Pious Union, as the Cardinal might have had it in contemplation, in the life time of the B. Angelico. The Cardinal, who was of the Order of Preachers, and bishop of Sabina, is interred to the left of the altar; and at the opposite side repose the remains of Card. Giustiniani, also bishop of Sabina, who died in 1568, and had been a distinguished benefactor of the same Confraternity. In the large niche, opposite the monument of Urban VII., are three sepulchral memorials; and in the lunette over them

is a fresco by Nebbia. The sixth chapel belongs to the Aldobrandini family, and was designed by Giacomo della Porta, by order of Clement VIII.: Giacomo executed the part from the cornice downwards, and Carlo Maderno, from the cornice upwards. The altar piece, representing the institution of the B. Eucharist, is a much esteemed painting, by F. Barocci: the lateral statues of SS. Peter and Paul are by C. Mariani, as are also the two busts beneath them: the two angels on the pediment of the altar are by Buonvicino: the statue of Clement VIII., near that of S. Peter, is by Hippolytus Buzi, as is the bust beneath it; and the S. Sebastian opposite and bust below are by N. Cordieri. In the wall to the right is the monument of S. Aldobrandini, father of Clem. VIII., who died in 1558: it is ornamented with four columns, two of which are of verde antique; and they sustain a pediment, on which are two angels, by Carlo Maderno. The statue of the deceased, recumbent on an urn, is by N. Cordieri, who also sculptured the small lateral statues of Prudence and Fortitude. The opposite monument of Laesa Deta, Mother of Clem. VIII., who died in 1557, is of similar architecture. Her statue is by Cordieri; the angels are by Maderno; the Charity to the left is by Cordieri; and the Religion to the right is by Mariani. The next chapel is dedicated to S. Raymund. The painting, over the altar, of S. Agnes of Montepulciano, to whom the chapel had been sacred, and of SS. Peter and Paul, is by N. Magni of Artesia. To the right is the monument of G. D. de Coeca, Spanish bishop of Calahorra; and to the left that of B. Superanzio, archbishop of Nicosia, who lived in the XV. century, both good specimens of

the time of their construction. After this chapel we meet, in a small shrine cut in the wall of the aisle, a fresco by Sermoneta, representing S. Lucia and S. Agatha.

The transept.

Ascending a step we next reach the transept, in which, turning to the right, we meet the Gothic chapel of the Crucifixion, over the altar of which is a large crucifix, ascribed to Giotto. The next spacious chapel belongs to the Caraffa family, and is dedicated to S. Thomas of Aquino. It is enclosed by a high marble balustrade, the rails of which are of paonazzetto; and its floor is of opus Alexandrinum. The altar-piece represents the angel Gabriel, the B. Virgin, S. Thomas and Card. Caraffa, the founder of the chapel, who is being presented to the B. Virgin by S. Thomas; and the painting is ascribed by some to the B. Angelico da Fiesole, by others to Filippino Lippi. The frescos of the Assumption above the altar, and of the Apostles at its sides are by Lippi, who also executed the Disputation of S. Thomas, which occupies the entire wall to the right, and is a work of great merit. The angels and Sybils, on the ceiling, are by Raffaellin del Garbo, a scholar of Lippi, who has here excelled his master; but these paintings have lost much in the retouching. To the left is the sumptuous monument of Paul IV., Caraffa, well designed by P. Ligorio. It is adorned with four large columns of verde antique, with basements of African marble; and in the centre is an urn, on which is enthroned the Pontiff, in the act of imparting his benediction, by G. Casignola. In the wall between this and the next chapel is the Gothic monument of Guillaume Durand, a Frenchman, bishop of Mende, whose *Rationale* is said to have been the

first book printed in moveable cast characters with date (1459) and printer's name. The monument is adorned with a good mosaic by G. Cosimati , a Roman mosaicist of the XIII. century , as the inscription attests. The adjoining chapel is that of the Altieri family : it is of the Corinthian order ; is incrust- ed with rare marbles ; and its altar piece , repre- senting S. Peter presenting to the B. Virgin the five saints canonized by Clem. X. , Altieri, is by Carlo Maratta. The frescos in the lunette above are by Ba- ciccio. On the wall to the right is the handsome monument, erected, in 1772, by Clem. X. to his father ; on the floor beneath it is interred a member of the Al- tieri family, who died in 1431, aged 110 years ; on the wall to the left is a similar monument, erected also by Clem. X. to his brother Card. Altieri, with his bust by C. Fancelli, who also sculptured the opposite one ; and on the floor beneath is the recumbent effigy of A. Al- tieri, bishop of Sutri, who died aged 90 years. The next chapel is that of the Rosary , beneath the altar of which repose the remains of S. Catharine of Sienna : on the ceiling are painted in fresco , with great care , by Marcello Venusti of Mantua , a pupil of Pierin del Vaga, and a happy imitator of Raphael , the fifteen mysteries, except that of the Crown of Thorns, which is by Saraceni: the lateral frescos, il- lustrative of the life of S. Catharine , are by G. de Vecchi ; and the altar piece of the Madonna del Ro- sario is , according to Titi, by the B. Angelico da Fiesole. On the wall to the right is the monument of Card. D. Capranica, erected in the XV. century. Outside this chapel is a marble group of the Vir- gin and Child with S. John the Baptist, by Fran- cesco Siciliano, whose name is inscribed on its base.

The great altar and choir.

The great altar stands isolated ; and on its canopy is painted the Eternal Father. Behind the great altar is the choir , in which are , opposite one another , the massive monuments of Leo X. and Clement VII. , Medici , both by Baccio Bandinelli , save the statue of Leo X. , which is by Giovanni Raffaello da Montelupo , and that of Clement , which is by Giovanni di Baccio Bigio. On the floor , next the tomb of Leo X. , is the monumental slab of the famous Cardinal Bembo.

Statue of Christ risen.

Leaving the choir we meet Michelangelo's celebrated statue of Christ risen, and armed as it were, with his Cross. This figure is one of the most scientific and finished of his works ; but it is deficient in dignity and refinement of form and expression ; and the Redeemer is represented with an angry air. In the passage to the small door to the rear of the church are three large monuments, erected to as many Cardinals. That to the right was erected by Bernini to Cardinal Pimentel, a Spaniard ; and the beautiful kneeling statue of the Cardinal is by Ercole Ferrata ; the Charity, by A. Raggi ; and the weeping figure, by the brother of F. Muri. The monument to the left, to Cardinal Alexandrino O. S. D., nephew to S. Pius V., was designed by Giacomo della Porta ; and the recumbent statue of the Cardinal is by Silla Lungo da Vigù. The third monument, over the door, raised to Cardinal Bonelli, is by the Cav. Carlo Rainaldi ; and the angel in the middle is by Ercole Ferrata ; the Charity, by Filippo Romano ; the Religion, by Mons. M. Maille ; and the two seated figures, by Fancelli and Rossi. None of these monuments is constructed on a severe classic model. Affixed to the wall to our right, in this chapel, as we return towards the transept, is the monumental slab and effigy of a far more illustrious character, the B. Fra Angelico da Fiesole O. S. D., whose sur-

name is expressive of the angelic holiness of his life, and purity of his paintings. At the foot of the monument is the inscription: HIC JACET VENERABILIS PICTOR FR. JO. DE FLO. ORDINIS PRAEDICAT. 1455; beneath which is the following epitaph, commemorative at once of his talents and virtues :

NON MIHI SIT LAVDI, QVOD ERAM VELVT ALTER APELLES
SED QVOD LV CRA TVIS OMNIA, CHRISTE, DAEAM.

ALTERA NAM TERRIS OPERA EXTANT, ALTERA COELO:

VRES ME JOANNEM FLOS TVLIT ETRVRIAE.

The chapel to the right, as we return to the transept, is that of Mary Magdalen, in which her portrait, over the altar, and the two other paintings of S. Francis of Assisi and S. Francesca Romana are by F. Parone. The next door conducts to the sacristy, over the entrance to which are a fresco and an inscription, commemorative of the election here, in 1431, of Eugenius IV. and of Nicholas V., in 1447; the fresco is a good production from the pencil of G. Speranza. The altar piece of the Crucifixion is a good painting by Andrea Sacchi; on the ceiling is S. Dominic in glory, by G. Bastaro; and behind the sacristy is the cell inhabited by S. Catharine of Sienna, transferred thither, with its paintings by Pietro Perugino, by order of Card. A. Barberini. Returning from the sacristy to the transept, we meet to our right the beautiful chapel of S. Dominic, to the right of which, as we enter, is the monument of Benedict XIII., decorated with rich marbles and gilt bronze. It was designed by Carlo Marchionni, who sculptured the bas-relief on the front of the urn, and the two angels that support the arms of the Pope, together with the statue of Meekness to the right, the other Virtue having been sculptured by B. Pin-

cellotti. Although imposing in its general effect, this monument is disfigured by the mannerism of the XVII. century. Near this chapel is the altar of S. Hyacinth, whose portrait, over the altar, is by Ottavio Lioni of Padua.

Left aisle. Passing from the transverse nave to the left aisle, we enter the chapel of S. Pius V., whose portrait over the altar is by Procaccini. The glory on the ceiling is by Cerruti; and the lateral paintings are by L. Baldi. The altar piece of the next chapel, which is dedicated to S. James, is a fresco of the Apostle, by Marcello Venusti. The next chapel is dedicated to S. Vincent Ferreri; and its altar piece, representing the Saint preaching before the Pope and the Emperor, is by Bernardo Castelli. In the recess to the right is the monument of G. Giustiniani, who died in 1600; and to the left is that of Card. Giustiniani O. S. D., who died in 1582. The fourth chapel is sacred to the Redeemer, and is also called the chapel of S. Philip Neri; and hence, under the effigy of the Saviour, on the altar, is a small statue of the Saint. The statue of S. Sebastian, to the right, is by Mino da Fiesole, who also sculptured that of the Baptist at the opposite side. This chapel belongs to the Maffei family of Verona; and to the right is the monument of A. Maffei, to the left that of B. Maffei of Venice, who died in 1494, both men of letters. On the floor between this and the next chapel is the simple monumental inscription of Paul Manutius, comprehensive in its beautiful simplicity: *Paulo Manutio Aldi filio. Obiit MDLXXIV.* The next chapel is that of the Baptist, whose portrait, together with the frescos of the Prophets in the little cupola, is by Nappi. This chapel contains several

monuments of the Naro family, to whom it belongs. The last chapel appertains to the Maccarani family; and its altarpiece, representing the Redeemer appearing to Magdalen after his resurrection, is by M. Venusti. To the right is the monument of V. Maccarani, who died in 1575.

In the adjoining convent, in which the General Note resides, is held the Congregation of the Holy Office; and there also resides the Secretary of the Index. Its Cassanatensian library shall be noticed in its proper place. The principal feast of the church occurs on the 4th of August; and the station is held on the friday of the week *in Albis*.

S. MARIA DELLA PACE. It is situate in the via della Pace, near the piazza Navona, and is served by the clergy of the Roman seminary. It was erected after the design of Baccio Pintelli, by order of Sixtus IV., as a votive offering to obtain peace among the Christian Powers then engaged in sanguinary wars. Its front was erected by Pietro da Cortona, by order of Alexander VII. Its portico is a semicircle decorated with Doric travertin columns, of which the four front are in pairs; and even the pediment over the door, which is altogether superfluous, forms a curve. Its interior approaches, in form, to a Latin cross; and it has an octagonal nave and cupola. Over the first altar to the right, in the Chigi chapel, is a bronze bas-relief of a Dead Christ, by C. Fancelli, who also sculptured the S. Catharine of Sienna and the children at one side; the S. Bernardino and children at the other side are by Hercules Ferrata. Over the arch of this chapel are the four famous Sibyls, the Cumaeon, Persian, Phrygian and Tiburtin, ordered by Agostino Chigi,

S. Maria della Pace, history of; front; interior.

and executed by Raphael in his best style, combining his own inimitable graces with the grandeur of Michelangelo. Over their heads hover two dictating angels: one Sibyl writes the irreversible decree of Fate; and the countenances and manner of her sister Sibyls bespeak the habitual thoughtfulness attendant on a knowledge of the future with its crimes and its calamities. They, it is true, have suffered from time and restoration; but they still breathe the soul, the sentiment, the purity of design and felicity of expression that characterised the "divine" Raphael. The four prophets above the cornice are by Timoteo della Vite of Florence, who also executed the paintings over the next chapel. The external marble ornaments of the next chapel are a singular work of Simon Mosca. The SS. Peter and Paul in the niches, together with the bas-reliefs of the Prophets above, and the monuments inside, are by Rossi of Fiesole. The Virgin and Child, S. Joachim and S. Anne, over the altar, is by Carlo Cesi; and the four small paintings, on the ceiling of the chapel, are by Sermoneta. Over the first altar to the right, under the cupola, is a S. Francis Xavier, placed there by the Congregation of the Propagation of the Faith. Over the second altar is a painting of S. John the Evangelist, by the Cav. D' Arpino, above which is a large painting of the Visitation, by Carlo Maratta. On the third altar, the Baptism of our Lord is by Orazio Gentileschi; the lateral paintings are by Bernardino Mei of Sienna; and the Presentation of the B. Virgin above is by B. Bruzzi. The great altar was erected by Carlo Maderno, who sculptured the Peace and Justice on its pediment. The Madonna della Pace, over the altar, once belonged to the portico of a small

church of S. Andrew, that stood here; and is said to have been struck with a stone by a disappointed gamester, in the Pontificate of Pius IV., a circumstance which first suggested to the Pope the erection of the church. The paintings of the ceiling and lunettes are by F. Albano: the Annunciation and Nativity, painted in oil, on the lateral walls, are by Passignani; and the S. Cecilia and S. Catharine of Sienna on one pillar, and S. Augustin and S. Clare on the other are by Lavinia Fontana. The first chapel after the high altar is that of the Crucifixion; and above it is the Birth of the B. Virgin, by Vanni. The Nativity in the next chapel is painted on wood, by Sermoneta; and the Assumption above is by Morandi. The four large paintings under the cupola, together with the S. John the Evangelist and the Nativity, are much esteemed. In the little cupola of the dome, the Eternal Father is by F. Cozza. In the next chapel of the nave, the Annunciation is said to have been designed by Michelangelo, and executed by M. Venusti. The fresco over the next altar, representing the B. Virgin and S. Bridget, with F. Ponzetti, the founder of the chapel, kneeling before them, is by Peruzzi, who also executed the paintings above; and the lateral ones are by Lazzaro Baldi—The adjoining convent was erected by Bramante Lazzari, by order of Sixtus IV., and is much admired for its symmetry and elegance.

S. MARIA DEL POPOLO. This titular and parochial church of the Augustinians is situate to the left, on entering the porta del Popolo; and was first built by Paschal II., in 1099, to purify the locality from the defilement of Nero's remains, interred in the garden of the Domitii on the Pincian. The

S. Maria
del Popo-
lo, history
of.

people believing the place haunted by the troubled spirit of Nero, and infested by Demons, cheerfully bore the expense of its erection; and hence its name of *del Popolo*, which it has imparted to the adjoining gate and piazza. It was rebuilt by Sixtus IV. after the design of Baccio Pintelli, who also erected the church of S. Augustin. Its interior was adorned with paintings and sculptures by Julius II.; and Alexander VII. employed Bernini to add considerably to its decorations.

Front and
interior.

The front resembles that of S. Augustin's, but is *drier*, to borrow the expression of Milizia. It has two orders of small pilasters, which, as Milizia says of those of S. Augustin's, are embryos of the Corinthian order: in its centre is a round window, in accordance with the usage of that time; and it has a handsome pediment, flanked however with two half-pediments below, which, again to use the expression of Milizia, resemble two horns. Its interior is 198 feet long by 135 feet 3 inches broad, including the choir and the side chapels. It is in form of a Latin cross; and is divided into a nave and two aisles by arcades and pillars, the latter adorned with half columns, of a corrupt Corinthian, on the sides opposite the nave, and with similar but lower columns on the other three sides. The first

Rightaisle.

chapel in the right aisle has a good painting of the Nativity with S. Jerom, by Pinturicchio, a pupil of Pietro Perugino, who also painted the lunettes under the ceiling. To the right is the monument of Card. De Castro, a Spaniard, who died in the time of Julius II., and whose statue lies recumbent on an urn; and, besides five other statues, over the recumbent figure is an alto relievo of the Virgin

and Child, in a circular frame, supported by angels. To the left is the tomb of Card. della Rovere, who died in the Pontificate of Pius IV. Its architecture is more simple and in better taste: on the urn containing the body of the deceased is his recumbent statue; and above it is a bas-relief of the Virgin and Child, attended by two angels. The rich Cibo chapel next was erected by Carlo Fontana, by order of Card. Cibo. Its altarpiece of the B. Virgin, with the four Doctors of the Church beneath, is by Carlo Maratta; and the glory on its cupola is by Luigi Garzi. The table of the altar is supported by two gilt bronze angels; and beneath it is an alabaster urn, containing the remains of S. Faustina martyr, whose bust, in bas-relief, we see on the urn. The bronzes were cast by Cavallini. Of the two monuments at the sides of the altar, composed of rare marbles and constructed with exquisite simplicity, that to the left contains the remains of Card. Laurence Cibo, who died in 1683, and whose bust crowns his monument: that to the right, which is perfectly similar in construction, was erected by Card. Alderanus Cibo during his life-time; and above is the bust of the Cardinal, who died in 1684. Of the two lateral paintings the S. Catharine, to the right as we entered, is by G. Morandi. The profusion of Sicilian jasper columns of a "detestable" composite, and its constantly broken lines have obtained for this chapel the unqualified censure of Milizia, who calls it the "ocaso dell'architettura Romana". On the second pillar of this aisle is the monument of Gaspar Celio, who died in 1640, and whose portrait above was painted by Francesco Ragusa. The altarpiece of the next chapel, representing the Holy

Family with S. Augustin, and the frescos on the ceiling and side-walls, illustrative of the life of the B. Virgin, are all by Pinturicchio. To the right is the monument of Card. G. della Rovere, who died in the year 1483, and whose statue lies on a sort of couch; the fresco beneath relates to the Passion of our Lord; and above is a good fresco of a Dead Christ supported by two angels. To the left is a well chiseled marble urn, on which is the recumbent bronze statue of a Cardinal, whose name is unknown, as is also that of the artist. The bas-relief over the altar of the next chapel, representing S. Catharine, S. Anthony of Padua, S. Vincent bishop etc., is a well executed cinquecento; and the frescos in the lunettes are all by Pinturicchio. To the right is the monument of Marcantonio Albertoni, a Roman, who died, in 1486, "peste inguinaria", as the inscription records; to the left is the exquisitely chiseled monument of Card. Georgio, bishop of Porto, who died in 1508; and over his recumbent statue is a relief of the Virgin and Child supported by angels. Immediately to the left of the altar is the simple monument of Vincenzo Casciani, a youth of nine years, whose beautiful little bust is by the late distinguished Belgian sculptor, Kessels. The bust of Card. Albani, on the next pillar to the right, in the aisle, is by Valsoldo.

