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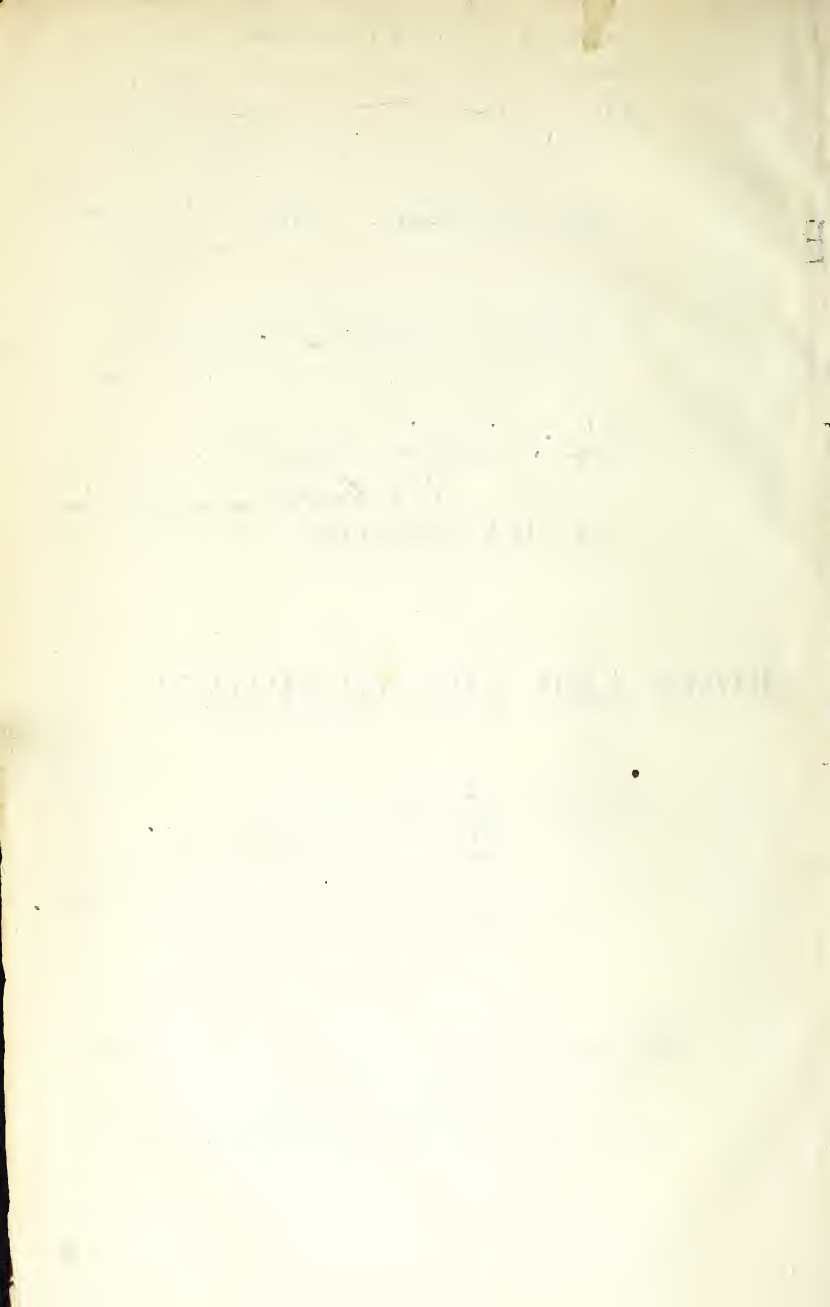
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## P R E F A C E.

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THIS Handbook is in three parts : Directory, Introduction, and Routes.

The Directory contains thirty-eight pages of practical information concerning hotels, lodgings, cabs, money, shops, &c., with a vocabulary for diners at restaurants, an article on the climate of Rome, a suggested itinerary of the most important sights for hurried travellers, and a list of the hours at which galleries and museums are open. To this edition has been added full particulars concerning the journey to Rome—the various routes across the Channel and the Continent, the expense of a ticket, the best trains, the time occupied, sleeping cars, and through carriages, the points at which dining-cars are attached to the train, where luggage is examined, &c. The sea voyage to Genoa or Naples is also described, with fares, duration, &c.

The very large amount of practical information contained in the Directory is frequently revised and re-issued, thus keeping this important part of the Handbook always up to date.

The Introduction contains eighty-five pages of topographical, archaeological, ecclesiastical, historical, and artistic information, designed to assist the reader in appreciating what he sees. The additional matter added to the present edition consists of a short History of Rome, which includes a slight sketch of the fortunes of the Papal Power, and a description of the procedure followed during a Papal Election ; and articles on Architecture by R. Phenè Spiers, F.S.A., on Sculpture by

A. S. Murray, LL.D., F.S.A., and on Painting by Mrs. Ady (Julia Cartwright). The Chronological Tables and Glossary have also been re-arranged and greatly enlarged.

The Archaeological portions of the book were very thoroughly revised by Professor Lanciani for the previous edition, published early in 1894; these remain almost intact. The Editor is responsible only for the description of such new discoveries as have been made since that date.

The traveller is directed through the main thoroughfares; and to all the objects of interest in Rome, by a series of forty-two Routes, each of which is prefaced by a Plan with the direction marked upon it in red ink. In the construction of these Routes care has been taken to give the traveller as far as possible the benefit of the several lines of Omnibus or Tramway which thread the city. A special Omnibus and Tramway map will be found on p. [22] of the Directory. The eighteen Routes devoted to the Campagna are treated on the same principle, their course being made subservient to the railway system. All the Routes in the City are marked by red ink lines on the Index map on p. [124]; and in the Campagna on the Index map on p. 368. This edition also contains new maps of the Churches of St. Peter and St. Maria Maggiore, and of the Roman Forum. The latter is based upon the map published in Professor Lanciani's 'Ruins and Excavations of Ancient Rome' (1897), an invaluable book, to which all students of archaeology are recommended to refer.

The Index has been considerably enlarged.

NORWOOD YOUNG.

*January, 1899.*

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## ABBREVIATIONS.

Abp. Archbishop.  
 Adm. Admission.  
 Arch. Archaeological.  
 A. S. M. A. S. Murray, LL.D., F.S.A.  
 A.U.C. Ab Urbe Condita.  
 B. *Burn*.  
 Bapt. Baptist.  
 C. and C. *Crowe and Cavalcaselle*.  
 Cic. *Cicerone*.  
 Cap. Cappella.  
 Card. Cardinal.  
 Evan. or Ev. Evangelist.  
 hr. hour.  
 K. *Kugler*.  
 l. left.

L. *Lanciani*.  
 M. (in notices of Paintings) *Morelli*.  
 M. (in accounts of buildings) *Middleton*.  
 m. mile.  
 min. minute.  
 P. *Perkins*.  
 pop. population.  
 r. or rt. right.  
 S. San or Santa.  
 S. M. Santa Maria.  
 St. Saint.  
 S. P. Q. R. Senatus Populus Que Romanus.  
 V. M. Virgin Martyr.  
 \* a mark of commendation.

Names of places in brackets (Hadrian's Villa), following the description of any work of art, indicate the place at which it was found. Dates within brackets after a person's name signify the year of his death; numerals after the name of a place mean Population. Ancient sites, and buildings of which little or no remains exist, are printed usually in *black italics*.

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Southampton, Havre, Paris, as above . . . . .	9 18 10	..	59

Italian (Mid-Europe) railway time is one hour in advance of English time, and ten minutes in advance of Rome time. Italian railway time avoids A.M. and P.M. by counting from midnight up to 24. Thus 8.20 P.M. is 20.20. As a rule the Customs examination of hand packages takes place at the first Continental port, and at the Italian frontier, where registered luggage is also examined; beyond that point luggage cannot be registered from London.

In the season application for places in a sleeping car should be made at least a week beforehand. The office of the International Sleeping Car Company is, 14 Cockspur Street, London, S.W. In Rome, 31 Via Condotti.

For complete tariff and time tables, consult *Bradshaw's Continental Railway Guide* (2 shillings); the *Livret Chaix Continental* (2 francs); and for Italy, the *Indicatore Ufficiale delle Strade Ferrate* (1 lira).

Time Tables of trains are so frequently altered on the Continent that the figures here given, though corrected to the day of publication, cannot be absolutely relied on for any subsequent date; but they will remain approximately accurate. In the summer there are special services to Basle, in the winter to Rome and the Biviera. The Rome Express (Tuesdays and Thursdays), Calais-Méditerranée, and Paris-Méditerranée begin running in November.

Mont Cenis Routes.

The Time Tables of Trains which have *through* carriages are enclosed within parallel lines.

	Rome Express.						
	A.M.	A.M.	A.M.	A.M.	A.M.	P.M.	P.M.
LONDON:—							
Victoria . . . . .	9. 0	9. 0	..	10. 0	11. 0	9. 5	..
Charing Cross . . . . .	9. 0	9. 0	10. 0	..	11. 0	9. 0	..
London Bridge . . . . .	..	..	..	10. 0	..	..	..
Waterloo . . . . .	..	..	..	..	..	..	9.45
Dover . . . . . dep.	11. 5	11. 5	..	..	1. 0	11. 0	..
Folkestone . . . . . dep.	..	..	11.40	..	..	..	..
New haven . . . . . dep.	..	..	..	11.30	..	..	..
Southampton . . . . . dep.	..	..	..	..	..	..	12. 0
	P.M.	P.M.	P.M.	P.M.	P.M.	A.M.	
Calais . . . . . dep.	1. 0†§	1. 0*	..	..	3. 0	1.31*	..
Boulogne . . . . . dep.	..	..	2 10	..	..	..	..
Dieppe . . . . . dep.	..	..	..	3.34	..	..	..
							A.M.
Havre . . . . . dep.	..	..	..	..	..	..	8. 0*
Paris (Nord). . . . . arr.	4 45	5. 0	5.40	..	7. 0	5.50	..
Paris (Nord). . . . . dep.	5. 0	5.58	5.58	..	7.44	6.48	..
Paris (St. Lazare) . . . . . arr.	..	..	..	6.55	..	..	11.30
Paris (Lyons) . . . . . arr.	..	6.41	6.41	..	8.24	7.35	..
				(Drive across.)			
						P.M.	
Paris (Lyons) . . . . . dep.	..	9. 0†	9. 0	9. 0	9. 0	2. 0	2. 0
		A.M.					
Dijon . . . . . arr.	10. 9	1.39	..	..	..	6.54	..
Dijon . . . . . dep.	10.14	1.44	..	..	..	7.18	..
Culoz . . . . . dep.	1.59	5.45	..	..	..	11.35	..
						A.M.	
Modane . . . . . arr.	5.43*	9.58*	..	..	..	3.34*	..
Modane (Mid-Europe time) . . . . . arr.	6.38	10.59	..	..	..	4.29	..
Modane (Mid-Europe time) . . . . . dep.	6.55	11.35§	..	..	..	5. 8	..
Turin . . . . . arr.	10. 0	14.42	..	..	..	8.15	..
Turin . . . . . dep.	10. 8	15.15	..	..	..	8.40	..
Genoa . . . . . arr.	13.40	18.35	..	..	..	12. 0	..
Genoa . . . . . dep.	13.49	19.15	..	..	..	12.44	..
Pisa . . . . . arr.	17.28	23.26	..	..	..	16.55§	..
Pisa . . . . . dep.	17.42	23.45	..	..	..	17.15	..
ROME . . . . . arr.	23.50	6.55	..	..	..	23.30	..

\* Customs examination of registered luggage.

† Sleeping car.

§ Dining car.



Time Tables of trains are so frequently altered on the Continent that the figures here given, though corrected to the day of publication, cannot be absolutely relied on for any subsequent date; but they will remain approximately accurate. In the summer there are special services to Basie.

St. Gotthard Routes.

The Time Tables of Trains which have *through carriages* are enclosed within parallel lines.

LONDON :—	A.M.	A.M.	A.M.	P.M.
Victoria . . . . .	..	10. 0	11. 0	9. 5
Charing Cross . . . . .	10. 0	10. 0	11. 0	9. 0
London Bridge . . . . .	..	..	..	..
Dover . . . . . dep.	..	12. 0	1. 0	11. 0
Folkestone . . . . . dep.	11.40	..	..	..
Calais . . . . . dep.	..	..	3. 5‡	1.31
	P.M.			A.M.
Boulogne . . . . . dep.	2.20	..	..	..
Ostend . . . . . dep.	..	4.31‡	..	..
Brussels . . . . . arr.	..	6.10	..	..
Brussels . . . . . dep.	..	6.36	..	..
Laon . . . . . arr.	6.39	..	7. 7	5.33
Laon . . . . . dep.	7.30‡	..	7.30	5.50
Basle . . . . . arr.	A.M. 5.45	A.M. 6.27	A.M. 5.45	P.M. 5.15
Basle . . . . . dep.	7. 5	7. 5	7. 5	6.25‡
Lucerne . . . . . dep.	9. 8§	..	..	10.10
Chiasso . . . . . arr.	1.54*	..	..	4.55*
Chiasso . . . . . dep.	2. 5§	..	..	5.15
Milan . . . . . arr.	15. 9	..	..	7.14
Milan . . . . . dep.	15.35	..	..	9.10
Genoa . . . . . arr.	18.55	..	..	12.20
Genoa . . . . . dep.	19.15‡	..	..	12.45
Pisa . . . . . arr.	23.26	..	..	16.55§
Pisa . . . . . dep.	23.45	..	..	17.15
ROME . . . . . arr.	6.55	..	..	23.30

\* Customs examination of registered luggage.

‡ Sleeping car.

§ Dining car.

## Riviera Routes.

The Time Tables of Trains which have *through carriages* are enclosed within parallel lines.

	Calais- Médit.	Paris- Médit.				
	P.M.		P.M.	P.M.	P.M.	
Calais . . . . dep.	1. 0 $\frac{1}{2}$ §	..	1. 0	..	3. 0 $\frac{1}{2}$ †	..
Boulogne . . . . dep.	..	..	..	2.20	..	..
Paris (Nord) . . . arr.	4.45	..	4.45	5.50	7. 0	..
		P.M.				
Paris (Nord) . . . dep.	5. 0	..	5.58	5.58	7.44	..
Paris (Lyons) . . . arr.	..	..	6.41	6.41	8.24	..
						P.M.
Paris (Lyons) . . . dep.	..	5.40 $\frac{1}{2}$ §	8.30	8.30	8.30	2. 0
Dijon . . . . . arr.	10.25	10.25	A.M. 1. 1	..	..	6.54
Dijon . . . . . dep.	10.30	..	1. 7	..	..	7.18
	A.M.					A.M.
Marseilles . . . . arr.	6. 1	..	8.59	..	..	5. 0
Marseilles . . . . dep.	6. 7	..	9.14	..	..	5.15
			P.M.			
Mentone . . . . . arr.	11.14	..	2.50	..	..	10.39
Mentone . . . . . dep.	11.20	..	3. 6	..	..	10.44
Ventimiglia . . . . arr.	11.42*	..	15.31*	..	..	11. 3 <sup>e</sup>
Ventimiglia (Mid- Europe) . . . . . arr.	12.37	..	16.26	..	..	11.58
Ventimiglia (Mid- Europe) . . . . . dep.	12.50	..	19. 3§	..	..	16. 0
Genoa . . . . . arr.	..	..	23.35	..	..	22.30
Genoa . . . . . dep.	19.15 $\frac{1}{2}$ †	..	0.12 $\frac{1}{2}$ †	..	..	0.12 $\frac{1}{2}$ †
Pisa . . . . . arr.	23.26	..	4.25	..	..	4.25
Pisa . . . . . dep.	23.45	..	4.50	..	..	4.51
ROME . . . . . arr.	6.55	..	11.27	..	..	11.27

\* Customs examination of registered luggage.

† Sleeping car.

§ Dining car.

For time table as far as Paris, see the table given for the Mont Cenis Route. The best train in the winter is the "Calais-Méditerranée," on Sundays, Mondays, Wednesdays, and Fridays, consisting of sleeping and dining cars only, which go through from Calais to Ventimiglia. As far as Paris this train has the same time table as the Rome Express. Another special train is the "Paris-Méditerranée," on Tuesdays, Thursdays, and Saturdays. It does not connect with London, leaving Paris-Lyons at 5.40 P.M. In other respects it is similar to the Calais-Méditerranée.

Arrival by all Rly. lines at the STAZIONE CENTRALE (Termini).

Porter (facchino), 25 c. each heavy trunk; hand luggage, 15 c. or 20 c.

Omn. to all the principal hotels, usually 1 fr. 25 c.

Cab, 1 fr.; at night, 1 fr. 20 c. Two horses, 2 fr.; at night, 2 $\frac{1}{2}$  fr. Each heavy trunk, 50 c.; small articles, 20 c.; hand luggage free. Rly. cabs with red numbers (about 30 in all) cost a few centimes more.

Luggage.—In England, luggage, unless in very excessive quantity, is carried free. In France 56 lbs. are free, and any excess over that weight is charged 4 $\frac{1}{2}$  c. per 220 lbs. per kilometre. In Italy all luggage has to be paid for, except such small hand articles as can be taken into the

carriage without interfering with the convenience of the other passengers. In consequence of the frequent luggage robberies in Italy, the Italian companies refuse to carry luggage which is not securely locked, unless it is fastened with cord, and sealed by one of their officials, at a fee of 50 c. per package. This operation may cause the passenger to lose his train.

On the Continent, all luggage which is not taken into the carriage has to be registered, and a ticket obtained. To do this with comfort passengers are advised to be at the station at least half-an-hour before the time advertised for starting. Luggage may be left in the cloak-room (*consigne*, Fr.; *deposito*, Ital.) for a small charge.

Luggage cannot be registered from London beyond the Italian frontier—Chiasso, Modane, Vintimiglia—where it has to be re-registered, and is examined by the Customs officials. At these stations the traveller must have his through ticket marked with the name of the station at which he intends to stop. Whenever a traveller starts afresh after breaking his journey, his ticket must be stamped at the booking office.

*Customs.*—Tobacco, tea, lace, and silk are the most usual dutiable articles carried by tourists. In France, 20 cigars, or  $\frac{1}{2}$  lb. of tobacco; in Italy, 6 cigars, or  $\frac{1}{2}$  oz. of tobacco, are allowed free, provided they are declared—not otherwise. The customs officials are entitled to search the clothing of passengers, for which purpose male and female searchers are in attendance. The fines for not declaring dutiable goods are heavy.

*Passports.*—The traveller is advised to carry a passport, with a tolerably recent *visé*, both in France and Italy, as evidence of identity and respectability. Without one there may be difficulty in obtaining registered, or even ordinary, letters, post-office orders, or parcels. Passports may be obtained through *W. J. Adams*, 59 Fleet Street; *Lee and Carter*, 440 Strand; or *E. Stanford*, 26 Cockspur

Street, Charing Cross. They cost 3s. 6d. Travellers should avoid sketching, or photographing, near fortifications.

### Steamer Routes.

Rome can be reached *viâ* Naples by the Orient line, and *viâ* Genoa or Naples by the North German Lloyd. These are excellent, well-managed lines, which either for first or second class accommodation can be thoroughly recommended. In considering the advantages of the sea route, it may be noticed that as luggage is carried free, and as the traveller need have no expenses on board for nine days, it is not so expensive as the sleeping-car in a train.

The *Orient* boats leave London (Tilbury) on alternate Fridays; Plymouth on Saturday; Gibraltar on Wednesday; Marseilles on the following Friday, and arrive at Naples on Sunday. The fare to Naples is, first saloon, 14*l.* single, and 23*l.* return (within four months); second saloon, 10*l.* single, and 16*l.* return.

The train takes 5 hrs. to Rome from Naples, and costs, first class, 1*l.* 5s.; second class, 17s. 6d.

The fare from London to Rome by the Orient line is, first class, 15*l.* 5s.; second, 10*l.* 17s. 6d. Besides this, luggage has to be paid for from Naples to Rome.

The *North German Lloyd* boats do not call at Gibraltar or Marseilles, but touch at Genoa. A special train (the fare being included in the steamer ticket) leaves Waterloo on alternate Mondays at 9.25 A.M. for Southampton. The steamers leave Southampton at noon on alternate Mondays; arrive at Genoa on the following Monday, stay there till Tuesday morning, and arrive at Naples on the following day.

The fares are: to Genoa, first saloon, 10*l.* 11s.; second saloon, 6*l.* 17s. 6d.; to Naples, first, 13*l.* 1s.; second, 8*l.* 7s. 6d.

The trains from Genoa to Rome take 10 hrs., the fares being: first, 2*l.* 10s.; second, 1*l.* 15s. 9d.

From London to Rome, *viâ* Genoa, by these steamers, costs: first class, 13l. 1s.; second, 8l. 13s. 3d.; but luggage from Genoa to Rome has also to be paid for.

### HOTELS.

The following are **FIRST CLASS** in all respects. The newest are the *Grand, Royal, Continental, and Quirinal*—all standing on high ground, but somewhat out of the way. This part of Rome is healthier and better drained than any other. The most central are the *Rome, Angleterre, Europe, and Londres*—the first-named fronting the busy but noisy Corso, which to some persons will be an attraction, and to others very much the reverse. The *Angleterre* is quiet and convenient, but the lower floors have little sun; while the *Londres* and *Europe* are among the sunniest hotels in Rome. The *Bristol* is well placed, but the charges are high; and the *Russie*, though not quite so central, has the advantage of a quiet street and a large garden. All have lifts, electric light, and the usual modern improvements. See also *Lodgings*, p. [19], and *Gratuities*, p. [15].

\***Angleterre**, old established and comfortable; much frequented by the English. 14 *Via Bocca di Leone* (Plan 1).

\***Bristol**, chiefly patronised by wealthy English and Americans. No Pension. 23 *Piazza Barberini* (Rte. 20).

\***Continental**, well-managed by an English housekeeper; very comfortable; large public rooms. Pension from 10 fr. *Via Cavour*, opposite the Rly. Stat. (Rte. 21). Tramway close by.

\***Europe**, old-established and excellent. Fine open situation, at No. 35 *Piazza di Spagna*, facing S. and W. (Rte. 2).

\***Grand**, opened in 1894, belonging to the 'London and Foreign Hotel Syndicate.' Handsomely furnished and thoroughly well-appointed. Finely situated in the *Piazza delle Terme* (Rte. 21).

\***Londres**, old-established, and exposed entirely to the sun. Situation cheerful, but not noisy. 15 *Piazza di Spagna* (Rte. 2).

\***Quirinal**, large and well-conducted; much frequented by Americans and high-class Germans. Excellent food. Good, but expensive. Restaurant in the pleasant Winter Garden. 7 *Via Nazionale*, near the American Church (Rte. 21).

\***Rome**, frequented by the Italian aristocracy, and becoming a favourite hotel with English families. Conveniently situated for business men, and persons whose time is limited. 128 *Corso* (Rte. 1).

\***Royal**, a great resort of American travellers, well situated opposite the Pal. delle Finanze, at No. 31 *Via Venti Settembre* (Rte. 21).

\***Russie** and **Iles Britanniques**—under the latter name the oldest hotel in Rome, at which almost all English travellers stayed who drove into the city through the Porta del Popolo. Well placed at the end of the *Via del Babuino* (Rte. 2), near the English Church and the Villa Borghese. Large garden behind the hotel.

Charges at these first-class hotels: R. 4 to 6 fr., L. 75 c. to 1 fr., A. 1 fr., D. 5 to 6 fr., B. 1 fr. 50 c. *Luncheon*, 3 to 5 fr. *Wine*, 1 fr. 50 c. to 4 fr. and upwards; *Sitting-room*, 10 to 14 fr.; *basket of wood*, 4 fr.; *Servants*, 7 fr. a day. *Pension*, exclusive of candles, fire, and wine, 12 to 15 fr.

The following are **SECOND CLASS** as regards size, luxurious appointments, and general management; but in some cases as comfortable as a first-

class hotel, and less expensive. The newest and sunniest are the *Bellevue*, at the bottom of the *Via Nazionale*, the *Suisse*, close by, the *Eden*, in the *Ludovisi* quarter, and the *Marini*, which is also extremely central, being close to the *Piazza Colonna*. The *Minerva*, a large and excellent hotel near the Pantheon, is the most central in Rome, and would rank as first class if it were not so far removed from the so-called 'English quarter.' The *Laurati*, near the *Bellevue*, and the *Molaro*, in the heart of the British colony, are also well exposed to sunshine—an advantage gained also by the upper rooms of the remainder.

**Allemagne** (Lift), 88 *Via Condotti* (Rte. 2).

**Anglo-American**, 128 *Via Frattina* (Rte. 2).

\***Beausite**, *Via Aurora*, sunny, frequented by English and Americans.

**Bellevue**, opposite the *Pal. Aldobrandini*, 163 *Via Nazionale* (Rte. 21).

\***Eden**, in an open situation on the slope of a hill, with fine view from the upper windows; comfortable; civil proprietor. 49 *Via Ludovisi* (Rte. 20).

**Germania** (Lermann), *Via Boncompagni*.

**Hassler**, frequented by Germans. Fine view. *Piazza Trinità dei Monti* (Rte. 2).

\***Italie**, close to the *Pal. Barberini*; much frequented by English families. 12 *Via delle Quattro Fontane*.

**Laurati** (Lift), opposite the *Torre delle Milizie*. Situation cheerful but rather noisy. 154 *Via Nazionale*. Tramway passes the door.

\***Marini** (Lift), frequented by English and Americans, as well as by Italian Senators. Good food. 17 *Via del Tritone* (Rte. 2).

\***Minerva** (Lift), large and well-managed, very convenient for single travellers whose time is limited. Situation healthy. Upper rooms sunny. 69 *Piazza della Minerva* (Rte. 16).

**Molaro** (Lift), convenient in situation, and well-exposed to the sun. 56 *Via Gregoriana* (Rte. 2).

**Suisse**, 104 *Via Nazionale* (Rte. 19).

**Victoria**, comfortable, with a small garden. 24 *Via Due Macelli*.

Charges at the above second-class hotels: R. 3 to 5 fr., L. 50 c. to 75 c., A. 1 fr., D. 4 fr. 50 c. to 5 fr., B. 1 fr. 50 c. *Luncheon*, 2 fr. 50 c. to 3 fr. *Wine*, 1 fr. to 3 fr. and upwards; *Sitting-room*, 10 fr.; *basket of wood*, 3 fr.; *Servants*, 5 fr. a day. *Pension*, exclusive of candles, fire, and wine, 10 to 12 fr.

THIRD CLASS—for bachelors, and persons who wish to economise, or to learn Italian. English ladies may go to the *Alibert*, *Milano*, and *Posta*.

**Alibert**, the only hotel of this group in the English quarter, close to the *Piazza di Spagna*. Quiet, with baths. *Vicolo d' Alibert* (Rte. 2).

**Campidoglio**, very central, 286 *Corso*, near the *Piazza Venezia* (Rte. 4).

**Cavour**, 5 *Via S. Chiara*, near the *Piazza della Minerva* (Rte. 16).

**Centrale**, 9 *Piazza Rosa*.

**Colonna**, 5 *Via del Tritone*.

**Nazionale**, 130 *Piazza Montecitorio*.

**Posta**, opposite the N. entrance to the Post Office, 29 *Via della Vite*.

**S. Chiara**, 18 *Via S. Chiara*, close to the *Piazza della Minerva*.

Charges at the above third-class hotels: R. 2 fr. 50 c. and upwards, L. 50 c., A. 50 c., D. 3 fr. 50 c. (or *à la Carte*), B. 1 fr. 25 c., *Luncheon*, 2 fr. 50 c. (or *à la Carte*); *wood*, 3 fr. *Pension*, 7 to 10 fr., wine included.

#### PENSIONS (FIRST CLASS).

**Bella**, 193 *Via del Babuino*. Comfortable.

\***Bethell**, 41 *Via del Babuino*, with a Catholic clientèle.

\***Cargill** (Lift), *Piazza dell' Esedra di Termini*, *Lettera B.* (Sotto i portici).

\***Chapman** (American), 76 *Via S. Niccolò da Tolentino* (Lift).

\***Dawes Rose**, 57 *Via Sistina*.

**Française** (Lift), 36 *Via del Tritone*.

**Hayden** (Lift), 42 *Piazza Poli*.

**Lehmann Emma**, 138 *Via Frattina*.

**Marley**, 55 *Via Boncompagni* (first floor).

**May-Giannelli** (Lift), 15 *Via Ludovisi*.

**Michel** (American), 72 *Via Sistina* (Lift).

**Sud**, *Via Lombardia*.

\***Tellenbach** (Lift), 66 *Via Due Macelli*.

**Zamvos**, 34 *Via di Porta Pinciana*. Charges at all these, 7 to 12 fr., with wine.

#### PENSIONS (SECOND CLASS).

**Anglaise** (Hurdle-Lomi), 51 *Piazza di Spagna*.

**Avanzi**, 75 *Via di Capo le Case*.

**Rinaldi**, 145 *Via Rasella* (American).

**Smith**, 47 *Corso*.

**Von Kruger**, 181 *Via Nazionale*, with another entrance at 43 *Via del Quirinale*. Charges somewhat lower.

Afternoon Tea. — 23 *Piazza di Spagna*, *Miss Babington*.

**Antiquities**.—*Gioggi*, 70 *Via S. Claudio*; *Pacini*, *Via Due Macelli*; *Corvisieri*, 86 *Via Due Macelli*; *Clerici*, 66 *Via del Babuino*; *Martineti*, 73 *Via Bonella*; *Innocenti*, 77 *Via del Babuino*; *Jandolo*, 92 *Via del Babuino*; *Segré*, 92 *Piazza di Spagna*.

**Art-dealers**.—*Juliana*, 147 *Via del Babuino*; *Dies*, 84 *Via Condotti*.

*Artists' Co-operative Society*, 138 *Via del Babuino*.

**Auction Rooms** at the *Pal. Borghese*, kept by *Cav. G. Sangiorgi*. Etruscan, Roman, and mediæval curiosities always on sale. 9 to 6; entrance free.

**Aurist**.—*Dr. Jefferson Bettmann* (American), 4 *Via Venti Settembre*.

**Bakers**.—*Colalucci*, 94 *Via del Babuino*; *Valan*, 100 *Via del Babuino*, and 79A *Via Condotti*; *Donati*, 145 *Via Principe Umberto*; *Lais*, 49 *Via della Croce*; *Perego*, 143 *Via Nazionale*.

**Bankers**.—*Plowden and Co.*, *Piazza S. Claudio*; *Cecarelli Morgan* (British Consul), 96 *Piazza S. Claudio*; *A. R. Franz and Sons*, 19 B. *Via Condotti*; *Sebasti and Reali*, 20 *Piazza di Spagna*, correspondents of some of the chief banks in London; *Conte Cerasi*, 51 *Via del Babuino*; *Schmidt and Co.* (German), 7 *Via della Vite*; *Banca d'Italia*, *Via Nazionale*; *Bosio*, *Piazza di Pietra*; *Banca Commerciale Italiana*, 112 *Via Plebiscito*.

**Baths**.—1½ to 2 fr.; fee to attendant, 20 c. 64 *Via Belsiana*; 151 *Corso*; 96 *Via del Babuino*; 9A *Via Venezia*; 44 *Via dei Crociferi* (hydropathic establishment), 1 *Via Albert*; 29 *Via della Vite*; 37 *Via*

Volturmo (hydro-electric therapeutic); 116 Porto di Ripetta. All the principal hotels are furnished with baths. During the summer there are swimming baths on the Tiber, at the Ponte Molle.

**Beer-houses.**—*Anglo-American Bar*, 328 Corso; *Gambrius* (Munich beer), 5 Corso (hot dishes); *Spaten Bier Halle* (Munich beer), 316 Corso (hot dishes); *Löwenbräu* (Munich beer), 23 Via S. Giuseppe a Capo le Case, between the Via Gregoriana and the Via del Tritone (no hot dishes).

**Bicycle School.**—*Tomli*, Via Buoncompagni.

**Billiards.**—*Anglo-American Bar*, 328 Corso; *Arborelli*, corner of Via Agostino Depretis and Via Balbo; *Caffè delle Varietà*, 74 Due Macelli.

**Bookbinders.**—Rome is celebrated for its bindings in white vellum: *Staderini*, Via dell' Archetto; *Olivieri* 87 Piazza di Spagna; *Donnini*, 78 Via della Croce; *Moschetti*, 47 Via Vittoria; *Andersen*, 3 Via Sardegna; *Glingler*, 42 Via della Mercede.

**Books on Rome** (see *Literature*).

**Booksellers, Stationers.**—*Spithöver*, 85 Piazza di Spagna; English, German, and French literature; guide-

CAB FARES.

	OPEN.		CLOSED.		TWO HORSES.	
	By day.	By night.	By day.	By night.	By day.	By night.
<b>IN THE CITY.</b>						
The course for one or two persons . . . . .	fr. c. 80	fr. c. 1	fr. c. 1	fr. c. 1 20	fr. c. 2	fr. c. 2 50
By the hour (each hour) . .	2	2	2 25	2 50	3	3 50
For every additional quarter of an hour . . . . .	50	50	55	60	70	85
The course to the Trastevere Station . . . . .	1	1 50				
<b>OUTSIDE THE GATES.</b>						
From any part of the city to the Tramway Station outside the Porta S. Lorenzo .	1 20	1 60	1 40	2	2 50	2 80
By the hour from any part of the city to the Cemetery of Campo Verano adjoining S. Lorenzo . . . . .	2 20	2 70	2 20	2 70	3 50	4
For every extra quarter of an hour . . . . .	50	65	50	65	85	95
As far as 3 kilom. outside any of the gates (each hour) .	2 50		2 50		4	
For every extra quarter of an hour . . . . .	50		50		80	

In a one-horse cab, by the course, 23 c. extra charge for a third person. Small packages 20 c., large 30 c.  
 Drivers are obliged to carry this tariff, and produce it on demand.  
 Drivers expect a small gratuity.

books; maps, ancient and modern, including the latest of the Italian Govt. Survey; engravings. Exclusive agent for the sale of Anderson's photographs, and those of Braun & Co., of Dornach.

*Piale*, 1 Piazza di Spagna; *Bocca*, 216 Corso, Italian and French; *Loescher*, 307 Corso, French and German; *Modes and Mendel*, 146 Corso; *Treves*, 383 Corso; *Paravia*, 56 Piazza SS. Apostoli and 15 Via Nazionale; *Zampini*, 51 Via Frattina.

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

**Bronzes.**—*Röhrich*, 62 Via Due Macelli; *Freschi*, 56, 57 Via Condotti; *Boschetti*, 74 Via Condotti; *A. Nelli*, 139 Via del Babuino; *Rainaldi*, 51A and 134 Via del Babuino.

**Cafés.**—*Nazionale (Aragno)*, 179 Corso; *Roma*, 426 Corso, with restaurant; *Greco*, with restaurant, 86 Via Condotti, frequented by artists.

**Cameos**, principally on shell.—*Saulini*, 96 Via del Babuino; *Negri*, 60 Piazza di Spagna; *Verge*, 52 Piazza di Spagna; *Raimondo de Estrada*, 25 Via Sistina; *F. Ciapponi*, 129 Via Sistina; *De Felici*, 98 Piazza di Spagna; *Tombini*, 2 Via Condotti.

**Carpets and Curtains.**—*Haas*, 46 Via Condotti.

**Carriages.**—*Tomba*, 1 Piazza della Pilotta; *Serafino Malaspina*, 71 Via della Croce (speaks English). For the day, not including *buonamano*. 20 to 25 fr. By the month, 600 to 700 fr., including *buonamano*, close or open carriage as required. During the Carnival, 50 and 60 fr. a day. On engaging a carriage by the month it is advisable to sign a written agreement with the owner, stating that double fares will only be paid for excursions into the country exceeding 10 miles beyond the gates, such as to Veii, Tivoli, Palestrina, Albano, Ostia, or Porto.

**Casts from the Antique.**—*Marsili*, 18 Via Frattina; *Malpieri*, 54 Corso; *Padovelli*, 46A Via Porta Pinciana; *Fedeli*, 43 Via Laurina.

**Chemists.**—*J. Evans* (late *Sinimberghi and Evans*), 64 Via Condotti, chemists to the King of Italy, H.R.H. the Prince of Wales, and the British Embassy; *H. Roberts & Co.*, 37 Piazza in Lucina; *W. A. Wall*, A.P.S., chemist to the British Embassy, 1 Via S. Niccolò da Tolentino. *G. Baker & Co.*, 41 Piazza di Spagna, and opposite the Grand Hotel. *Alleori*, 43 Via del Tritone (homoeopathic).

#### CHURCH OF ENGLAND SERVICES.

—*All Saints'* in the Via del Babuino (Chaplain, *Rev. F. N. Oxenham, D.D.*). Services from Advent to Easter: Holy Communion, Tues., Thurs., Holy Days, 8.30 A.M. Mattins daily, except Sat., at 10.30 A.M. Extra services in Advent and Lent. On Sun., Holy Communion at 8.30, and also at 10 A.M. on the 1st and 3rd Sun. of the month. Mattins at 11 A.M. Evensong at 3 P.M. After Easter the hours are changed, notice being given from time to time. The Church is supported entirely by contributions of visitors and residents. Sittings 25 fr. each for those who desire reserved chairs; otherwise free. Attached to the Church there is a Lending Library, open to all members of the congregation; donations in books or money are received to keep it up. A fine Organ was presented by the Rev. W. J. Stanton in 1894. It has three manuals, and 40 stops, and was built by Peter Conacher, of Huddersfield, from a specification of Sir Herbert Oakley, at a cost of 1050*l.* All the pipes are of spotted metal.

*Trinity Church*, Piazza S. Silvestro, opened in 1874. Services at 11 A.M. and 3 P.M. Holy Communion on the 1st Sun. in the month, Christmas, Easter, and Whitsun-days. *Rev. J. Seaver, B.D.* (for the Season).

*St. Paul's* (American Episcopal), Via Nazionale, corner of Via Napoli, a handsome edifice in the Lombard-Gothic style, designed by G. E. Street,



R.A. Sun., Christmas-day, and Good Friday, at 8.30, 10.45 A.M., and 4 P.M. On holy-days, 9 A.M., and daily in Lent, at 10 A.M. Good peal of bells and Organ. The Mosaics of the apse and arches over choir, from designs by Sir Edmund Burne Jones, were executed by the Venezia-Murano Glass Co. at Venice. No endowment. Rector, *Rev. Dr. Nevin*, 58 Via Napoli.

**ROMAN CATHOLIC**, *S. Silvestro in Capite*: *S. Giorgio*, Via S. Sebastiano.

**PRESBYTERIAN**, 7 Via Venti Settembre. Sun. 11 A.M. and 3 P.M. *Rev. Dr. Gray*. Circulating library for the use of the congregation.

**GERMAN PROTESTANT** service at the Embassy, Pal. Caffarelli. *Rev. M. Lang*.

**EVANGELICAL CHAPELS, WITH SCHOOLS ANNEXED.**

**Waldensian**, 107 Via Nazionale. *Rev. M. Prochet*.

**Free Church**, 43 Via Panico, near the Ponte S. Angelo. *Rev. L. Conti*.

**Methodist**, 64 Via della Scrofa. *Rev. H. Piggott*.

**American Methodist**, 2 Piazza Poli. *Rev. W. Burt*.

**Episcopal Methodist**, Via Venti Settembre.

**Baptist**, 35 Piazza in Lucina. *Rev. J. Wall*.

**Baptist**, 154 Via Urbana. *Rev. J. C. Wall*.

**Italian Evangelical**, 1 Via Palestro. *Rev. John Thomas*.

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**Clothing**.—*Old England*, 115 Via Nazionale. *Bocconi*, Corso. *Guastalla*, 335 Corso. *Unione Militare*, Via in Lucina. *Schraider*, 5 Piazza di Spagna.

**CLUBS**.—*International Artistic Association*, 54 Via Margutta, Life and Costume classes; musical and social

meetings; illustrated English papers. Subs. 60 fr. a year or 30 fr. the season.

*German Artists*, 113 Via del Seminario. Foreigners admitted, if they speak German. Subs. 60 fr. a-year, or 10 a month. Attached is a library of works on Rome and the fine arts (3000 volumes).

*Rome Golf Club*, a short distance beyond the end of the tram line, outside the Porta Pia. Nine holes. Playing Members: Gentlemen 50 l., ladies 30 l., for season; one month 25 l. and 15 l.; one week 8 l. Non-playing Members 30 l. and 20 l. for season.

*Circolo della Caccia*, 219 Corso. Foreigners of distinction and diplomatists are admitted by ballot.

*Casino Bernini*, 55 Via Fontanella di Borghese (middle class)

*German Skittle - Ground* (Kegel-Verein) at the *Villa Strohl-Fern*, near the entrance to the Villa Borghese. 100 members. President, *Herr Hassler*.

*Chess Club* (Accademia degli Scacchi), Pal. Odescalchi. Another (Circolo degli Scacchi) at 337 Corso.

*Club Alpino Italiano*, 6 Vicolo Valdina. Interesting excursions every winter and spring for the purpose of exploring in a scientific manner the mountains bordering the plain of Latium. Strangers can join by giving in their names three days before, at the club.

*Lawn Tennis*, 38 Via Corsi, outside the Porta del Popolo (1891).

*Jockey Club* (1881), 53 Via delle Muratte.

*Canottieri Tevere* (rowing club) give regattas on the Tiber. Boathouses at the N. end of the Passeggiata di Ripetta. Close by are the headquarters of the rival *Rowing Club Italiano*.

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**Coffee-machines**.—*Faucillon*, 23 Via Propaganda.

**Coke and Coal**.—*Campanile e Ricciardi*, 101 Corso (52 fr. a ton, besides *buonamano*).

**Collars and Neck-ties.**—*Chanal*, 143 Corso; *Ousset*, 243 Corso; *Tronconi*, 227 Corso; *Baldassaroni*, 76 Via Condotti.

**Concerts.**—In the Sala Costanzi, Sala Dante, Sala Umberto Primo, and Sala Palestrina. Classical quartettes during the season. Enquire at the English libraries.

**Confectioners.**—*Ronzi and Singer*, corner of Piazza Colonna and Corso; *Sorbetteria Napoletana*, 22 Via dell'Impresa, for ices; *Ramazzotti*, 404 Corso, and 195 Via Nazionale; *Pesoli*, 7 Via del Nazzareno; *Latour*, 67 Piazza SS. Apostoli (also Ices); *Aragno*, 180 Corso.

**Consuls.**—GREAT BRITAIN: *Cecarelli Morgan, Esq.*, 96 Piazza S. Claudio.

AMERICA (United States): *H. de Castro*, 16 Piazza S. Bernardo.

**Copyists of old Masters.**—*Agnese Potempska*, 114 Via Nazionale; *Guglielmi*, Custode of the Pinacoteca at the Vatican. Intending purchasers should select copies which are in course of completion on the spot.

**Coral and Tortoiseshell.**—*Balzano*, 247 Corso, also religious ornaments; *Uzzo*, 67 Piazza di Spagna and 91 Via Condotti.

**Dairies (Vaccherie)**, for milk, butter, and eggs.—*Villa Ada*, on the Via Salaria; *Palmegiani*, 65 Piazza di Spagna; *Bucci*, 7 Via della Croce; 41 Via Venti Settembre; *Andreoni*, 105 Via Sistina; *Serafini*, 84 Via Muratte; *Frattari*, 6 Via dei Serviti; *Salvini*, 7 Capo le Case.

**Dancing** (see *Lessons*).

**Dentists.**—*Dr. Chamberlain*, 114 Via del Babuino; *Dr. Fenchelle*, 93 Piazza di Spagna; *Dr. Webb*, 87 Via Nazionale.

**Dinners sent out.**—Families in lodgings may be supplied with luncheon

or dinner from a *trattoria*, at 2½ to 4 fr. a head exclusive of dessert and wine; the dishes are sent perfectly hot, in large tin boxes furnished with charcoal braziers. *Berardi*, 75 Via della Croce; *Ranieri*, 26 Via Mario dei Fiori; *Corradetti*, 81 Via della Croce; *Niccolò dell'Armi*, 13 Via S. Andrea delle Fratte.

**Doctors.**—(see *Medical Men*).

**Drawing Materials and Colours.**—*Boni*, 42 Via Avignonesi; *Juliana*, 147 Via del Babuino; *Corteselli*, 150 Via Sistina; *Zecca*, 53A Via Margutta, and Via Sistina.

**Drawing** (see *Lessons*).

**Dressmakers.**—*Eva Lawler*, 59 Piazza di Spagna; *Roffi*, 81 Piazza di Spagna; *Pontecorvo*, 172A Corso; *Cento*, 25 Piazza Mignanelli; *Gennari*, 307 Corso; *Ville de Lyon*, 48 Via dei Prefetti; *Oger*, 38 Via Torino. *Girls' Professional School*, Via della Missione (well worth a visit).

**Embassies to the Court of Italy.**

AMERICA (United States): *Hon. General Draper*, 16 Piazza S. Bernardo; private residence, Pal. Piombino, Via Veneto.

AUSTRIA: Pal. di Venezia.

BAVARIA: *Baron Tucher*, Pal. Borghese.

BELGIUM: 1 Foro Trajano.

DENMARK: 21 Corso Vittorio Emanuele.

FRANCE: Pal. Farnese.

GERMANY: Pal. Caffarelli.

GREAT BRITAIN: *Rt. Hon. Lord Currie, G.C.B.*, Via Venti Settembre, near Porta Pia. Office hours,

GREECE: 49 Via Venti Settembre.

HOLLAND: Pal. Bonaparte.

RUSSIA: 518 Corso.

SPAIN: Pallazzo Barberini.

SWEDEN AND NORWAY: 16 Via Teatro Valle.

SWITZERLAND: 7 Via Vicenza.

TURKEY: 36 Via Palestro.

## Embassies to the Pope.

AUSTRIA: 3 Piazza Venezia.

BAVARIA: 1 Foro Trajano.

BELGIUM: 24 Corso Vittorio Emanuele.

FRANCE: Pal. Rospigliosi.

MONACO: 91 Piazza Borghese.

PORTUGAL: 4 Piazza S. Lorenzo in Lucina.

PRUSSIA: 149 Via Torino.

RUSSIA: Pal. Galitzin.

SPAIN: Pal. di Spagna.

**Engravings.**—*Regia Calcografia*, 6 Via della Stamperia. All the engravings executed at the expense of the Papal and Italian Governments may be purchased there. *Spithöver*, for the engravings of the modern German School, after Overbeck, Fuhrich, &c. *Bossi*, 401 Corso. One of the best collections of *Views in Rome* is the series by Cottafavi, published by *Piale*, 51 in all, price 16 fr.

**Fans.**—*Gorio*, 57 Piazza Montecitorio; *Gilardini*, 185 Corso.

**Feathers.**—*Chiara Falcetti*, 77 Piazza Borghese; *Allo*, 425 Corso.

**Fencing** (see *Lessons*).

**FESTIVALS.**—There is no longer any organisation of the Carnival. A few masqueraders appear in the streets. At the Costanzi Theatre in the Via Firenze, *veglioni* (masked balls) take place. On the last Sunday of the so-called Carnival all national museums and exhibitions are closed—Forum, Palatine, Hadrian's Villa, &c.

†*Festa dello Statuto* (first Sunday in June).—On this occasion the King reviews the troops of the garrisons in the Praetorian camp; scholastic prize-medals and civic honorary distinctions are awarded by the Sindaco at the Capitol; the streets and public buildings are illuminated, and similar demonstrations of rejoicing are made throughout the whole kingdom. A good view of the fireworks may be obtained in the evening from stands erected on the Pincio.

*Birthday of Rome*, April 21.—The Forum and the Colosseum are illuminated at the expense of the Ministry of Public Instruction on this day.

**Public Festivals.**—†New Year's Day, Epiphany, †Easter Day, Ascension Day, Conception (Dec. 8), †Birth of the Virgin (Sept. 8), Assumption (Aug. 15), Corpus Domini (Thurs. after Trinity Sun.), †SS. Peter and Paul (June 29), All Saints, †Christmas Day, and the Patron Saint of the diocese or city.

*National Museums closed* on the last Sun. in Carnival; on March 19 (King's Birthday); on Sept. 20, Nov. 20, and on the days marked above †. Also at 1 o'clock on the 1st Tues. in Carnival, and on the following Thurs.

*The Artists' Carnival*, originated by the German artists in Rome, and continued by the International Artistic Club, usually takes place at the beginning of May. Artists of all nations assemble at the Porta Maggiore, en route for Cervara (Rte. 44). After singing, specchifying, and distribution of mock orders, there is a cold dinner followed by donkey-racing, spear-throwing, and other amusements, and the fantastic procession of cars, artillery, &c., returns to Rome in the evening with torches and Bengal lights.

**Firewood** can be procured in large quantities at the wood-yards outside the Porta del Popolo, near the Tiber, or from *Rotti*, 33 Via Monte Brianzo, or *Fascia*, Via Salaria. Here it costs 20 fr. a 'passo,' delivered at the door. *Badaracco*, 93 Via della Vite, 17 fr. the passo.

**Fish Markets.**—*Via di S. Teodoro* and *Piazza delle Coppelle*, where all the produce of the sea-fisheries, and of the salt lagoons bordering on the Pontine Marshes, are brought every morning. This forms a very interesting exhibition for the naturalist, as the species are extremely varied. The best fish are the turbot (*rombo*), sea

basse (*spigola*), the sea wolf (*Lupo di Mare*), grey mullet (*Mugil cephalus*), the red mullet (*triglia*), soles (*sogliole*), whiting (*merluzzo*). The *ragusta* or crayfish represents our lobster. In summer the tunny, sturgeon, and *ombrina* are excellent eating. The best freshwater fish are the eels, pike, and carp from the lakes of Fogliano, in the Pontine Marshes, and Bracciano. Trout occasionally reach Rome from the Anio above the falls of Tivoli, and in winter from the Lago Maggiore. A peculiar species of land-crab is considered a delicacy in the summer months. Rome is largely supplied with fish from Cattolica, on the Adriatic.

**Flowers.**—*Cardella*, 144 Via del Babuino. *Vincenzo Valle*, 46 Via Capo le Case. Artificial, 142 Via Frattina. *Gregorini*, 111 Via Sistina. Also at the *Scuola Professionale*, under the patronage of the Queen of Italy, Via della Missione.

**Forwarding Agents.**—*Lemon and Co.*, 49 Piazza di Spagna; *Adolph Roesler Franz*, 19 Via Condotti; *C. Stein*, 42 Via di Mercede; *Gondrand*, 372 Corso; *Gaze and Son*, 10 Piazza di Spagna.

**Fox hunting.**—Founded in 1840. Under the management of a committee of Roman noblemen and gentlemen. About 100 members, subs. 250 fr. The establishment comprises an experienced English huntsman and whip, a stable of English hunters, and a pack of hounds. Season, Nov. 15th to March 31. Strangers are allowed to become annual members, but as such cannot take any part in the deliberations of the society. English visitors may follow the hounds occasionally, or drive to the meets without being expected to contribute to the Hunt fund, unless they are regular attendants. The meets generally take place on Mon. and Thurs. at 11 A.M., and are announced in the daily papers, or at Barfoot's, 151 Via del Babuino, and the English libraries. The best hunting-grounds are those crossed by

the Via Appia and Nomentana. The hunting season concludes with races, which take place at the Capannelle (Rte. 48), and are patronised by the King and Royal family. Master: *Marchese di Roccagiovine*, 1 Foro Trajano. Secretary: *Cav. Cartocci*, 117 Via Scrofa. Kennels at the *Villa Tor Fiorenza*, outside Porta Salaria (No. 48).

**Framing** (Pictures and photographs).—*Gambacciani*, 143 Via del Babuino; *Leonardi*, 469 Corso; *Paoloni*, 17 Vicolo Alberto.

**Fruit Market.**—The principal are in the *Via dei Cerchi* and the *Campo dei Fiori*. Oranges are brought from Naples and Sicily; apples and pears from the Sabine provinces chiefly, as also chestnuts and walnuts. In the spring and summer there is an abundant supply of strawberries, cherries, plums, and later of apricots, peaches, grapes, and figs. Melons, and *cocomeri*, a kind of large water-melon, are eaten in great quantities.

**Funerals.**—The interment of Protestants is placed under the superintendence of the committees of the English and German Churches. Fixed tariff, including hearse, coffin, mourning-carriages, payments to the Roman municipality for the ground and fees to the Officers. The funerals are divided into three classes: 1st, 650 fr., including a vault for supporting a large monument; 2nd, 300 fr., without a vault; 3rd, for persons unable to incur more expense, as certified by the British or U.S.A. Consuls, 65 fr. only for cemetery fees. These charges do not include a leaden coffin, which costs 55 c. per lb., or carriages. The clergyman generally receives a gratuity of 60 fr. *Achille Trucchi* (17 Via Quattro Fontane), keeper of the Protestant Cemetery, is the undertaker appointed by the British Church Burial Committee. He is also chief inspector of the Roman Catholic Cemetery. Sig. Trucchi will attend to the erection of monuments and railings, and will keep them in order.

Funerals of British and American Roman Catholics are under the direction of the Priest in whose parish the death takes place. The church charges, as well as those at the extramural cemetery of S. Lorenzo, are regulated by a fixed tariff. All intramural burials in churches are forbidden.

**Furniture.** — *Cagiati*, 249 Corso; *Barberito*, 120 Via Sistina; *Janetti*, 17 Via Condotti; *Levera*, 395 Corso; *Haas*, 46 Via Condotti. Carved work (Intarsia), *Zuccarelli*, 33 Via del Babuino.

**Furs.**—*Grossi*, 132 Corso; *Gilardini*, 185 Corso.

**Game and Poultry.** — *Facchini*, Piazza S. Lorenzo in Lucina. Other shops in the streets adjoining the Pantheon. The supply of game is very varied indeed, comprising, in their season, wild pigeons, partridges, woodcocks, three species of snipe, waterfowl, thrushes, quails (especially in May), and an immense variety of small birds (*Uccelletti*), most of them birds of passage. Of large game, wild boar, roebuck, hares, and porcupines, there is a plentiful supply throughout the winter from the great marsh forests bordering the sea.

**Gloves.**—*Merola*, 142 Corso; *Granata*, Via del Umilta; *Maggioni*, 34 Via Condotti; 39 Piazza in Lucina; 10 Via della Vite.

**Goldsmiths** (see *Jewellers*).

**Gratuities.**—No general rule can be laid down for the guidance of travellers under this head, but the following remarks may be of use in determining the sums which it is fair and reasonable to give to officials and hotel servants.

In museums and galleries, where a fee has been paid for admission, the attendants are not permitted to accept gratuities. Every other service, however small, should be rewarded by a small tip of 10 c. or 20 c.—not more,

unless it was altogether of an exceptional nature.

In hotels the tips should depend upon the number of the party, the length of stay, and the service required.

Some persons only give gratuities to servants when they leave an hotel, others find it an advantage to give them a small sum on arriving, on the understanding that they shall get more on the departure of the donor, if he is, in the meanwhile, made comfortable.

As a rule, waiters receive larger gratuities than other servants, always supposing that the traveller takes his meals in the hotel.

A bachelor who stops one or two nights in an hotel should give the hall porter, the porter who brings his luggage, and the chambermaid, 1 lira each, and 2 lire to the waiter. For a stay of three to seven days these tips should be increased, and 3 to 4 lire given to the head waiter. For a man and wife the fee to the chambermaid should be doubled, and the other fees also increased.

**Grocers** (also "British Stores," Via Due Macelli).—*Dagnino*, Via del Tritone 55; *Casoni*, 32 Piazza di Spagna; *Parenti*, 46 Piazza di Spagna; *Nolegen*, 90 Via Due Macelli.

**Guides** (see *Tourist Offices*).—*Signora Natale*, 40 Via Nazionale (for ladies).

**Haberdashers.**—*Borgia*, 19 Via Prefetti; *Salvi*, 336 Corso; *Masini*, 309 Corso; *Brugia*, 344 Corso.

**Hairdressers.** — *Pasquali*, 11 Via Condotti, 123 Corso, goes out to dress ladies' hair; *Cervoni*, Via Frattina (speaks English).

**Hatters.**—*Miller*, 16 Via Condotti; *Bessi*, 137 Via Nazionale; *Vigano*, 75 Via Cavour, and Via Marco Minghetti.

**Historical Houses.** — Inscriptions were placed by the municipality in 1872 on the fronts of the following

houses distinguished by the birth or residence of celebrated men in Rome.

*Michel Angelo*, 211 Via dei Fornari (Rte. 4).

*Bernini*, 12 Via della Mercede.

*Antonio Canova*, Vicolo di S. Giacomo (Rte. 1).

*Wolfgang Goethe*, 18 Via del Corso (Rte. 1).

*Domenico Zampieri (Domenichino)*, 20 Via S. Martino di Monti (Rte. 15).

*Gioachino Rossini*, 35 Vicolo Leutari.

*Cola di Rienzo*, Via S. Bartolommeo dei Vaccinari (Rte. 24).

*Angelo Brunetti*, called *Ciceruacchio*, born in the Via Ripetta (1800); slain, together with his sons Luigi and Lorenzo, on the 10th of August, 1849.

*Pietro Trapassi (Metastasio)*, born on the 3rd Jan., 1698, 75 Via del Pellegrino.

*Gaetano Donizetti*, of Bergamo, 78 Via delle Muratte (Rte. 3).

Through the exertions of Sir V. Eyre, a memorial stone was placed in 1879 upon No. 26 Piazza di Spagna, the residence of *John Keats* (1821).

**Hotels** (see p. [6]).

**Horses** (and Livery Stables).—*Jarrett*, 3 Piazza del Popolo; *Pierretti*, Pal. Rospigliosi Piazza Quirinale; *Fenini*, outside Porta del Popolo, close to entrance of Villa Borghese. 250 to 350 fr. a month—a little more when used for hunting—with a monthly gratuity, fixed by agreement, to the groom; for a ride, 10 fr. Day's hunting, 40 fr. The keep of a saddle-horse is 5 or 6 fr. a day.

**House-Agents.**—*Poggiali*, 74 Via Sistina; *Toti*, 54 Piazza di Spagna.

**Ice** (artificially made with Trevi water).—Factories, 4 Via del Macao and 9 Via del Mosaico. Office, 15 Vicolo della Guardiola (Monte Citorio), 47 Via Margutta.

**Ironmongery and Hardware.**—*Finzi and Bianchelli*, 377 Corso; *Finocchi*, Corso Vitt. Emanuele.

**Jewellers.**—The *Studio d'Orificeria* of Signor Augusto Castellani, 86 Piazza di Trevi, first floor, is well worth a visit. *Marchesini*, 138 Corso; *Negri*, 60 Piazza di Spagna; *Boni*, Piazza S. Carlo in the Corso; *Freschi*, 57 Via Condotti; *Tombini*, 74 Piazza di Spagna; *Calvi*, 15 Via Sistina; *Fasoli*, 93 Piazza di Spagna. For the ordinary Roman gold ornaments worn by the lower classes and the peasantry of the environs, the best shops are in the Via del Pellegrino, in the Piazza Pasquino, and in the Via dei Pastini, near the Pantheon. Working jeweller, *Santini*, 21 Vicolo del Leopardo, Trastevere. Religious objects, 3 Via Condotti; 77 Piazza Minerva.

*Demetrio Crema* (silver-worker), 71 Via Sistina.

**Lace** (*Merletti*).—*Milano*, 1 Corso Vittorio Emanuele, and 56 Via Nazionale; *Bolla*, 67 Via Condotti.

**Lamps.**—*Ditmar*, 13 Corso Vitt. Emanuele; *Fancillon-Comsola*, 23 Via di Propagandi.

**Languages** (see *Lessons*).

**Lectures on Antiquities.**—Frequently given at the rooms of the British and American Archaeological Society. Excursions to various objects of interest in Rome and the Campagna. Admission cards for the lectures and excursions are sold at the Society's library, 16 Ripresa dei Barberi. Lectures at the *University* on Roman topography, Greek and Roman art, and kindred subjects, free and very interesting.

**LESSONS.—DANCING.**—*Enrichetta Rosa*, 70 Via di Ripetta, a good mistress for girls. *Pascarella*, 22 Via Tordinona.

**DRAWING AND PAINTING** (for ladies only).—*Carlandi*, 33 Via Margutta, water-colours; *Nardi*, 33 Via Margutta; *Bucciarelli*, 46 Via San Basilio; *Cipriani*, 48 Via Margutta; *De Tommasi*, 53B Via Margutta; *Ferrari*, 55A Via Margutta. *Da Pozzo*, 13 Vicolo S. N. da Tolentino.

ENGLISH.—*Dr. Bullock*, 117 Via Pozzetto; *Signora Lippi*, 307 Corso S. Marcello, an English lady, gives lessons in her own language to Italians, or in Italian to English visitors.

FENCING.—*Cav. Calori*, 57 Via Pontefici; *Cav. Parise*, 36 C. Via Palestro.

FRENCH.—*Gagnière*, 7 Via Volturmo; *de Saint-Signy*, 83 Via S. Giovanni; *Madame Lacour*, 136 Via Borgo Nuovo.

GERMAN.—*Schuhmann*, 18 Via Modena; *Mauerhof*, 93 Mario del Fiori; *Fraulein Gmeiner*, 13 Via Gregoriana.

ITALIAN AND FRENCH.—*Madame Rose*, 34 Via Gregoriana (Italian, widow of French officer, quite first rate as a teacher of Italian and French); *Adolfo* and *Signorina Nalli*, 63 Via della Purificazione; *Prof. Ercole Massi*, Curator of the Vatican Museums; *Signorina Francis*, 3 Via Oragio, Prati di Castello; *Signora Bernardi*, 105 Via Principe Amedeo; *Mlle. Kowalsky*, 19 Via Carrozze; *Prof. Mancardi*, 8 Via Curtatone; *Mad. Rodriguez*, 40 Via Lombardia. Lessons for an hour, 3 to 4 lire.

MANDOLINE.—*Maldura*, 36 Via dell' Umiltà; *Costantino Bertucci*, 4 Via S. Apollinare.

MUSIC.—*Prof. Sgambati*, 2 Via della Croce, first rate pianist; *Signorina Mettler*, 61 Via Principe Umberto; *Prof. Ridolfi*, 16 Via del Leoncino; *Prof. Lippi*, 307 p. S. Marcello, Corso; *Gabrielli*, 357 Via Cavour. (Piano) *Signora Sarzana* (harp), 63 Via Campo Marzio; *Prof. Pinelli*, 33 Via Mercede; *Monachesi*, 151 Corso Vitt. Emanuele; *Ernesto Rouillan* (violin), 3 Piazza Borghese; *Arthur Strutt* (violin), graduate of S. Cecilia Academy, 42 Via Sicilia; *Morelli* (violoncello); *Dr. Bullock* (organ and harmony), 117 Via del Pazzetto. The charge of the best masters is from 8 to 15 francs a lesson.

SINGING.—*Madame Maria Gibello*, 16 Via Farini; *Madame Clara Bretschneider*, 85 Via Condotti; *Signor Cirillo*, Via Flaminia Palazzo Valli (teachers of vocal culture and the old Bell canto method); *Signora Rinaldi*, 101 Via Cavour; *F. Viviani*, 27 Via Pontefici.

[Rome.—viii. 1901.]

LIBRARIES.—ALESSANDRINA (Rte. 17), *University*. Open daily, except Sun. from 9 to 3. 1 Nov. to 30 June, also from 7 to 10. 150,000 vols. and 30,000 codices.