Transept,
great altar,
and tribune.

Entering the transverse nave, we meet to our right the massive monument of Card. Podocatharo of Cyprus, in the four niches of which are small alt-reliefs of Prudence, Justice, Temperance and Fortitude, with a Pietà in relief on the base, the Virgin and Child over the recumbent statue of the deceased, and the Eternal Father in the beautiful tym-

pannini of the pediment, all good specimens of sculpture of the XVI. century. Over the altar at this extremity of the transept is a Visitation, by Morandi, supported by two semicolossal marble angels, one to the right by A. Mari, the other to the left by Hercules Ferrata. In the next small chapel of S. Lucia, her martyrdom, over the altar, is by L. Garzi; and the S. Thomas of Villanova over the altar of the adjoining chapel, dispensing alms, is by F. Chiari. Over the great altar is a Madonna transferred hither, in the XIII. century, by Greg. IX., from S. John Lateran's. The great altar is adorned with four valuable columns of bigio nerastro; and the S. Nicholas of Tolentino, to the left, and S. William, to the right, of the altar, with the angels on the pediment are all in stucco. Of the bas-reliefs, on the sides of the arch, that to the left represents the foundation of the church by Paschal II.; that to the right, its consecration by the same Pontiff; and of the three bas-reliefs in the curve of the arch, that to the left represents the legend of the tree, beneath which lay the remains of Nero, guarded by the demons on its branches, from which they are represented as pelting the passers by with stones; that to the right represents Paschal II., cutting down the tree; and the intermediate one is the vision of the Madonna, over the altar, admonishing Paschal II. to build the church. In the choir, which is to the rear of the great altar, the monument to the left is that of Card. Sforza, erected, in 1505, by Julius II., and adorned with statues of Justice and Prudence, above which are those of Faith and Hope; the whole crowned with a statue of the Eternal Father, attended by two angels. The monument to the

right is that of Card. Basso, nephew of Sixtus IV., erected also by Julius II., in 1507, and adorned with statues of Justice and Time, above which are those of Hope and Religion, the whole also crowned with a statue of the Eternal Father attended by two angels. Over the recumbent statue of each Cardinal is the Virgin and Child in alt-relief. Both of these monuments were erected on the same plan by Sansovino; and they are splendid specimens of the most exquisite chiseling, resembling in the ornamental decoration the minute elegance of the cameo; but the figures are not of equal merit in outline or execution. The vaulted ceiling of the choir is divided into compartments by Bramante. In the centre is the Coronation of the B. Virgin; in the four angles are the four Doctors; in the circles are the four Evangelists; and the intermediate figures are those of the four Sibyls, all executed in fresco by Pinturicchio. The two large side windows, of stained glass, represent, one the life of the B. Virgin, and the other that of her Divine Son; they were executed by Fra Guglielmo da Marcilla O. S. D. On the floor of the sacristy is a slab marking the site of the altar of Paschal II.; and recording the legend of the Demons, and the erection of the altar by Urban VIII. in 1627.

Transept
and left
aisle.

Over the altar of the first chapel to the right, as we return to the transept, is the Assumption on wood, by Annibal Caracci: the lateral easel painting, to the right, of the Conversion of S. Paul, and that to the left, of the Crucifixion of S. Peter are both by Michelangelo da Caravaggio; and the frescos on the ceiling are by J. Tacconi. The statues in plaster of SS. Peter and Paul, at the entrance

of the next chapel, and of S. Catharine, in marble, over the altar are by G. Mazzoni, who also painted, in oil, on the wall, the S. Jerom over the window, the Baptist in the opposite niche, and the fresco on the ceiling; and the Annunciation, in oil, on the two side walls, is by G. Triga. The altar at this extremity of the transept resembles the opposite one; and both were erected by Bernini. The Holy family, over this altar, is by B. Mei of Sienna; and the angel, to the right, is by G. A. Mari, that to the left, by Raggi. Opposite the chapel of S. Catharine is the tomb of Card. Zonati, a work of the XIV. century, stiff in design as well as in execution. The first chapel which we next meet, in the left aisle, is that of the Crucifixion; and the paintings to the left and right, and on the ceiling, relating to that great mystery, are, according to Titi, by Fiammingo. The B. Virgin, S. Nicholas of Tolentino and S. Augustin, over the altar of the next chapel, is by A. Masucci, a scholar of Carlo Maratta; and the frescos on the ceiling, now ruined by humidity, are by Giovanni di S. Giovanni. The lower monument, in the niche to the right, is that of Card. Gio. Batt. Millini, who died in 1478; above, in the same niche, is that of Card. Savo Millini, who died in 1699, whose bust is by P. Monnot; and in the opposite niche is that of Card. John Garzia Millini, who died in 1629, and whose bust, with that next to it of Urbano Millini, and the corresponding bust, to the right of the altar, of Mario Millini, are all by Algardi. Beneath the bust of Mario Millini, is the monument of Pietro Millini, who died in 1483. Of the two remaining busts to the right, that next the window, of Peter Millini, General in the

Papal army, and the other next the aisle, of Paul Millini, who fell at the siege of Vienna, in 1698, are also by Algardi. The next chapel, which belongs to the Chigi family, was designed by Raphael; it is adorned with beautiful Corinthian pilasters of white marble, and an elegant cupola. Of it Milizia says that it is "il meriggio dell'architettura Romana", the very antipodes of the opposite Cibo chapel. The Nativity of the B. Virgin over the altar was designed by Raphael, and executed by Sebastiano del Piombo, Raphael not having lived to finish it. The Daniel and Habacuc, to the right and left as we entered, are by Bernini; and the figures of Elias and Jonas with the whale, at the sides of the altar, are the only specimens extant of Raphael's skill in statuary, having been executed from his models by Lorenzotto. They are well designed, and suffice to shew that Raphael might have been an eminent sculptor, had he not chosen to be the first of painters. The elegant bronze relief on the antependium, representing our Lord at the well with the Samaritan woman, with numerous other figures, is by Lorenzotto, who also executed the beautiful lamp of the chapel, formed by three bronze genii supporting a crown. The ovals of the four Seasons, under the cornice, are said to have been commenced by Raphael, and finished by Sebastiano del Piombo, aided by Cecchino Salviati; and the David and Aaron, in the two lunettes, are by Vanni. The beautiful mosaics of the cupola, representing the Eternal Father in the centre, putting the heavenly constellations in motion, are by Marcello Provenzale according to some, or by Luigi di Pace according to others, executed, according to Bellori, after cartoons by

Raphael. They have been copied in chiaroscuro in the gallery of S. Luke, and were engraved, in 1839, in ten prints by Lewis Gruner, an able German artist, who has accompanied them with an illustration written by the Cav. Griffl, author of the *Monumenti di Cere Antica*. In this chapel are the monuments of A. and S. Chigi, by Bernini, in which are their profiles in relief on the centre of two pyramids of Sicilian jasper, raised each on a basement of verde antique, framed with giallo antico. On the pillar between this and the next chapel is the rich and fantastic monument, erected by Sigismondo Chigi to his wife Maria Flaminia Chigi, *Odescalchi*, who died in 1771. From a bronze oak, which is rooted in three hillocks, part of the family arms, is suspended a large mantle of rosso antico, fringed with gilt bronze; and on its centre is a medallion with the portrait of the deceased in relief, encircled with stars, and surmounted by an eagle. To the right of the tree is a vase of perfumes; and to the left is a beautiful lion of white marble, looking up towards the eagle. This singular but imposing monument was designed by Paul Posi, and executed by Agostino Penna. Over the altar of the last chapel, at this side, is a Baptism of Christ, by P. Rossi: the baptismal font, to the left of the altar, and the receptacle for the holy oils, to the right, are adorned with handsome cinquecento reliefs. To the right is the monument of Card. F. A. Castiglione, who died in 1568, and whose bust is placed over his urn of paonazetto; and to the left is that of Card. A. Pallavicino, erected by his own order in 1507. Over his recumbent statue is a relief of the Virgin and Child, which, with the other reliefs and ornamental

decorations, is a good specimen of the sculpture of the Italian school of that period.

The nave. Over the arches of the nave are statues of Saints in plaster, designed by Bernini, and executed by different hands. On the large arch, forming a communication between the nave and transept, are two angels supporting the arms of Alexander VII., by Raggi; and in the transept are two organs, with an angel and a child under each supporting the arms of the same Pope, also by Raggi. The B. Virgin in glory, in the cupola, and the Judith, Esther, Debora and Ruth in the spandrils were painted by Vanni. The two angels on the sides of the circular window, over the large door of entrance, were sculptured by Hercules Ferrata.

The Sacristy.

The adjoining convent was erected by Pius VII., symmetrically with the three other edifices at the corners of the piazza, all after the plan of Valsoldo. In the corridor leading to the sacristy are several monuments, which existed in the ancient cloisters; in the sacristy, to the right, is the monument of G. A. Gomiti, bishop of Burgos, who died in 1514; and to the left is that of P. Rocca, archbishop of Salerno, in the time of Sixtus IV., both sumptuous monuments, and extremely well executed for the time. Over the altar is a shrine of white marble with beautiful cinquecento reliefs of Saints and Angels, which stood over the ancient high altar, and was removed when the present one was about to be erected by Bernini. In the niche, in its centre, is a fresco of the Virgin and Child, found on a subterranean wall, denuded when improving the public walk of the Pincio, in 1810, and said to be of the school of Giotto—The station of this church occurs

on tuesday in Holy Week ; and the Pope holds a Papal chapel here on the 8th of September, the Nativity of the B. Virgin , when he proceeds to the church in grand gala—The original convent had been thrown down by the French , and rebuilt by them on a smaller scale as a parochial residence ; but it was enlarged and completed, as it now stands, by the Order in 1824. It had belonged to the Congregation of Lombardy, to which the German province had been united ; and it is therefore highly probable that, previously to his having turned reformer , Martin Luther , who visited Rome , in 1510, on affairs of his Order , had been lodged within the walls of the ancient edifice. In the convent registry, which is still preserved, a lacuna occurs from the year 1510 to 1515; and the lost sheet, on which his name may have been inscribed , probably fell a sacrifice to the officious zeal of some disciple of Augustin , who deemed the convent records dishonoured by a name so celebrated in the annals of heterodoxy and of the Order.

S. MARIA IN TRASPONTINA. This titular and parochial church of Calced Carmelites is in the Borgo Nuovo, and is called *Traspontina* because situate beyond the bridge of S. Angelo. It was commenced by Card. Alessandrino, in 1563 , in the Pontificate of Pius IV., and was terminated, in 1587 , after the designs of F. Paperelli and Ottavio Mascherino. The façade, built of travertin in two ranges, was designed by B. Peruzzi, and executed by Mascherino.

S. Maria
in Traspontina,
history of.

The interior is in form of a Latin cross ; and over the altar of the first chapel to the right is a S. Barbara arresting the thunder, by the Cav. d' Arpino , who also gave the designs for the paintings on the side walls and ceiling, illustrative of her

Chapels to
the right.

life and death, and executed by C. Rossetti. The S. Canute, over the altar of the next chapel, is by Mons. Daniel; and the frescos above are by A. Francesi. The Conception, over the altar of the following chapel, is of the school of Muziano. The next chapel is that of the Crucifixion, in which the frescos relating to the Passion are from the feeble pencil of B. Gagliardi. The frescos of the next chapel, and the S. Albert over the altar, are by Pomarancie.

Transept ;
chapels to
the left,

We next enter the transept, in which the painting of the Virgin and Child and Mary Magdalen de' Pazzi, over the altar, together with those of the spandrils of the naked dome, are well executed productions from the pencil of the Cav. Perugino, a scholar of Guido's. The high altar is built on a fantastic plan, but is rich in marbles and bronze. It was designed by Carlo Fontana: the four columns, that sustain its bronze canopy, are of Sicilian jasper: the Madonna, beneath the canopy, was brought from the Holy Land by members of the Order, driven thence by the Iconoclasts: the two marble angels, adoring at the sides of the tabernacle, are by an able but unknown hand; and the S. Angelo martyr and the Prophet Elias to the left, and Eliseus and S. Albert to the right of the altar, are by L. Reti. The choir to the rear of the great altar, and the sacristy to its left, and chapter room to its right, are spacious and airy; their walls are lined with paintings of little merit. Over the altar at the left extremity of the transept is a painting of the B. Virgin, handing the scapular to S. Andrew Corsini, executed by G. P. Melchiorri; and the frescos of the ceiling are by B. Puccini. Over the altar of the first chapel, at this side, in the left aisle, is a S. An-

gelo preaching, by Ricci of Novara, who also painted the frescos on the ceiling; and the S. Teresa in ecstasy, over the altar of the next chapel, is by G. Calandrucci. The flagellation of SS. Peter and Paul and the frescos of the next chapel are by Ricci of Novara; and the two low marble columns at the sides of the altar, bearing the statues of SS. Peter and Paul, are said to be those to which both Apostles were tied, when undergoing flagellation in Rome, previously to their martyrdom. Over the altar of the next chapel is a good painting, by A. Gherardi, representing Elias, S. Anthony Abbot and S. Francis of Sienna. The next chapel is that of the baptistery: in a niche over its altar is an ancient Pietà; and the frescos on its side-walls and ceiling are by a good but an unknown pencil. In this church is interred N. Zabaglia, master-mason of the Sampietrini or persons employed in the repairs of S. Peter's, who invented all the machinery, which renders even the most dangerous parts of that building accessible, with perfect safety to the workmen.

S. MARIA IN TRASTEVERE. This collegiate and Parochial basilic is so called because situate beyond the Tiber, in the region called Trastevere. It is supposed to stand on the site of the ancient *Taberna Meritoria*, or retreat for superannuated and disabled soldiers; and had been, at one time, called *Fons olei*, from a bituminous current resembling oil, that issued from the earth on the spot, and continued to flow for an entire day, in the first year of the Birth of our Lord, as is related by Eusebius of Caesarea. The fountain was deemed by the early Christians a preternatural emblem of the ANOINTED, and is mentioned as such by Orosius (a). This idea

S. Maria
in Tra-
stere, his-
tory of,

(a) Hist. lib. VI. c. 22.

prompted S. Calixtus to solicit from Alexander Severus permission to erect a chapel on the spot, which he built and dedicated to the B. Virgin, A. D. 222 (*a*); and Ugonio is of opinion that it was the first place of Christian worship opened publicly in Rome, an opinion confirmed by Pope Damasus, who, in his Life of S. Calixtus, says that he erected the basilic of S. Maria in Trastevere (*b*). It was rebuilt by S. Julius I. in 340 (*c*); and John VII. adorned it with paintings in 707 (*d*). Its monastery is said to have been erected by Greg. IV., in 828; and the church was rebuilt from its foundations by Innocent II., in 1139, nearly as it now stands. Its Chapter of Canons was erected by S. Pius V.; and Clement XI. added its new portico, erected, in 1702, by Carlo Fontana.

The portico and front.

The portico presents five entrances with five iron gates, adorned with four Ionic columns of grey granite, which sustain an architrave, over which is a travertin balustrade, adorned with four travertin statues of S. Calixtus, by Theodone, S. Cornelius, by M. Maille, S. Julius, by L. Ottoni, and S. Quirinus, by V. Felici. In front, above the portico, is an ancient mosaic of the Virgin and Child enthroned, with the five wise and five foolish virgins at their sides, holding their lamps in their hands, a work begun in the XII. century, in the pontificate of Eugenius III., and finished in the XIV., by Pietro Cavallini, a scholar of Giotto. Under the portico are three doors of entrance with marble door-posts: over the central door is a bas-relief in stucco of the Assum-

(*a*) Anastas. Biblioth. Vit. Calixt. I. (*b*) Ugonio, Istoria delle Stazioni di Roma, p. 136. (*c*) Onof. Panvin, Sette Chiese. (*d*) Ann. Eccles. T. VIII.

ption, to the left of which is a fresco of the Annunciation, with a record under it of the erection of the portico by Clem. XI.; and over the small door, in the left side-wall of the portico, is another fresco of the Annunciation, probably by the same hand. On the walls of the portico are numerous ancient monumental inscriptions.

The interior of the church measures 182 feet 6 inches in length by 118 feet 6 inches in breadth; and consists of a nave and two aisles divided by twenty two ancient red and grey granite columns, taken from different edifices, and almost all of the Ionic order. Some of the Ionic capitals bear the effigies of Isis, Serapis and Harpocrates, whence it is probable that they had belonged to their shrines near S. Stefano del Cacco. The columns sustain an ancient marble architrave with double corbel, a thing of rare occurrence. The floor is a handsome specimen of opus Alexandrinum of the time of Innocent II.; and on its massive, magnificent gilt ceiling, designed somewhat capriciously by Bernini, by order of Card. Aldobrandini, is the famous Assumption of Domenichino. At the extremity of the nave, near the large entrance, is the chapel of the Crucifixion, overloaded with tasteless decorations, and breaking the uniformity of the nave, one column of which it conceals. The first chapel in the right aisle has a painting of S. Francesca Romana, receiving the Holy Communion, by G. Zoboli; to the right is the monument of Card. P. F. Bussi; and to the left is the tomb of Card. G. B. Bussi, designed by F. Ferrari, with the bust of the Cardinal above, by G. B. de' Rossi. The next chapel has a painting of the Nativity by Parocel, a French artist; and the third chapel has a painting of S. Fre-

The interior: the right aisle.

deric bishop, attacked by an assassin, the work of G. Brandi. In the fourth chapel is a painting of S. Peter receiving the keys, by G. B. Vasconio: on the ceiling of the chapel is a small frèscò of the Eternal Father; and affixed to the wall to the right is a monument of a child, erected, in 1838, by Rainaldo Rainaldi, who has adorned it with a bas relief representing the youth being borne off by an angel, in sight of his afflicted but resigned mother.

The transept and tribune.

Having passed the lateral door of the church, we ascend by seven steps to the transept, which communicates with the nave and aisles by three arches, sustained each by two Corinthian granite columns. Under the central arch is a white marble spiral candelabrum for the Paschal candle, decorated with gilt mosaics; and to the left of its base is a brief inscription recording the ancient opinion regarding the fountain of oil, which sprang up in the adjoining locality, marked with the inscription, FONS OLEI. Inside the central arch stands the high altar, above which rises a canopy, supported by four porphyry columns with gilt Corinthian capitals; and beneath this altar is the Confession, where repose the bodies of SS. Calixtus, Cornelius, Cleophodius and Quirinus (*a*). The exterior of the tribune is decorated above with the symbols of the four Evangelists, and on the sides with the figures of the Prophets, Isaias and Jeremiah. Its interior is decorated with three ranges of paintings. The lowest range consists of angels holding different symbols, having reference to the B. Virgin, a well executed fresco by Ciampelli; and in its centre is a mosaic, by P. Cavallini, of the Virgin and Child, with S. Paul at their right and S. Peter at their left, the

(*a*) Anastas. Bibliothec. Vit. Greg. IV. Ugonio Stor. p. 137. sq.

latter presenting to them a kneeling figure, near which are inscribed the words, BERTOLD. FILIUS PET. with a brief metrical prayer to the B. Virgin. At the extremity of the painting are the arms of the Stefaneschi family, from which circumstance, and the names just given, it is clear that the kneeling figure is Bertoldo, the son of Pietro Stefaneschi, who, when Maggiordomo to Nicholas IV., had the second range of mosaics, between the windows, executed by Cavallini, about the year 1290. The second range represents the Birth of the B. Virgin, the Annunciation, the Nativity, the Adoration of the Magi, the Circumcision and the Assumption. The third range of painting occupies the arched part of the tribune. In the centre are the B. Virgin and her Divine Son, seated on a throne: on the side of the Redeemer are SS. Peter, Cornelius, Julius and Calepodius; and on the side of the B. Virgin are SS. Calixtus and Laurence, and also Innocent II., who holds a church in his hand, indicating his having rebuilt this church, and had this mosaic executed about the year 1143. Beneath these figures is the Mystic Lamb, surrounded by twelve other lambs, with Bethlehem to the right, and Jerusalem to the left; and above the lambs is the following inscription:

*Haec in honore tuo, praefulgida mater honoris,
Regia divini rutilat fulgore decoris,
In qua, Christe, sedes manet ultra saecula sedet.
Digna tuis dexteris est quam tegit aurea vestis,
Cum moles ruitura vetus foret hinc oriundus
Innocentius hanc renovavit Papa secundus.*

At the bottom of the tribune is the ancient white marble chair, at the sides of which are ranged the seats of the Canons.

To the right of the tribune is the festal choir of the Canons, designed by Domenichino: Its iron gate and marble ornaments are the gifts of Card. York: its altar-piece is a Madonna: beneath its altar repose the remains of the martyrs Valentine and his wife Cornelia, of Sabinianus and Alexius; and above the altar is a child scattering flowers, by Domenichino. The beautiful organ, outside this chapel, is decorated with small paintings of angels, by an unknown hand, and was presented to the church by Card. Altemps, legate a latere to Pius IV. at the Council of Trent, by whom also was erected the handsome chapel of the Blessed Sacrament at the opposite side of the tribune, designed by Onorio Lunghi. In the chapel of the Blessed Sacrament the small tabernacle, which consists of rare marbles, was designed by Girolamo Odam; and over it is a venerated Madonna, above which is a painting of Pius IV seated, and Card. Altemps standing, well executed by Paschal Cati. The frescos above, and the lateral paintings, representing, that to the left as we entered, the Council of Trent, and that to the right, the Consistory in which its acts were presented to Pius IV., are also by Cati. On the exterior of the chapel are some frescos, imitating mosaics, by Paris Nogari. At this extremity of the transept is a small Gothic chapel, sacred to SS. Philip and James, erected at the close of the XIV. century by Card. F. Alençon, brother to Philip the Handsome: it is adorned with small statues, a bas-relief of the B. Virgin, and a painting of the martyrdom of both Apostles, on one side of which is the portrait of the Cardinal. The floor of the transept is, for the most part, opus

Alexandrinum ; and its massive ceiling is carved and gilt.

Descending into the left aisle, we meet a door Left aisle. to the right, opening on a passage leading to the sacristy. On entering the passage, we observe, on the wall to the left, a marble tabernacle, in which the holy oils are kept, sculptured by Almo da Fiesole, a work of tasteful design and elegant execution ; and affixed to the wall, to the left of the sacristy door, is the simple monumental slab of the celebrated Roman Archaeologist, Boldetti, who had been canon of this basilic. Over the altar of the sacristy is a painting of the B. Virgin and SS. Rock and Sebastian, said to be by Pietro Perugino, and excellent in drawing and execution.

The first chapel in the left aisle is that of S. Jerom, most fantastically designed by the painter A. Gherardi, who painted the S. Jerom in the desert, at its extremity, which is not ill executed. The Baptist preaching, in the next chapel, is ascribed to Antonio Caracci ; and the Holy Family, in the third small chapel, is a painting of little merit by some unknown hand. The fourth chapel is sacred to S. Francis, whose portrait, in ecstasy, over its altar, is by the Cav. Guidotti, who also executed all the other paintings of the chapel. The SS. Marius and Calixtus, over the altar of the next chapel, which was designed by Onorio Lunghi, is by Procaccini ; and over the altar of the next chapel, which was designed by Onorio Lunghi, is a bas relief of the baptism of our Lord. — In this church are interred Innocent II., Cardinals Silva, de' Grassi, Altemps, Cecchini Albergati and Ludovisi, and the two eminent painters Lanfranc and Ciro Ferri. Its stations

occur on the 1st of January, the 16th day of Lent, and the 21st Sunday after Pentecost; and its festival is celebrated in August, on the feast of the Assumption.

Public
churches
when first
erected.

In our preliminary chapter on Christian churches we asserted, and in the preceding account of this church we have supposed, that the Christians enjoyed the privilege of public churches so early as the reign of Alexander Severus: the assertion has been controverted; and the reader may be gratified to peruse a summary of the arguments, which bear on this interesting point of Christian antiquity. That the first Christians had places set apart for divine worship is established by Scripture testimony: "Have you not houses to eat and to drink in, or despise ye the church of God?" (a): their existence is also recorded by S. Clement, in his genuine epistle to the Corinthians, and by S. Ignatius, who lived in the second century, in his epistle to the Magnetians; nor is it necessary to multiply authorities in order to refute the singular opinion of Videllius, Suicerus and others, who assert, that, during the three first centuries, places specially allocated to divine worship were unknown among Christians, an assertion refuted at large by Mede and Bingham. To determine the period, when public places of Christian worship were first recognised and sanctioned as such by the Gentiles is a point of less obvious but not less interesting enquiry.

That the Christians had places of public worship in the time of Dioclesian, whose persecution com-

(a) Cor. XI. 22.

menced in 302, according to Baronius and Petavius, or in 303, according to Eusebius, Valetius and others, is matter of historic certainty. Speaking of the interval of repose between the persecution of Valerian, which ceased in 260, and that of Dioclesian, Eusebius says: "Quis innumerabilem hominum quotidie ad Christi fidem confugientium turbam, quis numerum ecclesiarum in singulis urbibus, quis illustres populorum concursus in aedibus sacris cumulate describere possit? Quo factum est ut prisca aedificiis non contenti, in singulis urbibus spatiosas ab ipsis fundamentis extruerent ecclesias (a). Haec omnia," he adds, speaking of the persecution of Dioclesian, "nostris temporibus completa sunt, tunc enim aedes sacras solo aequari ac funditus subverti oculis nostris vidimus. Nonus decimus agebatur annus imperii Diocletiani, cum proposita sunt ubique Imperialia edicta, quibus Ecclesiae ad solum usque dirui jubebantur (b)." Here the Father of church-history records the destruction, by imperial edict, of numerous spacious churches, which must therefore have been known as such to the Gentiles, by whom they were destroyed. Speaking of Rome during the same persecution S. Optatus says: "Non enim grex aut populus appellandi fuerunt pauci, qui inter quadraginta et quod excurrit basilicas locum ubi colligerent non habebant (c)"; nor is Theodoret less explicit to the same effect (d). Lactantius, speaking of Constantius Chlorus, who assumed the purple in 292, observes: "Constantius, *ne dissentire videretur a majoribus praeceptis*, cou-

(a) Lib. VIII. c. 1. We use the accurate version of Valetius.

(b) Ibid. c. 2. (c) Optat. Mil. lib. II. (d) Lib. V. c. 39.

venticula, id est parietes, qui restitui poterant, dirui passus est (a).” The testimony of Lactantius is sought to be met by that of Eusebius, who is adduced to prove that Constantius Chlorus destroyed no Christian churches; but *the Christian Cicero* does not say that the Caesar had given positive orders for their demolition, but that from policy and precedent he suffered them to be destroyed, a fact equally demonstrative of their previous existence. Pushing our enquiries into a still more remote period, we find that public churches existed in the reign of Gallienus, who swayed the Imperial sceptre from 260 to 267. Eusebius records an edict of that emperor, commanding his Pagan subjects to restore to their Christian fellow-subjects, the Catholic bishops, the churches, of which they had been deprived: “ Ut a religiosis locis recedant etc. (b), ” an act of Imperial liberality, from which the reforming Sovereigns of England might have learnt a lesson of moderation, justice and wisdom. Again under Maximin, created emperor in 235, and put to death in 237, the Christians, as Origen attests, had places of public worship, several of which were destroyed in the persecution raised by that ferocious usurper: “ Scimus quod et persecutiones passae sunt ecclesiae et incensae sunt (c), ” words applicable to the material edifices only. But to pass to the reign of Alexander Severus, proclaimed emperor in 222, and slain in 235, we read in the pages of his Pagan Biographer that, despite of the reclamations of interested intolerance,

(a) Lib. de Mart. Persecut. c. 15. (b) Lib. VII. c. 13. (c) Tract. 28. in Matth.

he permitted his Christian subjects that privilege even in this imperial city: "Cum Christiani quemdam locum, qui *publicus* fuerat, occupassent, contra popinarii dicerent, sibi eum deberi, rescripsit imperator, melius esse ut quomodocunque *illic Deus colatur* quam popinariis dedatur (a)." This testimony of Lampridius is too direct to be eluded; and too distinct to require comment: it unequivocally records that, in the reign of Alexander Severus, the Christians not only enjoyed a place of public resort, *locum qui publicus fuerat*, but that the emperor openly sanctioned its appropriation to divine worship, *ut illic Deus colatur*.

The arguments adduced in support of the contrary opinion will not detain us long. The non-existence of public churches before the time of Dioclesian is sought to be established by giving to the words, *public churches*, a more restricted comprehension than the terms imply. "A public church," it is said, "is a church constituted by public authority and built in the form of sacred edifices (b)." To assume that a sacred edifice cannot be a public church unless constituted by public authority, and built after a fixed fashion, is to assert that the Catholics of England, Ireland and Scotland have been for centuries without public churches. To the publicity of a church its form, as is obvious, is by no means essential; nor had churches any fixed form until the time of Constantine; and with regard to the public authorities, to be considered public it is surely sufficient that the church be publicly known and openly frequented as

(a) Lamprid. c. XLIX. p. 219. (b) Praelæct. Histor. Eccles. I. B. Palma, Vol. 1. P. 1. c. 33, p. 205, Romæ 1838.

a place of public worship, without the formal sanction of the magistracy. The public church, however, of which Lampridius speaks, was not only tolerated but sanctioned *as such* by a public decree of Alexander Severus, and had therefore this supererogatory condition. Again, it is objected from Manutius Felix that Caecilius asks Octavius, "cur nullas aras habent, templâ nulla, nulla nota simulacra?": the charge is repeated by Celsus (*a*), and recorded by Arnobius (*b*); and it is therefore asked, If the Christians had public churches, why was not the charge repelled by the Christian Apologists? The solution is found in the nature of the charge, and in the point of Christian doctrine which that charge involved. That Origen and Lactantius attest the existence of public churches, in the third century, we have already seen; nor is Arnobius less explicit: "Cur inmaniter conventicula dirui meruerunt," says he, "in quibus summus oratur Deus? (*c*);" and we therefore cannot suppose their silence to have proceeded from acquiescence in the charge. In the minds of the pagans the reproach related to temples and altars, such as those of the Gentiles; and that the Christians had neither altars nor temples that smocked with the blood of victims could not be denied. That Arnobius understood the Gentiles to speak of such temples is clear from his own words, in the sixth book from which the objection is taken: "Satis ergo," says he "ut opinor, ostendimus templa diis immortalibus aut inaniter iis esse constructa aut contra decus fabricata (*d*);" and that Minutius Felix was of the same

(*a*) Origen. contr. Cels. (*b*) Lib. II. c. 2. (*c*) Lib. IV. contra Gent. (*d*) Lib. VI. n. 4.

opinion is equally clear, for he thus commences his sixth book: "Nunc quoniam summam ostendimus quam impiam *de diis vestris* sermonum constituentes infamias, sequitur ut de templis, simulacris et sacrificiis dicamus." Hence it is that, during the three first centuries, Christians seldom designated a church by the word temple, unless accompanied with some qualification, which restricted it to a place of Christian worship, such as *Ναος θεῶν* (*a*), *templum Dei* (*b*), the temple of God; nor could the objection have been met directly without disclosing *the doctrine of the Secret*, a doctrine not made known to Catechumens, and carefully concealed from the Pagans, to whom it would have appeared "foolishness." The Christian Apologists, therefore, with judicious reserve, answered indirectly that they had no temples or altars profaned by the impieties of Paganism; that the God whom they adored had the Universe as his temple, and was more pleased to dwell in a heart inflamed with divine love than in any other tabernacle; and a different interpretation of their silence must lead to the conclusion, that they had neither temple nor altar of any sort, a conclusion denied by all Christian antiquity, and rejected by the advocates of the opinion which we combat. The conclusion therefore to which we have come, and which asserts that Christians enjoyed the privilege of public churches so early as the reign of Alexander Severus, created emperor in 222, is not only sustained by ancient authority, but unassailed save by gratuitous assumption or inconsequent argument.

(*a*) S. Ignat. Epist. VII. ad Magneticon. (*b*) S. Ambros. Epist. XXXIII. ad Marcellinum.

S. Maria
in Via.

S. MARIA IN VIA. This titular and parochial church of the Servites is situate in a street of the same name near the piazza S. Claudio, and was erected by Card. Capocci, in 1253, on occasion of the discovery of a painting of the B. Virgin on a tile found in a well, a circumstance which the good Cardinal seems to have considered supernatural. It was given by Leo X. to the Servites, who employed Martino Lunghi, in 1594, to rebuild it from the foundation.

Its front, by the Cav. Rainaldi, is built of travertine, and presents two orders of Corinthian pilasters with a sculptured frieze between the capitals of the lower range, and an entablature between both, all in the bad architectural taste of the XVII. century. In its centre is the door of entrance, adorned with two Corinthian columns, supporting a pediment. The interior consists of a nave adorned with Corinthian pilasters crowned with gilt capitals. To the right as we enter is the monument of P. A. Serassi, a distinguished orator and poet of the XVIII. century; and over the door of entrance is a painting of Card. Capocci, in the act of extracting from the well the Madonna already mentioned, as is explained in a long inscription under the painting. In the first chapel to the right, the ceiling has been recently painted in compartments adorned with angels; and over its altar is the Madonna just mentioned. In the wall to the right is the mouth of the well in which it was found; and nearer to us, on the same side, is the baptismal font, opposite which is the tomb of Monsig. Canobi. Over the altar of the next chapel is a painting of S. Philip Benizi; and of the lateral paintings that to the right repre-

sents the Saint dispossessing a demoniac; that to the left, the clothing of one with the Saint's habit, both by T. Luini, an imitator of Caravaggio. The Annunciation over the next altar is by the Cav. D' Arpino, who also painted the lateral frescos of the Nativity and Epiphany; and the frescos in the compartments of the ceiling are by G. Zucchi. The B. Trinity over the altar of the next chapel is by C. Consolari; and of the lateral paintings that to the right is by G. Alberti; that to the left, by F. Lombardo. The great altar stands isolated; and over it is a small painting of the Assumption. In the first chapel beyond the altar the S. Charles, in prayer, is by an unknown and an unskilful hand. Over the altar of the next chapel, the B. Angiolo Porro is an enlarged copy from a sketch by P. Bianchi. The seven founders of the Servites receiving the habit from the B. Virgin, over the altar of the third chapel, is copied from that of Massucci in S. Marcello, by G. Bigatti; and the S. Pellegrino before a speaking crucifix, over the altar of the last chapel, is by G. Montesanti, a pupil of Massucci.

S. MARIA DELLA VITTORIA. This titular church is situate next the fountain of Termini, to the left of the way leading to the porta Pia. It had been built on a small scale, in 1605, by Paul V., who dedicated it to S. Paul; but it was enlarged in 1621, when it took its present name from a Madonna brought thither from Germany, after the victory obtained by Maximilian, Duke of Bavaria, over the rebellious subjects of Ferdinand II. of Austria. The front, which is disfigured by the faults of its time, was built after the plan of G. B. Soria, by order of Card. Scipio Borghese,

S. Maria
della Vit-
toria.

in return for the famous Hermaphrodite found here and presented to the Cardinal by the Fathers. The interior was constructed by Carlo Maderno, who has overloaded its ceiling and arches with stuccos: it is in form of a Latin cross; and is adorned with composite pilasters incrustated with Sicilian jasper, and having white marble bases and gilt capitals. The floor is composed of coloured marbles; and the organ over the door is rich in marbles, in gilding and in stuccos. On the ceiling is a fresco of the Assumption, and of S. Michael banishing the rebel angels, well executed by Gio. Domenico Perugino, who also painted the cupola and its spandrels, representing S. Paul in glory. The six lateral chapels of the nave are rich in rare marbles; and their antependiums are beautiful patterns in pietra dura.

The first altar to the right is adorned with two Corinthian columns of red and white breccia; and the altarpiece is a very ill-executed Magdalen. To the right is the monument of G. Giustiniani, who fell at the siege of Rochelle, carried on by Charles IX. in 1638; to the left is that of Henry de Montmorenci, Constable of France; and on the ceiling are reliefs in gilt stucco relating to Magdalen. The altar of the second chapel is adorned with two columns of giallo antico. The altarpiece represents the B. Virgin consigning the Infant Saviour to the arms of S. Francis: to the left is S. Francis receiving the stigmata; and to the right is the same Saint cheered by a celestial harmony, all from the master hand of Domenichino. The three gilt stuccos on the ceiling also relate to the same Saint. The third chapel is decorated with two columns of alabaster; and with a bas-relief of the Assumption,

S. John the Evangelist and S. Jerom, by P. Ferrucci, who also made, by order of Card. P. Vidoni, in 1665, the beautiful antependium, representing the Nativity. To the right is the monument of G. Vidoni, who died in 1626; to the left that of Card. Vidoni, who died in 1632; both surmounted with their busts, by the same Ferrucci; and on the ceiling are three small paintings like those of the preceding chapels, illustrative of the life of the B. Virgin.