ANGELICA (Rte. 18), *Convent of S. Agostino*. Daily, 9 to 2, except Sun., Thurs., and festivals. Closed in Oct. Entrance by a door on the rt. of the Church. About 140,000 vols., and 3000 MSS.

BARBERINI (Rte. 20). Thurs. 9 to 2. Closed in Oct. 60,000 vols., and 10,000 MSS.

CASANATENSE (Rte. 16), *Ex-convent of the Minerva*. Daily, 9 to 3, except Sun. 160,000 vols., 15,000 MSS. Connected, by a bridge, with the Biblioteca Vittorio Emanuele.

CHIGIANA (Rte. 1). By special permission from Prince Chigi, 9 to 12. 30,000 vols., 3000 MSS.

CORSINIANA (Rte. 33). Daily, except Sun. and Wed. Nov. to March, 1 to 4; Apr. to July, 2 to 5. 50,000 vols., 3000 MSS., and a very fine collection of 138,000 engravings.

FRANKLINIANA, 99 Via dell' Arco del Monte. A circulating library for the diffusion of knowledge, founded in 1871. 14,000 vols., 3000 readers.

LANCISIANA, Hospital of *S. Spirito* (Rte. 29). Daily from 9.30 to 2.30. 24,000 vols., chiefly on medical subjects.

SANTA CECILIA, 18 Via dei Greci. Daily, except Sun., from 9 to 3. 70,000 compositions and works on music, 4000 publications being added every year.

ROMANA SARTI (Rte. 7), *St. Luke's Academy*. 15,000 vols., chiefly on art. Daily, except Sat. and Sun., from 9 to 3 in winter, and 8 to 2 in summer.

VALICELLIANA (Rte. 23), *Chiesa Nuova*. Tues., Thurs., and Sat., 10 to 3. 29,000 vols., 2500 MSS.

VATICANA. Daily, except Sun., Thurs., and holidays, from 1 Oct. till Easter, 9 to 1; Easter till 29 June, 8 to 12. 250,000 vols., about 30,000 MSS.

VITTORIO EMANUELE (Rte. 4), *Collegio Romano*. Daily, 9 to 3, and from Nov. to May also, 7 to 10 P.M. This national library owes its nucleus

to the Jesuits' library collected in the Collegio Romano, which comprised about 65,000 vols., among which many rare, ancient, and modern works, and 2000 vols. of miscellanies, forming a collection almost unique of its kind. In addition to this, the books and MSS. of fifty-nine suppressed monasteries in Rome have been deposited here, to the number of about 550,000 vols. and 5200 MSS. The accommodation for readers is excellent. There are nearly 300 reviews in modern languages.

**Library and Reading Rooms.**—*Miss Wilson*, 22 Piazza di Spagna. *Piale*, 1 Piazza di Spagna, English, American, German, Italian, and French newspapers, magazines, and reviews. *Grassellini*, 29 Via Due Macelli; 2½ fr. a month.

**Linen-drapers.**—*Todros*, 417 Corso; *Schostal*, 158 Corso; *Ousset*, 243 Corso. House Linen, *Frette*, Via Nazionale.

**Liquoristi.**—*American Bar*, 328 Corso; *Falchetto*, Piazza Sciarra, Corso; *Ramazzotti*, 404 Corso; *Ronzi and Singer*, 350 Corso. ('Vermouth con China,' an agreeable tonic, costs everywhere 15 c.)

**LITERATURE.**—ARCHAEOLOGY: *Canina*, *Edifizi di Roma Antica*, 6 vols fol.

*Nibby*, *Roma nell' Anno*, 1838. 4 vols.

*Nibby*, *Dintorni di Roma*. 3 vols. *Letarouilly*, *Edifices de Rome Moderne*, with illustrations, folio.

*Marquardt and Mommsen*, *Handbuch der römischen Alterthümer*, 8 vols Leipzig, 1887; numerous references to classical authors.

*Bunsen and others*, *Beschreibung der Stadt Rom*, Stuttgart, 1829-42. Abridgment by *Plattner and Uhlrich*, 1844.

*Jordan*, *Topographie der Stadt Rom*, 2 vols.; and *Forma Urbis Romae*, 1 vol., Berlin, 1875.

\**Burn*, *Rome and the Campagna*, a very able work, well illustrated in 4to.; the abridgment of this (*Old Rome*) is also excellent.

\**Middleton*, *Remains of Ancient Rome*, 2nd ed. (1892), one of the best antiquarian guides to Rome, gives the more recent discoveries.

*Dyer*, *The City of Rome* (1893).

*Boissier*, *Promenades Archéologiques*, 5th ed., Paris (1895).

Comm. *Lanciani*'s various works are of great value. *Commentari di Frontino*, 1880 (on the aqueducts); *Dissertazioni Archeologiche* (1876-85); *Itinerario di Einsiedeln*; excellent monographs on the *Curia*, the *Vestals*, the *Area Apollinis of the Palatine*, and other subjects. Many valuable articles by Comm. *Lanciani* and other writers are to be found in the *Annali* and the *Bulletino dell' Istituto Archeologico di Roma*; the *Bulletino della Commissione Archeologica*, with the *Notizie degli Scavi*, and the *Atti dell' Accademia Romana dei Lincei*, still in progress. For general readers, the three most interesting of his books are, \**The Ruins and Excavations of Ancient Rome* (1897), *Ancient Rome in the Light of Recent Discoveries* (1891), and \**Pagan and Christian Rome* (1892).

An extremely valuable collection of late classical and early mediaeval documents, such as the *Regionary Catalogues* and others, has been collected by *Ulrichs*, *Codex topographicus Urbis Romae*, Würzburg, 1871.

*C. Hulsen's Forum Romanum*, containing general views and plans Rome, 1893).

*Abbate's Quidam della Provincia di Roma* (Rome, 1894).

*Mr. F. M. Nichols'* work on the *Roman Forum* is still useful from its numerous and well selected references to classical writings, but part of the work has been contradicted by subsequent excavations.

Early Christian Edifices of Rome: *Canina's Tempi Cristiani*.† *Hubsch's Monumens de l'Architecture Chrétienne*.‡ *Die Basiliken Christlichen Roms*, by *Guttensohn and Knapp*,

† Ricerche sull'Architettura pur propria dei Tempi Cristiani. 1 vol. fol. Roma, 1846.

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



with introduction by Bunsen. Schultz's *Baudenkmalen*, 4 vols., with atlas, 1863. Fontana's work on the Churches of Rome contains a number of good outline illustrations and plans of the most remarkable Christian edifices in the modern city and its immediate vicinity, and of the principal works of art contained in them, accompanied by a concise explanatory text.†

Mr. A. Nesbitt's *Essay on the Churches of Rome earlier than 1150*, published in the Transactions of the English Society of Antiquaries.

For works on the Catacombs, see p. [59].

**HISTORY:** \*Merivale, *General History of Rome*, up to A.D. 476.

Ampère, *L'histoire Romaine à Rome*.

\*Mommsen, *History of Rome*, to B.C. 44. 4 vols.

Pelham, *Outlines of Roman History*, up to A.D. 476.

\*Gibbon, *Decline and Fall of the Roman Empire*. 6 vols.

The *Student's Gibbon*, a condensation of the above. 1 vol.

Ampère, *L'Empire Romain*.

\*Gregorovius, *History of Rome in the Middle Ages*, translation by Annie Hamilton.

Bryce, *The Holy Roman Empire*.

Ranke, *History of the Popes*. 3 vols.

Creighton, *History of the Papacy*.

Pistolesi, *Il Vaticano*.

Justin M'Carthy, *Pope Leo XIII*. "Public Men of To-Day."

**SCULPTURE:** Visconti, *Museo Chiamontani, Pio Clementino, and Gregoriano* (1803-43).

Bottari, *Museo Capitolino*, Milan (1821-2).

Schreiber, *Antiken Bildwerke der Villa Ludovisi*, Leipsic (1880).

De Montault, *Musées et Galeries de Rome* (1880).

Matz and Von Duhn, *Antike Bildwerke in Rom*, Leipsic (1881).

Bernoulli, *Römische Iconographie*, Stuttgart (1881).

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

\*Helbig's *Guide to the Public Collections of Rome*. Leipsig, 2 vols. 1896.

Perkins' *Tuscan and Italian Sculptures*.

Tosi's *Sepulchral Monuments of the 15th and 16th cent.*

**MOSAICS:** Ciampini, *Monumenta Vetera*, 3 vols. fol. 1757. Spithöver, *Mosaici delle Chiese di Roma*, with handsomely executed chromo-lithographic plates and descriptive notes by Comm. de Rossi. A very important work, in 26 parts, giving copies of the Christian mosaics and specimens of the pavements of the churches in Rome anterior to the 15th cent. The text is in Italian and French.

**PAINTING:** Sir A. H. Layard, *Kugler's Handbook of Painting*. 2 vols. 1887.

Crowe and Cavalcaselle, *History of Painting in Italy*, from the 2nd to the 18th cent. 5 vols.

Burckhardt's, *Cicerone*.

Morelli, *Italian Schools of Painting*.

Lord Lindsay, *History of Christian Art*. 2 vols. 1886.

**GENERAL:** Pullen, *The Marbles of Rome*. 1894.

Mendini, *Hygienic Guide to Rome* (trans. by J. J. Eyre). 1898.

**Lodgings.**—The best situations are the Piazza di Spagna, Via del Babuino, Corso, Via Gregoriana, Via Sistina, Quattro Fontane, Due Macelli, della Croce, and less central, but generally sunny, Via Boncompagni, Via Aurora, Via Veneto, Via Finanze, Via Venti Settembre, Via Nazionale, Piazza dell'Indipendenza, &c. All are well supplied with water from the Marcia Aqueduct, the natural level of which reaches the tops of the highest houses on the hills. The equally good Acqua di Trevi is of lower level and supplies the lower parts of the town.

Strangers should avoid situations where the bedrooms cannot have a free circulation of air. The streets

that run in an E. and W. direction are to be preferred to those running N. and S., as they are less exposed to currents of cold air during the prevalence of N. winds, and the apartments have a better look-out. A southern aspect is essential for invalids, and desirable for all. The price for a furnished sitting-room and bedroom in a good situation is from 120 to 150 fr. a month. A good sitting-room, with dining-room, three bedrooms and a kitchen, in the fashionable quarter, costs on the average from 300 to 500 fr. a month. Families may find roomy apartments in some of the great palaces. A formal written agreement (*contratto*) on stamped paper is necessary, and a careful verification of the inventory of the furniture still more so. It is also advisable to insert in the agreement the clause *meno l'uso*, as a provision against wear and tear. Enquiry should always be made concerning the possibility of becoming subject to certain taxes imposed by the Government, such as the *Tassa di Famiglia*. In the Corso it is wise also to stipulate for the exclusive possession of the windows during the Carnival. In the court of every house there is usually a fountain, supplied with excellent water. A single person generally pays 15 to 20 fr. a month for attendance. The wages of female servants are from 25 to 35 fr. a month with their board. (See *House-Agents*.)

**Maps of Rome and its Environs.**—Rieu, *Romae veteris ichnographia*, Leiden, 1863.

Comm. De Rossi, *Piante di Roma Anteriori al Secolo XVI.*, 1879; valuable for its reproductions of mediaeval plans and pictures of Rome, some of which show much that is now destroyed.

Lanciani, *Archaeological Map of Ancient Rome* in 46 sheets (each 3 ft. by 2). 30 sheets already published; to be completed in 1899, at the expense of the R. Accademia.

Kiepert et Hülsen, *Formae Urbis Romae Antiquae*, with a concordance of the ancient and the modern authors

upon each place or monument (Berlin, 1896).

Schneider, Arthur, *Das Alte Rom, Entwicklung seiner Grundrisses, etc.* Berlin, (1896). 12 separate transparent maps of different epochs, with a map of modern Rome of exactly the same dimensions; by placing the transparencies over the modern topography a comparison of ancient and modern Rome is made quite easy.

There is no good modern map of the City; the best are those of Carlo Marre, Antonio Vallardi, and Bulla's *Bird's-eye View*, all to be found at Spithöver's and other principal booksellers.

Maps of the Military Geographical Institute (in Florence) are the best of the environs. The  $\frac{1}{100000}$  survey, in one sheet, includes the whole Campagna, with the surrounding mountains and sea coast.

Vallardi, *Roma Presente e Avvenire*, 1 fr.; mounted, 2 fr.

A good but now very rare work on the **Physical Geography and Geology** of Rome and its immediate environs, is Brocchi's *Suolo di Roma*, 1 vol. in 8vo. Dr. Tommasi-Crudeli's *Clima di Roma*, with topographical and geological maps of the environs of Rome (Loescher, Rome, 1886) is a very instructive work (translation by Capt. Dick). Tito Berti's 'Villa di Orazio' illustrates the poet's Sabine residence. The geologist will find, in the Museum of the Sapienza, and in that of the Frères de la Doctrine Chrétienne, Via San Bastianello, interesting collections of rocks and fossil organic remains. The late Professor James Forbes and Sir R. I. Murchison published interesting papers on the geology of the Latian hills and of the surrounding Campagna; and some excellent indications on the same subject will be found in Leopold von Buch's *Letters on Italy* (in German), and in a paper of the Marchese Lorenzo Pareto on the district N. of Rome. The most useful work on the Botany of the environs of Rome, although antiquated, is the *Prodromus Florae Romanae*, by Professor Sauginetti, in 4to. Zoology, Prince

Charles Bonaparte's *Fauna Italica*, 3 vols. folio.

Dr. Deakin's *Flora of the Colosseum* gives an illustrated catalogue of 420 plants which till recently grew wild on the ruined amphitheatre.

**Marbles and Alabasters.**—*Summers*, 59 Via del Babuino; *Andreoni*, 17 Piazza del Popolo; *Morelli*, 90 Via del Babuino.

**Marble-cutters** (*Scarpellini*). — *Fabbi*, 120; *Orlandi*, 75; *Piermattei*, 102—all in the Via Sistina.

**Masters** (see *Lessons*).

**Medical Men** (see *Dentists, Oculists, Aurist*).†

*Dr. Edmondston Charles*, Honorary Physician to the Queen, 27 Via Venti Settembre.

*Dr. Eyre*, M.R.C.P., 31 Piazza di Spagna; in summer at Viareggio.

*Dr. Thomson Bonar*, 114 Via del Babuino.

*Dr. Brock*, M.D. (Edin.), Via Veneto, lettera B.

*Dr. Burton-Brown*, 3 Via Venti Settembre.

*Dr. Fenwick*, 42 Via Sistina.

*Dr. W. Bull*, Physician to the Embassy of the United States, Via Veneto Villino de la Penne.

**ITALIAN.**—*Comm. Guido Baccelli*, 2 Piazza Campitelli; *Comm. Francesco Durante*; *Cav. Ettore Macchiafava*, 13 Piazza Navona; *Dr. Giuseppe Montechiari*, 1A Via della Pilotta.

**HOMOEOPATHIC.**—*Dr. Vincenzo Liberali*, 101 Corso Vitt. Emanuele.

**Milk and Butter** (see *Dairies*).

**Milliners.**—*Cima and Scagliotti*, 31 Via Frattina; *Mazza and Milani*, 59 Corso.

**Mineral Waters.**—*Birindelli*, 7 Via Principe Amedeo (Fiuggi); *Belletti*, 58 Via S. Claudio (Nocera); *Mazzoni & Co.*, 90 Via di Pietra.

† Travellers are recommended to insist on seeing one of the Doctors recommended here, and not to trust to a Hotel-porter's recommendation.

**Miscellaneous Articles** (for travelling, toilet, &c.).—*Barfoot*, 151, Via del Babuino; *De Stefanis*, 204 Via del Tritone; *De Angelis*, 94 Via di Capole Case; *Savonelli*, 300 Corso; *Janetti*, 17 Via Condotti; *Cagiati*, 249 Corso; *Unione Militare*, Via in Lucina.

**Modelling** (see *Sculptors*).

**Money.**—The decimal system of money is in use throughout Italy, the unit being the *Lira*, nearly equal in value to the French franc. Gold coins are nominally the same as in France, but are never met with in commerce. Silver coins are rare. The notes in circulation are those of 500, 100, 50, 25, 10, 5, 2, and 1 lire. There are nickel pieces, of the value of 20 centesimi (centimes). Copper coins (*bronzi* or *rami*) are of 10, 5, 2, and 1 centesimo. The traveller who is tendered a silver coin in Italy should satisfy himself that it is Italian, and not dated before 1863.

Though not quite so much, ten centesimi may for convenience be reckoned as one penny, and a lira as ten pence.

Prices of small articles are often quoted in *soldi*. The *soldo* is the French *sous*, and the English half-penny, and is equal to 5 centesimi.

No paper money should be taken out of Italy. Italian silver coins (with the exception of the rare 5 lira piece) are not current out of Italy.

Circular notes are familiar to the hotel keepers of Rome and Italy, and form a safe and convenient means of carrying money. The letter of indication should be kept separate from the notes. English gold and five pound Bank of England notes are readily taken all over the Continent. In most places English cheques can be used.

**NUMERALS.**

One . . . . .	Uno
Two . . . . .	Due
Three . . . . .	Tre
Four . . . . .	Quattro
Five . . . . .	Cinque
Six . . . . .	Sei
Seven . . . . .	Sette

Eight . . . . .	Otto
Nine . . . . .	Nove
Ten . . . . .	Dieci
Eleven . . . . .	Undici
Twelve . . . . .	Dodici
Thirteen . . . . .	Tredici
Fourteen . . . . .	Quattordici
Fifteen . . . . .	Quindici
Sixteen . . . . .	Sedici
Seventeen . . . . .	Diciassette
Eighteen . . . . .	Diciotto
Nineteen . . . . .	Diciannove
Twenty . . . . .	Venti
Twenty-one . . . . .	Ventuno
Twenty-two . . . . .	Venti due
Twenty-three . . . . .	Venti tre
Twenty-four . . . . .	Venti quattro
Twenty-five . . . . .	Venti cinque
Twenty-six . . . . .	Venti sei
Twenty-seven . . . . .	Venti sette
Twenty-eight . . . . .	Venti otto
Twenty-nine . . . . .	Venti nove
Thirty . . . . .	Trenta
Forty . . . . .	Quaranta
Fifty . . . . .	Cinquanta
Sixty . . . . .	Sessanta
Seventy . . . . .	Settanta
Eighty . . . . .	Ottanta
Ninety . . . . .	Novanta
Hundred . . . . .	Cento
Two hundred . . . . .	Ducento
Three hundred . . . . .	Trecento
Thousand . . . . .	Mille
Eleven hundred . . . . .	Mille cento
Twelve hundred . . . . .	Mille ducento
Thirteen hundred . . . . .	Mille trecento
Two thousand . . . . .	Due mila
A million . . . . .	Un milione

Tor Argentina; *Rufini*, 103 Corso Vitt. Emanuele; *Basso*, 135 Via Fratrina (Mandolines).

**Newspapers.**—There are 20 daily papers in Rome, of which the following are the most important.—The *Tribuna* (Progressive); *Popolo Romano* (Liberal, largest circulation); *Italie* (French); *Opinione* (Conservative); *Osservatore* (clerical); *Messaggero* (popular); *Voce della Verità* (Vatican organ); *La Capitale* (Radical); *Il Diritto* (Democratic); *Don Chisciotta* (humorous); *Fanfulla* (resembling the *Figaro*); *Gazzetta Ufficiale* (official); *Riforma* (high-class Radical). Piale's *Roman News* gives some useful information. The *Roman Herald* is a similar paper. The *Bullettino della Commissione Archeologica Comunale di Roma*, published every month, gives scientific accounts of the latest archaeological discoveries.

**Nurses.**—English Nurses' Homes: 65 Via Babuino, Matron, *Miss Irving*; 41 Via Palestro, Matron, *Miss Watson*; 265 Via Nomentana. Trained nurses at both these Homes.

*Little Company of Mary*, 45 Via Castelfidardo (Nursing Sisters who speak English). *Anglo-American Nursing Home* (opened in October, 1900).

**Oculist.**—*Dr. Parisotti*, 97 Arenula; *Dr. Martini*, 117 Via del Pozzetto.

**Old Books.**—*Bocca*, 110 Via del Giardino; *Rossi*, 25 Bocca di Leone.

**Omnibus** along the principal streets in every direction, starting from some Piazza or Gateway every five or ten minutes. Their destination is distinctly marked outside and their tariff (10 to 15 c.) inside. The vehicles are fairly comfortable, and perfectly clean, but on popular lines are often crowded.

I. *Piazza Venezia*, along the Corso to *Piazza del Popolo* (10 c.). After 3 P.M. by the Fountain of Trevi, Piazza di Spagna, and Via del Babuino.

II. *Piazza Navona* to *Piazza Vitt. Emanuele* (15 c.), by S. Pantaleo,

**Money-changers** (*Cambio*).—The principal are in the Via Condotti and Piazza di Spagna. The English traveller will generally get better exchange, for small sums as well as for Circular Notes, from *Messrs. Cook and Son*, 1B Piazza di Spagna, or *Mr. Ceccarelli Morgan* (British Consul), 96 Piazza S. Claudio.

**Mosaics.**—*Roccheggiani*, 14 Via Condotti, mosaic pictures, tables, cabinets, paper weights, gold ornaments, cameos, at fixed prices. *Janetti*, 18 Via Condotti. *Dies*, 84 Via Condotti. *G. Noci*, 29 Via della Fontanella Borghese.

**Music.**—*Bretschneider*, 85 Via Condotti, pianos for hire, harmoniums, and a lending library of music; *Ricordi*, 392 Corso; *Bartolo*, 269 Corso; *Ceccherini*, 56 Via Fontanella Borghese; *Bosola*, 140 Corso; *Venturini*, 387 Corso. Stringed instruments: *Berti*, 19 Via

# OMNIBUS AND TRAMWAY PLAN





Gesù, Forum of Trajan, Via Alessandrina, Via Urbana, S. M. Maggiore, and Via Merulana.

III. *S. Pantaleo to Porta Salaria* (15 c.), by the Gesù, Apostoli, Via delle Muratte, Fountain of Trevi, Via del Tritone, Piazza Barberini, Via Veneto, and Via Boncompagni.

IV. *S. Pantaleo to the Lateran* (15 c.), by the Gesù, Piazza Venezia, Forum of Trajan, Tor dei Conti, and Colosseum.

V. *Cancellaria to Porta Pia* (15 c.), by S. Pantaleo, the Pasquino, Piazza Navona, S. Agostino, Piazza Montecitorio, Piazza Colonna, Via del Tritone, S. Niccolò da Tolentino, and Via Venti Settembre.

VI. *Cancellaria to the Porta S. Lorenzo* (15 c.), by the Teatro Valle, S. Eustachio, the Pantheon, Piazza Capranica, Piazza Montecitorio, Piazza Colonna, S. Claudio, the Post Office, Via di Mercede, Via Due Macelli, Via del Tritone, S. Niccolò da Tolentino, Via delle Finanze, Via Pastrengo, Via Cernaia, Via Volturmo, and the Piazza Indipendenza.

VII. *S. Silvestro* (Post Office) to the *Piazza Vitt. Emanuele* (15 c.), by S. Claudio, Via del Tritone, Piazza Barberini, Via delle Quattro Fontane, Via Viminale, and Via Principe Amedeo.

VIII. *Piazza Cola di Rienzo to Porta Pia* (15 c.), by the Via Giocchino Belli, Piazza Cavour, Ponte di Ripetta, Pal. Borghese, Piazza in Lucina (so far 10 c.), Via Frattina, Piazza di Spagna, Via Due Macelli, Piazza Barberini, S. Niccolò da Tolentino, and Via Venti Settembre; returning by the Via Sistina instead of S. Niccolò.

IX. *Piazza di Spagna to the Vatican* (15 c.), by the Via Frattina, Piazza Colonna, Monte Citorio, Via Coronari, Ponte S. Angelo, and the Borgo Nuovo. As far as the Bridge in either direction, 10 c.

X. *Piazza Montanara to Via Ottaviano* (15 c.), by S. M. in Campitelli, the Fontana delle Tartarughe, Via Arenula, S. Carlo ai Catinari, Campo dei Fiori, Pal. Farnese, English College, Via Monserrato, Corso Vitt.

Emanuele, Ponte S. Angelo, Via Porta Angelica, and Piazza del Risorgimento. As far as the Bridge in either direction, 10 c.

XI. *Piazza Cavour to S. Cosimato* (15 c.), by the Ponte di Ripetta, S. Luigi, S. Eustachio, Piazza della Minerva, Gesù, Via Aracoeli, Via delle Botteghe Oscure, Via Arenula, Monte di Pietà, Ponte Sisto, S. Dorotea, S. M. della Scala, S. M. in Trastevere, S. Calisto, and S. Francesco a Ripa. As far as the Gesù in either direction, 10 c. (see *Tramways*).

**Opticians.**—*Suscipi*, 157 Corso (also stereoscopic photographs and portraits); *Hirsch*, 402 Corso; *Priotti*, 412 Corso.

**Osterie** (for Roman and country wine).—*Jacobini*, 66 Via di Pietra and 114 Via Q. Fontane (Genzano). *Palombella*, behind the Pantheon (Montefiascone). *Santovetti*, 22 Via del Quirinale (Frascati). Outside the gates there are several excellent Wine-shops: *Mangani*, beyond the Porta Pia; *Belvedere*, at S. Onofrio (Rte. 39).

**Painters.**—*Barucci* (landscape), 78 Via Margutta. *Bompiani*, 504 Corso; class for ladies in oil and water colours (9-12). *Bucciarelli*, 46 Via S. Basilio. *Carlandi*, 55A Via Margutta, water-colours. *Cipriani*, 48 Via Margutta. *H. Coleman* (English), 33 Via Margutta, oil and water-colours; Roman scenery, figures, and cattle. *Hermann Corrodi*, 8 Via degl' Incurabili, landscape and figure. *Costa* (Florentine), historical and landscape, frequently exhibits in the English Royal Academy, 33 Via Margutta (receives from 9 to 4 on Sat.). *Ferrari*, 55A Via Margutta; class lessons, figure copying from nature. *Forti* (Pompeian subjects), 53B Via Margutta. *Gabrini* (figures), 78 Via Margutta. *Gallegos*, 54 Via Margutta. *Pio Joris*, 46 Via Flaminia. *Maccari*, Piazza Salustio. *Molinari* (Roman), 68 Via Sistina. *Da Pozzo*, 13 Via S. Niccolò da Tolentino; ladies' class lessons in

portraits and Venetian scenery; studio open from 2 to 4. *Reyman*, 123 Via Sistina, water-colours. *Ettore Roessler Franz*, 96 Piazza S. Claudio, landscape in water-colours. Paintings of 'Vanisi ed Rome' † on view from 2 P.M. till dusk. *Santoro*, 123 Via Sistina. *Sartorio*, 4 Via Fausta. *L. Seitz*, 2 Via della Croce. *Siemiradski* (Pole), corner of Via Gaeta and Viale Castro Pretorio. *Signora Stuart-Sindici*, 127 Via Babuino. *Vedder* (American), 20 Via S. Basilio. *Villegas*, Viale Parioli.

**Palaeographer.**—*C. Corvisieri*, Director of the Government archives, 6 Via Valdina.

**Perfumers.**—*Placidi*, 342 Corso.

**Photographers (PORTRAIT).**—*D'Alessandri*, 63 Via Condotti; *Le Lieure*, 19 Vicolodel Mortaro; *Schemboche*, 54 Via della Mercede; *Tuminello*, 21 Via Condotti; *Montabone*, 9 Piazza di Spagna and 188 Via Nazionale; *Felici*, 76 Via Babuino, 1st floor; *Stuani*, 29 Via Belsiana.

**Photographs.**—*Spithöver*, Piazza di Spagna, for Braun & Co.'s celebrated reproductions of frescoes, and for Anderson's beautiful photographs of the paintings of the great masters, Sculpture, Views, etc., in silver print, as well as in carbon print. *Piale* Piazza di Spagna. *Alinari and Cook*, 137a Corso; *Ferrari*, 23 Via Condotti; *Hefner*, 133 Via Frattina; *Loescher*, 307 Corso; *Modes and Mendel*, 146 Corso; *Levi*, 21 Via Sistina. Photograph plates, &c., *Sbisà*, 149 Corso. *Rocca*, Via Condotti (Ilford plates). *L'Economico*, 65 Via Frattina. For the developing of plates, enquire at Spithöver's, Piazza di Spagna.

**Pianoforte** (see *Music*).—*Dz Stefanis*, 71 Via Belsiana; *Ceccarini*, 56 Via della Fontana nella Borghese; *Lupi*, 40 Via dei Greci; *Bretschneider*, 85

Via Condotti; *Medosi e Molle*, 70 Via Belsiana.

**Picture Cleaners.**—*Pietro Ceconi Principi*, 27 Via Laurina, 2nd floor.

**Picture Dealers.**—*Lucchetti*, 25 Via del Babuino; *Sangiorgi*. Pal. Borghese; *A. Simonetti*, 11 Via Vitt. Colonna; *D. Corvisieri*, 86 Via Due Macelli; *Riccardi*, 137 Via Sistina; *D'Atri*, 7 Via Condotti and 48 Via Due Macelli; *Co-operative Artistic Society*, 137 Via del Babuino.

At the *Monte di Pietà* (Rte. 22) there are always pictures to be disposed of as unredeemed pledges.

**Porcelain, Modern Majolica.**—*Aug. Bergeret*, 172, 193 Via della Lungara, gives lessons, and has ovens at his house for baking the works of his pupils. *Ginori*, 24 Via del Tritone; *Ceramica Artistica*, 60 Via Due Macelli.

**Postage Stamps** (used).—*Mangiarelli*, 7 Via S. Andrea delle Fratte.

**POST OFFICE**, in the Piazza San Silvestro, is open from 6 A.M. to 10 P.M.). The façade, by *Mulvezzi* of Venice, is decorated with medallions representing the Italian Royal Family. The frescoes of the quadrangle are by the Venetian painter *Zona*.

**BRANCH OFFICES:** Arcade opposite Rly. Stat. (open till 10.30); 372 Corso Pal. Belle Arte, Via Ripetta, 68 Due Macelli; 126 Piazza S. Carlo; 9, 11, 14 Via Volturmo; Via S. Ignazio; Via Ripetta; 138 Borgo Nuovo; 161 Corso Vitt. Emanuele; 77 Via Alessandrina (all these open from 8 till 8).

Letters for Italy, 20 c.; Rome, 5 c.; England and all countries within the Postal Union, 25 c. for each  $\frac{1}{2}$  oz. Newspapers and printed matter, 5 c. for every  $\frac{1}{2}$  oz. Proofs (*Bozze di Stampa*), 5 c. each 50 gr. Post-cards for Italy and the Union, 10 c. Owing to the difficulty of deciphering English names at the Poste Restante (*ferma in Posta*), it is better to have letters directed to a banker

† Earlier series in the Syndic's Rooms at the *Pal del. Senatore* (same hours).



or agent. Italian officials sometimes regard the Christian name as the surname.

The north mail leaves the Central Office at 2 P.M. Letters for the night train are received up to 9.30 P.M. Letters may be written in the rooms set apart for that purpose in the Central Office.

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

**PARCELS POST.**—Central Post Office, Piazza Termini, and principal branch offices. A parcel weighing 5 kilo (11½ lbs.) or less may be sent by Parcels Post from any place in Italy to Great Britain, without any declaration of value, for 2 fr. 70 c. From England to Italy, 2s. 1d.

**POST OFFICE ORDERS** (*Vaglia Postale*).—In Italy, 10 c. for 10 fr.; 20 c. for 25 fr.; 40 c. for 50 fr. To any foreign country, 25 c. for 25 fr. The latter must be paid in gold.

**Registered Letters.**—Letters containing valuables, or money, must be sealed, and registered packets must bear five seals, and must also be insured. The traveller is advised to insure all packages. Stamps (*franco bolli*) may be bought at tobacconists' shops, as well as at the post offices.

**Presentations to the King and Queen.**—The royal family reside permanently at the Quirinal Palace from the middle of Nov. to the beginning of June, or later, according to the closing of Parliament. Strangers wishing to be presented at Court and attend the receptions must apply to their diplomatic representatives in Rome. Invitations to the Court balls in the winter usually follow presentations.

**Presentations to the Pope.**—All foreigners desiring to be presented to the Pope must write an application to that effect addressed to *Monsignor Maestro di Camera*, or Grand Chamberlain, or be presented by the representative of their country at the Holy See. The English, who have no such officially accredited minister, must

adopt the former method. British Roman Catholics will experience no difficulty if they apply to British Ecclesiastics at the Papal Court. *Monsignor Stonor* usually responds very courteously to such applications. Americans follow the same routine as other foreigners, but they will be much assisted by the Superior of the American College.

Applicants are informed by the *Maestro di Camera*, that they will be received on a certain day and hour; they can either present themselves in uniform or in evening dress; ladies in black dresses and veils. They are ushered separately into the Pope's cabinet by the *Maestro di Camera*; but if the party is numerous, and ladies are present, audience is granted in one of the long galleries, or to deputations and pilgrims in the Consistorial Hall. During private audiences the Pope is only accompanied by a few prelates and *Camerieri segreti*, who introduce the visitors by name; but on public receptions His Holiness is attended by the Cardinals and prelates of his court and by his noble guards. At the conclusion of the audience the Pope confers his blessing on all present, who are expected to kneel while receiving it.

**Preserved Meats.**—*Albertini*, 65 Via Nazionale and 27 Via dei Crociferi. *Dagnino*, 54 Via del Tritone and 295 Corso (corner of Via Nazionale). *Parenti*, 46 Piazza di Spagna.

**Provisions.**—Every article of house-keeping having increased of late years in value, Rome, once an economical residence, is now as expensive as any capital in Europe. The market prices of food in Rome are almost equal to those in London.

Butchers are required to exhibit a tariff of their prices. These average from 10 to 15 soldi a Roman lb. for beef, 20 soldi for veal, 12 for mutton. Pork, lamb, kid, and large game are sold in the shops at the Pantheon, and by sausage vendors or *Pizzicagnoli*, who are also dealers in butter, eggs, hams, bacon, oil, and salt fish.

## PUBLIC BUILDINGS.

The *Royal Palace* (Quirinal), formerly the summer residence of the Popes.

*Ministry of the Interior*, Pal. Braschi, Via S. Pantaleo.

*Foreign Affairs*, Pal. della Consulta, on the Quirinal.

*Agriculture and Commerce*, Via della Stamperia.

*Grace, Justice, and Worship*, Piazza di Firenze.

*Marine* (Admiralty), Via dei Portoghesi.

*War*, Via Venti Settembre.

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

*Finance*, Pal. delle Finanze, an immense building, 360 yards long, 100 wide, in the Via Venti Settembre.

*Finance Office* (for the Province of Rome), 83 Via dell' Umiltà.

*Public Instruction*, Piazza della Minerva.

*Senate House*, Piazza Madama.

*Chamber of Deputies*, Piazza Monte Citorio.

*Head Police-Office*, 16 Via SS. Apostoli.

*Law Courts*, Piazza della Chiesa Nuova.

*Municipal Offices*, Pal. del Senato.

*Posts and Telegraphs*, Via del Seminario.

*Statistic Office*, for births, deaths, marriages, &c., Pal. dei Conservatori and 54 Via Poli.

*Prefecture of Rome* and its province, Pal. Valentini.

*Council of State*, Pal. Spada.

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

*National Bank*, Via Nazionale.

*Exchange*, Piazza di Pietra.

**Restaurants**, for Vocabulary, see p. [30].—**FIRST CLASS**, excellent in all respects, but dear; cooking chiefly French:—*Grand Hotel*; *H. Quirinale*.—Less expensive, but good, and more in the Italian style, with better and cheaper wine:—*Roma*, 426 Corso; *Colonna*, Piazza Colonna, on the right of the arcade near the

column of Marcus Aurelius; *Ranieri*, 26 Via Mario dei Fiori; *Fagiano*, on the left of the arcade near the column of Marcus Aurelius. As a general rule, with the exception of *Ranieri's*, the humbler the Trattoria the better the wine (see p. [29]).

**SECOND CLASS**: *Corradetti*, 81 Via della Croce; *Panelli*, 69 Via della Croce (with rooms); *Cervigni*, 246 Via Nazionale, nearly opposite the American Church; *Gambrinus*, Piazza in Lucina, Pal. Ruspoli, garden, fine rooms and music; *Europea*, opposite to St. Peter's, convenient for visitors the Vatican (moderate); *Nazionale*, Via del Seminario, 109-112, E. of the Pantheon; *Berardi*, 75 Via della Croce; *Tre Re*, Via del Seminario.

**THIRD CLASS** (good Roman cookery, unpretentiously served):—*Le Venete*, 69 Via Campo Marzio; *Castel Costantino*, on the Aventine, with fine view; *Mangani*, near the golf grounds; *Tavolato*, beyond the tombs on the Via Appia Nuova; *Pietro Micca*, 27 Via della Mercede (Piedemontese); *Gallinaccio*, in the street of the same name (Rte, 2), very cheap, frequented by artists.

**FISH DINNERS**.—*Bucci*, 54 Piazza delle Coppelle.

**Riding Schools**.—*Fenini*, outside the Porta del Popolo; *Frascoscangeli*, 133 Via Principe Umberto; *Pieretti*, Pal. Rospigliosi.

**Roman Pearls**.—*Rey*, 122 Via del Babuino; *A. Fontana*, 106 Via del Babuino (also Roman scarves).

**Roman Scarfs and Costumes**.—*Bianchi*, 69B Piazza della Minerva; *Fontana*, 106 Via del Babuino; *Roman Silk Co.*, 17 Piazza del Popolo.

**Saddlery**.—*Barfoot*, 151 Via del Babuino, London saddles, whips, carriages, harness, English cutlery. Information about horses, hunting arrangements, &c., readily given.

**School and Daily Governess**.—*Miss Gmeiner*, German lady (Roman Catholic), 13 Via Gregoriana.

**The Berlitz School of Languages.**—*Palazzo Torlonia*, 22 Via dei Fornari.

**Sculptors.**—*Andreoni*, 19 Piazza del Popolo. *Apolloni*, 53c Via Margutta. *Balzico*, 3 Via S. Susanna. *Benlieure*, 54 Via Margutta. *Brodsky* (Pole), 39 Corso. *Cantalamessa Pappotti* (Italian), 53A Via Margutta. *Cte. d'Epinau*, 57 Via Sistina. *Dies*, 154 Via delle Quattro Fontane, historical subjects and busts. *Ezekiel*, 18 Piazza delle Terme. *Fabi-Altini*, 504 Corso. Some fine colossal figures by him may be seen in the cemetery at S. Lorenzo. *Guglielmi*, 155 Via del Babuino. *Galletti*, 21 Via Gesù e Maria. *Hasseltriss* (Scandinavian), 8 Via S. Nicolo da Tolentino. *Alexander Macdonald* (Scotch), 42 Via Sicilia, and 17 Vicolo di S. Nicolo da Tolentino. *Monteverde*, 2 Via dei Mille, Piazza dell'Indipendenza (new realistic school). *Simmons* (American), 72 Via S. Nicolo da Tolentino. *Story, W.* (American), 7 Via S. Martino. *Summers* (English), 35A Via Margutta, and 59 Via del Babuino, ideal subjects, and copies of ancient works (from casts of the original). *Tadolini (Giulio)*, 150A Via del Babuino, portraits and monuments. *Tenerani*: Casts of this late eminent sculptor's principal works are to be seen every Wed. from 1 to 4 P.M., at 359 Via Nazionale.

Travellers are warned against the purchase of sculpture in *Castellina*, a white alabaster which is sometimes passed off as marble, but has none of its enduring qualities. It is soft and easily worked, and is therefore cheap; but it soon loses its colour, and is practically valueless for statuary.

**Shoe Makers.**—*Jesi*, 129 Corso; *Beardi*, 59A Via Fontanella di Borghese; *Antonelli*, 10 Via S. Eufemia; *Crema Rovatti*, at the bottom of the Via Nazionale; *Marchetti*, 11 Via d. Croce. For ladies:—*Maurelli*, 101 Via Due Macelli; *Münster* (from Vienna), 162 Corso; *Baldelli*, 102 Corso; *Bambacioni*, 11 Via Frattina.

**Shooting.**—Sportsmen's licence, 13 fr. per annum, apply at the British

Consulate. The principal sport about Rome is deer and boar-shooting in the forests along the sea-coast, woodcock and snipe-shooting in the marshy valleys about the Campagna and in the vicinity of Ostia and Porto in the winter and early spring, and quail-shooting about Porto d'Anzio, Fiumicino, Palo, and S. Severa, on the arrival of the birds in May. The shooting season in the Campagna commences in August and continues during the winter; but the greater part of the large quantity of game exposed for sale in the Roman markets is taken in nets. No market in Europe, perhaps, offers a greater variety of birds than that of Rome, and certainly none where the ornithologist will be able to add more species to his collections.

**Silk.**—*Cesare Melzi*, 91 Via Frattina; *Weaving Company*, 82 Via Cardotti; *A. Bianchi* (Factory), 69B Piazza della Minerva; *Sirotti*, Via Sistina.

**Silversmiths** (see *Jewellers*).

**Skating-rink.**—*Caffè delle Varietà*, 74 Via Due Macelli; *Grand' Orfeo*, Via Agostino Dupretis.

**Sleeping Cars** (Wagons Lits).—Office, 31 Via Condotti.

**Soap.**—*Torti*, 6 Pa-seggiata di Ripetta; *Società Romana*, 239 Via Principe Umberto, and all grocers and hairdressers.

**Stamps, English, and Postal Orders.**—*Messrs. Lemon*, 49 P. di Spagna.

**Stationers.**—*Calzone*, Corso; *Zampini*, 50 Via Frattina; *Ricci*, 12 Via del Tritone; *Carnevale*, 20 Piazza Margana; *Gastaldi*, 5 Via Campo Marzio.

**Stoves.**—*Crivelli*, 20 Via delle Muratte; *Lehmann*, Via Marco Minghetti; *Faucillon Comola*, 23 Via di Propaganda.

**Synagogues.**—Italian rite, *Scuola Nuova*, *Scuola del Tempio*, and *Scuola Siciliana*; Spanish, *Scuola Catalana* and *Scuola Castigliana*. All in the Piazza delle Scuole (Rte. 23). Office

for the administration of Jewish charities, &c., 125 Piazza S. Ignazio.

**Tailors.**—*Schröder*, 5 Piazza di Spagna; *Reanda*, 61 Piazza SS. Apostoli; *Foà*, 105 Corso; *Mattina*, 107 Corso; *Sègre*, 136 Corso; *Old England*, Via Nazionale; *Old Scotland*, 113 Via del Plebiscito (also for Ladies); *Lanutti*, 80 Via Purificazione. For ready-made clothes, *Bocconi*, 316 to 319 Corso; *Savonelli*, 300 Corso. For ladies, *Eva Lawler*, 59 Piazza di Spagna; *Conti and Stevenson*, 448 Corso.

**Telegraph.**—Central Office, Piazza S. Silvestro, open day and night, and the principal branch post offices. Messages within Italy, 15 words, 1 lira; every additional word, 5 c. Foreign messages are subject to an initial charge of 1 fr., in addition to the tariff.

	Centimes.
Great Britain (each word) . . . . .	26
France . . . . .	14
Germany . . . . .	25
Austria } . . . . .	6 to 14
Hungary }	
Belgium . . . . .	19
Russia . . . . .	42
Switzerland . . . . .	6 to 14
United States (New York and Boston) <i>vià</i> Brest . . . . .	1 fr. 60 c.

Branch offices at the Rly. Stat., Piazza Termini, 118 Via Venti Settembre, 3 Piazza Araceli, and 138 Borgo Nuovo. Open from 8 A.M. to 8 P.M.

**Theatres.**—*Costanzi*, Via Firenze, for operas, ballets, and Carnival masked balls. Annexed is the finest concert hall in Rome. *Argentina* (Rte. 17), opera and ballet. *Teatro Valle*, near the University (drama). *Capranica* (Rte. 16). *Manzoni*, Via Urbana. *Metastasio* (Rte. 16), Vau-deville and Pulcinella. *Quirino*, Via delle Vergini (operetta and ballet), very popular. *Drammatico Nazionale*. In the vestibule of the latter are casts of the bronze statues of the Athlete and the Boxer discovered close by (Rte. 21).

**Tobacco.**—Wills' Three Castles and Navy Cut are now sold at the Government shops everywhere. Havana cigars in the Corso, corner of Piazza Sciarra. Pipes, next door to the Caffè Nazionale, and *Tisiotti*, 2 Via delle Convertite.

**Tourist Offices.**—*Thos. Cook and Son*, 1B Piazza di Spagna; *Gaze and Sons*, 10 Piazza di Spagna.

Excursion Lectures, *L. Reynaud*, Wilson's Library, 22 Piazza di Spagna; *Russell Forbes*, 76 Via della Croce.

**Tramways.**—Office at the foot of the Via Nazionale, close to the starting point. See Plan, p. [22].

I. *Piazza Venezia to Piazza delle Terme*, by the Via Nazionale (15 c.). White notice-board.

II. *Piazza Venezia to S. Agnese* (30 c.), by the Via Nazionale, Piazza delle Terme, Via Venti Settembre, and Porta Pia. To the gate in each direction, 15 c. Green board.

III. *Piazza Venezia to the Vatican* (10 c.), by the Ponte S. Angelo and Borgo Vecchio, returning by the Borgo Nuovo. Red board.

IV. *Piazza Venezia to the Trastevere Rly. Stat.* (10 c.), by the Gesù, Teatro Argentina, Via Arenula, Ponte Garibaldi, and Viale del Re. White board.

V. *Piazza Venezia to Piazza del Popolo* (10 c.), by the Gesù, Corso Vitt. Emanuele, Pantheon, S. Luigi, Via della Scrofa, and Via di Ripetta. Yellow board.

VI. *Piazza Venezia to Barriera Trionfale*. This line is the same as preceding one as far as Via della Scrofa; thence it runs by Piazza Nicosa, Monte Brianzo, Ponte Umberto, Lungo Tevere, Via Mariauna Dionigi, Piazza Cavour, Via Lucrezio Caro, Piazza and Via Cola di Rienzo, to the Carabinieri Barracks.

VII. *Piazza del Popolo to the Ponte Molle* (20 c.); half way in each direction, 10 c. White board.

VIII. *Rly. Stat. (Dogana) to the Campo Verano* (Cemetery and S. Lorenzo), by the Via di Porta S.

Lorenzo and Via Tiburtina (20 c.). As far as the gate in either direction, 10 c. Green board.

**Electric Tram from Piazza di S. Silvestro to Piazza di Venezia** every 3 min. each way; time about 15 min., by Via Mercede, Capo le Case, Via Porta Pinciana, Ludovisi, Boncompagni, Quintino Sella, Venti Settembre, Goito, Cernaia, Volturmo, Piazza Cinquecento, Railway Station, Via Cavour, Piazza Esquilino, Piazza Carrette, Via Alessandrina, Foro Trajano, Via Eufemia.

From *Piazza S. Silvestro to S. Agnese*, same as preceding route as far as Via Venti Settembre; thence Porta Pia and Via Nomentana.

From *Piazza di Venezia to S. John in Lateran*: Via S. Eufemia, Foro Trajano, Via Alessandrina, Piazza delle Carrette, Via Cavour, Giovanni Lanza, Merulana.

From *Piazza di Venezia to St. Paul's*: Via S. Eufemia, Foro Trajano, Via Cremona, Foro Romano, Via and Piazza Consolazione, S. Giovanni Decollato, Bocca della Verità, Via della Salara, Marmorata, Porta S. Paolo, Via Ostiense.

**Translators.**—*Prof. Ercole Massi*, Curator of the Vatican; *A. Nalli*, 63 Via della Purificazione (from French and English into Italian, or vice versa); *Schanzer*, 30 Via Crescenzi.

**Umbrellas and Fans.**—*Gilardini*, 185 Corso; *Motta*, 334 Corso; *Gorio*, 57 Piazza Montecitorio.

**Vegetables.**—Cauliflowers, celery, broccoli, peas, and lettuce are good. Carrots and turnips are inferior; potatoes, good. In the spring and summer large quantities of fennel-root (*finocchio*) are eaten raw. Asparagus, grown to an enormous size, is cultivated near Castel Gandolfo and Tivoli. Artichokes come into season about Easter, and are a great resource for the Romans, fried or stewed in oil *alla Giudia*. Lentils are generally to be had at the Restaurants, and *Zucchetti*—a small variety of vegetable marrow.

**Vocabulary** (see p. [30]).

**Watchmakers.**—*Kobell*, 15 Via delle Converteite; *Haussman*, 406 Corso; *Kolbauer*, 108 Via Due Macelli; *Kohlmann*, 69 Via Condotti; *Mancini*, 86 Via della Croce. For repairs, *Conti*, 53 P. di Spagna.

**Water-supply.**—The *Acqua Vergine* brings into Rome each day of 24 hrs. 56,000 cubic metres; the *Acqua Felice*, 21,000; the *Acqua Paola*, 80,400; and the *Acqua Marcia*, 30,000.

**Weights and Measures.**—The French decimal-metric system was adopted in Italy in 1861, and has now superseded the old Roman weights. A Roman pound is one-third of a kilo.

The unit of length is the *metro*, equal to the ten-millionth part of the distance from the pole to the equator, and to 3.28 English feet. The unit of weight is the *gramma* = 15.4 English grains, the *chilogramma* being about 2½ lbs.; the unit of capacity is the *litra* = 1.76 imperial pints; and the unit of land measure is the *ara*, from which is derived the *ettara* of 100 aras = 2.47 acres. The Italian mile (*miglio*) is the geographical mile, about 2000 yards.

To turn metri into yards, add one-tenth.

A *barile* (barrel) of wine or oil (60 litri) = 12½ Eng. galls.

A *boccale* (2 litres) = 1½ Eng. quarts.

**Wine.**—The slopes of the Tusculan and Alban hills produce some of the best wines in Italy, and it is much to be regretted that the landlords of first class hotels, and the proprietors of the best restaurants, should give their guests so little opportunity of tasting them. It answers the purpose of a Roman innkeeper to encourage the consumption of French wine at a high price, or Italian wine foreign to the province (such as *Chianti*); and as it is thus practically impossible to obtain a glass of good natural Roman wine except at some more or less humble *Trattoria*, hundreds of Englishmen

spend the season in Rome without ever once enjoying a draught of the excellent, refreshing, and wholesome wine of the country. The white wine of Frascati is light, sparkling, and rather sweet, and more in request than the red, which comes to greater perfection at Grotta Ferrata, and is better still at Marino. The wine of Albano is not so much esteemed as that of Genzano and Velletri; but Civita Lavinia, situated between the two latter towns, produces finer qualities, both of red and white wine, than any other locality on that whole range of vine-covered hills. Unfortunately, the wines of the province of Rome rarely keep, or bear exportation. Even bottling spoils them, and they should always be served in a large flask, and protected from the air by a layer of cotton wool and a thin surface of oil.

*Santovetti* at Grotta Ferrata, *Ostini*, and the brothers *Jacobini* at Genzano, are the principal wine growers near Rome. Some of the best is, however, produced from vineyards belonging to the Theological Colleges, and other private owners.

The wines of Orvieto and Montefiascone are white, very light, and sparkling, and are brought to Rome in flasks; as are also the red wines of Tuscany, such as Chianti and Montepulciano, and those of Piedmont, which may be had at restaurants and wine shops. It should be remembered, however, that these latter are not Roman wines, and that their chance of adulteration is very much increased when they are brought into another province. Bottled *Capri*, which is largely manufactured in the neighbourhood of Naples, should be specially avoided, and the draught wines of the *Castelli Romani* preferred.

Purchasers of wine in any quantity should be on their guard as to the purity of what they buy, for the art of making wine without grapes is studied and practised here as well as in France, especially when vintages are scanty.

**Wine Merchants.**—*Cappocetti*, 21A Via Condotti; *Burnel et Guichard*,

115 Via Frattina; *Luigioni*, 70 Piazza di Spagna (all these foreign). **CAMPAGNA WINES:** *Jacobini*, 114 Via Quattro Fontane; *Ostini*, 16 Via Uffici del Vicario; *Santovetti*, 21 Via del Quirinale; *Casa Piombino*, 39 Via dei Serpenti; *Cantina Landi*, 10 Via Casalina (outside the Porta Maggiore); *Meluzzi*, 24 Via Frattina; *Osteria*, at 29 Via Sistina, and 86 Via Belsiana. **LIQUEURS:** *Ronzi and Singer*, corner of Piazza Colonna and Corso; *American Bar*, 329 Corso. ‘Vermouth con China’ (15 c.) is a favourite Italian tonic half an hour before dinner. **TUSCAN WINES:** *Martini*, 19 Via della Mercede. **VALPOLICELLA:** *Luchese*, 8 Via delle Convertite. (See also *Osterie*.)

**Wood-Carvings and Tarsia Work.**—*Luca Seri*, 184 Via dei Coronari; *Zuccarelli*, 23 Via del Babuino.

#### LANGUAGE.

Those who have some knowledge of Latin will find no difficulty in acquiring a sufficient acquaintance with colloquial Italian.† For teachers, see Directory, p. [16]. The following dishes will be met with in a restaurant (*trattoria*); those marked with an asterisk are recommended.

\**Alla cacciatora*, with piquant sauce.

*Acciughe*, anchovies.

*Aceto*, vinegar.

*Acido*, sour.

*Agnello*, lamb or kid.

\**Ai ferri*, broiled.

*Alla Genovese*, with rich sauce.

*Alla Milanese*, fried in bread crumbs.

*Animelle*, sweetbread (not good).

*Anitra*, duck.

*Antipasto*, hors d'oeuvre.

*Arancio*, orange.

*Arrosto*, roast.

*Asparagi*, asparagus.

*Ben cotto*, well done (*meno*, less; *più*, more; *poco*, little; *troppo*, too much).

*Bistecca*, beef steak.

\**Bracciola*, large cutlet.

† See “Handbook of Travel Talk,” English, French, German, and Italian. 16mo. Price 3s. 6d. (Murray).

- Buon mercato*, cheap.  
*Burro*, butter.  
*Caffè nero*, black coffee.  
*Caffè e latte*, coffee and milk ;  
*diviso*, served in separate jugs.  
*Cameriere*, waiter.  
\**Capretto*, kid.  
*Carciofi*, artichokes.  
*Caro*, dear.  
*Castagna*, chestnut.  
*Cavolfiori*, cauliflower.  
*Cervelli*, brains.  
\**Cinghiale*, wild boar.  
*Colazione*, luncheon.  
*Conto*, bill.  
*Costoletta di manzo*, large slice of  
broiled beef.  
*Dolce*, pudding or sweets.  
*Fa piacere*, please.  
*Fagiolini*, French beans.  
*Favorisca*, be so kind.  
*Fegãto*, liver.  
*Fichi*, figs.  
*Finocchio*, fennel.  
*Formaggio*, cheese.  
*Fragola*, strawberry.  
*Frittata*, Omelette.  
*Fritto*, fried.  
*Frutta*, fruit.  
*Gelato*, ice (sweet).  
*Ghiaccio*, rough ice.  
*Giornale*, newspaper.  
*Gnocchi*, farinaceous dish flavoured  
with cheese, and made of the finest  
flour.  
*Granita*, water ice.  
*In umido*, stewed.  
*Insalata*, salad.  
*Lanpone*, raspberry.  
*Legumi*, vegetables.  
\**Lenticchie*, lentils.  
*Lesso*, boiled beef (not good).  
*Limone*, lemon.  
*Majale*, pork.  
*Manzo*, beef.  
\**Maritozzo*, bun.  
*Mela*, apple.  
*Merluzzo*, whiting.  
*Mi dia*, give me.  
*Mi faccia il piacere*, do me the  
favour.  
*Minestra*, broth.  
*Olio*, oil.  
*Ostrica*, oyster.  
*Padrone*, landlord.  
*Pagare*, to pay.  
*Pane*, bread.  
*Pasta*, small cake or slice of cake.  
\**Pastine in brodo*, broth with any  
kind of macaroni in it (*capellini*, ver-  
micelli; *cappelletti*, little hats).  
*Patate*, potatoes.  
*Pepe*, pepper.  
*Pera*, pear.  
*Pesca*, peach.  
*Pesce*, fish.  
*Più presto possibile*, as soon as you  
can.  
*Pollo*, fowl.  
*Pranzo*, dinner.  
*Presciutto*, ham (generally un-  
cooked).  
*Prezzo fisso*, fixed price.  
\**Quaglia*, quail.  
*Quanto tempo ci vorrebbe*, how long  
will it take?  
*Ravanello (radice)*, radish.  
*Risotto*, rice, flavoured with cheese  
and saffron.  
*Sale*, salt.  
\**Scoloppini*, little cutlets.  
*Senãpe*, English mustard (*Mostarda  
Inglese*).  
*Soglia*, sole.  
*Sgombro*, mackerel.  
\**Spaghetti al pomodoro*, macaroni  
with tomato sauce.  
*Spezzato di Vitello*, scraps of veal—  
a sort of hash (not good).  
*Spinaci*, spinach.  
\**Stracchino*, cream cheese.  
*Stufatino*, hash or stew.  
*Tacchino*, turkey.  
*Tordi*, thrushes (or any small birds).  
*Torta*, tart.  
*Triglia*, red mullet.  
*Trota*, trout.  
*Uccellini*, little birds.  
*Uova*, eggs.  
*Uve*, grapes.  
*Verdura*, green vegetables.  
*Vino nero (rosso)*, red wine (*bianco*,  
white; *asciutto*, dry; *sincero*, pure;  
*vecchio*, old; *nuovo*, new; *buono*, good;  
*squisito*, delicious; *cattivo*, bad).  
*Zucchero*, sugar.  
\**Zucchetti*, small vegetable mar-  
rows.  
\**Zuppa Santè*, soup full of cabbage  
and rice.  
*Zuppa Inglese*, a favourite sweet,  
but a strange misnomer, as it is neither

soup nor English. It bears some distant resemblance to tipsy cake or trifle.

\**Zuppa alla marinaia*, soup with various kinds of fish.

#### CLIMATE.

Whatever may have been its reputation in former years, Rome is now one of the healthiest large towns in the world. Its streets are swept to an extent which strikes sanitary experts as quite a feature of the capital. The Police regulations in all matters concerning the general health have been most carefully drawn up, and the various improvements thus effected have diminished the death rate in a very remarkable degree. This stood in 1875 at 41·8 a thousand; in 1892 it had been reduced to 21—nearly one-half in seventeen years. Among these moreover are included many persons who never would have been in Rome, had they not been brought in from the Campagna to be nursed through a fatal illness at the Hospital. Many of them die within an hour after being admitted, and the majority after three or four days. Omitting this exceptional element, by which the true average is obviously disturbed, the death rate among the resident population was officially announced in 1892 as 17·6 a thousand; and even this would be yet further reduced, if a separate registration were made of the above-mentioned day-labourers in the malarious districts of the Campagna who return to sleep in Rome, and of those who live in unhealthy localities just outside the walls, but within municipal limits.

The water in Rome is excellent, and may be drunk abundantly without fear. It never causes typhoid or other specific disease. To some few persons its hardness and astringency, owing to the presence of lime, causes inconvenience; but this difficulty may be met by boiling the water, which then deposits much of its lime. A less economical method is to drink *Salutaris Water*, which is made in

Rome, the lime being all removed by distillation.

The weather is very variable. It sometimes happens that weeks or even months pass without a cloud in the sky; while in other seasons a considerable number of wet days may occur in succession.

The climate of Rome is usually described as sedative, and it is certain that visitors sleep better there than in most other places. Persons with irritable throats, and delicate bronchial mucous membranes, or patients in early stages of consumption, undoubtedly experience relief from this cause. The *Tramontana*, or north wind, when not too violent, is invigorating. Its moisture has been deposited in passing over snowy heights and ice-fields, and it blows cold, but dry. The *Scirocco*, or south-west wind, is, on the other hand, so moisture-laden as to cause very unpleasant feelings of languor and depression. During the latter half of Nov. and throughout Dec. the two not unfrequently blow on alternate days, and the weather is then very changeable. Jan. and Feb. are usually drier months, and in most years after the middle of Feb. the winter is practically over, though a few cold days at intervals may occur. From this time until May the climate is far pleasanter than on the Riviera, where the east winds of Spring are often so treacherously keen.

It is curious to notice that the winter time, when all visitors are so well, is just that part of the year at which the death-rate is heaviest among the natives. Rome becomes really healthy to the Romans in April, May, and June, when visitors run away. During these months it is always cool in the forenoon and after five o'clock, and the climate is most enjoyable. From July 1st until the fall of the October rains the heat is very trying; but from the 15th Oct. to the 15th Nov. is one of the healthiest and pleasantest months in Rome.

The mean temperature ranges between 45° and 50° Fahr.—10° warmer than London. The diurnal



range of temperature is however greater than in England. Fogs in most winters are never seen in parts of the town inhabited by the English, and are soon dispersed by the sun. Frosts are more common, but the thermometer does not fall below 25° Fahr. unless in an exceptional season, and it seldom happens that more than two or three days of frost occur together. Snow falls in most winters, sometimes for a few minutes only, more often for an hour or two. Occasionally it lies for a part of the day, and in rare instances may perhaps remain unmelted for two days, or even three; but the excitement of the juvenile population when such a phenomenon occurs is a proof of its singularity.

The clothing taken to Rome should be the same as that which is worn in England, with an addition of some lighter garments. Italian gentlemen wear fur overcoats in winter, and their clothing in summer is not lighter than what is worn in England. Strangers are unusually susceptible to the peculiar quality of the cold weather in Rome. They should be careful to select rooms upon which the sun shines, and which are furnished with stoves and carpets. In the summer it is better to avoid much walking in the sun. According to a Roman proverb, dogs and foreigners (Inglesi) alone walk in the sun. Even in winter out-door exercise should be taken in moderation.

In all places where the difference between sun and shade temperature is very great, there is risk of catching a sudden chill; and in Rome especially, where there are constant temptations to enter some cold church or gallery while heated after walking, the danger to the imprudent traveller is considerable. If the term 'Chill Fever,' suggesting the source of the complaint, be borne in mind, and the precaution be taken of carrying a light shawl or overcoat, to be put on when entering a cold building, the danger may be practically overcome. For the same reason, it is better to drive to a Church or Gallery, and

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walk home. A good luncheon, and a short rest after it, very materially decreases the risk of catching a chill at sunset; but as the radiation after a cloudless day is very intense, an additional wrap should always be at hand as the evening approaches. It is to the neglect of simple precautions such as these, and to the liberties which a strong man thinks he may take with himself in a foreign climate, that the contraction of Chill Fever is almost invariably due.

#### HOSPITALS AND CHARITABLE INSTITUTIONS.

Few cities in Europe are so distinguished for their institutions of public charity as Rome, and in none are the hospitals more magnificently lodged, or endowed with more princely liberality. The annual endowment of these establishments is no less than 3,000,000 fr. (120,000*l.*), derived from lands and houses, from grants, and from the municipal treasury. In ordinary times the hospitals can receive about 4000 patients. In general the hospitals are clean and well ventilated, owing to the large wards, which in the climate of Rome can be adopted. In the larger establishments the wards generally converge towards a centre, where the altar stands under a dome—a form which contributes to good ventilation, while it permits bed-ridden patients to witness the celebration of the Mass. The principal hospitals of Rome are described under their respective Routes. Under the charge of foreigners is the

**German Protestant Hospital**, founded by subscriptions, chiefly at the instigation of the late Chev. Bunsen, on Monte Caprino (Rte. 5). It is under the protection of the German Embassy, and occupies a floor in a large building overlooking the Forum.