We next enter the transept, the altar of which, The
transept. to our right, is rich in beautiful marbles, as is also the transept: the canopy over the altar is sustained by four Corinthian columns and two pilasters of verde antique; and beneath it is the group of the angel admonishing S. Joseph in sleep not to put away Mary, by D. Guidi, a work disfigured by the faults, that characterise the sculpture of the XVII. century. On the wall to the left is a relief of the Nativity; and on that to the right is a similar one of the Flight into Egypt, both by Mons. Monnot, much mannered. In a handsome urn beneath the altar reposes the body of S. Victoria V. M., a young Roman lady, who suffered, in 250, in the persecution of Decius (*a*). The door to the left in this chapel conducts to the sacristy and choir: at the extremity of the choir is a painting of S. Paul wrapt to the third heavens, by Gherardo Olandese, to whom is also ascribed the Assumption in fresco on the ceiling; and opposite the S. Paul is a painting of the six Prophets that foretold the Advent of the Saviour, by Ferrari. In the reception room of the convent, adjoining the sacristy, called *la stanza delle sedie*,

(*a*) See her Acts abridged by S. Aldhelm and by Ado.

are three battle-pieces presented to the convent by the Duke of Bavaria, who accompanied the gift with his own portrait and that of his Duchess, preserved in the same room. The great altar of the church was burnt accidentally in 1833; and over its present temporary substitute is a small painting of the Madonna della Vittoria.

Bernini's
group.

The altar at the left extremity of the transept was erected by Bernini: its canopy is supported by four Corinthian columns and two pilasters of African marble; and between them is the statue of S. Teresa, Foundress of the Reformation of the Barefooted Carmelites, being pierced by an Angel with the arrow of Divine love, by Bernini. The aberrations from Nature, in which Bernini delighted, are in some sort appropriate to a preternatural representation; and hence it is perhaps that the production before us is deemed one of the least faulty of his works. On the walls to the right and left are the grouped busts of seven Cardinals of the Cornaro family of Naples, one of whom, Card. Frederic, had the altar and its group executed by Bernini. On the front of the altar is a gilt bronze relief of the Last Supper on a ground of lapislazoli, ably executed by Mons. Alpini, by whom it was copied from one in silver, abstracted by French sacrilegious cupidity from the church of S. John Lateran. On the centre of the arch is a fresco of the Holy Spirit, encompassed by angels, by Abbatini; and on its sides are gilt stuccos illustrative of the life of S. Teresa. The altar of the next chapel is decorated with two Corinthian columns of giallo antico: its altar-piece of the Holy Trinity is a chef-d'oeuvre by Guercino; and, beneath the painting, the altar

is enriched with various precious stones very tastefully arranged. Over the monument of Card. Gizzi, to the right, is his portrait, by Guido Reni; and the small Crucifixion opposite is a good copy, by Camuccini, of one by Guido, which formerly stood there, and became the property of the Baron. On the curve of the arch are three small paintings in fresco, the Nativity to the right, the Baptism of the Saviour to the left, and the Transfiguration in the middle, all valuable productions by Francesco Grimaldi of Bologna, who also painted, on the sides of the external arch, the two small figures of SS. Ambrose and Augustin. The second chapel is decorated with two Corinthian columns of Sicilian jasper; and the two marble angels on its pediment are by Gius. Mazzoli: the altarpiece is a portrait of S. John of the Cross, by Nicholas Lorenese, who also executed the two laterals paintings illustrative of the Saint's life. The S. Andrew, over the next altar, is the production of some unskilful hand.

On the sunday within the octave of the Nativity is performed, in this church, a public service in thanksgiving for the liberation of Vienna from the Turks, in 1683; and on the following sunday, takes place a public procession of the Confraternity of the B. Virgin. On the second sunday of November a similar service is performed in thanksgiving for the famous victory of Lepanto, won in 1571; and the standards suspended in the nave were taken from the Turks on that memorable and glorious occasion.

S. MARK'S. This titular church, which is also parochial, is in the Venetian palace, and was founded by the sainted Pope of that name (336-337), as we learn from the Pontifical published by Anastasius,

The
church of
S. Mark.

and dedicated by him to S. Mark the Evangelist (*a*); but it subsequently became sacred to its holy Founder. It is situate, as is the Venetian palace, on the site of the *Villa Publica*, which, as we know from Rufus and Victor, continued to exist in the V. century, and, when subsequently abandoned, assumed the name of *Palatina*, and by corruption *Pallacinae*, as we learn from Anastasius and the *Ordo Romanus*, a name which it communicated to the church, called thence *in Palatina* and in *Pallacinis*. The church was rebuilt by Greg. IV. about the year 833, to which period belongs the mosaic in its tribune; and it was again built, as far as the tribune, in 1468, by Paul II., who added its portico and the adjoining palace, after the designs of Giuliano da Majano. The church was reduced nearly to its present form by the Venetian Ambassador, Niccolò Sagrado, after the design of the Cav. Fontana. Card. Quirini, Commendatory of S. Mark's, erected the altar and tabernacle of the B. Sacrament and the great altar; and incrusting with Sicilian jasper the marble columns, that sustain the vaults of the aisles.

Entrance
and nave.

Entering the portico from the piazza S. Marco we find that three doors give access to the church; and the middle one, which is the largest, is adorned with two fluted Corinthian pilasters of violet marble, sustaining an architrave, with a handsome frieze adorned with festoons and a well chiseled cornice. Over this door is a marble bas-relief of S. Mark the Evangelist, executed in the XIV. century. The church, into which we descend from the portico by nine marble steps, is 146 feet long by 72 feet wide, including the tribune and side-chapels; the high altar

(*a*) Muratori Rer. Ital. Script. t. III. p. 112. Baron. ad an. 336.

and choir behind it stand on a lofty platform, ascended on either side by a flight of nine marble steps; and the nave and aisles, which are 96 feet in length, are adorned with twenty Ionic columns, incrustated as we said with Sicilian jasper, that sustain the flat roof, which is carved and gilt. Over the columns are bas-reliefs in stucco, executed from the designs of C. Orlandi by various sculptors. The SS. Paul, Philip, Thomas, Matthew and James the Greater are by Carlo Monaldi; the S. Andrew, by Andrea Bergondi; the S. Bartholomew, by G. Le Dous; the S. Simon, by S. Bercari; and the S. John, by M. Slodtz. The frescos under the Gothic windows, between the basreliefs, are also by different hands. The first to the right is by Mola; the second by Allegrini; the third by Canini; and the fourth by G. Cortese Borgognone. The first to the left is also by the last mentioned artist; the second by Canini; the third by Allegrini; and the fourth by F. Chiari. The chequered floor of black and white marble was laid by order of Cardinal Quirini.

Over the first altar in the right aisle is made Resurrection, said by some to be by Palma, by others ascribed to Tintoretto; and next it is the monument of Card. Pisani, who died in 1570, built in form of an aedicula, with four small columns sustaining a pediment, all of precious marbles. Over the second altar is the Virgin and Child with the Baptist and S. Antony, by L. Gentile of Bruxelles; and the second monument, composed of a cippus of white marble with a bas-relief of L. Pesaro, son to the Venetian Ambassador P. Pesaro, who died in Rome at the early age of sixteen, is by Canova. Over the third altar is the Adoration of the Magi, a much

Right
aisle.

esteemed work by Carlo Maratta; and the third monument is that of Card. Vidman, who died in 1600, and whose likeness, with the other sculptures, is by C. Fancelli. The altarpiece of the fourth chapel is a Pietà by Gagliardi; and we next meet the monument of F. Erizzo, son of Niccolò, Venetian Ambassador at Rome, who died in 1700. It consists of a pyramid of giallo antico, with a compartment of pietra di paragone, bearing his epitaph; and above is a bas-relief of the deceased with a Fame at either side. Over the side entrance from the piazza di Venezia, which comes next, is a battle in fresco by P. Cosimo, S. J. Beyond the side-entrance is an ancient marble tabernacle, executed by order of Card. Barbo, afterwards Paul II. It has three bas-reliefs, that to the right, Melchisedech presenting the bread and wine to Abraham; the other to the left, representing the blessing of Isaac by Jacob; and the third in the centre, consisting of six angels adoring the Divine Mysteries. The tabernacle was surmounted with the relief of the Eternal Father, now over the adjoining reliquary. The tomb of Card. Rubino with his bust meets us next; and the reliquary beyond it contains relics of the Patron Saint and of others, in rich and well wrought cases, some of which are gemmed. The monument beyond it is that of Card. G. B. Rubino, who died in 1707, and whose marble bust is seen above; and beyond it, near the chapel of the B. Sacrament, is a small monument, erected by her mourning parents to their dear daughter, Maria Teresa Genotte Markensfel, who died, in 1825, aged five years. The Christian inscription beneath this little monument runs thus: *Dep. imp. XV. Kal. Sep. Fortissima, Cons. Timasio*

et Promoto \bar{V} . \bar{C} . ; it informs us that S. Fortissima suffered martyrdom on the 18th of August, in the consulate of Timasius and Promotus. She suffered in the reign of Theodosius, A. D. 389, on occasion of the tumults excited by the expulsion of Symmachus and his Pagan adherents; and her body, extracted from the Catacombs of S. Cyriaca in 1795, is preserved in the sacristy. The chapel of the B. Sacrament, at this extremity of the tribune, was erected by Pietro da Cortona: the S. Mark over its altar, painted in distemper on wood, is said to be by Pietro Perugino; and the other paintings are by Borgognone. At the epistle side of the altar is a candelabrum of white marble, beautifully carved, and bearing on its base the arms of Paul II.

We now pass to the choir and tribune, the floor of which consists of opus Alexandrinum of the XVI. century. The tribune, as we said, is reached from the aisles by nine marble steps; and the choir is entered on either side by an arch decorated with two porphyry columns. As we enter it we observe to our left a beautiful candelabrum, formed of one column of breccia corallina, and presented to the church by its present pastor. The great altar is constructed of fine marbles; and is separated from the nave beneath by a low metallic railing, and by handsome small pillars of coloured marbles. Over the central stall of the choir is a medallion of Paul II. in gilt bronze, placed there by Card. Quirini. The tribune is decorated with paintings, of which the central one is by Romanelli, a work of merit, and the lateral ones by Borgognone. Above the paintings are two mosaics in the interior, and one on the exterior, of the absis. The under one within re-

Choir and
tribune.

presents the Mystic Lamb surrounded by twelve other lambs, with the cities of Bethlehem and Jerusalem at the extremities: the upper one represents the Redeemer in the centre with S. Felicianus, S. Mark the Evangelist, and S. Greg. IV., who holds the church in one hand, all to the right of the Redeemer; and to his left are S. Mark Pope, S. Agapitus and S. Agnes: The interior mosaic consists of a bust of the Saviour with the symbols of the Evangelists. Beneath the mosaics of the interior is the inscription:

*Vasta tholi firmo sistunt fundamine fulcra,
 Quae Salomonico fulgent sub sydere ritu,
 Haec tibi, proque tuo perfecit praesul honore
 Gregorius, Marce, eximio cui nomine quartus,
 Tu quoque posce Deum, vivendi tempora longa
 Donet, et ad coeli post funus sydera ducat.*

From this inscription we learn that these mosaics were executed, by order of Greg. IV., about the year 833; and accordingly his portrait is without a glory, having been still living at the time of their execution.

The sacristy and left aisle.

From the choir we pass to the sacristy, in which there are several paintings, one a well executed portrait of Niccolò Sagredo, already mentioned. As we return from the sacristy the first monument that meets us, to our right, is that of Gabriella Scaglia, countess of Saluzzo, who died in 1796; and the winged genius, reclining with inverted torch against the urn, is by Festa. Over the next altar is a Conception by Mola, of little merit. The next monument is that of Monsig. Prioli, a Venetian, who died in 1801; and the monument next to it was erected, in 1476, to Card. Capranica, secretary to Martin V., consisting of a

large marble sarcophagus, on the lid of which is sculptured in relief the recumbent figure of the deceased. Over the side-door is another battle by Father Cosimo; and the next monument is that of Card. P. Basadonna, a Venetian, who died in 1684. On the next altar is a S. Michael by Mola, said to be his best work; and the next monument is that of Card. Prioli. The altar-piece of the next altar represents S. Dominic, after having restored to life the young son of Gertrude de Bubalisch, in 1218, when preaching the Lent in this church. It is a painting of some merit; and is ascribed to Giacinto Ferrari of the Milan School. The bas-relief of white marble over the next altar represents the B. Gregorio Barbarico, Card. Titular of this church, Archbishop of Padua, in the act of giving alms, by Antonio d'Este; and after it comes the tomb of Card. Bragadeno, a Venetian, who died in 1658, by A. Raggi. The baptistery, which comes next, is adorned with a fresco of the Virgin and Child, by Carlo Maratta.

This church is served by ten Canons, besides the Parish-Priest. Its station occurs on the 20th day of Lent; its feast of S. Mark Pope, on the 7th of October; and from it proceeds an annual Procession of all the Roman Clergy to S. Peter's, on the 25th of April, the feast of S. Mark the Evangelist.

S. MARTINO AI MONTI. This titular and parochial church, which is served by Calced Carmelites, is situate on the Esquiline, near the baths of Trajan, commonly called the baths of Titus, and was first erected by S. Sylvester Pope, as we read in his Life written by Pope Damasus. In it S. Sylvester held a Council in 324, which was attended by Constantine, and by Calpurnius praefect of Rome, and in which

S. Martin
and Syl-
vester ai
Monti.

were condemned the errors of Hippolytus, Calixtus and Victorinus. The church originally stood on land belonging to a priest named Equitius, as S. Damasus relates ; and it thence took the name of S. Sylvester *in Equitio*. The erection of the original church by S. Sylvester is further attested by Anastasius Bibliothecarius , in his Life of that holy Pontiff. It was rebuilt by S. Symmachus, Pope, about the year 500 ; and, in 1259, it was transferred from the secular priests, by whom it had been hitherto served , to its present occupants. In the XVI. century Card. Caraffa improved it considerably : its carved ceiling was constructed at the expense of S. Charles Borromeo ; and P. G. A. Filippini in 1650 , P. F. Scannapieco in 1676, Generals of the Order and Romans, and after them Card. Zelada, in 1780, enriched it, as it now stands, with rare marbles , rich bronzes , good statues and exquisite paintings , insomuch that it is not surpassed, perhaps not equalled , in splendour , by any church in Rome of the same dimensions.

Front ,
nave and
tribune.

Its façade was erected by P. F. Scannapieco in 1676 , but does not correspond in taste or magnificence with its internal decoration. The interior consists of a nave and two aisles divided by twenty-four columns of white, bigio and cipollino marble, crowned with white marble Corinthian capitals, except the eight next the tribune, which are gilt. They are all raised on high bases , and sustain architraves ; and on the frieze of the architrave to the right are numerous symbols of the Old, and on that to the left those of the New , Testament. Above the cornice the walls are decorated with fluted Corinthian pilasters , and ten statues of plaster in as many niches ; and beneath , at the sides of the entrance , are two similar statues

of SS. Peter and Paul. The statues above to the right of the entrance are those of S. John the Baptist, S. Cyriaca, S. Stephen Pope, S. Sebastian Pope, and S. Alexander; and those to the left are S. Antony Abbot, S. Justina, mother of S. Sylvester, S. Innocent Pope, S. Martin Pope, and S. Theodore. Between the pilasters are medallions of other Popes in stucco; and the symbols, statues and medallions are all the excellent productions of Paul Naldini, except the Baptist and S. Antony, which are by a Flemish artist. The three balconies to the right are for the occasional accommodation of strangers; and the three to the left belong one to the library and two to the winter choir. The floor of the nave is of red brick, interlaced with white marble, and bordered on the sides with recumbent sepulchral memorials, which formed part of the floor of the ancient church. The massive ceiling is divided into compartments, and richly ornamented: in the compartment over the door and in that at the opposite extremity are the arms of S. Charles Borromeo, consisting of the word *HUMILITAS* crowned: next to that near the door are the arms of the Carmelite Order: the next are those of Pius IV., in whose time the ceiling was constructed at the expense of his nephew, S. Charles Borromeo; and the next are the arms of P. Filippini, General of the Order, who expended on the decoration of the church upwards of 70,000 scudi, equal to 15,000 pounds, his hereditary property. At the extremity of the church, near the tribune, are three flights of white marble steps, two at the sides, leading up to the great altar, and one in the centre leading down to a modern oratory. The balustrade that runs round the oratory consists of giallo di Siena, giallo antico, alabaster, and jasper,

with a handrail of statuary marble. Ascending to the tribune we find the floor composed of rare marbles, of giallo di Siena, breccia di Francia, breccia Africana, marmo greco, nero antico etc., disposed in beautiful patterns. The high altar is isolated, and is reached by five steps of statuary marble: its base consists of breccia Africana, bianco e nero antico with a cornice of giallo antico; and the table of the altar is of white marble set in a frame of giallo antico, and resting on a beautiful urn of verde antique and two angels of white marble. At each side of the altar are two compartments of serpentino, with an angel in white marble between them, above which is a cornice of giallo antico, that runs round the front of the altar. Above this cornice is a gradino or step of fior di persico with a cornice of giallo antico, over which rises another step of fior di Persico with compartments of red porphyry, enriched with gilt bronzes and a cornice of giallo antico, above which rises another step of fior di Persico, all forming a beautiful basement to an exquisite little circular temple, occasionally used for the exposition of the B. Sacrament. This little temple stands on a circular base of bianco e nero antico, on which rises a circular basement of green porphyry, decorated with rich bronzes and two cornices of giallo antico: on this basement stand six exquisite little Corinthian columns of oriental alabaster with bases and capitals of gilt bronze, supporting a cupola, the frieze of which is of breccia di Francia, decorated with gilt bronzes and two cornices of giallo antico. The little dome of the cupola is of bigio, and is surmounted by a gilt bronze statue of Christ risen from the dead. The interior of the cupola is divided into

small compartments of green porphyry, separated by gilt bronze, and adorned each with a rosette of the same mettle. Before the altar are two large candelabra of gilt bronze of elegant workmanship, executed, as were the six candlesticks on the altar and the other bronzes, by G. Belli; and at the Gospel side of the altar is the candelabrum of the Paschal candle, of breccia Africana. The rere of the altar is decorated with the same precious marbles as the front; and behind it are the stalls of the choir, made of the walnut tree, together with the orchestra and the organ, faced with the same wood and decorated with gilt bronzes. The two door-frames, at the extremities of the choir, are of bigio with festoons of gilt bronze; and the tribune above is divided into elegant compartments, and richly gilt. To the left of the organ are paintings of S. Teresa, S. P. Tommasi, Patriarch of Constantinople; outside the arch, on the same level, is S. Sylvester Pope; and to the right are S. Mary Magdalen de' Pazzi, S. Andrea Corsini, and, outside the arch, S. Martin bishop of Tours, all oil paintings relating to the Carmelite Order. Over the organ is the Virgin and Child with angels; above her is the H. Ghost; at her right is S. Peter, at her left S. Paul; and above them is the Eternal Father, all frescos, executed, as were the oil paintings, with great mastery, by A. Cavallucci of Sermoneta, an eminent painter, who lived at the close of the last century. Outside on the front of the tribune are S. Charles Borromeo and S. Francis Xavier, painted by the same able hand.