## ROMAN BRITISH RELIEF FUND.

(Established 1879.)

## Purposes.

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

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

PATRON: *Rt. Hon. Lord Currie*, G.C.B., British Ambassador.

PRESIDENT: The First Secretary of Embassy.

HON. SECRETARY: *Cecarelli Morgan*, Esq., H.B.M. Consul, 96 Piazza S. Claudio.

## ITINERARY.

Rome and the Campagna cannot be adequately seen in less than three months. There are 60 Routes in the *Handbook*, each of which can be traversed in one day; but the traveller who spent the whole of every day in sight-seeing would be attempting to absorb impressions in a quantity which he could not possibly digest or remember. If time is limited it is better to visit the important places two or more times, rather than to cover a larger area.

For those who have only a fortnight to spend in Rome the following itinerary is suggested. It would be a pity to miss any of the places marked with two asterisks. Those who have only seven days should confine themselves exclusively to the latter.

Visitors are advised not to heat themselves by walking to a building which they intend to enter; to avoid chills it is better to get over the ground in a tram, omnibus, or cab, and it is always advisable to put on a wrap when entering a church or museum (see *Climate*, p. [32]).

## I.

## MORNING.

- Porta del Popolo and Piazza. Obelisk.
- \*S. M. del Popolo.
- Corso.
- Piazza Colonna.
- \*\*Column of Marcus Aurelius.
- Obelisk on Monte Citorio.
- Temple of Neptune (Exchange).
- \*Kircherian Museum.
- S. M. in Via Lata (crypt).
- \*Pal. Doria.
- Pal. di Venezia (exterior).
- \*Tomb of Bibulus.
- Monument to Victor Emmanuel.
- S. Marco.

## AFTERNOON.

- \*Villa di Papa Giulio. Viale dei Parioli.

## II.

## MORNING.

- \*S. Maria in Ara Coeli.
- Capitoline Hill.
- \*Tabularium.
- \*\*View from the Tower.
- \*Pal. of the Conservators.
- \*\*Museum of Sculpture.
- Tarpeian Rock.
- Mamertine Prison.
- Academy of St. Luke.

## AFTERNOON.

- \*\*Roman Forum.
- \*\*Arch of Titus.
- S. Francesca Romana.
- Temple of Venus and Rome.

## III.

## MORNING.

- S. Teodoro.
- \*\*Palatine Hill.

## AFTERNOON.

- Meta Sudans.
- \*\*Colosseum.
- \*\*Arch of Constantine.
- Museo Archeologico.
- S. Gregorio.
- SS. Giovanni e Paolo.
- \*House of SS. John and Paul.
- Arch of Dolabella.
- María della Navicella.
- \*Villa Mattei, now Hoffmann.

## IV.

## MORNING.

- \*S. Stefano Rotondo.
- \*\*SS. Quattro Coronati
- \*S. Clemente.
- Obelisk of the Lateran
- \*\*St. John Lateran.
- \*Baptistery.

AFTERNOON.

- \*\*Lateran Museums.
- \*\*Scala Santa.  
Porta Asinaria.  
S. Croce in Gerusalemme.
- \*Porta Maggiore.
- \*Tomb of the Baker Eurysaces.  
Minerva Medica (Nymphaeum).  
Porta S. Lorenzo.
- \*\*Basilica of S. Lorenzo.

V.

MORNING.

- Trophies of Marius (so called).  
Auditorium of Maecenas.  
Arch of Gallienus.
- \*S. Prassede.
- \*\*S. M. Maggiore.  
Obelisk and Column.
- \*S. Pudenziana.  
Sette Sale.
- \*S. Pietro in Vincoli.

AFTERNOON.

- \*Baths of Titus.
- \*Colonnacce  
Forum of Augustus.  
Temple of Mars Ultor.  
Forum of Trajan.
- \*\*Trajan's Column.
- \*Pal. Colonna.

VI.

MORNING.

- Quirinal Palace.  
Monte Cavallo and Obelisk.
- \*Casino Rospigliosi (Wed., Sat.).  
Torre delle Milizie.  
Servian wall (opposite).  
Via Nazionale.  
American Church.
- \*Agger of Servius Tullius at the Rly. Stat.
- \*Baths of Diocletian.  
Museo delle Terme.

AFTERNOON.

- \*S. Maria degli Angeli.  
S. Bernardo.
- \*S. Agnese fuori le Mura. Catacombs of S. Agnese.
- \*S. Costanza.  
Mausoleum of L. Paetus (Via Salaria).

VII.

MORNING.

- \*Casino dell' Aurora.  
Pal. Barberini.
- \*\*Fountain of Trevi.  
Propaganda.
- \*\*Piazza di Spagna.

AFTERNOON.

- \*Villa de' Medici.
  - \*\*Pincian Hill.
  - \*Villa Borghese.
- [Rome.—viii. 1901.]

VIII.

MORNING.

- Mausoleum of Augustus (exterior).  
S. Agostino.  
Piazza Navona.  
Statue of Pasquino.
- \*S. M. della Pace.  
\*Casa Turci.  
Fountain of the Tartarughe.
- \*Porticus of Octavia.
- \*\*Theatre of Marcellus.  
S. Nicola in Carcere.  
S. Andrea della Valle.
- \*S. M. sopra Minerva.
- \*\*Pantheon.

AFTERNOON.

- \*\*Tombs on the Via Latina.
- \*Torre Fiscale.

IX.

MORNING.

- Janus.  
Arch of the Silversmiths.  
S. Giorgio in Velabro.  
Cloaca Maxima.
- \*\*Baths of Caracalla.  
SS. Nereo ed Achilleo.
- \*S. Cesareo.

AFTERNOON.

- \*Columbaria in the Vigna Codini.  
Arch of Drusus.  
Divus Rediculus.  
Grotto of Egeria.
- \*\*Catacombs of S. Callixtus.
- \*Circus of Maxentius.  
\*Tomb of Caecilia Metella  
Appian Way.

X.

MORNING.

- Ponte Rotto.  
House of Crescentius.  
Temple of Fortuna Virilis.
- \*Round Temple.  
Bocca della Verità.
- \*S. M. in Cosmedin.  
S. M. Aventinense.
- ⊙ S. Alessio.
- \*S. Sabina.  
S. Saba.  
Remains of Servian Wall.  
S. Prisca.

AFTERNOON.

- Emporium and Marmorata.
- \*Monte Testaccio.
- \*Protestant Burial-ground.  
Pyramid of Caius Cestius.
- \*\*S. Paolo fuori le Mura.
- \*Tre Fontane.

	Sun.	Mon.	Tues.
Accademia di S. Luca, p. 75 . . . . .	..	9-3	9-3
Agrarian Museum, p. 193 . . . . .	11-4	..	11-4
Archeologico-Urbano Museum, p. 103 . . . . .	10-3	10-3	10-3
Artistico Industriale Museum, p. 16 . . . . .	9-3	9-3	9-3
Barberini Palace, Gallery, p. 180 . . . . .	..	2-5	10-5
Baths of Caracalla, p. 346 . . . . .	10 till dusk.	9 till dusk.	9 till dusk.
—— Titus, p. 131 . . . . .	10 till dusk.	9 till dusk.	9 till dusk.
Borghese Villa, Casino, p. 321 . . . . .	10-4	10-4	10-4
—— Park, p. 321 . . . . .	Tues.,	Thurs., Sat.,	and Sun., 1 till
Capitol Museum, p. 44 . . . . .	10-1	10-3	10-3
Castello di S. Angelo, p. 231 . . . . .	9, 11, 1, 3	9, 11, 1, 3	9, 11, 1, 3
Catacombs of Callixtus, p. 355 . . . . .	All day.	All day.	All day.
Colonna Palace, p. 171 . . . . .	..	..	11-3
Conservatori, Palace of, p. 36 . . . . .	10-1	10-3	10-3
Corsini Palace, Gallery, p. 296 . . . . .	..	9-3	..
Doria Palace, Gallery, p. 25 . . . . .	..	..	10-2
—— Pamphili Villa, Park, p. 304. . . . .	..	2 till dusk.	..
Farnesina Palace, p. 295 . . . . .	..	10 to 3.30 on the	1st and 15th of
Forum Romanum, p. 56. . . . .	All day.	All day.	All day.
Galleria d' Arte Moderna, p. 194 . . . . .	9-2	9-3	9-3
Kircherian Museum, p. 20 . . . . .	9-3	9-3	9-3
Lateran Museum, Christian, p. 128 . . . . .	..	10-3	..
—— Pagan, p. 124 . . . . .	..	..	10-3
Madama Villa, p. 334 . . . . .	..	..	..
Mamertine Prison, p. 73 . . . . .	All day.	All day.	All day.
Mattei Villa, p. 107 . . . . .	..	..	..
Medici Villa, p. 12 . . . . .	..	..	..
National ( <i>delle Terme</i> ) Museum, p. 187 . . . . .	10-2	10-4	10-4
Palatine Hill, p. 91 . . . . .	All day.	All day.	All day.
Papa Giulio Villa, p. 327 . . . . .	9-4	9-4	9-4
†Quirinal Palace, p. 176. . . . .	12-3	..	..
Rospigliosi Palace (Casino), p. 175 . . . . .	..	..	..
Scaia Santa, p. 123. . . . .	All day.	All day.	All day.
St. Peter's Dome, p. 251 . . . . .	..	8-11	8-11
Vatican, Egyptian Museum, p. 283. . . . .	..	..	10-3
—— Etruscan Museum, p. 283 . . . . .	..	10-3	..
—— Sculpture, p. 267 . . . . .	..	10-3	10-3
—— Tapestries, p. 270 . . . . .	..	..	10-3
—— Sixtine Chapel, Loggie of } Raphael and Picture Gallery, p. 252 }	..	10-3	10-3
—— Library, p. 287 . . . . .	..	10-3	10-3
—— Borgia Apartments, p. 292 . . . . .	..	..	10-3
Wolkonsky Villa, p. 115 . . . . .	..	..	..

† Permesso granted from 10 till 12 at the office, next door to S. Andrea del Quirinale.

Wed.	Thurs.	Frid.	Sat.	
9-3	9-3	9-3	..	Free.
..	11-4	..	..	50 c. ; Sun. free.
10-3	10-3	10-3	10-3	50 c. ; Sun. free.
9-3	9-3	9-3	9-3	Free.
10-5	2-5	10-5	10-5	Free (small donation).
till dusk.	9 till dusk.	9 till dusk.	9 till dusk.	1 fr. ; Sun. free.
9 till dusk.	9 till dusk.	9 till dusk.	9 till dusk.	Free (small donation).
10-4	10-4	10-4	10-4	{ 1 fr. (admits also to Park).
dusk, free ;	every day,	7 A.M. till	dusk, 25 c.	50 c. ; Sun. free.
10-3	10-3	10-3	10-3	Permesso, see Rte. 29.
9, 11, 1, 3	9, 11, 1, 3	9, 11, 1, 3	9, 11, 1, 3	1 fr.
All day.	All day.	All day.	All day.	Free (small donation).
..	11-3	..	11 3	50 c. ; Sun. free.
10-3	10-3	10-3	10-3	1 fr. ; Sun. free.
..	9-3	..	9-3	Free (small donation).
..	..	10-2	..	{ Free. No cabs ad- mitted.
..	..	2 till dusk.	..	1 fr.
each month,	and every Mon.,	Wed., and Fri.		1 fr. ; Sun. free.
All day.	All day.	All day.	All day.	1 fr.
9-3	9-3	9-3	9-3	1 fr. ; Sun. free.
9-3	9-3	9-3	9-3	1 fr. ; Sat. free.
10-3	..	10-3	..	1 fr. ; Sat. free.
..	10-3	..	10-3	
All day.	All day.	All day.	9 till sunset.	Free (small donation).
..	{ 2.30 until } dusk. }	..	All day.	Free (small dona'ion).
8-12, 2-5	..	..	8-12, 2-5	Free (small donation).
10-4	10-4	10-4	10-4	1 fr. ; Sun. free.
All day.	All day.	All day.	All day.	1 fr. ; Sun. free.
9-4	9-4	9-4	9-4	Free (small donation).
..	12-3	..	..	Free (small donation).
9-3	..	..	9-3	Free (small donation).
All day.	All day.	All day.	All day.	Free.
8-11	8-11	8-11	8-11	{ Permesso at 8 Via della Sagrestia, 1st floor.
..	..	10-3	..	1 fr. ; Sat. free.
..	10-3	..	..	1 fr. ; Sat. free.
10-3	10-3	10-3	10-2	
..	..	..	..	
10-3	10-3	10-3	10-1	Free (small donation).
10-3	10-3	10-3	10-2	{ Adm. in groups ; visi- tors knock at the glass door.
..	..	10-3	..	1 fr.
12 till dusk.	..	..	12 till dusk.	{ Permesso at the British Consulate.

## XI.

## MORNING.

- Pal. della Cancelleria.  
 S. Lorenzo Damaso.  
 \*Pal. Farnese (exterior).  
 Pal. Spada.  
 Eng. College and Church of S. Tommaso degli Inglesi.  
 \*S. M. in Trastevere.  
 S. Crisogono.  
 Excubitorium.  
 \*S. Cecilia.

## AFTERNOON.

- \*Pal. Farnesina.  
 Pal. Corsini.  
 \*S. Pietro in Montorio.  
 \*Fontana Paolina.  
 \*Villa Pamphili-Doria and Columbaria.  
 \*Drive on the Janiculum.  
 \*S. Onofrio.

## XII.

## MORNING.

- Palace of the Vatican.  
 \*\*Sixtine Chapel.  
 \*\*Gallery of Pictures.  
 \*\*Stanze of Raphael.  
 \*\*Museum of Sculpture.  
 Library.

## AFTERNOON.

- \*Castle of St. Angelo.  
 \*Piazza of St. Peter's.  
 Obelisk.  
 Fountains.  
 \*\*St. Peter's.  
 \*Villa Madama.

## XIII.

- \*Hadrian's Villa and the Falls of Tivoli.

## XIV.

- \*Frascati, Tusculum, and Albano.

For rules of admission to the galleries, &c., see the table on the preceding page.

The **Vatican Archives** may be consulted for purposes of study by permission of the Cardinal Secretary, on days when the Library is open, from 8.30 to 12.

Permission to inspect the principal codices and MSS. in the library may be obtained from the Vatican librarian. For permission to copy or photograph, see p. [59].

The **Vatican Gardens** may sometimes be visited by arranging with the gardener; and the Pontifical stables may be seen on application to the head coachman.

The **Crypt** is no longer open to visitors.

The **Zecca** (mint), adjoining the Vatican Palace, and the **Armoury**, are now in the hands of the Italian Government.

**LIST OF PLACES FOR WHICH A PERMESSO IS REQUIRED, WHICH CANNOT BE OBTAINED ON THE SPOT.**

*Auditorium of Maecenas; Forum of Augustus; Quarries beneath the Capitol.*—Municipal Archæological Commission, Ara Coeli.

*Basilica of Constantine (roof); Casino on the Palatine; Colosseum by Moonlight (upper part); Colosseum, Small Museum of fragments; Column of Trajan.*—Uffizio dei Monumenti, 1 Via in Miranda.

*Monte Mario.*—Staff Office, 47 Via dei Burrò.

*Quirinal Stables.*—Uffizio delle Scuderie, Via Dataria.

*Villa Barberini, Albano.*—Pal. Barberini, Rome.

*Villa Grazioli, Frascati.*—Pal. Grazioli, Rome

*Villa Pamphili (Casino) and Villa Doria, Albano.*—Pal. Doria, Rome.

*Pyramid of Cestius; Temple of Concord and other closed spots in the Forum.*—Uffizio dei Monumenti, 1 Via in Miranda.

*Castel Fusano.*—Ministero della Casa Reale, Via del Quirinale.

*Palace of Sallust.*—Spithöver's Library.

*Castle of St. Angelo.*—24 Via della Pilotta.

*Model of St. Peter's in the Dome.*—40 Via del Sudario.

*Mosaic Manufactory; Ascent of the Dome.*—8 Via della Sagrestia.

*Senate House.*—13 Via del Salvatore (10-4).



# PLAN OF THE WALLS OF ROME.

## LIST OF THE EXISTING REMAINS OF THE SERVIAN WALLS

- I. Indication of modern sites; Pal Caffarelli.
- II. Salita delle Tre Pile.
- III. Discovered in 1863, between 81 c and 81 n, Via di Marforio.
- IV. Colonna Gardens.
- V. Discovered in 1869, in lowering the Piazza del Quirinale.
- VI. Discovered in 1873, in the Quirinal Garden, under the Royal Stables.
- VII. Via del Giardino.
- VIII. Discovered in 1873, between 25 and 27, Via Quattro Fontane.
- IX. Under the Pal. Barberini.
- X. Described by Bartoll as existing in the Garden of S. Susanna.
- XI. Villa Spilhoer.
- XIII. Remains of the Porta Collina discovered in 1872, under the Ministero delle Finanze.
- XIV. Remains of the P. Viminalis found in 1877, under Monte della Giustizia.
- XV. Remains found in 1874, near the Arch of Gallenus.
- XVI. Via Merulana, near the Odeon of Maecenas.
- XVII. Under the Osteria di SS. Pietro e Marcellino.
- XVIII. Under the Church of SS. Quattro Coronati.
- XIX. Under the cliff of the Villa Mattei.
- XX. Discovered by Mr. Parker in 1868, in the Garden of S. Gregorio.
- XXI. And in the Via Porta S. Sebastiano.
- XXII. Near the Church of S. Balbina.
- XXIII. Vicar di S. Saba, under the Casino.
- XXIV. Vigna Torlonia.
- XXV. Arco di S. Lazzaro, at La Marmorata.
- XXVI. Discovered in 1868, under the Convent of S. Sabina.





## INTRODUCTION.

### TOPOGRAPHY.

ROME is situated nearly in the centre of the Campagna, that undulating tract of territory which lies between the Sabine Apennines, the Latin and Ciminian ranges of volcanic hills, and the Tyrrhenian Sea. Its geographical position, at the Observatory of the Collegio Romano, is lat.  $41^{\circ} 53' 52''$  N., long.  $12^{\circ} 28' 40''$  E. of Greenwich; and its height above the sea on the mean level of the Tiber under the Ponte S. Angelo, 20 ft. It is 13 geog. m. distant in a straight line from the nearest point of the sea-coast.

On the left bank of the Tiber are the *Seven Hills*, at a height varying from 120 to 180 ft. above the river. They are the Palatine, the Aventine, the Capitoline, the Esquiline, the Caelian (*montes*), and the Quirinal and Viminal (*colles*). The Palatine was inhabited before the supposed era of Romulus (B.C. 753); and the Capitoline was occupied by the Sabines. The marshy ground between these two hills, afterwards famous as the *Forum*, was originally the meeting place of the two rivals, the Romans and the Sabines. The Palatine from its square shape was called *Roma Quadrata*. It had two summits called *Germalus* and *Palatium*. The Capitoline also had, and still has, two summits, the *Arx* and *Capitolium*. When settlement had extended over the seven hills they were enclosed, in the reign of Servius Tullius, by fortified walls, remains of which still exist. A larger area was enclosed in A.D. 272 by the Emperor Aurelian as a defence against barbarian invasion. With the exception of the Mausoleum of Hadrian, and the Circus of Nero, and of a portion of the Janiculum, the

[*Rome.*]

Rome of the Republic and early Empire was confined to the left bank of the Tiber.

On the right bank grew the Christian settlement, which after the depredations of the Saracens in A.D. 846 was enclosed by fortifications by Pope Leo IV., in 853, thus forming the Leonine City, or Borgo. Urban VIII. in 1642 extended the Leonine area, and carried his wall southwards along the ridge of the Janiculum.

Modern Rome lies within the walls of Aurelian on the left bank, and of Urban VIII. on the right. The most thickly populated part is between the Pincian and Quirinal hills on the N. and E., the Capitoline on the S., and the Tiber on the W. This area is bisected from N. to S. by the chief street of Rome, the *Corso*, which in its centre passes through the *Piazza Colonna*. In the portion of Rome to the E. of this central point are the principal hotels and lodgings patronised by strangers; to the W. are the poorer and narrower streets; and to the S. the chief remains of classic Rome.

The best general views of Rome may be obtained from the Pincian or the Janiculan hills, the dome of St. Peter's, the campanile of S. Maria Maggiore, or the tower of the Capitol. The beauty of Rome is greatly spoiled by the new quarters which have been built outside the walls. The style of building adopted is the very worst conceivable, and the work has been carried on with such reckless haste that many huge blocks have been abandoned, for want of tenants, before completion. During the construction of new streets, within and without the walls, the following Villas have been mutilated or de-

stroyed:—Campana, Giustiniani, Lucernari, Ludovisi, Massimo, Mirafiori, Patrizi, San Faustino, Sciarra, Torlonia, and Wolkonski.

### THE TIBER. †

The Tiber (Italian, *Tevere*) derives its name from a tradition that Tiberinus, King of the Albans, or, according to other versions, of the Etruscans, was drowned in its waters. The ancient Roman sculptors represented the Tiber as a majestic bearded old man, crowned with laurel, holding a cornucopia, and reclining, supported by the traditional wolf and twins. It received the epithet of *flavus* from its muddy yellow colour.

*Littore flavum Tiberim retortis  
Littore Etrusco violenter undis  
Ire dejectum monumenta regis  
Templaque Vestae.*

*Horace. Il. 13.  
Hunc inter fluvio Tiberinus amoeno  
Verticibus rapidis et multa flavus arena  
In mare prorumpit.*

*Vergil. Aen. VII. 30.*

The Tiber rises on the higher slopes of Monte Coronaro (4000 ft.) nearly due E. of Florence, 12 m. N. of Pieve S. Stefano, on the opposite side of the ridge which gives birth to the Arno, at the height of 3850 ft. above the sea. It reaches Rome after a course of 210 m., 80 of which are navigable, and flows into the sea 22 m. lower down. It is fed by forty-two streams, of which the largest are the *Anio* and the *Nera*. The course of the Tiber through Rome comprises three remarkable curves, and is about 3 m. in length, during which its fall is 3½ ft. The new quay walls enclose the river during its course through the city in a bed of the uniform breadth of 109 yds., excepting at the approaches to the Islands, where it is nearly double as broad. The Tiber is crossed by ten bridges,

† Those who wish to study the geological vicissitudes of the valley through which the Tiber flows will find ample information in the article '*Il Tevere ed il suo Delta*,' by the Senator Ponzi, published in the '*Rivista Marittima*,' of July 1876; and in the '*Tiber and its Tributaries in Ancient and Modern Times*,' by Strother A. Smith, M.A.

not including the *Ponte Molle* (outside the walls), five of which are entirely modern.

The depth of the Tiber in Rome is from 20 to 26 ft., representing the average heights of its surface above the level of the Mediterranean, measured by the hydrometer at the Port of Ripetta. This is increased by floods after a long course of heavy rain to 40 ft., at which elevation the water formerly overflowed the riverbanks, but is now restrained by massive embankments of travertine. From the first traditional flood, when Romulus and Remus were washed under the rocks of the Palatine, there have been 132 inundations, the last of which was in 1870. The flood of 1598 was the worst on record, the river rising to a height of 62 ft. A boat went ashore in the Piazza di Spagna, under the Pincian Hill. From the time of Augustus successive Emperors made efforts to stop these calamities by the construction of embankments and by shortening the bed of the river between the city and the sea.

Ponzi calculates that from the foundation of Ostia by Ancus Martius to the construction of Trajan's port (743 years) the coast-line at the mouth of the Tiber advanced 1045 yds.

The yearly average increase of fluvial deposit at the natural mouth of the Delta at Ostia is now 9·9275 yds.; that at the artificial mouth at Fiumicino 3·412 yds.

In comparing the present with the ancient aspect of the Tiber in Rome, and between the city and the sea, the solitude and desolation of its banks now contrast strongly with the appearance it must have presented when the commerce of the world covered it with ships, and the splendours of Imperial courts adorned it with floating pageantries. Even during the middle ages, and the reigns of many Popes, the Tiber continued to be used by sovereigns as a safe and commodious way of reaching or leaving the Eternal City. Such was the case

with Peter II. of Arragon in 1204; with Gregory XI. coming from Avignon in 1377; with the Emp. Frederick III. in 1452; Sixtus IV. in 1483; Alexander VI., coming from Spain in 1492 to assume the Pontificate; and Pius II., who in 1464 navigated the upper branch of the Tiber on his way to Ancona to command his fleet, after declaring a crusade against the Turks. Julius II. returning from Bologna in 1507 descended the Tiber from near Civita Castellana to Rome, and Julius III. and Leo. X. frequently embarked on its yellow waters. It was the custom during many years for the Roman Pontiffs to proceed on the river in splendid galleys to the Basilica of S. Paolo; and occasionally the Tiber has aided their flight from the rebellious Romans, or received their mutilated remains. Even as late as 1848 the port of Ripetta witnessed the embarkation of the Papal Grenadiers in river steamers to Ponte Felice, for the campaign against the Austrians; and, ten years afterwards, the arrival, by the same boats, of the Irish brigade enrolled for the defence of the Holy See. Railways have now taken the place of water carriage, even between Fiumicino and Rome. From above Rome only a few barges now drop down, with cargoes of wood and wine from the Sabine provinces. The Tiber rowing clubs enliven the river with occasional regattas.

For the first 400 years after the foundation of Rome, her citizens were content to drink no other waters than those of the Tiber. Subsequently many now ruined aqueducts brought purer streams to the luxurious capital of the Roman world. When these resources were cut off by barbaric invasions and intestine wars, the Romans returned to the example of their ancestors, and for many years drank the waters of the Tiber. They were held in such repute, that when Pope Clement VII. went to Marseilles in 1553 to marry his niece, Catharine de' Medici, to the Duke of Orleans, afterwards Henry II., he took with him, by the advice of his physician,

Dr. Corti, a sufficient supply of Tiber water to last him until his return; and Gregory XIII., who lived till he was 80, never drank anything else, preferring it to the Acqua Vergine.

Fifty different kinds of fish, it is said, may be caught in the Tiber. About a quarter of these come up periodically from the sea, among which the sturgeon deservedly holds the first rank in point of size, sometimes attaining extraordinary dimensions.

#### CHRONOLOGY OF THE PRINCIPAL ANCIENT BUILDINGS.†

##### REGAL PERIOD.

- B.C.  
753 Early Walls of the Palatine. Temple of Jupiter Stator.  
715 Regia. Temple of Vesta. Capitolium Vetus. Temple of Quirinus.  
641 Foundation of Ostia.  
616 Temple of Jupiter Capitolinus. Cloaca Maxima. Circus Maximus begun by Tarquinius Priscus.  
578 Walls of Servius. Temple of Diana on the Aventine. Temples of Fortune and Mater Matuta.  
534 Temple of Jupiter Capitolinus and Cloaca Maxima finished by Tarquinius Superbus.

##### PERIOD OF THE REPUBLIC.

- 507 Consecration of the Capitoline Temple.  
497 Temple of Saturn.  
493 Temple of Ceres, Liber, and Libera.  
484 Temple of Castor.  
429 Temple of Apollo in the Campus Martius.  
391 Temple of Juno Regina on the Aventine.  
367 Temple of Concord vowed.  
344 Temple of Juno Moneta on the Arx.  
338 Rostra.  
312 Via Appia. Aqua Appia.  
305 Temple of Concord consecrated.  
298 Capitoline Wolf cast.  
294 Temple of Quirinus. Via Appia paved as far as Bovillae.  
291 Temple of Aesculapius on the Island.  
272 Aqueduct of the Anio Vetus.  
263 First Sun-dial erected in the Forum.  
220 Circus Flaminius and Via Flaminia.  
205 Temple of Honour and Virtue.  
195 Triumphal Arches of Stertinias.  
193 Emporium.  
191 Temple of Magna Mater (Cybele).  
184 Basilica Porcia. Cloacae enlarged and repaired.  
179 Theatre of Aemilius Lepidus. Macellum Magnum. Streets first paved.  
167 Porticus Octavia.

† Reprinted with a few alterations, by kind permission of the author and publisher, from 'Rome and the Campagna,' by the *Rev. R. Burn, M.A.* (G. Bell and Sons).

B.C.

- 148 Temples of Jupiter and Juno.
- 144 Aqua Marcia.
- 142 Pons Palatinus.
- 125 Aqua Tepula.
- 120 Arch of Fabius.
- 109 Pons Milvius.
- 81 Capitoline Temple rebuilt.
- 78 Tabularium.
- 69 Capitoline Temple re-consecrated.
- 62 Pons Fabricius.
- 58 Theatre of Scæurus.
- 55 Theatre of Pompey.
- 50 Basilica Paulli (Æmilia).

## THE CAESARS.

- 46 Forum of Julius Cæsar. Basilica Julia. Naumachia in the Campus Martius.
- 42 Temple of Julius Cæsar decreed. Rostra Julia. Curia Julia.
- 36 Temple of Apollo on the Palatine.
- 33 Aqua Julia.
- 30 Amphitheatre of Statilius.
- 29 Mausoleum of Augustus begun.
- 28 Eighty-two Temples restored.
- 26 Septa Julia. Temple of Jupiter Tonans.
- 20 Temple of Mars Ultor.
- 19 Aqua Virgo.
- 14 Temple of Saturn rebuilt.
- 13 Theatre of Balbus.
- 11 Theatre of Marcellus.

A.D.

- 6 Temple of Castor rebuilt.
- 10 Arch of Dolabella.
- 12 Porticus of the Basilica Julia.
- 16 Arch of Tiberius.
- 23 Castra Praetoria.
- 27 Temple of Augustus.
- 39 Palace of Caligula.
- 52 Aqua Claudia and Anto Novus. Harbour of Claudius at Ostia.
- 55 Circus of Nero.
- 62 Baths of Nero.
- 64 Great Fire.
- 65 Golden House of Nero.

## FLAVIAN ERA.

- 70 & 82 Capitoline Temple rebuilt.
- 71 Forum Pacis.
- 81 Colosseum and Baths of Titus opened.
- 94 Temple of Isis and Serapis.
- 96 Meta Sudans.
- 111 Aqueduct of Trajan.
- 113 Forum and Column of Trajan.
- 116 Baths and Triumphal Arches of Trajan.
- 130 Temple of Venus and Roma. Pons Ælius. Mausoleum of Hadrian begun. Pantheon.
- 137 Hadrian's Villa.
- 138 Temple of Hadrian.

## ANTONINE ERA.

- 141 Column of Antoninus Pius. Temple of Antoninus and Faustina.
- 183 Column of Marcus Aurelius.

## LATER EMPERORS.

- 202 Pantheon and Porticus Octaviae restored.
- 203 Arch of Septimius Severus. Arch of the Goldsmiths.
- 216 Baths of Caracalla.

A.D.

- 227 Baths of Alexander Severus.
- 242 Villa Gordiana at the Tor de' Schiavi.
- 263 Arch of Gallienus.
- 271-276 Walls of Aurelian.
- 273. Temple of the Sun.
- 303 Baths of Diocletian.

## CONSTANTINIAN ERA.

- 309 Circus of Romulus built by Maxentius.
- 312 Destruction of the Praetorian Camp. Basilica of Constantine.
- 313 Baths of Constantine.
- 326 Arch of Constantine.

## BARBARIAN INVASIONS.

- 402 Aurelian walls repaired by Honorius.
- 410 Rome taken by Alaric, by Genseric (455), and by Ricimer (472).
- 500 Monuments, walls, and aqueducts repaired by Theodoric.
- 537 Rome besieged by Vitiges, and ravaged by Totila (546).
- 593 Invasion by the Lombards.
- 608 Column of Phocas.
- 663 Bronzes and other decorations carried away by Constans II.
- 756 Siege of Rome by Astulf.
- 833 Ostia restored by Gregory IV.
- 846 Invasion and plunder by the Saracens.
- 848 Leo IV. builds the Leonine suburb.
- 916 The Saracens defeated at Garigliano.
- 1084 Rome plundered by Robert Guiscard.
- 1241 The Mausoleum of Augustus destroyed in the war between the Pope and the Emperor.
- 1349 Disastrous earthquake, which destroyed many ancient buildings in Rome.

## CAUSES OF DESTRUCTION.

At the beginning of the 5th cent. some of the ancient temples were changed into places for Christian worship, but a still greater number were destroyed. Independently of the injuries sustained from the above-mentioned invading armies, the inhabitants appear to have regarded the ancient buildings as so many public quarries. Belisarius employed the remains of ancient edifices in repairing the walls during his celebrated defence of the city. The aqueducts had been previously destroyed by Vitiges, who burnt everything outside the walls; the baths were thus rendered useless, and the Campagna was reduced to a state of desolation from which it has never recovered. Totila is supposed to have commenced the destruction of the Palace of the Cæsars. In the 7th and 8th cent. Rome suffered a constant succession of calamities; earth-

quakes, inundations of the Tiber, and the famine and pestilence which naturally followed, desolated the city more than the attacks of the barbarians or the subsequent sieges of the Lombards. From the end of the 7th to the close of the 8th cent. five inundations are recorded, in one of which the whole city was under water for several days. The disputed succession to the papacy, the contests of the Popes with the German Emperors, and the frequent absence of the Court, had also considerable influence in leading to the neglect and ruin of the city. The Normans of Robert Guiscard surpassed all previous invaders in the extent of their ravages. They burnt the city from the Antonine column to the Flaminian gate, and from the Lateran to the Capitol; they ruined the Capitol and the Colosseum, and laid waste the whole of the Esquiline. The great monuments were soon afterwards occupied as fortresses by the ruling Roman families. The Colosseum, the Septizonium of Severus, the Arch of Titus, and the Janus, were seized upon by the Frangipani; the tomb of Hadrian and the Theatre of Pompey by the Orsini; the Mausoleum of Augustus and the Baths of Constantine by the Colonna; the Tomb of Caecilia Metella was converted into a fortress by the Savelli and the Caetani; the ruins of the Capitol were held by the Corsi; the Quirinal by the Conti; and the Pantheon so frequently received the garrisons of the Pope that in the time of Gregory VII. it bore the name of *S. M. in turribus*. Even the Basilicas were not secure; that of St. Paul was fortified by the Corsi, and that of St. Peter by the people. But these were not the only calamities of Rome during the middle ages. In 1349 the city was desolated by a fearful earthquake. In 1527 it was cruelly pillaged by the Constable de Bourbon. It was frequently inundated, the worst flood being in 1598. From a very early period the erection of new churches and the repairs of the city walls had continually operated to the destruction of the ancient monuments; the lime-kilns of the middle ages were

supplied from the ruins, and the temples and other buildings were despoiled of their columns for the decorations of religious edifices. The Popes are responsible for a large share of this system of wholesale destruction. As early as the 8th cent. we find Gregory III. taking nine columns from some temple for the basilica of St. Peter. Adrian I. destroyed the Temple of Ceres to build *S. M. in Cosmedin*. By the middle of the 15th cent. so many monuments had been ruined for building purposes or burnt into lime, that, when Aeneas Sylvius was elected Pope under the name of Pius II., he issued a bull to prevent the further continuance of the practice: '*De Antiquis Aedificiis non diruendis*' (1462). Notwithstanding this measure, Paul II. built the Palace of St. Mark (*di Venezia*) with materials taken from the Colosseum; and Sixtus IV. in 1474 destroyed what remained of the stone piers of the *Pons Sublicius* to make cannon-balls, and swept away numerous ruins in the general reform of the city. Alexander VI. destroyed a pyramid near the Vatican to construct a covered way leading from the Palace to the Castle of S. Angelo. Paul III. plundered the Temple of Antoninus and Faustina, the Arch of Titus, the Forum of Trajan, and the Theatre of Marcellus, and built the Pal. Farnese with blocks of travertine brought from the Colosseum, although he had issued a bull making it a capital offence to 'grind down statues. Sixtus V. demolished the Septizonium of Severus to ornament St. Peter's. Urban VIII. removed in part the basement of the Tomb of Caecilia Metella to construct the Fountain of Trevi, built the Pal. Barberini with materials taken from the Colosseum, and stripped the Pantheon of the sheets of bronze, which had escaped the plunder of Constans II. in the 7th cent., to construct the baldacchino over the great altar at St. Peter's—an act immortalised by Pasquino in a saying which has now become almost a proverb:

Quod non fecerunt Barbari, fecere Barberini.

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

### THE WALLS.

The first walls were erected by Servius Tullius; their remains are still visible in forty or fifty places, fresh ones being constantly discovered. We shall enumerate the principal of them, starting from the l. bank of the Tiber, a little to the N. of the Ponte Rotto, and proceed to the rt. until we come to the river-bank again. Close to the river, near the back of the House of Crescentius, was the *Porta Flumentana*, or river gate; and close by, under the S.W. extremity of the Capitoline hill, the *Porta Carmentalis*, so named from an altar of the nymph Carmentis, mother of Evander. Between these two was the *Porta Triumphalis*, 'which was probably kept shut, except on the occasion of a triumphal entry.'—B. The following are the best preserved fragments of this celebrated rampart, raised more than five centuries before Christ, for the purpose of protecting the city against its rivals, the Sabines, the Etruscans, and the Latins.

1 At the N.W. corner of the courtyard in front of the Pal. Caffarelli, on the edge of the so-called Tarpeian Rock.

2 Under the stables in front of the same palace.

3 On the l. side of the ascent to the Capitol from the Piazza Aracoeli,

where an inscription records the discovery of the walls in Dec. 1872.

4 Between 81 c. and 81 e. Via di Marforio, but now entirely concealed by modern houses (see 'Bull. dell' Ist.,' 1870, p. 113). Across this street, the ancient *Clivus Argentarius*, stood probably the *Porta Ratumena*, 'so called from the name of a charioteer in the races at Veii, who was unable to stop his run-away horses until they reached Rome, and threw him out at this gate.'—B.

In Nov. 1875, another portion of the wall was discovered under the Pal. Antonelli, during excavations for the Via Nazionale, opposite the Church of S. Catarina. This fragment is most important, as it contains one of the Servian gates, probably the *Porta Fontinalis*, constructed of massive blocks of *tufa*. It is in a nearly perfect state of preservation, having been enclosed by and partly buried under buildings apparently belonging to the end of the 1st cent., since which epoch this ancient gate was evidently disused. The *Porta Fontinalis* was named from the adjoining sacred fountains. A portion of the adjoining wall is preserved in a circular enclosure opposite the Pal. Antonelli. After this point there is a gap, because the wall ran along a rocky spur of the Capitoline hill, which was completely cut away by Trajan to make his Forum.—M.

5 In the Colonna Gardens, under the remains of the Baths of Constantine (see 'Ann. dell' Ist.,' 1852, p. 324).

6 Opposite Bernini's stables in the Piazza del Quirinale, pulled down, in 1866, during the construction of the new ascent to the Quirinal palace. This was the site of the *Porta Sanquialis*, named after an adjacent Temple of Sancus.

7 In the gardens of the Quirinal, above the Piazza del Lavatore, and parallel to the Via de' Giardini; discovered in 1874, in laying the foundations of the royal stables.

8 About half-way up the Via delle Quattro Fontane. The site of the discovery is marked by a modern in-

scription between No. 15 and 16, and the walls are visible in a pit under the side-walk. Here probably was the *Porta Salutaris*, on the site of a shrine dedicated to Salus.

9 In the gardens of the Convent of S. Susanna, as described by Bartoli (ap. Fea. Misc., I. 250).

10 In the Vigna Barberina, or Spithöver, where the walls have been recently destroyed. At this most N. point was the *Porta Collina*, the principal gate on the Quirinal, from which issued the Via Nomentana. Here, turning S.S.E., began the celebrated Agger, a huge embankment about 40 yds. wide and 25 ft. high, faced on its outer side by a massive wall, about 10½ ft. thick, and strengthened by buttresses. The lower courses of the substruction are of gigantic blocks of peperino, held together by strong clamps of iron. The upper courses consist of smaller blocks of tufa. The Agger itself is composed of a mass of volcanic tufa and pozzolana, dug out on the spot in making the fosse, the width of which was 100 ft. at the foot of the wall. In time of pestilence, it was used for the wholesale burial of corpses, both of man and beast (see Rte. 15).

11 Remains of the rampart were discovered in the grounds of the Certosa (S. M. degli Angeli), in laying the foundations of the new Treasury, and in 1879, near the angle of Via Volturmo and Via Gaeta.

12 In lowering the Via del Maccao, near its junction with the Via Porta S. Lorenzo.

13 To the E. of the Rly. Stat., under the Monte della Giustizia, where were uncovered in 1877 the remains of the *Porta Viminalis*, which stood in the middle of the Agger.

14-18 In the *Viale Principessa Margherita*, *Via Pr. Umberto*, *Via Pr. Amedeo*, and *Via Napoleone Terzo*.

19 In lowering the Via S. Eusebio, near the Arch of Gallienus, which marks the site of the *Porta Esquilina*, at the S. end of the Agger. The remains of the walls, connecting

the Agger with the l. bank of the river, appear

20 In the Via Carlo Alberto, on a line with the Arch of Gallienus;

21 In the triangular piazza on the Via Merulana, where the Odeum of the gardens of Mæcenus has been brought to light (see 'Bull. della Comm. Arch. Mun.,' II., p. 3);

22 Under the *Osteria del Giardino*, near SS. *Pietro e Marcellino*. In the valley between the Esquiline and the Caelian were the *Porta Querquetulana* and *P. Caelimontana*, the latter near the hospital of S. Giovanni.

23 Under the E. wall of SS. Quattro Coronati, a place called in former times 'Ad Caput Africae.'

24 Under the substructions of the Villa Mattei.

25 In the lower grounds of the Convent of S. Gregorio, where Mr. Parker discovered the foundations of the *Porta Capena*, in 1868, and under the modern Via di Porta S. Sebastiano. Here the Agger, perhaps of earlier construction, closed the gorge between the Caelian and Aventine hills.

26 In front of S. Balbina, one of the best preserved remains, about 30 ft. high.

27 In the Vigna Cardoni, near S. Saba (see 'Bull. dell. Istit.,' 1859, pp. 17, 164). Between this and the preceding fragment was the site of the *Porta Lavernalis*.

28 At the junction of the Via S. Saba and Viale di Porta S. Paolo, where a large house is supported by the nucleus of the wall, the stone coating having been removed under Nicholas V. Here probably stood the *Porta Raviduscula*.

29 To the rt. of the road, on the way thence to S. Paolo. Here the wall is composed of large quadrilateral blocks of tufa quarried near the spot, and laid alternately long and cross ways; the portion laid open is 30 ft. high, and contains a fine arch of later date. We may assign this site to the *Porta Naevia*. The last gate is the *P. Trigemina*, between the N.W. corner of the Aventine and the river. A fragment of the wall, which must have run very near it, was discovered, in

1856, on the declivity of the Aventine overlooking the Tiber, in the gardens below S. Sabina. A fine arch in large tufa blocks with a span of about 12 ft. was also excavated near S. M. in Cosmedin in 1887.

30 The excavations in 1876 for the removal of the Monte della Giustizia, and the levelling of the soil between the Rly. Stat. and the Finance Office, have revealed in several places the existence of a second wall within and parallel to the Servian wall, from which it was separated by a space varying in width from 8 to 13 yds. This wall, formed of peperino blocks much smaller than the tufa masses of the external one, is conjectured to have supported the inner side of the Servian *agger*. Most of these interesting specimens are still visible, but they are rapidly disappearing to make room for new buildings. It has been decided, however, that the *Porta Viminalis* and the fine specimen of the Servian wall upwards of 100 yds. long and 30 ft. high, flanking the Rly. Stat. to the E., and hitherto covered by the Monte della Giustizia, shall be entirely preserved. A very instructive paper on the early fortifications of Rome was published in the 'Annali dell' Istituto' (1871), 'Sulle mura e porte di Servio.'

The existing Walls, including those of the Trastevere and the Vatican, are from 12 to 13 m. in circuit. The walls on the l. bank are, with slight deviations, the same as those commenced by Aurelian, A.D. 272, and completed in the reign of Probus. They were repaired by Honorius, Theodoric, Belisarius, and Narses, and by several Popes; sometimes obviously in a hurried manner and for temporary purposes. Hence so many varieties of masonry are visible that it is often difficult to decide to what period their construction belongs. The last great and general repairs were made in 1749 by Benedict XIV., who rebuilt the parts of the walls which had become dilapidated, and repaired all the gates. The walls throughout their entire circuit on the l. bank pre-

sent an irregular polygonal outline; they are built generally of brick, with occasional patches of stonework; at some points there are portions in *opus reticulatum* of the best Imperial times, such as the *Muro Torto* (Rte. 1). They have no ditch visible, but are crested with nearly 300 towers. In many parts, both on the exterior and the interior, it is evident that they are built upon earlier constructions, and in general they are only 30 ft. from the ground on the inner face, although sometimes 50 ft. on the outer. There are 20 gates belonging to the modern city, but seven of them are now walled up. They are described under the different Routes to which they belong.

A pleasant walk may be taken round the Walls from the *Porta del Popolo* to the (8 m.) *Porta S. Paolo*, the distances being approximately as follows. It is not worth while to complete the circuit, which begins at a modern market, near the *Ponte Margherita* (Rte. 39), and ends  $\frac{1}{2}$  m. beyond the *Porta S. Paolo* at the *Great Slaughter House* (Rte. 40).

Porta del Popolo		
Muro Torto . . . . .	5 min.	
Porta Pinciana . . . . .	15 "	
" Salaria . . . . .	10 "	
" Pia . . . . .	10 "	
Policlinico . . . . .	15 "	
Porta Chiusa . . . . .	5 "	
" S. Lorenzo . . . . .	10 "	
" Maggiore . . . . .	25 "	
Amphitheatrum Castrense . . . . .	10 "	
Porta S. Giovanni . . . . .	10 "	
" Metronia . . . . .	20 "	
" Latina . . . . .	10 "	
" S. Sebastiano . . . . .	10 "	
Bastion of Sangallo . . . . .	10 "	
Porta S. Paolo . . . . .	15 "	

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3 hrs.

The series is unbroken except between the *Porta Maggiore* and the *Amphitheatrum Castrense*, where it is necessary to walk for nearly  $\frac{1}{4}$  m. outside the Gate along the *Via Labi-*



cana, and then turn to the rt. (see p. 148). From this point to the Porta S. Giovanni the road is impracticable for carriages.

Circuit of the Walls on the rt. bank, from the *Piazza del Risorgimento* (Rte. 39) to the *Porta Portese* (Rte. 28).

Piazza del Risorgimento	
View of Viaduct on the	
Viterbo Rly. . . . .	20 min.
Vatican Observatory on the l.	10 „
Porta Cavalleggieri . . . . .	10 „
Shrine of St. Andrew . . . . .	20 „
Porta S. Pancrazio . . . . .	2 „
Viale del Re . . . . .	25 „
Porta Portese . . . . .	3 „
	<hr/>
	1 hr. 30 min.

#### AQUEDUCTS.

There were fourteen in all, with a total length of 360 m., of which 304 ran underground. Several of them have been restored for modern use. The *Aqua Virgo* is the modern *Acqua Vergine*; the *Aqua Marcia* is the *Acqua Pia*; the *Aqua Trajana* is the *Acqua Paola*; and the *Aqua Alexandrina* is the *Acqua Felice*. With the exception of the *Aqua Appia* and the *Anio Vetus*, some vestiges of all still remain above ground.

1 **Aqua Appia**, the oldest aqueduct of Rome, constructed by Appius Claudius Caecus, B.C. 312, after the completion of his Appian Way. It had its source near *Rustica*, on the *Via Collatina*, about 5 m. from the city. In later times a branch was added to it by Augustus, named after him the *Aqua Appia Augusta*, and their united streams entered Rome near the *Porta Maggiore*, 27 ft. below that of the *Anio Vetus*, from which they were carried along the *Caelian* and *Aventine* as far as the *Marmorata*. This aqueduct was entirely subterranean, except about 60 yds. near the *Porta Capena*. Some portions of the water-course may be seen in the quarries

[*Rome.*]

near the Church of *S. Saba* (Rte. 26). Total length, 6½ m.

2 **Anio Vetus**, begun by Manius Curius Dentatus, B.C. 272, and finished by M. Fulvius Flaccus, B.C. 270. It had its source near *Augusta*, in the valley of the *Anio*, 10 m. beyond *Tivoli*, and pursued a course of 43 m. to the walls of *Rome*; only about ¼ m. was above ground. Besides the beautiful fragment engraved by *Piranesi* (*Antiq.*, i. 10, fig. 1), the specus of the *Aqueduct* remained visible until 1867, at the base of the walls of *Rome*, near the *Porta Maggiore*, and exactly under the specus of the *Marcian*. The opening has been since walled up. In Jan. 1861, two pits, with inscribed cippi of tufa of the same watercourse, were discovered near the *Rly. Stat.*, and five more during the year 1874, between the *Stat.* and *S. M. Maggiore*. A secondary branch, called the *Rivus Octavianus*, left the main stream about 2 m. outside the *Porta Esquilina*, and following the line of the *Aurelian wall*, reached the *Aventine*, not far from the *Piscina Publica*. This specus is still visible in five different places along the walls of *Rome*:—near the *Amphitheatrum Castrense*; under the *Lateran Palace*; under the 2nd tower E. of the *Porta Metronia*; between this gate and the *Latina*; near the *Porta Latina*, where are also remains of a large reservoir. Near the *Stat.* is a curious shaft (*puteus*), in the form of a round tower about 12 ft. high, by which workmen could descend to inspect the floor of the specus. This water was scarcely drinkable, and was chiefly employed for irrigation, or for cleansing the drains.

3 **Aqua Marcia**, brought to *Rome* by Q. Marcius Rex, the praetor, B.C. 145. Its source was 1½ m. beyond *Roviano*, near the 37th m. on the *Via Sublacensis*, at the modern *Laghetto di S. Lucia*, where its temperature is 46° Fahr.—the coldest of the waters which enter *Rome*. It was subterranean except for the last 6 m. The arches now standing are built of *peperino*. Near the *Porta Furba*

(Rte. 47) this aqueduct is crossed by the Claudian, which runs parallel to it for some distance. The specus may be seen in the ruined fragment forming part of the Aurelian wall outside the Porta Maggiore (Rte. 15); and near the Porta S. Lorenzo (Rte. 35). This aqueduct, after being distributed over the Caelian Hill, ended near the Porta Capena. Pliny says that the Aqua Marcia was distinguished by its purity and salubrity. It is mentioned repeatedly in the verses of Propertius and Tibullus. 'This water is still brought to Rome under the name of the AQUA PIA, a restoration completed by Pius IX. in 1870, only a few days before the Italian army entered Rome.'—*M.*

4 **Aqua Tepula**, constructed by Cneius Serrivilius Caepio, and L. Cassius Longinus, B.C. 127. It had its source near the 10th m. on the Via Latina, and was carried into Rome over the Marcian arches. The specus may be seen at the Porta S. Lorenzo and P. Maggiore, between those of the Marcian and the Julian. The water was called *Tepula* (*tepida*) from its being slightly warm.

5 **Aqua Julia**, commenced by Agrippa, B.C. 33, and named in honour of Julius Caesar. Its source was about a mile above Grottaferata, whence it was conveyed to the piscina of the Aqua Tepula, the two channels being thence carried on the same row of arches until they merged in the line of the Aqua Marcia. The specus may also be seen in the city wall, outside and on the l. of the Porta Maggiore, from whence it passed to the Porta S. Lorenzo (B.C. 5).

6 **Aqua Virgo**, constructed by Agrippa, B.C. 19, and still in use (see Rte. 2). It is said to be the only one of the ancient waters which never mixes along its course with any other—an additional reason for its name.

7 **Aqua Alsietina**, constructed by Augustus, on the rt. bank of the Tiber, for the use of his Naumachia, which

stood near S. Francesco a Ripa. It was derived from the small *Lacus Alsietinus* (Martignano), W. of the Crater of Baccano. The level of the stream (30 m. long) was the lowest in Rome, and the water was not drinkable.

8 **Aqua Claudia**, commenced by Caligula, A.D. 38, and finished by the Emp. Claudius, A.D. 52. Its source was at the 38th m. on the Via Sublacensis, near the village of Agosta. It was nearly 46 m. in length. About 36 m. were subterranean, and the remaining 10 m. carried over arches. Of this magnificent work, a line of arches no less than 6 m. in length still bestrides the Campagna, forming the grandest ruin outside the walls of Rome (Rte. 50).

9 **Anio Novus**, brought to Rome also by Claudius, on the same arches as the Claudia, but in a brick conduit placed over the stone specus of the latter. Its source was near the 42nd m. on the Via Sublacensis. It was the longest of all the aqueducts, extending 62 m., of which 52 were underground; it entered the city at a higher level than all the others, on the l. bank of the Tiber. The specus may still be seen above that of the Aqua Claudia over the arches of the Porta Maggiore, and both are worth close examination as a very noble instance of Roman masonry. The Claudian aqueduct was repaired by Vespasian, Titus, Severus, and Caracalla. The brick arches of Caracalla strengthening the Claudian stone arches, are visible in many points on the Campagna. Nero extended this aqueduct across the Caelian to the Palatine, by a magnificent series of double concrete arches, faced with unusually neat brickwork. Later arches were built under them by Severus in 201, probably as supports after an earthquake. Near the Lateran are some arches two tiers high—the upper tier being extremely neat, in the best style of Nero's work. Near the Porta Maggiore is a fine lofty gateway for a road below this aqueduct.

decorated with moulded brick impostes and short string courses—the holes for inscription slabs being still visible.

10 **Aqua Trajana**, constructed by Trajan A.D. 109, and derived from various sources along the hills on the W. side of the Lake of Bracciano. Its length exceeded 32 m., and its remains are well preserved in several places at *La Storta*, at *S. M. di Galera* (Rte. 59), and along the enclosure wall of the *Villa Pamphili-Doria* (Rte. 34). It was restored by Belisarius, after the Gothic siege in 537, and by some of the Popes, including Paul V., and now enters Rome on the Janiculum, under the name of *Acqua Paola* (Rte. 33). It supplies also the fountains in front of St. Peter's, and a large part of the Trastevere. This water is the least pure in Rome.

11 **Aqua Alexandrina**, constructed by Severus Alexander in A.D. 226 for the use of his *Thermae* in the *Campus Martius*. Its sources, near Lake *Regillus*, 14 m. from Rome, were the same which now supply the *Acqua Felice*. Some beautiful and well preserved arches of the ancient aqueduct may still be seen between the *Via Labicana* and *Praenestina* (Rte. 45). This was the last constructed of the ancient Roman aqueducts, the number of which was 11, or 14, including branches.

The following table shows the relative heights above the sea of the

bottom of the channels of the aqueducts, where they entered Rome, at the *Porta Maggiore* :—

	Eng. Feet.
Aqua Appia . . . . .	121
Anio Vetus . . . . .	149
Aqua Marcia . . . . .	173
Aqua Tepula . . . . .	182
Aqua Julia . . . . .	191
Aqua Claudia . . . . .	203
Anio Novus . . . . .	212

As the Romans used pipes for distributing the water in the city itself, and were well acquainted with the principle that water will find its own level in a pipe, the only explanation of the reason why these lofty arches were built at such an obvious waste of labour is their magnificent appearance. They are often carried across a valley in preference to a shorter and more level course, apparently for the sole purpose of constructive effect.—*B.*

The *specus* was 3 or 4 ft. wide and 6 or 7 ft. high, so as to allow a man to walk along it for the removal of earth and sediment; and at intervals were vent-holes above and basins below, in which the sediment was allowed to settle. Here and there also were large reservoirs for storing up water against an emergency, such as the *Sette Sale* (Rte. 14).

At points where the aqueduct crossed a public road, a sort of minor triumphal arch was erected with an inscription recording the name of the builder or restorer, as at the *Porta Maggiore* (Rte. 15), and the *Porta S. Lorenzo* (Rte. 35).

## MEDIAEVAL AND MODERN ROME.

## BASILICAS.†

A pagan basilica was a 'secular building used like a modern Exchange for the transaction of business, and containing also accommodation for the holding of courts of law.' Until the period of Constantine it had *no apse*, but was divided into nave and aisles by long rows of columns, above which rose a clerestory with windows.

Upon the establishment of Christianity as the State religion of the Empire, these buildings would still be required for secular uses, and could not therefore have been adapted for purposes of worship by the Christians, as has frequently been assumed. The most that can be said is that the obvious convenience of their form and general arrangement induced the Christian architects to imitate them.

In spite, however, of much similarity in point of structure, and the significant testimony adduced by the general adoption of the name, the true origin of the Christian Basilica, of which the apse, it must be remembered, is an all-important feature, must be sought among buildings of a very much earlier date than the period of Constantine. There existed in Pagan times a very large number of *Sodalitates* (guilds), sometimes political, but more often social, and designed for purposes of mutual succour, conference among friends, and burial of the dead. Their place of meeting was called a *Schola*, and the memorial chapel in which their members were laid to rest was a *cella*,‡ with an

*exedra* or apsidal recess, in which friends or relations might sit at the funeral feast on its anniversary. Except at times when they became politically dangerous, these guilds and their practices were recognised as legal and protected by the State; and the Christians not unnaturally 'conformed themselves in large measure to the practice of these *sodalitates*, and so gave cause to the Roman authorities to apply the same laws to both.'

Here probably we shall find the real source of the fourth century Basilica. 'The Christians met first in private halls, and when they erected buildings for themselves, these took the form of unpretending lodge-rooms or *Scholae*; they also assembled on occasions in or before the *cellae* of the cemeteries. At the end of the 3rd and in the 4th cent. larger buildings were needed, and aisles were added to the simple halls, which were now lighted in the basilican fashion. Partly as a reminiscence of the *exedrae* of the cemeteries, but chiefly as a natural consequence of the uses to which these buildings were put, they received universally an imposing apsidal termination, which gave them a marked architectural character. Accordingly there is produced from a union of all these elements the CHURCH OF THE FOURTH CENTURY, with its forecourt and fountain reminiscent of the private house, its oblong plan and tribunal or seat for the presidents derived from the primitive *schola*, its apse and "confessio" recalling the memorial *cella* of the cemeteries, and its long rows of columns surmounted by a line of windows exhibiting a modified form of the Roman basilica.'

The ideal of the Christian Basilica may be broadly sketched as follows: I. *Atrium* or Court of Entrance, surrounded with an open arcade, and having a fountain in the centre at which the faithful washed their hands

† The entire question of relationship between the Christian Basilica and the Pagan building which bore the same name has been exhaustively treated by Prof. Baldwin Brown, in his highly interesting volume entitled 'From Schola to Cathedral' (Edinburgh, 1886).

‡ It is not meant, of course, that the *cella* was only erected as a burial-place for members of a guild. Any private individual might have one, who could pay for it. The object of the guild was to place such a monument within the means of the comparatively poor.

before entering the Church. The Court was intended as a covered waiting-hall for persons who had business with the clergy, just as the forecourt of the Roman basilica served for a crowd of stockbrokers and suitors.

II. *Portico* or *Narthex*, reserved for the catechumens or penitents. III.

*Nave*, usually left free, and Aisles—that on the rt. for men, l. for women; above the aisles were sometimes *Triforia* or galleries for the women. Towards the end of the nave stood the *Ambones* or reading desks, one for the Gospel, the other for the Epistle.

IV. *Cancelli*, or railings, separating the nave from the Choir, which was restricted to the use of the clergy. Hence the modern word *Chancel*.

V. The *Transept* was a subsequent addition. When it occurred, it was divided in the centre by a *Triumphal Arch*, leading to the Sanctuary, and usually covered with mosaics. VI. *Presbytery* or *Sanctuary*, elevated by steps, where stood the altar. VII.

*Tribune* or *Apse*, usually triple—*i.e.* divided into three hemicycles. 'The central one contained the tribunal or episcopal chair, the one on the rt. the sacred implements, the one on the left the sacred books.'—*L.* VIII. *Crypt*, immediately beneath the Sanctuary; an open grating (*Fenestrella*) admitted a sight of the *Confession* or shrine of the Saint or Martyr, in whose honour the Church was dedicated.

#### CHURCHES.

There are upwards of 300 in Rome, besides the Basilicas. They may be classed as (1) *Collegiate*, (2) *Parochial*, (3) *Monastic*, (4) Churches attached to some *Brotherhood* or guild, (5) *Chapels* belonging to a Theological College or private mansion. All Churches, except the principal basilicas, are closed from 12 to 3. Many of those attached to convents are only open at an early hour, and some only on the festival of the patron saint.

PATRIARCHAL BASILICAS (so named in honour of the five patriarchs of

Rome, Constantinople, Alexandria, Antioch, and Jerusalem):—

Paulus, Virgo, Petrus, Laurentius, atque Joannes;

Hi patriarchatus nomen in Urbe tenent.

S. Giovanni in Laterano.†

S. Pietro in Vaticano.†

S. M. Maggiore.†

S. Paolo fuori le Mura.†

S. Lorenzo fuori le Mura.

MINOR BASILICAS (without Chapters):—

S. Croce in Gerusalemme.

S. Sebastiano.

S. Agnese fuori le Mura.

SS. Apostoli.

S. Cecilia.

S. Clemente.

S. M. in Trastevere.†

S. Lorenzo in Damaso.†

S. M. in Cosmedin.†

S. M. di Monte Santo.†

#### COLLEGIATE.

S. M. dei Martiri (Pantheon).

S. Marco.

S. Niccolò in Carcere.

S. M. in Via Lata.

S. Eustachio.

S. Angelo in Pescheria.

SS. Celso e Giuliano.

S. Anastasia.

S. Girolamo degli Schiavoni.

#### PAROCHIAL.

All the above, except *S. Croce*, *S. M. di Monte Santo*, the *Pantheon*, *S. Anastasia*, and *S. Girolamo degli Schiavoni*. A Parish Church may always be recognised by its Font: The remaining thirty-six are arranged in alphabetical order:—

S. Adriano.

S. Andrea delle Fratte.

S. Angelo alle Fornaci.

S. Agostino.

S. Bartolommeo.

S. Bernardo.

S. Carlo ai Catinari.

S. Catarina della Ruota.

S. Crisogono.

S. Dorotea.

† With a Chapter.

- |                                    |                              |
|------------------------------------|------------------------------|
| S. Francesco a Monte Mario.        | S. Calisto.                  |
| S. Giacomo al Corso.               | S. Cecilia.                  |
| S. Giovanni dei Fiorentini.        | S. Clemente.                 |
| S. Lorenzo in Lucina.              | S. Crisogono.                |
| S. Lucia del Gonfalone.            | S. Croce.                    |
| S. Marcello.                       | SS. Giovanni e Paolo.        |
| S. M. in Aquiro.                   | S. Giovanni a Porta Latina.  |
| S. M. in Campitelli.               | S. Girolamo degli Schiavoni. |
| S. M. del Carmine (Porta Portese). | S. Gregorio.                 |
| S. M. sopra Minerva.               | SS. Lorenzo e Damaso.        |
| S. M. dei Monti.                   | S. Lorenzo in Lucina.        |
| S. M. in Monticelli.               | S. Lorenzo in Panisperna.    |
| S. M. del Popolo.                  | S. Marcello.                 |
| S. M. del Rosario (Monte Mario).   | S. Marco.                    |
| S. M. Traspontina.                 | S. Martino.                  |
| S. M. in Via.                      | S. M. degli Angeli.          |
| S. M. Maddalena.                   | S. M. in Ara Coeli.          |
| S. Martino.                        | S. M. sopra Minerva.         |
| SS. Pietro e Marcellino (fuori).   | S. M. della Pace.            |
| SS. Quirico e Giulitta.            | S. M. del Popolo.            |
| S. Rocco.                          | S. M. Traspontina.           |
| S. Salvatore della Corte.          | S. M. in Trastevere.         |
| S. Salvatore in Lauro.             | S. M. in Via.                |
| S. Spirito in Sassia.              | S. M. della Vittoria.        |
| S. Tommaso in Parione.             | SS. Nereo ed Achilleo.       |
| SS. Vincenzo ed Anastasio a Trevi. | S. Onofrio.                  |

The remaining Churches belong chiefly to Religious Orders, or to Confraternities, or Guilds.†

The following suburban sees and Roman Churches give titles to Cardinals :—

#### BISHOPS.

- Ostia and Velletri.  
 Porto and S. Rufina.  
 Albano.  
 Frascati.  
 Palestrina.  
 Sabina.