Descending by the middle stairs into the oratory we find, affixed to the wall to our right, a slab with a list of the relics contained in the church, oppo-

The sub-
terranean
church.

site which is a copy in modern letters. To the right, as we enter the oratory, is the monument of P. F. Scannapieco, and to the left that of P. A. Filippini, the two Generals of the Order already mentioned; and beyond that of P. A. Filippini is the entrance into the ancient church, the alternate scene of Imperial luxury and primitive piety. It consists of a nave and two aisles; was floored with mosaics, as is still seen; and has a large cross painted in the centre of its ceiling. On its altar (It has but one), in a glazed recess, is an ancient image of the B. V. with S. Sylvester praying at her feet, in mosaic, much consumed by time; and over the recess is a copy of the same, also in mosaic.

The right
aisle.

Returning to the church and entering the right aisle we meet, near the great door, the baptistery with a painting of S. John baptising Christ, by Cavallucci. In this aisle there are six altars with altarpieces; and various frescos decorate this and the opposite aisle, all beautiful compositions by Gaspar Poussin, except the two next the altar of S. M. Magd. de' Pazzi, which are by G. F. Grimaldi of Bologna. They consist of landscapes and facts illustrative of the life of Elias, whom the Carmelite Order claim as their Founder. The first fresco next the baptistery is Elias causing the false prophets of Achab to be put to death; above which is a smaller fresco representing the same Prophet in an oak, contemplating the B. V. Over the next altar is a good painting of S. Mary Magdalen de' Pazzi, by B. Palombo, a pupil of Pietro da Cortona. The next landscape is Elias discerning the mystic cloud; and over it is the same prophet borne off in the fiery chariot. The painting of the next altar is a S. Teresa, by Greppi.

The next landscape is Elias meeting Achab ; over which is the same prophet fed by ravens. The next altar-piece represents S. Martin giving his cloak to a poor man, by F. Chiari. The next landscape represents Elias anointing Achab ; and over it is the aged prophet awakened by an angel. The next altar-piece is a good painting of S. Stephen, by A. Canini. The next fresco is Elias foreseeing the death of our Lord ; above which is the same prophet offering sacrifice. Over the next altar is S. Charles Borromeo, by some obscure painter ; and the next fresco is Elias beneath his genealogical tree ; over which is the reputed Founder of the Carmelites , visited by his hermits on mount Carmel.

The large fresco next the door in the other aisle ^{The left aisle.} is S. Cyril baptising a Sultan, painted, by Chiari, when this chapel had been the baptistery. Next is a fresco representing the interior of the ancient Lateran basilic ; and over it is another of Elias offering sacrifice. The next easel painting is S. Angiolo, a Carmelite , well executed by Pietro Testa. The next fresco is Elias visited by hermits on mount Carmel ; over which is Elizeus mocked by the youth of Bethel, and avenged by bears from the neighbouring forest. Next is a large painted inscription, recording that in the old church were held two councils by S. Sylvester, both attended by Constantine, one in the year 324 , the other in 325 , confirming the acts of the Council of Nice in Bithynia, in which Arius, Sabellius and Victorinus were condemned, and their books burnt in presence of the Emperor (a) ; and over the inscription is one of the Councils painted by Galiazzi. The next oil painting is S. Al-

(a) Baron. Annal. an. 550.

bert, by Muziano, with the portrait of the B. Card. Tommasi. The next fresco, over the sacristy door, is Elias inviting Elizeus to abandon all and follow him; and over it is Elias meeting Achab. Opposite the sacristy door is a slab, which covers the remains of the painter Cavallucci. The sacristy was remodeled by Card. Zeda, whose portrait, with an appropriate inscription, hangs over its door of entrance. The painting of the B. Trinity over the next altar is by Cannini; and the next is a fresco painting of S. Peter's as built by Constantine, over which is the angel awaking Elias. This aisle terminates with the beautiful chapel of the B. V. of mount Carmel, erected at the close of the last century. Its balustrade and floor are of rare marbles: its altar is adorned with pillars and pilasters of giallo antico: its altar piece, representing the souls in purgatory, is a much admired oil painting by Cavallucci, who executed with equal success the Elias and angel to the left between two marble pilasters, and the B. V. on the ceiling in the act of giving the scapular to S. Simon Stock; and the ceiling and lunettes are richly adorned with gilt stuccos—The feast of S. Sylvester is celebrated here on the 31st of December, that of S. Martin on the 12th of November; and the station occurs on the 30th day of Lent.

SS. Nereus,
Achilleus
and Domitilla.

SS. NEREUS, ACHILLEUS AND DOMITILLA.

This titular church is situate on the Appian way, near the baths of Caracalla; and the names of its officiating priests are found subscribed to the second Roman Council held under Pope Symmachus (498-514), a proof that it existed in the V. century. The present church was erected in 1596, by Card. Baronius, who decorated its walls with frescos, and

had the bodies of its titular Saints, originally found in the cemetery that bears their name in the via Ardeatina, translated from S. Adriano, in the forum of Augustus, to this church, which he had given in care to the Fathers of the Oratory. Nereus and Achilleus had been eunuchs of Flavia Domitilla: their Acts record that they were banished with her to the island of Pontia, and put to death at Terracina under Trajan; and their virtues are celebrated by Gregory the Great in his XXVIII. homily.

The interior of the church is divided into a nave and two aisles by polygonal pillars. The two lateral altars are adorned each with two spiral fluted columns of marmo bigio; the portrait of S. Domitilla over her altar, and the frescos on the walls, illustrative of the lives of the Apostles, are by C. Roncalli, an able artist. The canopy over the great altar is supported by four columns of African marble; and to the right of the altar is a candelabrum adorned with well chiseled decorations and partly gilt. Over the curve of the tribune is an ancient mosaic of the Transfiguration, supposed to be of the VIII. century. In the centre of the tribune is a marble chair, from which S. Gregory delivered a homily on the festival of the titular Saints, an extract from which is inscribed on the chair; and above it is a fresco executed in commemoration of the event. In the tribune is also an inscription, by which Card. Baronius prohibits succeeding Card. Titulars to change the form of the church. The ambo is adorned with coloured marbles. The station of the church occurs on the 22nd day of Lent.

S. ONOFRIO. This titular church belongs to the Church of Order of the Hermits of S. Jerom, instituted by B. S. Onofrio.

Peter Gambacorti of Pisa, whose family was nearly allied to that of Tasso; and the church and monastery were erected, in 1439, on the point of the Janiculum over the via della Lungara, by B. Nicholas da Forca-Palena, companion of the founder of the Order. S. Onuphrius lived in an austere monastery near Thebes in Egypt under the persecutions of the two Arian emperors, Constantius and Valens (*a*).

Portico
and cha-
pels.

Having gained its steep ascent from the via della Lungara, near the gate of San Spirito, we reach its open portico, which is sustained by eight small ancient columns, for the most part of granite. The glazed fresco of the Virgin and Child over the church door is by Dominichino; and that to the left representing S. Jerom, S. Eustachium, S. Paula and members of the Order, with that to the right representing the same Saint, S. Augustin and other members of the Order, are by an unknown hand. Under this last oval is the effigy of B. Nicholas da Forca-Palena, the Founder of the convent. Beyond the door to the right, opening into the porter's lodge, are three other glazed frescos painted also by Domenichino, the first representing the Baptism of the young Jerom at Rome; the second, his translation in spirit before the judgment seat; and the third, his involuntary retrospect of the vanity and voluptuousness of Roman society. All these paintings have suffered much from time and exposure; but their outlines, execution and expression still bespeak the master-hand of the author. At the extremity of the portico is the chapel of the Madon-

(*a*) Paphnutius in Rosweide, p. 99. Janning's Collections and Notes, t. II. Jun. p. 519.

na del Rosario, over the door of which are two well-executed Sibyls, by Baglioni. Over the altar of the chapel is a Nativity, by Bassano.

Entering the church we find it to consist of a single nave, in which the first chapel to the right, dedicated to S. Onuphrius, is ornamented with several paintings illustrative of his life, by a good painter of the old school. Affixed to the left side-wall of this chapel is the original Sarcophagus of B. Nicholas, beatified in 1712. The altar-piece of the next chapel is the Madonna di Loreto, by Annibal Caracci. The coronation of the B. Virgin, on the ceiling above the altar-piece, is by a scholar of Annibal Caracci: the Assumption above to the right, the Death of the B. Virgin to the left, and the Descent of the H. Ghost on her and the Apostles, over the arch, are all by Ricci of Novara, who also painted the Birth of the B. Virgin in the lunette to the left, the Annunciation in that to the right, together with the S. Lewis and a bishop on the right pillar of the arch, the S. Chrystophanus and S. Michael on the left pillar, and the formation of Eve on the compartment of the ceiling outside the chapel. In the wall to the right as we advance is the well executed tomb of John Sacchi, archbishop of Ragusa, who died in 1505; above which is a fresco of S. Anne teaching the B. Virgin, by a good but unknown hand. We next meet the entrance into the sacristy, on the ceiling of which is a painting of Faith, Hope and Charity, with the Church under the emblem of her supreme visible head, by G. Pesci. The painting of S. Jerom, S. Sebastian, B. Nicholas and S. Catharine, beneath to the left, is by Angelini, whose name with the

Interior of
the church.

date 1648, is inscribed on the canvass. Under the cornice of the tribune, to the rere of the great altar, are the Adoration of the Magi, the Virgin and Child, and the Flight into Egypt, in three compartments, painted by Balthasar Peruzzi; and above the cornice are the Coronation of the B. Virgin in the centre, with the Apostles in the compartments to her right and left, and admiring spectators in the two extreme compartments to their right and left, angels and the Eternal Father above them, all by Pinturicchio. Under the altar-table is a large porphyry urn of verde antique, which contains the remains of B. Nicholas.

The first chapel to the left of the great altar is that of the Crucifixion, after which comes that of B. Pietro da Pisa, Founder of the Order, whose portrait is by Trevisani. The S. Jerom over the altar of the last chapel, hearing the sound of the last trumpet, is by P. L. Ghezzi: the lateral painting to the right, representing S. Eustochium and her daughter S. Paula, embarking for the East to visit S. Jerom, is by P. Nelli; and that to the left, representing their reception by the aged Saint, is by N. Ricciolini. Affixed to the right side-wall is the monument of A. Guidi, an eminent Italian Lyric poet of the XVIII. century, whose ode to Fortune revealed the genius of the Italian Pindar, as Guidi is sometimes called.

Monu-
ments of
Tasso.

On the floor outside the last chapel, adjoining the wall, is the small marble slab bearing the epitaph and covering the remains and the sorrows of Torquato Tasso, the Prince of Italian poets, whose name is the glory of his native land, and who, after about a month's residence in the annexed con-

vent, closed there his life of oppression, poverty, calumny and fame, on the very eve of the day on which, by invitation of Clement VIII., he was to be crowned on the capital as the first of living poets. *Torquati Tassi ossa hic jacent* is the simple but comprehensive epitaph inscribed on this slab, placed here by the Fathers of the monastery, to mark the spot consecrated by his ashes and his genius. Above this affecting memorial is a mean marble monument, erected to Tasso, several years after, by Card. Bevilacqua, crowned with an ill executed portrait of the poet. A subscription has been recently opened to erect to him a monument worthy of his fame, and of Italy, who will have thus, at length, "to buried genius raised the tardy bust"; and the work has been confided to the Cav. Fabris, in whose studio may be seen the model, together with the greater part of the monument already executed in marble, and destined for the chapel of B. Pietro da Pisa, which is the second to the left, to which are also to be transferred the remains of the poet. We have visited the studio, and shall endeavour to describe, in a few words, the component parts of this massive monument, dividing it into aedicula, attic and base.

In the aedicula is seated a semicolossal statue of the poet, dressed in the costume of his day, and looking upwards with impassioned air. His left arm reposes on the crested shield of a Knight of the Holy Cross, inscribed: PRO FIDE: he holds in his left hand an open book, on which he has written his invocation to heaven, to inspire his soul with epic strains; and in his right he holds a stylus ready to indite what heaven may dictate. On the ground, at his right, stands a harp; and on the opposite side

is an open book, in which is written: *Canto I. Canto l' arme pietose etc.*, the first effusion of his muse. The pilasters at the sides of the niche are elaborately sculptured in arabesque, with amorini etc.; and have compartments on which are inscribed the titles of the poet's immortal works. Outside the pilasters are recorded the names of the subscribers to the monument. On the basement is sculptured in low relief the funeral procession of the poet, in the centre of which he appears extended on a richly decorated bier, his brow wreathed with laurel, and his hands clasping a crucifix. The bier is borne by some of the most distinguished characters of his day, headed and closed with other figures, representing other eminent individuals of that period. On the attic is sculptured in high relief the B. Virgin in glory; the group is enclosed by an arch sculptured in arabesque; and outside the curve are two Fames, bearing each a laurel crown. The entire monument is surmounted with a large wreath of laurel, under which is inscribed,

A TORQVATO TASSO
IL SECOLO XIX.

The general effect of the monument is imposing; the architectural design is in the purest taste; the accessories are rich and well executed; the relief on the basement is not without merit; the portraits introduced give it considerable interest; but, could we dare to anticipate the public voice, we should say that the group in the attic is too close an imitation of the antiquated cinquecento style of monuments, better fitted too for painting than sculpture;

and the statue of the poet is much mannered, overstepping altogether, "the modesty of nature".

The cloister of the adjoining monastery is adorned with twenty small granite and marble columns, and with frescos illustrative of the life of S. Onuphrius, which are those to the right on entering from the porter's lodge, by the Cav. d' Arpino. The other frescos of the cloister, also illustrative of his life and death, are by S. Strada. At the extremity of one of the upper corridors of the convent is the famous fresco of the Virgin and Child, with the prelate who ordered the picture, executed on a ground imitating mosaic, by Leonardo da Vinci. In the convent library is the mask of Tasso, taken in wax after his death, and surmounting his bust in wood, both preserved in a glass case, in which are also his cincture, what is said to have been his inkstand, an Etruscan vase, and a green mirror, all said to have belonged to him; and under the bust is a fragment of a letter in his handwriting. Near the entrance into the library is the marble bust of John Barclay, a distinguished literary Scotchman. His father William Barclay was born in Aberdeenshire in 1544; and having spent the early part of his life in the court of Mary Queen of Scots, he proceeded to France in 1573, where he studied and became professor of, civil law. He was offered preferment in England by James I. on condition [of embracing the new religion; but he refused to comply, and returned to France, where he [died in 1605, having written several works, *De Regali Potestate*, *De Potestate Papae* etc.

The cloister; the library; the terrace.

His son John Barclay, whose bust we see, was born in France in 1582. While yet young he wrote

a commentary on the Thebais of Statius. He also published, at Paris, a book entitled *Pietas* in answer to Card. Bellarmin, who had written against his father's work, *De Potestate Papae*; and he died in Rome, in 1621, while his *Argenis* was being printed in Paris. While in England strong allurements were held out to induce him to abandon Catholicity; but he lived and died in the profession of the ancient Creed. His high classical attainments are recorded in the following distich from the pen of Grotius:

*Gente Caledonius, Gallus natalibus, hic est:
Romam Romano docuit ore loqui (a).*

The terrace.

At the extremity of the convent garden is the terrace, on which S. Philip Neri occasionally amused and instructed the Roman youth, a practice still observed by his Congregation on the sundays and holidays from Easter-monday to the feast of S. Peter; and near the terrace is an ancient oak, under the shade of which Tasso, during the few weeks spent in the convent, is said to have occasionally reposed. The terrace commands an excellent view of Rome, its splendid basilics, cloistered convents, gorgeous palaces, its ancient tombs and temples—The feast of the titular Saint occurs on the 12th of June.

Church of S. Pancratius

S. PANCRAZIO. This titular basilic of the Calced Carmelites is situate on the Janiculum, outside the porta S. Pancrazio, and was erected about the year 500 by Pope Symmachus, as we read in his *Life* by Anastasius Bibliothecarius. Procopius mentions the

(a). Encyclopaedia Perthensis. Dictionaire Historique par Moreri.

Pancratan gate, in 500, so called from this church; and Anastasius, in his Life of Pope Palagius, records that Narses, after having defeated the Goths, accompanied the Pontiff in a public procession from this church to S. Peter's. It had been originally served by secular priests, but was transferred to the Benedictines by Gregory the Great, who, as Anastasius mentions, delivered therein his XXVII. homily. The same Biographer informs us, in his Life of Honorius I., that it was rebuilt from the foundation by that Pontiff. It was repaired by Card. Montereale in 1609, and again by its present occupants, to whom it was transferred by Alexander VII., and who have annexed to it a seminary of their Order for the East-Indian mission. S. Pancras, to whom it is dedicated, was decapitated under Dioclesian in 304, and interred in the adjoining cemetery of Calepodius; and his relics are mentioned by S. Gregory the Great (a) and S. Gregory of Tours.

A short avenue, lined with olives, conducts to it from the public road; and its interior is divided by twelve arcades into a nave and two aisles, and adorned with composite pilasters. The ceiling is of carved wood without gilding: the side walls of the aisles are adorned with stucco reliefs; and in the left aisle is the descent into the catacombs already mentioned, which are also entered from beneath the fourth arcade to the right. Over the great altar rises a canopy with a base of giallo antico, sustained by four porphyry columns; and beneath the altar is a porphyry urn containing the ashes of S. Pancras. Three arcades, sustained by three granite columns, separate the sanctuary from each of the la-

(a) Lib. I. De glor. mart. c. 5g. See Acts of S. Pancras.

teral chapels: in that to the right is the altar of S. Teresa with her portrait, and two paintings of the Saviour on mount Olivet and the Nativity; and to the left is the chapel of S. John of the Cross, with his portrait and two paintings of the Nativity and Presentation of the B. Virgin, all by inferior artists. The column of paonazetto, standing in the nave, formerly sustained the Paschal candle—The station occurs on Dominica in Albis, and the festival of the Saint on the 12th of May.