#### PRIESTS.

- S. Agnese fuori le Mura.  
 S. Agostino.  
 S. Alessio.  
 S. Anastasia.  
 SS. Apostoli.  
 S. Balbina.  
 S. Bartolommeo.  
 S. Bernardo.

- S. Pancrazio.  
 S. Pietro in Montorio.  
 S. Pietro in Vincoli.  
 SS. Pietro e Marcellino.  
 S. Prassede.  
 S. Prisca.  
 S. Pudenziana.  
 SS. Quattro Coronati.  
 SS. Quirico e Giulitta.  
 S. Sabina.  
 S. Silvestro in Capite.  
 S. Sisto.  
 S. Stefano Rotondo.  
 S. Susanna.  
 S. Tommaso in Parione.  
 S. Trinità ai Monti.

#### DEACONS.

- S. Adriano.  
 S. Agata dei Goti.  
 S. Angelo in Pescheria.  
 S. Cesareo.  
 SS. Cosma e Damiano.  
 S. Eustachio.  
 S. Giorgio in Velabro.  
 S. M. in Aquiro.  
 S. M. in Cosmedin.  
 S. M. in Domuica.  
 S. M. dei Martiri (Pantheon).

† Armellini enumerates 945 Churches within and without the walls, 27 of which have been destroyed since 1870, while 420 yet exist. This number includes Chapels, Oratories, and Shrines within the Catacombs, as well as 27 Churches recently erected for the accommodation of the new quarters.

S. M. in Portico (Campitelli).  
 S. M. della Scala.  
 S. M. in Via Lata.  
 S. Niccolò in Carcere.  
 S. Vito.

### CHURCH FESTIVALS.

All the grand church ceremonies in Rome, in which the Pope and Cardinals used to take part previous to 1871, have been suspended since the change of Government, and few remain of sufficient interest to attract travellers.

The Supreme Pontiff and Papal court may still be seen, however, attending high mass in the Sistine Chapel on stated occasions. Adm. by ticket, most easily obtained from the Hotel porter.

The *Diario Romano*, annually published at the Propaganda Press (60 c.), gives a list of the festivals for every day in the year in the different churches of Rome, but retains a number of ceremonies now disused. The *Année Liturgique* (Spithöver) is still more complete and useful.

In the following list, Churches which are usually open are only mentioned when the ceremony is of special interest. An asterisk means that the Church in question is difficult of access at other times.

### January.

1 *S. Andrea della Valle*. *S. Niccolò in Arcione*.

5 Blessing of the water at \**S. Atanasio* according to the Greek rite, in the evening.

6 *Propaganda*; mass in various Eastern rites. Greek rite at \**S. Atanasio*. Sermons and musical services for eight days at *S. Andrea della Valle*.

9 *SS. Celso e Giuliano*.

15 *S. Giov. Calibita*; *S. Stefano sopra Cacco*.

16 *S. Marcello*.

17 \**S. Antonio dei Maroniti* (Greek rite); \**SS. Quattro Coronati*.

18 *S. Pietro* (Chair of St. Peter); \**S. Prisca*.

19 *S. Pantaleo*.

20 *S. Sebastiano fuori le Mura*; \**S. Seb. della Pallara*; \**S. Giorgio in Velabro*.

21 *S. Agnese fuori le Mura*; *S. Agnese in Piazza Navona*; \**S. Eligio dei Ferrai*.

22 *SS. Vincenzo ed Anastasio alle Tre Fontane*.

23 *S. Ildefonso*; *S. Giuseppe delle Orsoline*.

25 *S. Paolo fuori le Mura*; \**S. Paola alla Regola*.

26 *S. Girolamo della Carità*.

28 *S. Agnese* (both Churches).

29 *Trinità dei Monti*.

30 *S. Martina* (\*subterranean Church lighted up).

31 *S. Adriano*; \**S. Passera*; \*Lower Church open at *S. Clemente*.

### February.

1 Feast of St. Ignatius at *S. Clemente*. \*Lower Church.

2 *S. Pietro*—blessing of the Candles.

3 \**S. Biagio* (Greek rite), 10 A.M.; *S. Niccolò ai Cesarini*; *S. M. del Divino Amore*.

4 Feast of S. Andrea Corsini at *S. Giov. Lat.*

5 \**S. Agata* (alla Suburra, in Trastevere, alle Colonnacce).

6 \**S. Teodoro*; *S. Dorotea*.

7 Feast of S. Romualdo at *S. Gregorio*.

8 Feast of S. Juan de Matha at \**S. Tommaso in Formis* and *S. Stefano dei Mori*.

11 Feast of the Seven Servites at *S. Marcello*; on the following Sun. at *S. M. in Via*.

13 *S. Agata in Trastevere*.

14 *S. Stefano dei Mori*; *S. Carlo alle Quattro Fontane*.

22 *S. M. in Aracoeli* (8.30); *S. Salvatore in Lauro*.

25 \**S. Costanza*.

### March.

4 \**S. Stanislao*.

8 Feast of S. Juan de Dios at *S. Giov. Calibita*.

9 *S. Francesca Romana*; Chapel at the \**Tor de' Specchi* open during the Octave.

Feast of St. Catharine of Bologna at *S. Petronio* on the following Sun.

10 *SS. Quaranta Martiri.*

12 *S. Gregorio; Divina Pietà* (House of St. Gregory).

13 *S. Venanzio.*

16 *S. Prassede; \*Chapel of the Pal. Massimo.*

17 Feast of St. Patrick at *\*S. Agata dei Goti* (Irish College), and *\*S. Isidoro.*

18 *S. Niccolò da Tolentino.*

19 Feast of St. Joseph at all his Churches (*Capo le Case, Falegnami, Lungara*), and at *S. Petronio.*

20 *S. M. del Pianto; S. Vito; \*Chapel of S. Elena at S. Croce* (women permitted to enter).

21 *\*S. Benedetto.*

25 Feast of the Annunciation at *S. M. sopra Minerva*, the *\*Annunziata*, and *S. Giorgio* (Piazza di Spagna).

31 *\*S. Balbina.*

#### April.

2 *Divino Amore; S. Fr. di Paola.*

16 Feast of St. Joseph Benoit Labre at *S. M. dei Monti, \*S. Bernardino*, No. 20 *Via dei Crociferi*, and No. 3 *Via dei Serpenti.*

17 Feast of St. Anicetus in the *\*Pal. Altemps.*

21 Natale di Roma.

23 Feast of St. George at *\*S. Giorgio in Velabro* and in the *Via S. Sebastiano.*

24 *Propaganda; Cappuccini.*

25 *S. Marco.*

26 *S. Paolo alla Regola.*

27 *S. Croce dei Lucchesi.*

28 *SS. Giov. e Paolo. \*Subterranean House* lighted up.

29 *S. M. sopra Minerva* (St. Peter Martyr). Ladies admitted through the Sacristy to the rooms of St. Catharine on this and the following day. *S. Giov. dei Genovesi.*

30 *S. M. sopra Minerva* (St. Catharine); *S. Catarina* in Via Giulia.

#### May.

1 *SS. Apostoli.*

2 *\*S. Atanasio* (Greek rite); *S. Giov. dei Fiorentini.*

3 *S. Croce; \*S. Bernardino; Scala Santa; S. Croce dei Lucchesi.*

4 *S. Agostino; S. Pietro in Vincoli; Sudario.*

5 *Annunziata; \*S. Sabina; Chiesa Nuova.*

6 *\*S. Giov. a Porta Latina; S. Giov. dei Genovesi.*

7 *\*S. Stanislao.*

8 *S. Michele in Borgo; \*S. Michele ai Corridori; S. Angelo in Pescheria.*

12 *\*SS. Nereo ed Achilleo; \*S. Pancrazio.*

15 *\*S. Isidoro.*

16 *S. Pietro in Vincoli; S. M. della Pace.*

17 *S. M. dell' Anima.*

18 *S. Venanzio; Cappuccini.*

19 *S. Pudenziana; S. Lucia.*

20 *\*S. Bernardino.*

22 *Beata Rita.*

23 *S. M. in Cosmedin; \*S. Galla; Cappuccini; S. Niccolò dei Prefetti.*

25 *\*S. Urbano; S. Cecilia; S. Giov. dei Fiorentini.*

26 Feast of St. Philip Neri at the *Chiesa Nuova*, at *S. Girolamo della Carità, S. Giov. dei Fiorentini, S. Agostino*, and *\*S. Salvatore in Campo.*

30 *S. M. di Monserrato.*

#### October.

2 *Angeli Custodi; S. Biagio.*

3 *\*S. Salvatore in Campo.*

4 *S. Francesco a Ripa.*

5 *\*S. Galla.*

6 *\*S. Galliciano; S. M. dell' Orto.*

7 *SS. Sergio e Bacco.*

8 *S. Brigida.*

9 *\*S. Dionigi.*

11 *\*S. Simone Profeta.*

12 *\*S. M. dell' Umiltà.*

13 *\*S. Stanislao.*

14 *\*S. Calisto.*

15 *S. M. della Scala; SS. Pietro e Marcellino.*

17 *Trinità dei Monti, 9 A.M.*

18 Feast of St. Luke at *S. Martina.* All paintings of the Virgin ascribed to him are uncovered on this day. *\*Lower Church* lighted up.

20 *\*S. Giov. Decollato.*

21. *S. Orsola; S. Giuseppe alle Orsoline.*

22 *\*S. Dionigi.*



- 23 \*S. Stefano dei Mori; S. M. delle Grazie; S. M. dell' Orazione.  
 24 S. Croce dei Lucchesi; \*S. Salv. in Campo; S. M. in Monterone.  
 28 \*SS. Simone e Giuda; S. M. della Consolazione.  
 31 S. Ignazio.

## November.

- 1 Feast of All Saints at the Pantheon.  
 2 All Souls at the \*Campo Santo. \*Burial Ground lighted up at the Cappuccini (Nov. 2-9).  
 4 S. Carlo al Corso; S. Carlo ai Catinari; S. Carlo alle Quattro Fontane. SS. Simone e Giuda.  
 5 S. Gregorio (Chapel of S. Silvia); S. Salv. in Primicerio.  
 6 S. Michele in Borgo.  
 8 \*SS. Quattro Coronati; S. And. in Vincis. Feast of English Saints at S. Giorgio (Piazza di Spagna).  
 9 \*S. Teodoro.  
 10 S. M. del Carmine; S. Salv. in Primicerio.  
 11 S. Martino.  
 12 S. Francesco a Ripa.  
 13 \*S. Omobono. Feast of St. Stanislaus at S. Andrea al Quirinale.  
 15 \*S. Macuto.  
 16 S. M. dei Sette Dolori.  
 18 Exhibition of relics at S. Pietro.  
 19 SS. Cosma e Damiano.  
 20 S. Carlo alle Quattro Fontane.  
 21 S. Cecilia (Music in the evening on this and the following day).  
 22 Feast of S. Cecilia; \*Catacombs of S. Calisto and \*Lower Church of S. Clemente lighted up.  
 23 Feast of S. Clemente, \*Lower Church lighted up; S. Salv. in Onda; S. Salv. della Corte.  
 24 S. Giuseppe a Capo le Case; S. Crisogono.  
 25 S. Catarina della Ruota; S. M. dell' Anima.  
 26 S. Stefano sopra Cacco; S. Bonaventura.  
 30 \*S. Andrea in Via Flaminia; \*S. Giov. in Aino.

## December.

- 2 \*S. Bibiana.  
 3 Gesù; S. Giuliano in Banchi.

- 4 \*S. Barbara; S. M. Traspontina.  
 5 \*S. Saba.  
 6 S. Orsola; S. Niccolò.  
 7 \*S. Ambrogio.  
 8 Feast of the Immaculate Conception, S. M. in Ara Coeli; Trinità dei Monti; S. Girolamo della Carità.  
 10 S. M. di Loreto; SS. Gioachino ed Anna.

- 11 S. Lor. in Damaso.  
 13 S. Lucia; S. M. in Monte Santo; S. Apollinare (\*Crypt).  
 14 S. Venanzio.  
 21 \*S. Tommaso in Formis; S. Tommaso in Parione. Exposition of the Sacred Table at S. Giov. Lat.  
 24 S. M. Maggiore; exposition of the Sacred Cradle in the Sacristy; Chapel of the \*Sanctum Sanctorum open after Vespers† in S. Giov. Lat., while the Image is being uncovered.  
 25 \*S. Anastasia; S. Pietro. At 3 p.m., Musical Service at S. M. Maggiore; at 5, procession of the Sacred Cradle.  
 26 \*S. Stefano Rotondo (crowd of peasants); S. Stefano dei Mori; S. Stefano del Cacco.  
 27 S. Giov. in Lat. (relics); S. Giov. della Malva; \*S. Giov. a Porta Latina; S. Petronio.  
 28 S. Paolo fuori le Mura.  
 29 Feast of St. Thomas à Becket at the English College; S. Filippo (Via Giulia).  
 31 S. Silvestro in Capite; S. Silvestro al Quirinale; S. Martino. Thanksgiving Service at the Gesù.

The following days are changeable, depending upon Easter. Most of them are 'Stations.'

2nd Sun. after Epiphany. \*Image covered at the Scala Santa immediately after the Evening Office at S. Giov. in Lat. (see 24 Dec.).

Sept. Sun. S. Lorenzo fuori le Mura (crowd of peasants). S. Filippo (Via Giulia).

Sex. Sun. S. Paolo fuori le Mura; \*SS. Cosma e Damiano in Trast. (early).

Ash Wed. S. M. in Cosmedini; \*S. Sabina; \*S. Alessio.

† Sometimes said at 10 A.M.

Thurs. \**S. Giorgio in Velabro*; *Gesù e Maria.*

Fri. *S. Gregorio*; *SS. Giov. e Paolo*; *Trinità dei Pellegrini* (every Friday in Lent).

Sat. *S. Trifone*; *S. Agostino.*

1st Sun. *S. Giov. in Lat.* Women admitted every Sunday in Lent to the Chapel of the Column at *S. Prassede.*

Mon. *S. Pietro in Vincoli*; *S. Giov. della Pigna.*

Tues. \**S. Anastasia.*

Thurs. \**S. Lorenzo in Panisperna.*

Fri. *SS. Apostoli.*

Sat. Ordination at *S. Giov. in Lat.*

2nd Sun. \**S. M. in Domnica*; *S. Gregorio.*

Mon. *S. Clemente*; \*Lower Church lighted up.

Tues. \**S. Balbina.*

Wed. *S. Cecilia.*

Fri. *S. Vitale.*

Sat. *SS. Pietro e Marcellino.*

3rd Sun. *S. Lorenzo fuori.*

Tues. *S. Pudenziana.*

Wed. \**S. Sisto*; \**SS. Nereo ed Achilleo.*

Thurs. *SS. Cosma e Damiano.* The most ancient and celebrated Madonnas are uncovered from this day until the 2nd Tues. after Easter.

Sat. *S. Susanna*; *S. M. degli Angeli.*

4th Sun. *S. Croce* (relics).

Mon. \**SS. Quattro Coronati.*

Wed. *S. Paolo fuori.*

Thurs. *S. Martino.*

Fri. *S. Eusebio*; \**S. Bibiana*; *S. Antonio dei Portoghesi.*

Sat. *S. Niccolò in Carcere*; *S. Niccolò dei Lorinesi.*

5th Sun. \**S. Lazzaro.* Circular Chapel (Tempietto di Bramante) open daily for three weeks at *S. Pietro in Montorio.* Paintings covered up until Easter.

Mon. *S. Crisogono.*

Tues. *SS. Quirico e Giulitta.*

Thurs. *S. Apollinare* (relics).

Fri. \**S. Stefano Rotondo.*

Sat. \**S. Cesareo*; \**S. Giov. a Porta Latina.* \*Image in the Sancta Sanctorum at the *Scala Santa* uncovered after Vespers at *S. Giov. in Lat.* (10.15 A.M.).

Palm Sun. *S. Giov. in Lat.*

Mon. *S. Prassede*; \**S. Andrea a Ponte Milvio.*

Tues. \**S. Prisca*; *S. M. in Campitelli* (relics); *S. Prassede* (relics).

Wed. 'Tenebrae' at *S. Giov. Lat.* Altars stripped and lights put out.

Thurs. 'Tenebrae' at *S. Pietro*; washing of the high altar; relics. \**S. M. Egiziaca.*

Fri. 'Altar of Repose' at many Churches; best at *S. M. dell' Umiltà*, *SS. Domenico e Sisto*, and *S. Silvestro in Capite.* 'Miserere' at *S. Giov. Lat.*

Sat. Lighting of the Holy Fire at all Churches between 6 and 8 A.M. *S. Giov. in Lat.*; baptism of Jews and 'Turks, and Ordination.

Easter Day. *S. Pietro*, *S. Giov. in Lat.*, *S. M. Maggiore*, and *S. Prassede.*

Mon. *S. Pietro*, *S. Giov. in Lat.* (relics at both); *S. Onofrio.*

Tues. *S. Paolo fuori.*

Wed. *S. Lorenzo fuori.*

Thurs. *SS. Apostoli.*

Fri. *Divina Pietà.*

Sat. *S. Giov. in Lat.*

1st Sun. after Easter. \**S. Pancrazio*; *S. M. della Scala*; *S. M. in Trastevere* (relics).

2nd Sun. *S. M. della Luce*; *SS. Quirico e Giulitta*; *S. Francesco a Ripa*; *S. Rocco*; *Propaganda.*

3rd Sun. *SS. Pietro e Marcellino.*

Eve of Whitsun Day. Baptism of Jews and Turks at *S. Giov. in Lat.*

Whitsun Day. *S. Spirito in Via Giulia.*

Mon. *S. Pietro in Vincoli*; *S. Spirito in Sassia.*

Sat. Ordination at *S. Giov. in Lat.*

2nd Sun. in Advent. *S. Croce.*

3rd Sat. Ordination at *S. Giov. in Lat.*

#### CAMPANILI.

The Campanili, or bell-towers, are the most unaltered features of the mediaeval churches in Rome. They rise in several stories of elegant brick-work, separated by cornices of terracotta or marble; the basement is in general plain, double the height of the others, without windows, and originally had an entrance. The upper stories (generally six) present on each side two round arches, sepa-

rated by stumpy marble columns. Near the top there is sometimes a niche for a statue of the Virgin (*S. Francesca Romana, S. Croce, S. M. in Trastevere*). The surface does not appear to have been covered with stucco in any part, which would have concealed the elegance of the brick construction. By way of surface ornament, however, disks of red and green porphyry, encaustic tiles, circular plaques, and even bronze, are sometimes let in among the bricks, and shine like jewels. There is some variation in the disposition of the upper lofts, that of *S. Pudenziana* being one of the most elegant in this respect. There is no general rule as to the position of these Campanili with regard to the sacred edifices to which they were attached; in some cases they are entirely detached (*SS. Giovanni e Paolo*), in others they stand beside the principal entrance (*S. M. Maggiore, S. Pudenziana*), or at the extremity of the transepts (*S. Croce and S. Lorenzo*). Most of the Campanili were erected between the 9th and the 13th centuries, but their exact dates are disputed. The principal and best preserved are those of *S. M. Maggiore, S. M. in Cosmedin, S. Pudenziana, S. Francesca Romana, SS. Giovanni e Paolo, S. Alessio, S. Lorenzo fuori le Mura, S. M. in Trastevere, S. Giorgio, and S. Marco*. The earliest is that of *S. Prassede*, the latest *S. Spirito in Sassia*, an extremely elegant Campanile, with four tiers of double recessed arches. The three smallest are at *S. Michele in Borgo, S. Benedetto, and S. Rufina*.

#### GATACOMBS.†

Among the most interesting of the Christian monuments of Rome are those subterranean excavations which served as places of refuge and of worship to the earliest followers of our faith in time of persecution, and of repose after death to so many

thousands, from the earliest period of Christianity to the 6th cent. of our era.

The name of **Catacomb**, now generally applied to all these excavations, appears to have been first employed in the 7th cent. to designate a vault beneath the Basilica of St. Sebastian (*ad Catacumbas*), where the remains of St. Peter and St. Paul were placed when recovered from certain Greeks who were carrying them off by stealth to their country. In the Acts of the Martyrs and in the writings of the early fathers of the Church, these Christian sepulchres are called *Cemeteries*, or *Places of Repose*.

The Catacombs—forty-two in number—are distributed in every direction outside the walls of the city; but none exist within the precincts in modern Rome, not even inside the Aurelian wall, much less in the more ancient precinct of Servius Tullius, the enactment of the Twelve Tables forbidding intramural interment.

The surface of the Campagna, where the Catacombs are situated, consists almost exclusively of volcanic rocks. These are, however, of different natures and ages: first a rather compact conglomerate, called *tufa lithoide* by the local writers, the most ancient deposit of the Latian volcanoes, and still extensively employed as building-stone; and secondly, coherent dejections of ashes and scoriae, which, lying on the former, constitute, with a few currents of solid lava, a great portion of the surface of the Campagna. It is in the second deposit, often solidified from having been deposited under water, and called *tufa granulare*, that nearly all the Catacombs have been excavated. The clay called *pozzolana* generally forms insulated deposits, rarely of considerable extent, in the *tufa granulare*. The volcanic deposits constitute a series of low hills intersected by valleys, so that each cemetery may be considered as an insulated group, never crossing the intermediate depressions or ravines.

The Catacombs consist of an immense net-work of subterranean

† Giuseppe di Silvestri, 159, Via della Lungaretta, has the keys of all accessible Catacombs, and will accompany the traveller thither for a small fee.

passages or galleries, generally intersecting each other at right angles, sometimes tortuous, more rarely diverging from a centre, as at *S. Lorenzo fuori le Mura*. These galleries vary in length and height; in general they are about 8 ft. high by 3 to 5 ft. wide. The roof is either horizontal or slightly vaulted, and in the tufa of its sides are excavated the sepulchral *loculi* or graves, forming tiers above each other. These graves are irregular in size, as in depth, sometimes being destined to contain a single corpse, in other cases two or three. The average number of graves in each tier is about 5, and their length 8 ft. When undisturbed they are found closed with marble slabs or tiles, on which inscriptions and Christian emblems are often cut or painted. Besides these *loculi* confined to the walls of the galleries, wider spaces called *Arcosolia*, consisting of an arched grave, or a sarcophagus hollowed in the tufa, are frequent, forming a kind of small apse over the place where the body was deposited. A third class, in the shape of sepulchral chambers (*Cubicula*), surrounded with *loculi* and *arcosolia*, occur at intervals. These have often been converted into family vaults and places of worship.

A few of the Christian dead were deposited in marble urns decorated with Christian emblems. Some of the sarcophagi may be still seen *in situ*, and others in the Christian Museum at the Lateran, although it is probable that the greater number of the latter were in the churches at the entrance of the Catacombs, or in the vestibules of the basilicas subsequently erected on their sites.

Very exaggerated notions have been entertained as to the horizontal extent of the Catacombs. As a matter of fact they are mostly included within a radius of three miles from the modern walls, the farthest removed being that of St. Alexander, about 6 m. on the *Via Nomentana*. The entire surface of excavated Catacombs may be reckoned at about a sq. mile, and the total length of galleries at 621 miles.

Assuming that each body occupied a little more than half a square yard, the total number may be estimated at about  $1\frac{1}{2}$  million. Some of the earlier Catacombs date soon after St. Peter's martyrdom, but by far the greater number are subsequent to the middle of the 2nd cent.; they afterwards became the resort of pilgrims to the tombs of martyrs and early Popes, and were often repaired.

In later times oratories and churches were erected over the entrance of the principal cemeteries, with more convenient means of access in the form of stairs. Several of the most celebrated Roman churches were built in this manner. St. Peter's was erected over the cemetery of the Vatican, St. Paul's over that of S. Lucina, S. Lorenzo over those of S. Hippolytus and S. Cyriaca, and S. Agnese over the catacomb in which that virgin martyr was interred. Speaking generally, it may be assumed that during the 1st and 2nd cent. Catacombs answered the mere purpose of burial-grounds, permitted by the law; and that they were first used as places of hiding and secret assembly during the persecutions under Decius and Valerian about A.D. 250–260. This state of things continued until A.D. 313, when free toleration of Christianity was accorded by the Edict of Milan.

The Christian cemeteries about Rome were for the first time thoroughly explored by a Maltese named Bosio; his researches being published after his death in a ponderous folio,† which contains a detailed description of most of the catacombs then known, with a few ground-plans and copies of their paintings and inscriptions. It is only, however, during our own times that this branch of antiquarian research has been resumed in a really scientific manner, and with the view of connecting the early Christian paintings and sculptures with the history and ceremonies of the primitive Church. For this we are indebted in a great measure to the late Father Giuseppe Marchi, a learned Jesuit, the most accurate

† *La Roma Sotteranea di Antonio Bosio*. 1 vol. folio. Roma, 1632.

modern interpreter of early Christian archaeology. His work † is a model of learning and diligent research. A French work on a magnificent scale has been since published under the patronage of the Académie des Inscriptions, and at the expense of the Imperial Government, by M. Perret; ‡ it contains copies of many of the inscriptions published by Bosio, and somewhat free renderings of the most remarkable paintings discovered in the Catacombs. The late Comm. De Rossi is the best modern authority on this subject; his complete collection of all the Christian inscriptions extending to the end of the 6th cent.§

In the very interesting work, 'Roma Sotteranea, or some Account of the Roman Catacombs,' by the Revs. J. Spencer Northcote and R. Brownlow, 2nd ed. (London, 1 vol. 8vo., 1879), the visitor will find the best description of them in our language.

The work of Father Garucci on the minor monuments, utensils, &c., of the early Christians, discovered for the most part in these cemeteries, is a valuable addition to this department of antiquarian research. Card. Wiseman's 'Fabiola,' though partly fiction, will be found interesting.

**Admission.**—To the Catacombs of St. Callixtus, 1 fr.; Jewish Catacombs, 1 fr. In others visitors give a fee to the local custodians who act as guides and provide lights. Special facilities for visiting the most interesting of these cemeteries are enjoyed

† Monumenti Primitivi delle Arti Cristiane, nella Metropoli del Cristianismo, designati ed illustrati, in 4°. Roma, 1844-45. The work, with its 70 plates, is confined to the topography and architecture of the Catacombs.

‡ Les Catacombes de Rome, par Louis Perret. 6 vols. folio. Paris, 1852, 1853.

§ Inscriptiones Christianae Urbis Romae sex prioribus a Christo saeculis positae, 1 vol. fol. of 600 pp., 1861, to be procured at Spithöver's library. Comm. de Rossi has also written a more general work upon the Catacombs, under the title of 'Roma Sotteranea Cristiana,' the first two volumes of which embrace the general history of the Catacombs, and the description of that of S. Callixtus. In the 'Bulletino dell' Archeologia Cristiana' new discoveries in the Catacombs are announced.

by subscribers to the Archaeological Society (see p. 61).

#### GALLERIES AND MUSEUMS.

Persons wishing to make copies, sketches, casts, or drawings, in the public galleries at Rome must apply, for the Vatican Libraries, to the Cardinal-Prefect; for the Vatican Museum and Gallery, to the Pope's majordomo; for the Capitoline Collections, to the Syndic of Rome; for the Palatine, Forum, Colosseum, Baths of Caracalla, Villa Adriana, Ostia, and other ruins, to the Superintendent of Antiquities, 1 Via in Miranda; for private collections, to their respective owners.

#### PALACES.

The Palazzi (*Mansions*) of Rome constitute one of its characteristic features. There are here a larger number of princely residences in proportion to the population than in any other city in the world. The Roman Mansions are in many respects peculiar in their architecture, and present a valuable field for the study of the artist. No class of buildings has been more severely criticised, and yet architects have been compelled to admit that no buildings of the same kind in Europe are so free from what is mean and paltry in style. The plan is generally a quadrangle, with a large staircase opening on the court. The windows of the ground-floor are usually barred, and the apartments often let out to tradesmen, or used for stables, coach-houses, or offices. The stairs leading to the upper rooms are frequently of marble, but sometimes so badly kept that the effect of the material is completely lost. The upper floors form suites of apartments running round the whole quadrangle, and communicating with each other. Each floor affords sufficient accommodation for a family; hence it often happens that the owner reserves one floor for his own use, and lets out the remainder. Columns of marble and gilded ceilings are not wanting, but

the furniture is sometimes clumsy and antiquated.

In the Mansions of the Roman princes the ante-chamber contains a lofty canopy or *Baldacchino*, on which the armorial bearings of the family are emblazoned, with a throne—the emblem of their once feudal rights. It is generally worth while to glance upwards when passing a Roman *Palazzo*, as most of these buildings, though perhaps not otherwise remarkable, have a rich and elegant cornice overhanging the street.

#### ACADEMIES AND LEARNED SOCIETIES.

The *Accademia Filarmonica*, an institution for the cultivation of Classical Music, holds its assemblies in the Pal. Pamfili (Rte. 17), where concerts are given during Advent and Lent. Foreign visitors may procure admission on application to the president, or to the members of the Academy.

*Accademia di S. Cecilia*, Hon. President, H.M. the King.—This institution (1854) bears the same relation to music as the Academy of St. Luke does to the fine arts. It has 5819 members, of which number 330 are resident in Rome, and confers honorary diplomas. In connection with the Academy, a musical Lyceum was established in 1876 at No. 8 Via dei Greci. The most distinguished professors attend to give lessons.

The *R. Accademia de' Lincei*, so called from its device of a lynx (*lince*), emblematical of watchfulness—the earliest scientific society in Italy, founded in 1603 by Prince Federigo Cesi, who established it in his palace. Among other celebrated men who first joined the academy were Fabio Colonna, author of the botanical work 'Fitobasano'; the Latin scholar and naturalist, Stelluti, of Fabriano; the great Galileo; the poet Tassou; and Cassiano del Pozzo. After the death of their founder in 1651, the members

were gradually dispersed, and the Academy virtually ceased to exist.

In 1875 the Academy was reformed, and adopted the title of *Royal* instead of *Pontifical*. It has since made great progress and has much increased the number of its members and correspondents.

The meetings of the Academy are held on the first Sunday of every month at the *Pal. Corsini*, assigned to it by Government in 1884, and its transactions are published regularly in a very voluminous form. It possesses a library of 16,000 volumes, many autographs, and a great collection of periodicals.

On the 3rd July, 1847, Pius IX. founded the *Pontifical Academy of the Nuovi Lincei*, which in some degree recovered the importance of the former Academy, but did not keep up with the scientific progress of Europe during the last 20 years of that Pontiff's reign.

*Accademia degli Arcadi* (1690), 437 Corso (Rte. 1).

*Accademia di Conferenze Storico-Giuridiche* (1878), Pal. Altamps. Historical and Archaeological Lectures. Reading room, 9 to 2.

*Accademia Tiberina*, Pal. Altamps. Science and Letters (1813).

*Associazione Artistica*, 151 Via dei Burrò. Architecture (1890).

*R. Istituto di Belle Arti*, 218 Via di Ripetta.