Church of
SS. Peter
and Mar-
cellinus.

SS. PETER AND MARCELLINUS. This titular church is situate in the valley between the Coelian and the Esquiline, on what is called the via Labicana, where it is intersected by the road from S. Mary Major's to S. John Lateran's. It is of ancient origin, having been rebuilt in the VIII. century by Gregory III., as we read in his Life by Anastasius Bibliothecarius; but the present edifice was erected by Benedict XIV., in 1752, after the plan of the Marquis Teodoli, as is recorded by an inscription inside over its entrance; and the Maronite monks, placed there, in 1707, by Clement XI., have been transferred thence to the monastery opposite S. Pietro in Vincoli, and replaced by the Teresian nuns, who still occupy the annexed convent. The titular Saints were both Roman priests, who suffered in the persecution of Dioclesian, about the year 304; and Pope Damasus assures us that he learned the particulars of their death from the executioner himself: "Percussor retulit Damaso mihi cum puer essem (a)". The church of SS. Peter and Marcellinus, in which S. Helen was interred on the Latician way, was erected by Constantine, as A-

(a) Carm. XII. p. 152.

thanasius records, over the place of their interment.

The present church, also sacred to their names, has a well proportioned front, adorned with Ionic pilasters of travertin, and a pediment. Its interior is in form of a Greek cross, crowned with a cupola. The painting of the martyrdom of the Saints, over the great altar, is one of little merit, by G. Lapis of Cagli; that of S. Teresa and S. Joseph with the Virgin and Child, over the altar to the left, is a copy of the original by Domenichino; that of S. Gregory over the altar opposite is by F. Evangelisti; and beneath each altar is an urn of verde antique with the respective relics—The station of the church occurs on the 18th day of Lent, and the feast on the second of June.

S. PETER IN MONTORIO. It stands on the an-
 cient fortress of the Janiculum, the spot on which
 S. Peter is said to have been crucified; and com-
 mands an excellent view of Rome, the valley of the
 Tiber and its framework of hills. According to Pan-
 cirolo it was first built by Constantine: in 1472 it
 was transferred to the Minor Observants, its present
 occupants; and it was rebuilt by Ferdinand IV. of
 Spain, after the design of Baccio Pintelli.

S. Pietro
 in Mon-
 torio.

Its front is built of travertin in two divisions; and in the upper division is the usual circular window of the architect, who has crowned the façade with a pediment. The entrance is reached by a double flight of steps, with a common landing. The interior consists of a single nave with eight side-chapels and a tribune; and the tribune and entire ceiling have been recently painted with light and, we had almost said, theatrical decorations in chiaroscuro, under the direction of the architect Camporesi. The fresco of

the Flagellation; in the first chapel to the right, is designed by Michelangelo with his characteristic correctness and energy, and painted in the vivid colouring of Sebastiano del Piombo, who also executed the Resurrection in the arch and the figures on its external curve. Over the altar of the next chapel is a Madonna by Pomerancie; and the Coronation of the B. Virgin above it is by Pinturicchio, who also painted the frescos above the curve. Outside this chapel are two marble angels of little merit, executed by the pupils of S. Michele; placed there, contrary to the real wishes of the good fathers, by the proprietor of the chapel; and serving only to evince his bad taste, and to break the uniformity of the nave. The Presentation over the altar of the third chapel is by M. Cerruti, as are also the lateral paintings of the Annunciation and Conception. In the fourth chapel the S. Paul conducted to Ananias, to recover his sight, is by Vasari, whose portrait appears among the other figures, and who also painted the frescos and designed the monument of Card. del Monte to the left, and that of the other Cardinal to the right, with the statues of Religion and Justice in the niches. Both monuments were executed by B. Ammannato, whose are also the children, so true to nature, that decorate the balustrade. To the rere of the great altar is the choir, painted, as we said, in *chiaroscuro*; the Crucifixion of S. Peter at its extremity occupies the place of Raphael's Transfiguration, painted for this church, and is an excellent copy, by Camuccini, of the original by Guido. In the chapel to the left, next the great altar, the Baptism of our Lord by S. John is by Daniel da Volterra, whose scholar, Leonardo Milaese, painted

the others above ; and the statues of SS. Peter and Paul were designed by Vasari. The Deposition over the altar of the next chapel, the angel, to the left, presenting the chalice to the Redeemer, the Saviour above mocked, and the Veronica beneath are ascribed to F. Stellaert, a Flemish artist. The last chapel contains a marble bas-relief of S. Francis of Assisi in ecstasy, said to have been designed by Michelangelo and executed by Gio. de' Vecchi ; and the painting, on the ceiling, of S. Francis in glory, with the medallions illustrative of his life, is by Roncalli. The bas-relief, on the monument to the right, represents the three stages of human life ; that to the left, the General Resurrection ; and on the marble frieze, that runs round the chapel are sculptured rose-branches with thirty-six birds of different species. The monument of the archbishop of Ragusa, near the door, is by G. Dosio.

On the floor, opposite the tribune, are two interesting inscriptions, recording the virtues and the vicissitudes of members of the noble families of O' Nial and O' Dounel, whose remains repose beneath their monumental slabs. Tyrone and Tyrconnel saw with dismay and disaffection their rights and their religion persecuted and proscribed by the cruel policy of Elizabeth and James ; (a) having had secret information of the views of Tyrone, James summoned him, under a different pretext, to England, " where " says Lingard, " his ruin was determined ". Having declined the treacherous invitation Tyrone, with his wife, his two younger sons and nephew, and Tyrconnel, with his son and brother, fled their country

Epitaphs
of members
of the noble
families
of O' Nial
and O'
Donnel.

" (a) In the reign of James I., in 1605, " says Lingard, " a proclamation was issued commanding all Catholic priests to quit Ireland under the penalty of death. "

for ever, directing their wearisome steps through France and Belgium to Rome, "the common parent of all nations." Roderic O' Donnel, earl of Tyrconnel, died at Rome, as his epitaph records, in August 1608, in his 33rd year; and his brother Cal-furnius, the partner of his dangers and his exile, followed him to the grave after two months, in his 25th year. Their eldest brother, Hugh O' Donnel, had retired to Spain, and died at an early age at Valladolid, where he was interred with the distinction due to his misfortunes and his rank. Hugh O' Nial, Baron Dungannon, nephew to Tyrconnel, followed to Rome his father the earl of Tyrone and his uncle Roderic, where, as his epitaph records, he died in 1609, in his 24th year, to the universal regret not only of his brethren in exile, but of the Roman Court, who had witnessed his piety and patriotism, and were touched by the affecting story of his misfortunes. Their epitaphs are as follows:

D. O. M.

RODERICO PRINCIPI O' DONALLEO
 COMITI TIRCONALIAE IN HIBERNIA
 QVI PRO RELIGIONE CATHOLICA
 GRAVISSIMIS DEFUNCTVS PERICVLIS,
 IN SAGO PARITER ET IN TOGA
 CONSTANTISSIMVS CVLTOR, ET DEFENSOR
 APOSLOLICAE ROMANAE FIDEI,
 PRO QVA TVENDA, ET CONSERVANDA E PATRIA PROFVGVVS,
 LVSTRATIS IN ITALIA, GALLIA, BELGIO
 PRAECIPVIS SANCTORVM MONVMENTIS,
 ATQVE IBIDEM PRINCIPVM CHRISTIANORVM
 SINGVLARI AMORE, ET HONORE,
 SANCTISS. ETIAM P. AC D. PAVLI P. P. V.

PATERNO AFFECTV SVSCEPTVS,
 IN MAXIMIS CATHOLICORVM VOTIS DE FELICI EJVS REDITV
 SVMMVM DOLOREM ATTVLIT SVIS,
 ET MOEROREM OMNIBVS HAC IN VRBE ORDINIBVS
 IMMATVRA MORTE, QVAM OBIIT III. SEXTILIS
 ANNO SALVTIS MDCVIII. ETATIS SVAE XXXIII.
 QVEM MOX EO SECVTVS EODEM TRAMITE,
 VT EADEM CVM BEATITATE FRVERETVR,
 CALFVRNIVS FRATER PERICVLORVM, ET EXILII SOCIVS
 IN SVMMA SPE, ET EXPECTATIONE BONORVM
 DE EJVS NOBILITATE ANIMI,
 QVEM VIRTVS, ET OPTIMA INDOLES EXORNAVIT
 SVI RELIQVIT DESIDERIVM, ET MAESTITIAM COEXVLIVS
 XVIII. KAL. OCTOB. PROXIME SEQVENTIS, ANNO AETATIS XXV
 VTRVMQVE ANTECESSIT AETATE, ET FATI ORDINE
 FRATER PRIMOGENITVS
 HVGO PRINCEPS,
 QVEM PIE ET CATHOLICE PRO FIDE, ET PATRIA COGITANTEM
 PHILIPPVS III. HISPANIARVM REX
 ET VIRVM BENEVOLE AMPLEXVS, ET IN VIRIDI AETATE
 MORTVVM HONORIFICE FVNERANDVM CVRAVIT
 VALLESOLETI IN HISPANIA III. IDVS SEPTEMB. N. S. MDCII.

 D. O. M.

HVGONI BARONI DE DONGANAN
 HVGONIS MAGNI O' NEILI PRINCIPIS
 ET COMITIS TIRONIAE PRIMOGENITO
 PATREM ET RODERICVM COMITEM
 TIRCONALIAE AVVNCVLVM PRO
 FIDE CATHOLICA QVAM MVLTOS ANNOS
 CONTRA HAERETICOS IN HIBERNIA
 FORTITER DEFENDERANT RELICTIS
 STATIBVS SVIS SPONTE EXVLANTES AD

COMMVNEM CATHOLICOR. AZILVM VRBEM
 ROMAM PRO SVA SINGVLARI IN DEVM ET
 PARENTES PIETATE SEQVVT0 CVJVS
 IMMATVRA MORS SPEM DE EO
 RESTAVRANDAE ALIQVANDO IN ILLIS
 PARTIBVS CATHOLICAE RELIGIONIS OB
 EJVS INSIGNES ANIMI ET CORPORIS DOTES
 AB OMNIBVS CONCEPTAM ABSTVLIT AC
 DIGTO RODERICO AVVNCVLO FATO SIMILI
 ABSVPTO, CONJVNXIT—
 OCCIDIT TAM SVIS QVAM TOTI CVRIAE
 FLÆEBILIS NONO CAL. OCT. MDCIX.
 ÆTATIS SVAE XXIV.

Temple of
 Bramante.

In the court annexed to the church is a beautiful round temple, built by Bramante over the spot on which S. Peter is said to have been crucified. On a basement of three steps rises a peristyle of sixteen granite columns of the Doric order, which sustain an entablature surmounted by a balustrade. In the centre rises a circular cella, adorned internally and externally with Doric pilasters corresponding with the columns; and its frieze, which is divided by triglyphs and metopes, is adorned with various appropriate sculptures. Two small flights of steps lead down to the under chapel, in which the Apostle is said to have suffered, and which is adorned with a painting of S. Peter and with bas-reliefs illustrative of his life and death; and before the subterranean altar is a circular aperture, marking the precise spot of the Apostle's crucifixion. On the floor over this is a second chapel, surmounted by a dome. This beautiful little temple was commenced at the expense of Philip III. of Spain, and terminated by

his son Ferdinand IV., as is recorded by an inscription on the dome; and the architect, as Milizia observes, seems not to have lost sight of the temple of Vesta in Rome, and the other round temple in Tivoli. A circular court with columns formed part of Bramante's plan; but it was never erected. The paintings round this court are by G. B. della Marca; and those around the cloisters are by Roncalli; but they have all suffered much from time and exposure—In this church is held a chapel on the 5th of July, which is attended by the Monsign del Parco Maggiore.

S. PETER IN VINCOLI. This titular basilic stands on the southern extremity of the Esquiline, and was erected by Eudoxia, wife of Valentinian III., whence it is also called the *Eudoxian* basilic. Its characteristic in *Vincoli* or in *Vinculis*, it has received from the occasion of its erection. Eudocia, wife of the younger Theodosius, brought from Jerusalem; in 439, two chains with which S. Peter had been bound there by order of Herod Agrippa, king of the Jews: one she gave to a church in Constantinople; and the other she sent to Rome to her daughter Eudoxia, who erected the church for its reception (a). The foundress of the church was the infatuated Eudoxia, who invited over Genseric to avenge the death of her husband by Petronius Maximus. Of the priests of this church mention is made in the V. century (b). S. Caesarius says that the chain with which S. Peter was manacled in Rome was preserved there in his time (c); both chains having been placed near one another are said to have miraculously united; and are here annually presented

S. Peter
in Vinculis.

(a) Baron. an. 439. (b) See Florentinus, Not. in Martyr. S. Hieronym. (c) Sermon. 205. in Append. Op. S. Aug. n. 5.

to the veneration of the Faithful. The church was rebuilt by Adrian I. in the VIII. century (a); and was improved, in 1503, by Baccio Pintelli by order of Julius II., who consigned it to the care of the Canons Regular of S. Augustin, called Rocchettini from the rocchet or species of surplice worn by them as part of their ordinary dress.

Portico,
right aisle
and
transept.

The church is preceded by a spacious portico, having five arcades sustained by polygonal pillars with fancy capitals; and its interior, which measures 192 feet in length and 93 feet 6 inches in breadth, is divided into a nave and two aisles by small arcades sustained by twenty two Doric columns, two of which are granite, and the rest Proconnesian marble, called *marino salino*, all fluted, with elegant capitals, and exactly nine feet each in circumference. On the first altar in the right aisle is a painting of S. Augustin with other figures, by Guercino; and the small portrait of Card. Margotti over the next monument is by Domenichino. Over the second altar is a painting of S. Peter being liberated from prison by an angel, copied from the original of Domenichino, which

The Moses
of Michel-
angelo.

we shall see in the sacristy. At the right extremity of the transept is the monument of Julius II., distinguished by the famous Moses of Michelangelo, the noblest modern statue in existence. It was to have been one of forty, which, according to the plan of Buonarroti, were to adorn the colossal monument of Julius II., to be erected beneath the dome of S. Peter's; and its proportions are therefore suited to its original destination. The monument, already in part executed, was discontinued on the death of Julius II.; and Paul III. had the statue removed to its

(a) Martinelli Roma ex ethnic sacr. p. 284.

present locality. It is a masterpiece of art, in all its details. The muscles, which are largely developed, evince an accurate knowledge of anatomy: the attitude is dignified and majestic: the countenance is lit up with holy indignation, which must have fired the Jewish Legislator on discovering this new act of rebellion, as he descends with the Tables from the mount; and the whole displays that grandeur of conception and vigour of execution which distinguished the great Florentine from all modern sculptors. The statue to the left of the Moses is Lia; that to the right, Rachel, the former holding a mirror in her hand, said to be the symbol of active life, and the latter wrapt in devout thought, the emblem of the contemplative life, both said to be by Raffaele da Monte Lupo. The recumbent statue of the Pope is by Maso del Bosco; the Virgin and Child over him is by Scherano da Settignano; and the Prophet and Sibyl at his sides are by Raffaele da Monte Lupo.

The adjoining door leads by a sort of vestibule into the sacristy; the floor, which is a species of opus Alexandrinum, was taken from the neighbouring baths. The sacristy contains a safe of gilt bronze, beautifully and appropriately sculptured by Antonio and Pietro Pollajuolo, whose monument we shall see in the church; and in it are preserved the chains of S. Peter already mentioned. Over the door of the room off the sacristy is the Domenichino already mentioned.

Returning to the church we find over the altar of the first chapel to our right a half figure of S. Margaret by Guercino, which is highly valued. We next meet the great altar, behind which is the choir;

The sacristy.

Tribune,
left aisle
and nave.

and over the choir the wall between the windows and above the cornice is covered with frescos by G. Coppi of Florence, illustrative of the life of S. Peter. On the pillar of the arch, to our right, is the marble profile and monumental inscription of Giulio Clovio, one of the Canons, an eminent miniature painter, as the books in the Vatican library, decorated by him, amply attest. Over the first altar in the next aisle the painting of B. Arcangelo Contoli is by Giuseppe Santi of Mantua; the mosaic of S. Sebastian over the next altar is of an ancient Greek school, executed in 680; and the Deposition over the next altar is by Sicciolante da Sermoneta. The adjoining monument is that of Card. Cusa, who is represented kneeling opposite S. Peter, whilst an angel holds the chains of the Apostle, which were much venerated by the Cardinal. The monument was erected in 1465, and is no bad cinquecento. To the right, at the extremity of the nave, is the tomb of Antonio and Pietro Pollajuolo, sculptors in bronze and painters of the XV. century, who cast the safe seen in the sacristy, and erected the monuments of Sixtus IV. and Innocent VIII. in S. Peter's. The fresco over their busts, representing the souls in purgatory, was executed by their scholars. The ceiling of the church was constructed by Fontana in 1750; and in its centre is a painting 55 feet long, executed with much spirit by G. B. Parodi, and representing a demoniac dispossessed by the chains that bound *him*, whose shadow, as he passed, cured the diseased— In this church were created two Popes, John II. in 532, and Gregory VII. in 1074; and it was made one of the Roman basilics by Urban VIII. in 1630. The annexed monastery was erected by Sangallo; and the

well in its court-yard was designed by Michelangelo. The station occurs on the 6th day of Lent ; and the Chierici di camera hold a chapel here on the 5th day of the octave of S. Peter. The chains are exposed to the veneration of the Faithful during the octave.

S. PRISCA. This small titular church is situate on the eastern extremity of the Aventine, and had its present *title* so early as the second Roman Council, held under Pope Symmachus in 499. It was repaired by Adrian I. in 772, and by Calixtus III. about the year 1155. Its front, as its inscription records, was erected by Card. Giustiniani about the year 1600 ; and its interior was reduced to its present form by Clement XII. in the XVIII. century.

Church of
S. Prisca.

Its front is built of naked bricks, and is adorned with four Ionic pilasters, an entablature and a pediment. Its interior is divided into a nave and two aisles by fourteen ancient columns, which are partly cased in as many pillars, sustaining arcades. Between the curves of the arcades are angels bearing the instruments of the Passion, with portraits, to the left, of S. Dominic, S. Benedict, S. Andrew and S. Peter, and to the right, of S. Francis, S. Antony, S. John and S. Paul, all by Fontebuono. To the right of the door of entrance is an inscription recording the repairs made by Clement XII. Over the side altar to the right is a painting of S. John of the Cross in ecstasy ; and over that to the left is a large Crucifix. The altarpiece at the extremity of the right aisle is the Nativity ; and on the wall to the right is the portrait of S. Thomas of Villanova, on that to the left, a portrait of S. Gregory the Great. The altarpiece at the extremity of the left aisle is a S. Antony of Padua ; and on the wall to the right is an

Front and
interiour.

Ecce Homo, on that to the left a miracle confirmatory of the Real Presence. The Great altar has two Corinthian columns of breccia; its altarpiece is the baptism of S. Prisca; and the frescos of the tribune are illustrative principally of her life and death. To the right of the altar is an inscription, recording the repairs of the church made, in 1600, by Card. Giustiniani; and to the left is a metrical inscription placed there by Calixtus III., recording the repairs made by him, and stating, without authority of any sort, that here was a grotto sacred to Faun and Picus, with a fountain in which Numa poured wine to intoxicate them etc. The Confession is reached by a double flight of steps: its vaulted ceiling is covered with frescos illustrative of the life of S. Peter; and opposite its altar is a baptismal font, consisting of an inverted, well chiseled, Saracenic capital on a pedestal, bearing on its margin the words, *Baptismum Sancti Petri*, whence it is supposed to have served as his baptismal font, to baptise, among others, S. Aquila, to whom the church had been originally dedicated, and who is mentioned by S. Paul in the fourth chapter of his second epistle to Timothy—S. Prisca was a noble Roman lady, who suffered martyrdom by decapitation in 273: she is mentioned in the Sacramentary of S. Gregory and in almost all western martyrologies; and her feast occurs on the 18th of January.

Church of
S. Pudenziana, history of.

S. PUDENZIANA. This ancient church is situated in the Vicus Patricius, now the via Urbana, in the valley between the Esquiline and the Viminal, near S. Mary Major's, and belongs to Canonesses of S. Augustin. The Saint to whom it is sacred was the daughter of the Senator Pudens and of Claudia, an English lady, who had accompanied to Rome

her father, the famous Caractacus, whose wife and children, as well as himself, were taken prisoners after his defeat in a general battle, and sent in chains to Rome (*a*). Struck with his modest firmness, Claudius reinstated him into a portion of his territories; but his daughter, who seems to have taken her Roman name from the emperor, continued at Rome, where she became the wife of the Senator Pudens, and the mother of S. Novatus, S. Timothy, S. Praxedes and S. Pudentiana, the titular Saint of this church (*b*). Claudia is celebrated for her beauty by Martial (*c*); and she and her husband Pudens are mentioned by S. Paul in the fourth chapter of his second epistle to Timothy. Pudens received under his roof S. Peter, by whom he and his family had been baptised; and S. Pius I., about the year 145, converted the house into a place of worship sacred to S. Pudentiana (*d*). In 1130 it was given by Innocent II. to Canons Regular of the Congregation of S. Maria del Reno di Pologna. It was subsequently repaired by several Pontiffs; but it was nearly built anew, in 1597, by Card. Gaetani, after the design of Volterra. S. Pius V. transferred it to the Dominican Penitentiaries of S. Mary Major's, and united it to the basilic, the Chapter of which officiate here on the feast-day. Sixtus V. gave it to the Bernardines in 1568; and its present occupants were located in the annexed convent, after the demolition of their former one of S. Spirito, by the French, when excavating the forum of Trajan.

Its interior consists of a nave with side chapels The interior. fronted by arcades, the latter sustained by columns,

(*a*. Tacit. Annal. lib. XII. (*b*) Mart. Epigr. l. IV. (*c*) Id. lib. IX. (*d*) S. Damas. Vit. S. Pii I.

partly enclosed in masonry. Over the holy-water-font, to the right, is a painting of S. Peter baptising the Senator Pudens, by Reti. Over the altar of the adjoining chapel is an angel-guardian, copied from the original of A. Grammatica. The altarpiece of the second chapel is a Madonna and Bambino of an ancient school; but the Birth of the B. Virgin to the right and that of the Redeemer to the left, together with the other paintings of the chapel, are by Lazaro Baldi. Over the third altar is a S. Bernard, whose pen is guided by the B. Virgin; and the same Saint before the Eternal Father, to the right, and the S. Teresa in ecstasy, to the left, are by M. Cippitelli, a Roman. In the chapel to the right of the great altar is another painting of S. Peter baptising S. Pudens, by A. Nucci. Over the great altar the S. Pudentiana and also the lateral portraits of S. Novatus and S. Timothy are by Nocchi of Lucca. The mosaics in the absis above the altar, representing our Lord enthroned, with a book in his hand, on which is written, *Dominus Conservator Ecclesiae Pudentianae*, is supposed to be of the IX. century (*a*), and was deemed by Poussin the best specimen existing of the old school. The glory on the spandrils and cupola is by Pomerance.

In the chapel of S. Peter, which is the next to the left of the great altar, is a group of the Adoration of the Magi, begun by Pietro Paolo Olivieri, and terminated by Mariani: the frescos on the inner compartments of the ceiling, illustrative of the life of S. Peter, are by Baglioni; and under the table of the altar, as may be seen, is the wooden

(*a*) Ugonio, Stor. delle sette Chiese, p. 164.

one, on which S. Peter offered the Holy Mysteries. The next chapel at this side belongs to the Gaetani family, and was erected by Volterra. At its entrance are four beautiful Corinthian columns, incrustated with giallo antico. The first statue to the right as we enter is that of Fortitude, by a pupil of Guidi; and the opposite one of Justice, is by Carlo Malavista. The handsome monument to the right is that of D. P. Gaetani, who died in 1668; the opposite one is that of Card. Gaetani, the benefactor of the church already mentioned; and each monument is decorated, among other rare marbles, with two columns of verde antique. The next statue to the right is that of Temperance, by Adamo Lorenese; and the opposite one of Prudence is by Fran. Mari. The high relief over the altar, representing our Lord consigning the keys to S. Peter, is by G. B. Della Porta; and the two superb columns at the sides are of a rare lumachella, called *pietra pidocchio*. On two steps of the altar is the impression said to have been left by a consecrated Host, after having fallen from the hands of an incredulous priest. The mosaics on the ceiling are by P. Rossetti, from the cartoons of F. Zuccari. To the left, after our return to the church, we observe, nearly opposite the entrance to this chapel, a dry well, into which S. Pudentiana and her sister Praxedes collected the relics of about 3000 martyrs; and the painting by Reti on the side-wall of the nave, as we advance, represents them engaged in this painful office of piety—The feast of S. Pudentiana occurs on the 19th of May.

SS. QUATTRO CORONATI. The church of the Four Crowned Brothers is situate on the summit of the Coelian, between the hospital of S. John La-

Church of
the Four
Crowned
Brothers,
history of.

teran and S. Clement's. It was first built, according to Panvinio, by Pope Melchiades in the IV. century; and its name it derives from the four martyrs, Severus, Severianus, Carpophorus and Victorinus, who suffered in the persecution of Dioclesian, and whose bodies were deposited here by Leo IV. in the IX. century (a). It was subsequently repaired by several Pontiffs, and also by Card. Carillo, in the time of Martin V., as is recorded by an inscription in its inner vestibule. The annexed Camaldólese convent was converted by Pius IV., in 1560, into a female orphan-house, placed under the care of resident Augustinian Nuns.

Entrance
and in-
terior.

It is entered by a rude vestibule and two atria with porticos, in the inner one of which is a door to the right opening into a very ancient chapel dedicated to S. Sylvester, and now belonging to the Confraternity of Sculptors. On its walls are several paintings of the VII. and VIII. centuries, illustrative of the life of Constantine. The church is divided into a nave and two small aisles by eight granite columns, over which rises a sort of superstructure, in the manner of the ancient basilics, adorned with eight similar but smaller columns. The floor, which is much worn, had been a handsome specimen of opus Alexandrinum. Over the first altar to the right is a painting of S. Augustin, learning from a child the exhaustless depth of the profound mystery of the B. Trinity. Next comes the handsome monument of Mons. Aloysio d' Aquino, who died in 1679. The flight of steps, which we meet next, and also the corresponding one at the opposite side lead down

(a) Anastas. Biblioth. Vit. Leon. IV..

to the subterranean chapel, inside the altar of which repose the bodies of the four crowned martyrs with those of several other Saints. In the tribune the under range of paintings represents the conversion, martyrdom etc. of the five sculptors, Clandius, Nicostratus, Symphorianus, Castorius and Simplicius, whose relics are preserved in this church; the second range represents the sufferings and death of *the four crowned martyrs*; and above the cornice is a glory, much admired for the excellence of the design and the freedom of the execution, all by Mannozi called Giovanne da S. Giovanni. Over the next altar, in the left aisle, is a S. Sebastian, by Baglioni: the head of the martyr is preserved over the altar, having been enclosed in a silver case by Gregory IV., and placed here by Leo IV. Over the last altar is the Annunciation by some obscure hand—The Station occurs on the 27th day of Lent, and the festival on the 8th of November.

SS. QUIRICUS AND JULITTA. S. Quiricus or SS. Quiricus and Julitta. Cyr and his mother Julitta were natives of Iconium, and suffered in the persecution of Dioclesian (*a*). Their church is situate in the via di Tor de' Conti, nearly opposite the arco di Pantano, and is a parish-church served by the Dominicans. It appears not to be ancient, for its station was first granted by Sixtus IV. in 1475, when it became for the first time titular. It had been originally collegiate; but was transferred by Clement XI. to the Dominicans, by whom it was been modernised. Its interior consists of a single nave, and has four side-altars with that of the tribune, over which is a painting of

(*a*) See their authentic acts in Ruinart. p. 517.

the martyrdom of the titular Saints, by a competent but unknown hand. The other paintings are not worthy to detain the curiosity of the stranger—The station occurs on the 35th day of Lent, and the feast on the 16th of June.

S. Sabina,
history of

S. SABINA. This titular church of the Dominicans is situate on the Aventine, and was first erected, in 425, in the pontificate of Celestine I., by an Illyrian priest named Peter, as is attested by a mosaic inscription, which we shall see in the church; and it was consecrated by S. Sixtus III. (432-440) to S. Sabina, an Umbrian widow-lady, who suffered martyrdom in Rome in the persecution of Adrian. The church and adjoining Papal palace were given by Honorius III. to S. Dominic, who resided here, having converted the palace into a convent. It was repaired by Eugenius III., Gregory IX., and lastly by Sixtus V., who reduced it to its present modern form, as is recorded by an inscription, which we shall see near the great altar.

Lateral
and front
entrances;
interior.

The lateral entrance of the church, now the ordinary one, is preceded by a portico, adorned with two engaged and two disengaged Corinthian columns, substituted for those of green granite, that now embellish the Chiaramonti museum. We however shall commence our description of the church with its principal entrance, which is enclosed within the convent and partly walled up, but is still adorned with eight columns, four of fluted paonazzetto and four of granite. Its door-frame is of carved marble; and its door is of cypress with scriptural reliefs carved in vinewood, so early as the XIII. century, and engraved and illustrated by D'Agincourt in his learned work on the decline of the

arts. The interior of the church, which is 178 feet long by 84 feet broad, not including the lateral chapels, is divided into a lofty nave and two aisles by twenty-four ancient fluted columns of Parian marble, with Corinthian bases and capitals, sustaining small arcades, on which rest the disproportionately lofty side walls, that run up to sustain the roof of the nave. Over the great door is the mosaic inscription already mentioned, which runs thus:

*Culmen apostolicum cum Caelestinus haberet
Primus, et in toto fulgeret episcopus orbe,
Haec quae miraris fundavit presbyter urbis
Illyrica de gente Petrus, vir nomine tanto
Dignus ab exortu Christi nutritus in aula:
Pauperibus locuples, sibi pauper, qui bona vitae
Praesentis fugiens, meruit sperare futuram.*

At the extremities of the inscription are two female figures, one to the right with the words, *Ecclesia ex Circumcisione*, the other to the left with the words, *Ecclesia ex Gentibus*, personations of the Jewish and Gentile Christian churches.

Entering the right aisle we observe, before reaching the lateral door, a large marble slab affixed to the wall to our right, and surmounted with the Virgin and Child: it once formed part of the church floor; and on it, as its inscription records, S. Dominic often lay prostrate in devout prayer. Beyond the lateral door is the monument of Card. Bicchi and his brother, who died in the XVII. century. The first chapel at this side is that of S. Thomas Aquinas, whose portrait is over the altar. The second chapel is that of S. Hyacinth, the altar of which is deco-

rated with four columns of alabaster, and a painting of the B. Virgin giving beads to S. Dominic, by Lavinia Fontana. Of the lateral frescos that to the left represents S. Dominic, clothing with the habit of his Order S. Hyacinth Odrowatz, while his brother B. Geslaus lies prostrate near with extended arms, humbly but fervently waiting to be similarly vested, both Poles, the former subsequently bishop of Cracow, and the latter canon of the same church. Both frescos are by F. Zuccari; and are much esteemed. The next chapel is that of S. Dominic, who is represented fainting under the self-infliction of the discipline, and restored by the B. Virgin. Having ascended by a few steps the chapel of the Rosary at the extremity of the aisle, we observe near the altar, to our right, the monument of Card. d' Austria, who died in 1483, no bad specimen of the cinquecento style, executed by Poggio di Montereale. The painting over the altar, representing the Virgin giving the rosary to S. Dominic, and the Infant Saviour espousing S. Catharine, is a much admired work of Sassoferrato.

The great altar.

Passing hence towards the great altar, we meet, between the two first columns to our right, the inscription already mentioned, recording the modernising of the church by Sixtus V.:

SIXTVS V. PONT. MAX.

Ecclesiam hanc, intermedio pariete, ruinosoque tectorio sublatis, pavimento strato, gradibus erectis, picturis ad pietatem accomodatis, altarique una cum sacris martyrum Alexandri papa, Eventii, Theodoli, Sabinae, et Seraphiæ reliquias

ob stationarias pontificiasque missas celebrandas translato, in hanc formam restituit. Anno pont. II.

Under the great altar is a small chapel, which at one time contained the relics of the Saints, now preserved under the altar; and their portraits are ranged opposite on the tribune, that is S. Theodolus, S. Alexander I., S. Sabina, S. Aventius and S. Seraphia, MM. The martyrdom of S. Sabina is a good painting by the Cav. Silvagni, professor in the Academy of S. Luke; but the others are by an unknown hand, as is also the fresco of the Redeemer etc., above in the absis. The lateral paintings between the pillars, illustrative of the life of S. Dominic, are by Scholars of Zuccari.

At this extremity of the left aisle is the chapel of the Crucifixion, after which comes that of S. Catharine of Sienna, the floor of which is constructed of rare marbles, arranged in a tasteful pattern. Its altar is adorned with four columns of breccia and a painting of the Virgin and Child with S. Dominic and S. Catharine, by Morandi; and the spandrels of the cupola, illustrative of the life of S. Catharine, and the cupola itself, representing the same Saint in glory, are by G. Odazi. The second next monument, outside the chapel, is that of the learned Passerini O. S. D. The monumental memorial in mosaic, at the upper extremity of the nave, is the portrait of Fra Munio da Zamora, General of the Order, who died in 1300; and near the other extremity is a small fluted column, sustaining one of the basalt weights, said to have been hung to the neck of those condemned to martyrdom by drowning, but which the good lay brother assured me

The left aisle and nave.

was thrown by some demon at S. Dominic when praying on the spot, and received by the Saint on two fingers, which have left their impressions on the basalt, impressions however which I took the liberty of suggesting, would seem to have been made by instruments of a somewhat harder material.

The cloisters of the adjoining convent form a square, adorned with 103 small ancient columns; and on them opens the door of the chapter-room, in which S. Dominic clothed with the habit the two Polish Saints already mentioned. In the convent garden is a large orange tree, planted by the hands of S. Dominic. Off the second landing of the convent stairs is his small cell, converted by Clement IX. into a chapel; it is preserved in its original integrity; but its antichamber is lined with rare marbles, and adorned with gilt stuccos, by order of Charles IV. of Spain. On the next landing is the room of S. Pius V., also converted into a chapel, and tastefully decorated—Several Pontiffs resided here; and hence it is that the garden wall, along the ascent, is castellated. Honorius IV. also died here; and here was elected, in 1288, his successor Nicholas IV. The balcony at the extremity of the corridor commands a good view of Rome. The feast of S. Dominic is celebrated on the 29th of August.

S. Syl-
vester in
Capite,
history of.

S. SILVESTRO IN CAPITE. The annexed convent of Clare Nuns, situate, as is the church, in the piazza di S. Silvestro, had been erected, according to Ugonio, by Diomysius I. about the year 260 (*a*); rebuilt by Paul I. in 757, when, according to Severano, its church was probably erected (*b*); and repaired by

(*a*) Stor. delle Stazion. p. 245.)*b*) Memorie etc. p. 349.

Innocent III. in the XII. century, when its belfry was built. Its present occupants were placed here by Innocent XI. in 1676; and they adorned the church with marbles, paintings and stuccos after the design of A. de' Rossi. Its name of *in Capite* it takes from the head of the Baptist, said to be preserved in the convent. S. John had been honorably interred by his disciples at Samaria, whence his remains were transferred to Alexandria, where, as Theophanes testifies, they were deposited in a great church erected there to the Baptist by Theodosius in 396. The Baptist's head was discovered at Emisa in Syria, in 453, whence it was conveyed to Constantinople, in the year 800; and when that city was taken by the French, in 1204, Walle de Sarton, a canon of Amiens, brought part of the head into France, and placed it in his own church, where it is still preserved. Part is also said to be kept in this monastery; but Sirmon thinks it to be the head of S. John the martyr, of Rome; and this uncertainty induced Clement VIII. to procure a small part of the head kept at Amiens for this church (*a*).

The front, which is adorned with Ionic pilasters, was erected by Clement XI. after a design left by De' Rossi, and at the expense of the convent, as is recorded by an inscription inside over the entrance to the court, which precedes the church. The four statues of travertin on the summit of the façade are S. Francis by V. Felici, who also sculptured the medallions of the head of the Baptist, and under it the *Volto Santo* supported by Angels; S. Sylvester, by M. Borgognone; S. Stephen by the

The front
and interior.

(a) Tillemont. I. p. 494, 504.

same; and S. Clare by G. Mazzoli. The interior of the church consists of a single nave and transept, with side chapels and a tribune. On the ceiling of the nave is the Assumption, with S. John and S. Sylvester, and a glory of Saints and Angels. The central fresco of the transept, representing the Eternal Father encircled with groups of angels and saints, is by Roncalli, who also painted the four Evangelists in the spandrils. The paintings near the two lateral windows of the transept are by Brandi, who also executed the Conception over the organ. In the tribune the baptism of Constantine is by Gemignani; and the great altar, the canopy over which is sustained by four small fluted Corinthian columns of giallo antico, is by the Cav. Carlo Rainaldi.

The
chapels.

The painting over the altar of the first chapel to the right, as we entered, represents the Virgin and Child with S. Antony and S. Sylvester, and was executed, as were all the other paintings of the chapel, by G. Chiari. The S. Francis in ecstasy, over the altar of the next chapel, is by Orazio Gentileschi; and the lateral paintings are by L. Garzi. The Descent of the Holy Ghost, over the altar of the third chapel, together with the other paintings, is by G. Ghezzi; and the Virgin and Child with S. John and S. Sylvester, over the next altar, together with the Holy Family to the right, is by Tarquinio da Viterbo. Over the altar at the opposite extremity of the transept is a painting of the Virgin and Child with S. Paul and S. Nicholas bishop, beneath which are Magdalen and S. Catharine, by T. Rondolini. The Conception over the altar of the next chapel, the lunettes and the ceiling are painted by Gemignani; and the lateral easels

are by P. F. Morazzone. The S. Marcellus over the altar of the next chapel and all the other paintings are by Gemignani and Ottone; and the Crucifixion over the altar of the last chapel, with all its other paintings relating to the Passion, is by F. Trevisani, and are deemed his best productions—In the annexed convent is kept a Volto Santo, different from that of S. Peter's, and said to have been sent by our Lord to king Abagarus, and brought hither by some Greek refugees, who fled the fury of the Iconoclasts—The station occurs on the 30th day of Lent; and in this church are celebrated the Nativity of the Baptist on the 24th of June; his Decollation on the 29th of August; and the feast of S. Sylvester on the 31st of December.

SS. SILVESTRO E MARTINO. See *S. Martino ai Monti*.

S. SISTO. This church of the Dominicans is S. Sisto, situate on the Appian way, a little beyond the history of. baths of Caracalla. Ugonio confesses that of its first foundation he could discover no historical record; but he adds that amongst the subscribers to the Council held in the Vatican, in 499, by Pope Symmachus, are Romanus and Redemptus, priests, with the title of Tigride, the name, according to Panvinio, of the matron, by whom the church had been founded (*a*). In the Register of S. Gregory is mentioned one Bassus, priest of S. Sixtus, whose name again occurs in the 26th chapter of the IV. Dialogue of the same Pontiff. It was rebuilt in 1200 by Innocent III., according to Guilielmus Bibliothecarius; and was consigned to S.

(*a*) Ugonio Stor. delle Staz. p. 163. Panvinio delle Sette Chiese di Roma.

Dominic by Honorius III., after having confirmed his Order; and its monastery was the first house occupied by him and his community. The Saint subsequently removed, as we saw, to S. Sabina, and left this church and convent to the Nuns of his Order (a), who were removed hence by S. Pius V. to SS. Domenico e Sisto on the Quirinal; and the church thus returned to the Fathers of the Order, to whom it still belongs. It was repaired in 1488 by Card. Ferrici, a Spaniard; and its front and ceiling were subsequently erected, by Card. F. Boncompagni, after the designs of Baccio Pintelli. In the pontificate of Paul V. Serafino Sicco, General of the Order, rebuilt the monastery; and finally Benedict XII. repaired the church as we now see it, after the design of Rauzzini.

The interior.

The interior consists of a single nave: its paintings, executed in the last century, are by obscure artists; and it contains the monuments of Cardinals Gatti, Lucini and Orsi, the last a distinguished writer. In it repose the remains of SS. Zephyrinus, Anthier, and Felix, Popes and martyrs, and of SS. Soter, Parthenius, Lucius and Julius, bishops and martyrs—Adjoining is a chapel dedicated to S. Dominic, in which are some paintings and inscriptions, recording miracles wrought here by the Saint—The convent is now converted into a paper manufactory for the use of the Government, worked in part by machinery.

S. Stefano Rotondo, history of.

S. STEFANO ROTONDO. This interesting church, which belongs to the German college and is under the direction of the Fathers S. J., is situate on the Coelian, a little beyond the arch of Dolabella, and

(a) Chronic. of S. Dom. lib. I. p. 1. Car. 31.

is so called from its circular form and its dedication to the protomartyr. It was erected about the year 469, and consecrated, according to Anastasius Bibliothecarius, by Pope Simplicius, who died in 482. It is a singular example of the manner in which edifices were then constructed, at the expense of other buildings, presenting, as it does, columns of different sizes, materials and orders, some having plinths some double plinths, some no plinths, according to the comparative length of the shafts; some of marble, some of granite; some of the Ionic, some of the Corinthian, order—all, in a word, taken indiscriminately from different ancient edifices, and hastily employed to construct this church. The edifice was put into thorough repair, in 1453, by Nicholas V.; and was transferred by Gregory XIII., at the close of the XVI. century, from Hungarian priests to the Jesuits, by whom it is still officiated, and who support, lodge, clothe, and educate twenty one male orphans in the annexed edifice, placed by them under the care of a resident secular priest.

Entering the porch of the church, we observe to the right the marble chair, from which Gregory the Great delivered his IV. homily on the tenth chapter of S. Matthew, as is recorded by the inscription over it. The outer wall of the circular nave is sustained by 34 columns; and the intercolumniations, which once gave access to a portico, were filled up with masonry by order of Nicholas V. The inner wall of the circular nave, which is also that of the dome, is sustained by 20 larger columns; and two still loftier with two antae uphold the arcades, on which rises a wall that runs up to aid in supporting the ceiling and roof, thus dividing the dome

Entrance
and interior.

into two semicircles. On the wall of the circular nave are thirty-two frescos, exhibiting with terrific truth, the cruel martyrdoms of the early Christians, beginning with the Innocents to the right as we entered, all executed by Pomerancie in rich colouring and strength of outline, but without finish. The landscapes are by Matteo da Siena.

The chapels.

The church contains four chapels. That to the left as we entered is sacred to SS. Primus and Felicianus: the slaughter of the Innocents to the left of its entrance, and the Afflicted Mother to the right are by A. Tempesta, who also painted the martyrdom of SS. Primus and Felicianus, with the other frescos on its interior. In the small tribune to the rere of its altar is a mosaic of the martyrs with a portrait of the Saviour, made in the VI. century by order of John I. and Felix IV. The adjoining chapel is that of S. Stephen, king of Hungary; and over its altar is an oil painting of the titular and other Saints, with the Virgin and Child. In the centre of the church is a third chapel; and to the rere of its altar is a sort of fantastic pyramidal tabernacle, constructed by a Swedish baker, who resided in Rome. In the nave, beyond this altar, is the small chapel of the Madonna, over the altar of which is the Virgin and Child by Father Pozzi S. J.—The diameter of the church is about 126 feet; and its general effect is novel and imposing. It is supplied with a daily Mass; and its feast occurs on the 26th of December.

S. Susanna, history of.

S. SUSANNA. This church is situate in the piazza di Termini, and is said to have been first built by Constantine in 325. It is mentioned by S. Ambrose in the IV. century, and in the Council held by Pope

Symmachus in 499. The Saint to whom it is dedicated was a noble Roman lady, the daughter of a Christian priest named Gabinius, and niece of Pope Caius. She suffered martyrdom with heroic constancy under Dioclesian about the year 295, and is mentioned in many ancient martyrologies. The convent of Bernardine Nuns, by whom it is now occupied, was annexed to it by Sixtus I. in 1587; and it was constituted a titular and parochial church, in 1590, by Sixtus V. The church was rebuilt and embellished, in 1600, by Card. Rusticucci, bishop of Albano, as is recorded by an inscription inside over its entrance; and Paul V. ordained that the Roman Senate should occasionally present it with a silver chalice, an ordinance still observed every fourth year. The Nuns receive young ladies as boarders, whom they educate; and the convent gives annual dowries to two poor females, nominated by the Cesarini family.

The front of the church, built by Card. Rusticucci after the design of Carlo Maderno, is disfigured by two ranges, with broken lines and inverted consols. The interior consists of a single nave; and its massive, well carved and richly gilt ceiling was constructed by order of Card. Rusticucci. To the right on entering we observe the small monument of the Florentine sculptor, Philip Valle. A little farther on is the door of the sacristy, above which is a large fresco, representing the chaste Susanna, surprised in the bath by the two Elders: over the monument of P. Valle is her trial; over the entrance are the Elders after their condemnation; on the left lateral wall the next fresco is the stoning of the aged delinquents; and opposite the sacristy door is Susanna thanking Heaven for its interposition in her

behalf, all executed by Baldassare Croce of Bologna. Above, to the right, are Jeremiah and Isaiah; and opposite them to the left are Ezechiel and Daniel, statues in plaister by Valsoldo. The chapel to the right, beyond the sacristy, is that of the Madonna; on the ceiling of which is a glory painted by Paradisi in 1709. The opposite chapel is that of S. Laurence, erected by Camilla Peretti, sister to Sixtus V., who also bequeathed dowries of fifty scudi each, to be given to nine poor girls on the feast of S. Susanna; but in the vicissitudes of the French usurpation, they have been alienated to other uses. The altar is adorned with two columns of verde antique: its altarpiece of the martyrdom of S. Laurence is by Cesare Nebbia; and the martyrdom of S. Eleutherius to the right, the baptism of S. Genesisius to the left, with the paintings above, are by G. B. Pozzi of Milan. The subterranean chapel is reached from this extremity of the nave by two descending flights of steps; and over its altar is a painting of S. Gabinius, his wife and their daughter Susanna. The tribune is reached by four steps. In it the painting to the left is the martyrdom of S. Gabinius: the opposite painting is the martyrdom of the seven Maccabees and their heroic mother; and over the altar is the martyrdom of S. Susanna, all by Cesare Nebbia, who also painted the same Saint, to the right, refusing to offer sacrifice to the gods, and to the left, protected from violence by an angel—The station occurs on the 25th day of Lent, and the feast on the 11th of August.

S. TOMMASO IN PARIONE. This small parish church is situate in the via in Parione, which joins to the right the via Papale, about half way

towards the ponte S. Angelo, before reaching the Chiesa Nuova; and it derives its name, *in Parione*, from that of the modern region in which it is situate. It was built in the XII. century by Innocent II. ; and was repaired in 1582 by the Cerrini family, under the direction of F. Volterra.

Its interior consists of a nave and two aisles, divided by arcades. On the second pillar of the nave is an inscription, recording that S. Philip Neri, received, in this church, all the Orders, save that of Deaconship, with which he was invested in S. John Lateran's; and on the opposite pillar is a record of its consecration in 1035, and its repairs in 1656. In the left aisle are paintings of S. Philip Neri receiving Orders; of the death of S. Joseph; and of S. Nicholas of Bari: in the right aisle are paintings of S. Charles Borromeo, with S. Francesca Romana, S. Antony, S. Peter, and S. Aurelius, whose body lies beneath the altar, with an ampulla containing some of his blood; of the Madonna Adolorata, in the chapel of the Crucifixion; and of the Conception, with a Magdalen meeting our Lord; and over the great altar is S. Thomas with other figures. The S. Nicholas of Bari and the Conception are by Pomerancie; and the S. Thomas is by Father Cosimo, a Cappuchin—The festival occurs on the 21st of December.

SS. TRINITA' DE' MONTI. This interesting church stands conspicuously on the Pincian, which is here ascended from the piazza di Spagna by 135 steps, constructed by order of Charles VIII. of France in 1494, the year in which the church was erected by order of that ambitious monarch, at the request of S. Francis of Paula, Founder of the Minims,

Its interior.

SS. Trinità de' Monti, history of.

in whose hands it remained, until 1816. Lewis XVIII., at the instance of Count Blacas, his Ambassador at Rome, had it repaired, in 1774, under the direction of Mazois, of Pompeii celebrity; and in 1826 it passed into the hands of its present occupants, who, besides keeping a boarding school in the annexed convent for the daughters of the Nobility, have established a school of gratuitous education for poor female children, and maintain, clothe and educate forty female orphans within their sacred enclosure.

Its entrance and interior.

The entrance of the church is reached from the Pincian by two flights of thirty-five travertine steps each; and commands a magnificent view of modern Rome, its spires, columns, towers, domes and obelisks, rising beneath the pine-clad heights of the Janiculum, the Vatican and Monte Mario. Its front, the lines of which are much broken, is surmounted by two belfries. Its interior consists of a nave, a transept and a tribune. Over the altar of the first chapel to the right is an oil painting of the Baptism of Christ; on the left side-wall is a fresco of Herodias dancing; and on the ceiling and lunette are other frescos illustrative of the life and death of the Baptist, all by Naldini, who also painted the prophets at the sides of the altar and on the pillars of the entrance to the chapel. Over the altar of the second chapel is a painting of the Delivery of the keys, copied from an original of the Chev. Ingres, late Director of the French Academy. Over the altar of the third chapel is the Assumption by Daniel da Volterra, in which he has introduced the portrait of Michelangelo, which is the last figure to our right, in the act of pointing to the B. Virgin. The Presentation of the B. Virgin on the wall to

the right, and the Slaughter of the Innocents, on that to the left, are from cartoons of Volterra, copied by his pupil M. Alberti; and the frescos on the ceiling, illustrative of the life of the B. Virgin, are by Marco da Siena and Pellegrino da Bologna, from cartoons of Daniel da Volterra. The Birth of the B. Virgin, in the lunette to the right, is by Bizzera, a Spaniard; and the Presentation, in the opposite one, is by G. P. Rosetti. The Flagellation, over the altar of the next chapel, is by Mons. Paillieri, a pensioner of the French Academy in 1817; and the two lateral monuments belong to members of the Orsini family. The altarpiece of the fifth chapel is the Nativity: on the wall to the right is the Adoration of the Magi; and on that to the left is the Circumcision, all of which, together with the Prophets on the ceiling, are of the school of Sodoma, and have suffered from humidity. The Ascension over the altar of the sixth chapel, the Resurrection to the left, and the Descent of the Holy Ghost to the right, with the Popes on the ceiling, are all of the school of Pietro Perugino, and were retouched by the brother of Camuccini, under the superintendance of the Baron. We next enter the transept; and over the door by which we enter is a painting of the procession of Gregory the Great, with the angel appearing on the summit of the tomb of Adrian, by an unknown hand, but interesting as showing the form and condition of the mausoleum in the time of Leo X., whose likeness is seen in the portrait of Gregory the Great. On the vaulted ceiling above are Sibyls and Prophets by a Sicilian artist, a pupil of Michelangelo's; and over the altar at this extremity of the transept is a well executed

marble group of the Virgin and Child ; by Rinaldo Rinaldi. Over the altar of the small chapel to the right of the great altar is a good painting of the angel admonishing S. Joseph to fly into Egypt, retouched by Baron Camuccini. In the choir, at its extremity, is the Redeemer of the Sacred Heart, painted by Princess Galitzin, once a member of the Russian Greek church, and now one of the religious of this convent : on the wall to the right is a good Crucifixion, by an unknown hand ; and on that to the left is a copy of the famous Deposition of Daniel da Volterra. Beyond the choir is the door leading to the sacristy, over which is the Coronation of the B. Virgin ; and over the altar of the sacristy is a good Crucifixion. The great altar stands isolated, and is constructed principally of rare marbles, of verde antique, giallo antico, nero antico, fior di persico etc., with orientall alabasters. At the left extremity of the transept, over the door opening into the aisle, is the death of the B. Virgin ; and on the lateral wall, above the organ, is the Assumption, both commenced by Taddeo and finished by Federico Zuccari. The Prophets and paintings above, illustrative of the life of the B. Virgin, are by Pierin del Vaga and Ceccolino Salviati.

In the chapel adjoining the transept is S. Lewis, depositing on the altar the crown of thorns brought from the Holy Land, feebly executed by Mons. Thévenin. On the wall to the right is a Conception ; and on that to the left is S. John [in the cauldron of boiling oil, both, with the frescos above, of the school of Pietro Perugino. Over the altar of the next chapel is the admirable Magdalen of Giu-

lio Romano. The S. Michael over the next altar is by Corvi, the master of Camuccini. Over the altar of the fourth chapel Daniel da Volterra painted his famous fresco of the Deposition, which we shall see; and the other paintings by him in this chapel, which have entirely perished, have been engraved by Dorigny. The present altarpiece is the Immaculate Conception, admirably painted on a gold ground by Weit, a German artist, now Director of the academy of Frankfort; and the lateral paintings of the Annunciation and Visitation are also by German artists. Beneath the Visitation is a small marble monument, containing the heart of the Card. Rohan, who had been titular of the church, and died in 1838, bequeathing the relic to this chapel, which he was accustomed to frequent with great devotion. Over the altar of the next chapel is a portrait of S. Francis of Paula, painted by the princess Galizin: the Nativity to the right and the expulsion of Adam and Eve from Paradise, to the left, are by an unknown artist. Immediately outside this chapel is an inscription recording the removal of the ashes of Claude Lorraine thence to the church of S. Luigi, in 1840. His house, designed by himself with a simple Doric portico, stands near the church. In the last chapel is the famous Deposition from the Cross by Daniel da Volterra, taken, as we said, off the wall on Canvass in 1811, and, in the opinion of Poussin, the third picture in the world, ranking, in his estimation, after the Transfiguration and the Communion of S. Jerom. It has been much injured in being retouched; but the expression, the grouping of the Afflicted Mother and holy women, the drawing of the figure of Christ, who falls *come corpo*

morto cade (a), combine to attest the accuracy of Poussin's classification.

The interior of the Convent.

On the wall to the right on entering the convent is the Canonization of S. Francis of Paula, which has been much injured; this and all the other frescos of the cloisters, illustrative of that Saint's life and death, are by the Cav. d' Arpino, Roncalli, Nogari, G. Semenza, and Marco di Faenza. The portraits of all the kings of France, between the lunettes, are by A. Nucci. On a corridor over the cloisters are two landscapes, which, when seen from certain points of view, seem portraits of S. Francis of Paula and S. John, by P. Gio. F. Nicerone, a Minim, author of the work on perspective, entitled, *Thaumaturgus Opticus*; and on the same corridor is a meridian executed by Pere Magnan, also a Minim. Some ancient ruins, consisting of opus reticulatum, near the orphan house within the enclosure, are called the baths of Lucullus, and probably belonged to his gardens, situate on this part of the Pincian, as we learn from Frontinus—The feast of this church occurs on Trinity-sunday, and that of the Religious on the Friday after the octave of Corpus Christi. On Sundays and holidays Benediction takes place at 23 o'clock; and High Mass at 9 1/2 A. M.; and both functions are accompanied with vocal and instrumental music by the Religious.

END OF VOL. I.

(a) Dante Inf. Cant. V. 142.



85-B18640



GETTY CENTER LIBRARY



3 3125 00884 3852