*British Academy of Fine Arts*, founded in 1823 for the maintenance of a free and permanent school, chiefly for study from living models, for the benefit of all British artists visiting or residing in Rome. The funds were raised by voluntary donations, His Majesty George IV. heading the list of subscribers with 200*l.* The capital of the Academy is vested in Trustees, and its management is conducted by a committee chosen yearly by ballot from among the resident members. Secretary, *Mr. Alexander Coleman*.

The Academy has rooms at 53b. Via Margutta, open during the winter months for evening study from the nude model. There is occasionally a costume class for study from living models, open to subscribers. The library includes some valuable works on the fine arts, and there is a Collection of Casts from the antique for the use of students. Unlike the Art Institutions of other countries, which are encouraged and assisted abroad by their respective Governments, the British Academy in Rome receives no such help, so that the patrons and lovers of art will do well to contribute to its funds. Mr. P. A. Fraser in 1877 made a generous donation of 1000*l.* to the institution, an example that has been liberally followed.

**British and American Archaeological Society**, founded in 1865, to promote the study of archaeology, especially among English-speaking people. It possesses a library consisting of works on history, art, and archaeology, most of which may be borrowed by the subscribers. During the season lectures are delivered weekly in the rooms of the Society; and arrangements are made for visiting sites of special interest, or places where recent discoveries have been made, under the guidance of archaeologists. A Journal of the Proceedings of the Society is published annually. Subscribers are either members or associates. Members are elected by the Council and are limited to those who have paid some attention to archaeological studies. Associates for the season (ladies or gentlemen) are admitted by the Secretary, subject to the approval of the Council. The annual subscription is 25 fr. for members, and the same for associates, who pay 10 fr. for each additional member of the same family.

Among the Vice-Presidents are the British and American (U.S.A.) Ambassadors. All information can be obtained at the Society's rooms, 20 Via S. Basilio, every Tues., Thurs., and Sat., from Dec. to May between 10 and 11 A.M. Hon. Secretary, *Prof. R. Borge*. This Society merits

the increased support of British and American visitors to Rome. It receives no assistance whatever from our own Government.

**German Archaeological Institute**, founded in 1829 by an international society of Germans and others residing in Rome, its chief promoter being Bunsen. In 1857 it became Prussian, and in 1872 was passed on to the German Empire. Many eminent German scholars have delivered lectures at the Institute, and have contributed largely to its publications. The impulse given to this institution during the last half century by the learned Dr. Henzen will be long remembered by his colleagues and friends. He died in Rome on the 27th Jan., 1887. Not less valuable have been the services of Prof. Helbig, author of several classical works on archaeology.

Meetings are held weekly during the winter season, generally on Fri. at 3 P.M., to which strangers are freely admitted, in the apartments of the Institute adjoining the German Embassy in the Via di Monte Caprino, when papers are read on archaeological subjects. A monthly bulletin in Italian is published in Rome (at Loescher's), while the *Annali* and *Monumenti* appear from time to time in German at Berlin. The library is the best existing for the study of archaeology, and can be visited by means of an introduction from the traveller's consul.

**French Academy**, Villa Medici (1666).

**Belgian Academy**, 2 Piazza Dante (1876).

**Spanish Academy** (1881), S. Pietro in Montorio.

**International Association of Artists** (1870), 54 Via Margutta (p. [11]).

**Collegio dei Cultori dei Martiri**, Campo Santo (Rte. 29). Founded in Feb., 1879, for the purpose of holding

religious services and archaeological conferences in the Catacombs. President, *Mons. de Waal*; Secretary, *Signor Beviuana*.

**French College for the Study of Archaeology**, Pal. Farnese (1875).

**Congregazione Artistica dei Virtuosi al Pantheon** (1543). See Rte. 16.

**R. Accademia di S. Luca**, re-formed in 1577.

**Schools and Classes for Decorative Art**, in connection with the Museo Industriale, 96 Via S. Giuseppe Capo le Case (Rte. 2).

**Society of Painters in Water Colour**, *Chev. Joris*, 46 Via Flaminia.

**Society of Fine Art Students**, Exhibition building, Via Nazionale.

**Society of Students in Christian Archaeology** (1875), Pal. della Cancelleria. President, *P. Abb. D. Guiseppe Cozza-Luzzi*; Secretary, *Prof. Orazio Marucchi*.

**Società Orchestrale Romana**, close to the Sala Dante (1874).

**Society for the Prevention of Cruelty to Animals**, 12 Via degl' Incurabili. President, *Duca di Marino*.

**Commissione Archeologica Municipale**, a committee of sixteen archaeologists appointed by the City of Rome to superintend and illustrate the discoveries made within the walls. The works of art and other antiquities brought to light in Rome since 1871 are described in the bulletin published by this Commission, under the learned direction of the Commendatori Carlo Visconti, and Redolfo Lanciani.

The **Pontificia Università Gregoriana** was opened at the final expulsion of the Jesuit fathers from the Collegio Romano in 1873, and is under their exclusive direction. It is the most important centre of ecclesiastical education in Rome. Lectures are given and Degrees conferred in Theology, Philosophy, and Canon Law. The full course extends over nine years.

## GEOLOGY.

The extensive tract of country which bears the general name of the **Campagna** forms a kind of amphitheatre, closed towards the N. by the trachitic hills of Tolfa and the volcanic hills of Bracciano; towards the N.E., E., and S.E. by the declivities of the Umbrian and Sabine Apennines, the Volscian and Lepine mountains; and open on the S. and W. towards the Mediterranean. In this amphitheatre rises, S.E., the volcanic group of the Alban hills, whose highest point is *Monte Cavo* (3135 ft.); to the N.W. *Monte Cimino* (3480 ft.), forming the S. boundary of the great plain of Etruria; to the N. the solitary and classical *Soracte* (2265 ft.), and to the E. the insulated off-shoots from the Sabine Apennines—the ancient *Montes Corniculani* (1380 ft.) rising above the hill-town of Monticelli.

The highest points of the encircling mountains on the E. of the Campagna are *Monte Gennaro* (4165 ft.), and *Monte Semprevisa* (5035 ft.) in the Volscian range.

The geological formations of this part of Italy are referable to the Secondary, Tertiary, and Quaternary periods, and to the volcanic eruptions of different ages.

**VOLCANIC ROCKS.**—By far the greatest part of the surface of the Campagna in the environs of the capital is formed of materials of igneous origin.

They may be classed under two heads, very different in their mineralogical characters, the mode in which they were deposited, and their age.

The more ancient, which is generally found succeeding the tertiary marine deposits, or contemporaneous with them, being the result of submarine volcanic action, consists, in and near Rome, of a red volcanic tufa formed by an agglomeration of ashes and fragments of pumice. It has been designated *Tufa litoide* by local geologists; it was, and still is, much used for building purposes. It forms



the lower part of most of the Seven Hills on the l. bank of the Tiber, constituting the Tarpeian rock beneath the Capitol, the lower portion of the Palatine, Quirinal, Esquiline, and Aventine. It reposes often on fresh-water marls containing mollusca. It is extensively quarried at the foot of Monte Verde, outside the Porta Portese, on the rt. bank of the Tiber, and near the Church of S. Agnese, on the Via Nomentana, where it is covered by a quaternary deposit, in which numerous remains of elephants are imbedded. No trace of the craters which produced this older tufa can now be discovered.

A certain interval occurred between this deposit and the more modern volcanic rocks of the Campagna, during which the land seems to have been raised, and several parts of it covered with fresh-water lakes or marshes. It is to this period that belong the strata of cinders and ashes which form the more immediate surface, and which are often very regularly stratified, containing impressions of leaves of land plants, and here and there beds of calcareous gravel and marls, with land and fresh-water shells, and sometimes fossil bones, as at Monte Verde.

To this second period of volcanic action belong all the modern craters in the vicinity of Rome, and the numerous masses of lava which appear in the shape of currents, protruded masses, or dykes.

**CRATERS.**—The most remarkable crater of the Latian volcanoes is **Monte Cavo** (see above); the central opening at the summit now forms the so-called Campo d'Annibale. At its base are several smaller craters, of which the lakes of Albano and Nemi, and the Valle di Ariccia on its W. side, are the most remarkable. Extensive currents of lava descend from the declivities of the Alban hills, reaching as far as the tomb of Caecilia Metella (Rte. 42), and to Acquacetosa and Vallerano, beyond the Basilica of St. Paul (Rte. 40).

SPRINGS, to be referred to quaternary periods, abound in the vicinity of Rome. The most remarkable of these springs are the small lakes of the **Lago di Tartari** and **Solfatara** near Tivoli (Rte. 43). The acidulated mineral springs of the **Acquacetosa** (Rte. 38), much resorted to by modern Romans, and of the **Acqua Santa** (Rte. 50), are the best known near the capital.

Amongst the recent geological discoveries, in the environs of Rome, is that of an ossiferous cavern, containing bones of extinct and recent animals, which is due to Brother Indes, of the schools of the Frères Chrétiens in the Via S. Sebastiano, where the collection may be seen. The cavern, situated at a short distance on the rt., after crossing the Ponte Salario, is excavated in the volcanic tufa, which here rests on the gravel deposits, probably the same as those of the Via Nomentana and Monte Sacro. The number of species hitherto discovered is about 30, of which, amongst the extinct species is a very large collection of *Felis* (*Felis Verneuillii*) as large as the tiger, of the *Ursus fossilis*, elephant, rhinoceros, hippopotamus, fossil *Equus*, and *Bos primigenius*; while in the upper and more modern portion are almost all the living animals of the country. The cave is still the resort of foxes, reptiles, and birds.

**TRAVERTINE** may be considered as a comparatively modern deposit: in this part of Italy it is confined to the valleys of the Tiber and Anio. The most extensive masses of travertine exist near the base of the calcareous Apennines, and especially in the plain below Tivoli, and have furnished all that stone so extensively used in the ancient and modern monuments of Rome. In former times the action which produced it was much stronger than at present, and may be considered the expiring effort of volcanic agency in this part of Italy. The travertine seldom contains traces of other organic bodies than vegetables, but bones and teeth of many kinds

of animals, such as *Bos Cerons*. Hippopotamus have been found imbedded in travertine at *Cava delle Caprine* near Tivoli. The scarcity of animal remains may be attributed to the waters by which it was deposited containing in solution carbonic acid and sulphuretted hydrogen gases, which rendered it unfit for animal life. A vastly inferior species of travertine exists within the city, on the declivity of the Aventine, and forms, outside the *Porta Flaminia*, a great part of the low range of *Monte Parioli*, extending from the *Porta del Popolo* to the *Ponte Molle*.

The late Prof. Giuseppe Ponzi published two geological maps of this district, one embracing the capital and the volcanic region of Latium, the other the environs of *Civita Vecchia* and of the metalliferous district of *La Tolfa*, and of the country extending from the *Lake of Bracciano* to the sea. More recent are those by the *Società Geologica di Roma*—*Campagna Romana* (1879) and *Italia* (1881).

The geologist will find in the *Museum of Mineralogy*, at the *University of La Sapienza*, a very extensive collection of the rocks and fossils of the hills within the walls of Rome, formed by the eminent geologist *Brocchi*, to illustrate his work '*Descrizione del Suolo di Roma*,' 1 vol. 8vo.; the series formed by the late Prof. Ponzi, the most eminent of Roman geologists; and a fine one of minerals from the lava current at *Capo di Bove* and in the *peperino* of *Albano*, forming part of the collection sold by the late Count *Medici Spada* to the Roman Government.

#### FORTIFICATIONS.

Of these important works, commenced in 1877, seven forts are on the right bank of the *Tiber*, and ten on the left. Two more on the rt. bank are planned—*Forte Farnesina*, commanding the *Via Cassia*, N. of the city, and *Forte Truglio*, overlooking *Magliana*, to the S.

All the forts round Rome are of similar type, and consist of several rectilinear fronts, a gorge for artillery, and a number of bomb-proof casemates. The average cost of each has been 3,000,000 fr.

#### RIGHT BANK.

1 *MONTE MARIO*, E. of the *Via Triumphalis*, commands the surrounding country, the valley of the *Tiber*, and the *Monti Parioli* opposite. It is mounted with 20 guns, and stands  $1\frac{3}{4}$  m. from the *Piazza del Risorgimento*, and nearly 4 m. from the *Piazza Colonna*, in a straight line.

2 *TRIONFALE*.—2 m. N.W. of *Monte Mario*, on the *Via Triumphalis*.

3 *BRASCHI*.—So called from a farm formerly belonging to that family, due W. of the preceding, in a fine position, overlooking the promontory formed by the gardens of the Vatican. Its distance from the *Piazza Colonna* is 3 m.

4 *BOCCEA*.—1 m. farther S., not far from the extreme W. bastion of the Vatican gardens, 3 m. from the *Piazza Colonna*.

5 *AURELIA ANTICA*.—So called from the ancient road which it overlooks, to the W. of the *Villa Pamphili*. It is pierced for 15 heavy guns. 3 m. from the *Piazza Colonna*.

6 *BRAVETTA*.— $1\frac{1}{4}$  m. S.E. of the preceding, between the hills of the *Casaletto* and the ravine of *Bravetta*. This fort commands the high plateau on which it stands, and the opposite heights of the *Magliana* ravine. It has several fronts, and mounts 20 heavy guns. Distance from the walls,  $2\frac{1}{4}$  m.; from the *Piazza Colonna*,  $3\frac{1}{2}$  m.

7 *PORTUENSE*.—On a height,  $1\frac{3}{4}$  m. S. of *Porta Portese*, above the rt. bank of the *Tiber*, exactly opposite the *Basilica of St. Paul*.

#### LEFT BANK.

8 *ARDEATINA*.—Near the *Tiber*, on its l. bank, between which and the

Appian Way it stands just half-way, near the farmhouse of Grotta Perfetta. Distance from the walls  $1\frac{3}{4}$  m.; from the Piazza Colonna,  $4\frac{1}{4}$  m.

9 APPIA ANTICA.—The most important in the whole line of forts. It is situated  $1\frac{1}{4}$  m. E. of the preceding one, and on the W. of the Appian Way,  $2\frac{1}{4}$  m. S.E. of the Porta S. Sebastiano, and  $4\frac{3}{4}$  m. from the Piazza Colonna. It is strongly constructed of black lava. The bomb-proof barracks are well ventilated and connected. The fort can mount more than 20 heavy guns, and has an immense range.

10 OSTIENSE.—On the Monte di Pontefratto, S. of S. Paolo, commanding the Tiber and *Via Ostiensis*.

11 CASILINA.—On the ancient road of that name, called also *Via Labicana*, outside the Porta Maggiore.

12 PRENESTINA.—Commanding the road to Palestrina, also beyond the Porta Maggiore.

13 TIBURTINA.—Overlooking the road to Tivoli, the Anio, and the Florence Rly., from the hill of Portonaccio,  $1\frac{1}{4}$  m. beyond S. Lorenzo.

14 PRATALATA.—On a commanding eminence to the N. of the preceding.

15 MONTE ANTENNE.—On the site of the arx of the ancient city of Antemnae, overlooking the Anio and Ponte Salario, 2 m. outside the Porta Salaria.

16 APPIA NUOVA.—On the N.E. of the road to Albano, 6 m. from Rome.

17 PORTA FURBA.—Also on the Via Appia, commanding the approach from Frascati.

#### RIDES IN THE CAMPAGNA.

No form of exercise is so enjoyable during a winter in Rome as riding in the Campagna.

Hire of a saddle-horse 200 to 300 fr. a month, with  $\frac{1}{2}$  fr. a-day to the stable-  
[Rome.]

man, who will lead it to and from the rendezvous near the gates when required.

The two maps of the environs, published by the Italian staff, should be carried by riders not well acquainted with the localities.

Before reaching the open country of the Campagna, where a gallop can be had with enjoyment, it is necessary to traverse a distance of 2 or 3 m. beyond the gates, along high roads or through lanes. The enclosures (*Staccionate*) consist of two or three strong wooden rails as high as an English five-barred gate. During the winter the gates of these fences are generally left open, but as the spring approaches they are closed on account of the crops. The rider who does not propose to jump the fence should either pay a few soldi to get it opened, or go round, as by detaching the bars he might subject himself to an action for trespass.

There are two annoyances to which the excursionist is at times exposed in the Campagna—attacks from shepherds' dogs, and being pursued by cattle. The shepherds' dog in the environs of Rome when alone is a shy and cowardly animal; but in packs, as guardian of the large flocks of sheep which descend during winter to pasture in the Campagna, he becomes a ferocious and dangerous brute. Cows also are savage during the calving season about May, especially in the pasture-lands bordering on the Anio and the Tiber, and in the Isola Sacra. They will seldom, however, attack a person on horseback.

#### A. FROM THE PORTA DEL POPOLO.

1. Follow the city wall between the Pincio and the Villa Borghese; take the ( $\frac{1}{4}$  m.) first turning to the l. along the *Vicolo delle Tre Madonne* for about  $\frac{1}{2}$  a mile, and then turn to the l. and afterwards to the rt., crossing the high road which leads l. to the Ponte Molle and rt. to the Porta Salaria. Keep straight on under a

hill to the l. as far as the mineral spring of *Acquacetosa*, 2 m. from the Gate, and close to the Tiber. From hence there is a good gallop of  $1\frac{1}{2}$  m. across the meadows and round the base of the *Fortè Monte Antenne* to the *Ponte Salario* on the *Via Salaria* (Rte. 37). Rome may now be regained by riding S. to the ( $2\frac{1}{2}$  m.) *Porta Salaria*; or by crossing the bridge and following a by-road to the rt. which leads to the (2 m.) *Porta Nomentana*, and thence S.W. to the (3 m.) *Porta Pia*. The *Acquacetosa* may be also reached by the *Casino di Papa Giulio* (Rte. 38).

2. From the Gate to the (2 m.) *Ponte Molle* (Rte. 38). Then follow the high road straight on to the ( $1\frac{1}{2}$  m.) *Acqua Traversa*. Before crossing the torrent, turn through the gate on the l., pass the farm buildings, and follow a track that leads S.W. to the Church of (2 m.) *S. Onofrio*. Continue beyond this, and on reaching the open country take a track to the l., which will afford a good gallop S.W. down to the ( $2\frac{1}{2}$  m.) *Strada di Boccea*. Follow this road W. for  $1\frac{1}{2}$  m., and turn into the fields on the rt. near the farm of *Porcareccia*, and over the table-land N. to that of (3 m.) *Lucchina*. Here turn E., cross the ( $\frac{3}{4}$  m.) *Via Trionfale*, descend N.E. for a mile to the valley of *Acqua Traversa*, follow it S.E. as far as the ( $2\frac{3}{4}$  m.) *Osteria*, and return to Rome by the *Via Clodia* and the ( $1\frac{1}{2}$  m.) *Ponte Molle*.

3. Follow the *Via Clodia* to the little bridge over the (4 m.) *Acqua Traversa*. Immediately after crossing it, go through a gate on the l. into the farm of *La Sepoltura*. In the second field cross the brook to the l., and, instead of passing through the gate at the upper end of the field, follow a path that winds up through the wood upon the rt., and eventually brings you to the *Via Trionfale*. Turn to the rt. and follow the road for  $\frac{1}{2}$  m. as far as the entrance gate to *La Lucchina* on the l., from which there is good galloping ground S.W. to

(3 m.) *Porcareccia*, and thence E. to (4 m.) *S. Onofrio*.

4. After crossing the *Ponte Molle*, turn to the rt. along the *Via Flaminia*, as far as the (2 m.) *Due Ponti*, at the confluence of the *Acquatraversa* with the *Crescenza*. Ascend the latter valley N.W. over good galloping ground to (7 m.) *Isola Farnese*. Then cross the plateau of *Veii* from the *Molino* to the *Painted Tomb*, and descend E. to the *Casale di Vacchereccia*, from which a path on the rt. leads down into the valley of the *Valchetta* near the ford. Continue S.E. along the stream to the (4 m.) *Due Case* on the *Via Flaminia*, and return S. to the (4 m.) *Ponte Molle*. About a mile E. of the *Due Case*, on the opposite side of the Tiber, rises the conspicuous *Castel Giubileo* (Rte. 37):

5. Ascend the valley of the *Crescenza* as above for 2 m. from the *Due Ponti*; then turn l., cross the old Roman road to *Veii* and ride W. over a hill, leaving the farm of (1 m.) *Bon Ricovero* on the rt., as far as the ( $\frac{1}{4}$  m.) *Via Clodia*. Follow the latter for  $\frac{1}{2}$  m. to the rt., and, entering by a gate on the l., ride S. over the heights to (3 m.) *S. Onofrio* on the *Via Trionfale*, which follow by *Monte Mario*, or by the *Strada del Pidocchio*, along the line of aqueduct to the (3 m.) *Porta Angelica*.

6. Along the *Via Flaminia* to (8 m.) *Prima Porta*, visiting the ruins of the *Villa of Livia*. Here the road ascends to the l. Follow it to the (5 m.) *Casale di Malborghetto*. Here a by-road turns l. to (5 m.) *Scrofanò*. An ancient road now runs S.W. across *Monte Musino*, the ancient *Ara Mutiæ* (1325 ft.), through very pretty scenery to (4 m.) *Formello*, and turns S. to (4 m.) *Veii*, 12 m. from Rome (see above).

#### B. FROM THE PORTA ANGELICA.

1. Immediately outside the Gate, take the lane on the l. along the brook, and follow it up the *Val d'Inferno*,

on the side of which there is good galloping ground. From the (2 m.) head of this valley turn W. along the Via Trionfale to the ( $\frac{1}{4}$  m.) Church of S. Onofrio and strike N.E. into the valley of the Acqua Traversa, returning by *Ponte Molle*.

2. Instead of ascending the Val d'Inferno, continue through the vineyards until reaching the aqueduct. Follow the path which runs parallel to the latter (*Strada del Pidocchio*) until it joins the Via Trionfale, and return by S. Onofrio, or by Monte Mario and the Porta Angelica.

#### C. FROM THE PORTA SALARIA.

1. Leaving the gate, follow the Via Salaria, passing on the rt. the Villa Albani, to the (2½ m.) *Ponte Salario*; after crossing the bridge, turn into the second gate on the rt. Keep the lower track round the base of the hill, and, after passing through two gates, bear away to the rt. across the *fosso* or torrent, and by a track that winds up the valley reach the *Strada delle Vigne Nuove*. Here turn to the l. and keep along the road till the last paling on the right is passed; then follow a footpath to the rt.; cross the torrent by a ford; proceed over the next hill to a wooden bridge, and then turn sharp to the rt. over fine galloping ground, which will lead to the farm-buildings of *La Cesarina*, from which a road joins the Via Nomentana about the 5th m. from Rome. Follow this road S.E., and return to Rome by the Church of S. Agnese and the *Porta Pia*.

2. Beyond the (2½ m.) *Ponte Salario*, follow the road N. to (4 m.) *Castel Giubileo*, the site of the citadel of *Fidenæ*; ½ mile further ascend on the rt. the valley of the *Tutia*, or *Fosso di Sette Bagni*, to the (3 m.) *Casale di Bella Donna*, and return S. along the *Strada delle Vigne Nuove* to the (4 m.) *Ponte Nomentano*, and thence to the (3 m.) *Porta Pia*.

#### D. FROM THE PORTA SAN LORENZO.

1. Follow the road and tramway past the ( $\frac{3}{4}$  m.) Church of *S. Lorenzo*, to the (1 m.) railway crossing. Beyond the bridge over the *Marranella*, turn to the rt. and proceed due E. through the farm of *Portonaccio* and across fields to the (3 m.) Via Collatina, or *Strada di Lunghezza*, reaching it at the point where the *Centocelle* crosses the road. Then turn into fields again and ride S.W. to the (1½ m.) *Tor de' Schiavi* on the Via Praenestina; hence to Rome by the (2½ m.) *Porta Maggiore*.

2. On leaving the Gate, take the Via Tiburtina for about 2½ m., then turn to the rt. across the fields by ( $\frac{3}{4}$  m.) *Casale Bruciato*, and work S.E. to the ( $\frac{3}{4}$  m.) *Strada di Lunghezza*. Here turn l. to the farm-buildings of *Cervareto* and enter the fields on the l. at the point where the aqueduct goes underground; gallop across them N.E., leaving *Cervelletta* on the l., and over a stone bridge to (2 m.) *Cervaro*. Explore the *Grotte*, as the old quarries are called; return by *Cervelletta* and bear N.W. across the fields to the (1 m.) *Ponte Mammolo*, 4 m. from the Porta S. Lorenzo. On the way back to Rome, ½ m. after crossing the Rly., turn rt. into the *Strada Cupa* and ride round the city wall to the (1½ m.) *Porta Pia*.

#### E. FROM THE PORTA MAGGIORE.

Outside the gate are two roads, l. *Via Praenestina*, rt. *Via Labicana*. Take the latter for about 1 m.; then turn rt. down a lane which follows the E. side of the aqueduct to (1½ m.) *Porta Furba*. Continue along the path on the W. side of the aqueduct, and pass through the farm of (2 m.) *Roma Vecchia*, till the aqueduct runs underground; then bear away to the l., and, passing the railroad by the ruins of (1 m.) *Sette Bassi*, strike N.N.E. to the (2 m.) *Via Labicana*, and, crossing this, pass on to the Via

Praenestina, near the (2 m.) *Tor Tre Teste*,  $4\frac{1}{2}$  m. due E. of Rome.

#### F. FROM THE PORTA S. GIOVANNI.

Follow the road outside the walls of the city to the rt. as far as the ( $1\frac{1}{4}$  m.) *Porta S. Sebastiano*, and then the Via Appia to the ( $\frac{3}{4}$  m.) Church of *Domine quo Vadis*. Here take the *Strada del Divino Amore* on the rt., passing by *Tor Marancia*, *Tor Carbone*, and the (3 m.) *Vigna Murata*, to the castellated farm of *Castel di Leva*, about 8 m. from Rome. Hence descend the stream N.W. till it crosses the (3 m.) *Via Ardeatina*, and then turn N. by the (3 m.) *Tre Fontane* to the (3 m.) *Porta S. Paolo*. (There is a great gathering of the peasantry from all the country around at the festival of the *Divino Amore* in the spring, very interesting sight.)

#### G. FROM THE PORTA SAN PAOLO.

1. Follow the high road to the ( $1\frac{1}{2}$  m.) *Basilica*; turn up a lane beyond the tower on the l., which leads to (1 m.) *Grotta Perfetta*, and through some fine grass-fields by *La Nunziata* and the (2 m.) *Vigna Murata*, on the *Via Ardeatina*. Here turn to the l. and follow the road as far as (1 m.) *Tor Carbone*; turn into the fields, and make for the conspicuous tomb of ( $1\frac{1}{2}$  m.) *Caecilia Metella*. Thence, passing along the *Circus of Romulus*, gain the valley of the *Caffarella* by the Church of *S. Urbano* and the (1 m.) *Fountain of Egeria*; ride N. through the farm of *Caffarella* to the *Via Appia Nuova*, and enter the city by the (1 m.) *Porta San Giovanni*.

2. From the ( $4\frac{1}{4}$  m.) *Vigna Murata* cross due E. to the (2 m.) *Casale Rondondo* (tomb of *Aurelius Cotta*) on the *Appian Way*, and then strike

N.E. for two miles across the fields and a small stream to the point where the *Marcian aqueduct* goes underground. The view hence commands the curved line of the aqueduct looking towards Rome. Turning N.E. a track leads into the *Via Appia Nuova* near the (2 m.) *Osteria del Tavolato*, about  $3\frac{1}{2}$  m. from the *Porta S. Giovanni*.

3. After passing the ( $1\frac{1}{4}$  m.) *Basilica of S. Paolo*, turn l. at the ( $\frac{1}{2}$  m.) bifurcation of the *Via Ostiense*, which leads to the (1 m.) *Tre Fontane*. Continue to the (2 m.) *Acquacetosa*, and ascend the stream on the l. towards the farm-buildings of (1 m.) *Tor Pagnotta*. Here turn N. to the (2 m.) *Cecchignola*, and ascend the stream E. to the high road, which is reached about 5 m. from the *Porta S. Sebastiano*.

#### H. FROM THE PORTA CAVALLEGGIERI.

1. Follow the *Via Aurelia* due W. to the (2 m.) *Madonna del Riposo*, and then turn rt. along the *Strada di Boccea* to (3 m.) *Porcareccia*. Here strike N.W. across the fields to the (4 m.) *Casale di Boccea*, and ascend the valley of the *Arrone* N. to (5 m.) *Galera* (*Rte. 59*). Return by the *Osteria Nuova*, on the *Via Clodia*, to (6 m.) *La Storta*, and (2 m.) *Casale Giustiniana*, where the *Via Trionfale* branches rt. to (6 m.) *Monte Mario*, and Rome is regained by the (2 m.) *Porta Angelica*—a long day's ride.

2. Another route to *Galera*, but equally long, may be taken from the *Porta Angelica* and over *Monte Mario* to (5 m.) *La Lucchina*. Here turn into the fields, and ride nearly due W. to (5 m.) *S. Nicola*. Below this cross a deep ravine, follow downwards for 3 or 4 fields, then strike away to the rt. up some fine meadows, at the end of which another ravine must be crossed, the direction continuing N.W. to (5 m.) *Galera*.

## HISTORY OF ROME.

The history of Rome may, for the purpose of a short summary, be conveniently divided into the following periods:—I. The Kings. II. The Republic. III. The Empire. IV. The Papacy.

**I. The Kings.**—Little that is historical is known of this period. Our chief chronicler, Livy, did not write till the first century B.C., and had only the fables of tradition to guide him as to the foundation and origin of Rome. According to this accepted Roman tradition Aeneas the Trojan, escaping from Troy with his father Anchises on his back, finally reached the coast of Latium. His son Ascanius founded Alba Longa, near Rome, where the Trojans lived for 300 years. A vestal virgin, Rea Silvia, daughter of a discrowned king, Numitor, gave birth to twins, whose father was the god Mars. According to law she was buried alive and the twins were thrown into the Tiber; but the noble river, the 'father' of the Roman people, gently deposited the babes on dry ground at the foot of the Palatine Hill, where they were suckled by a she-wolf. They were found by the king's herdsman, who took them home to his wife. They were brought up as shepherds, and became known as Romulus and Remus. After restoring their grandfather to his Alban kingdom, they determined to found a city on the Tiber. To decide which brother should have this honour they appealed to augury. Romulus stood on the Palatine Hill, Remus on the Aventine. Remus was the first to see a flight of six vultures, which Romulus, though later, capped with a string of twelve. Romulus began by building an enclosing wall of the Palatine, which Remus leapt over in derision before it was finished, and was instantly killed either by Romulus himself, or by his friend, Celer. The town he founded on the Palatine was called Roma Quadrata, from the square shape of the hill. It became an asylum for murderers and runaway slaves, with whom the neighbouring tribes would not intermarry. Romulus held a public festival at the foot of his hill, to which Sabines and Latins flocked with their women, whom the Romans seized for wives. The war with the Sabines which followed, ended in an arrangement by which Romulus, on the Palatine, reigned jointly with Titus Tatius, the Sabine, on the Quirinal; the valley between them, where they met for business, became known as the Forum Romanum. On the death of Tatius, Romulus was king of both tribes. On his death he was carried to heaven in the chariot of his father Mars. Romulus founded the social, political, and military regulations of Rome; and his successor the Sabine, Numa Pompilius, established her religious and ecclesiastical institutions—the four pontiffs, with the Pontifex Maximus, the four augurs, the four vestal virgins, and the Temple of Janus, closed in time of peace, open in time of war. Except for a short period after the first Punic war, the temple of Janus was open continuously from the death of Numa to the time of the Emperor Augustus, a period of 650 years. In the reign of the warlike king, Tullus Hostilius, Alba

was annexed. It was in the Alban war that occurred the fight between three brothers, born at the same birth—the Horatii, representing Rome, and three similar Curiatii, representing Alba. Two of the Horatii were slain; but the three Curiatii were wounded, and the surviving Horatius, who was unhurt, had recourse to stratagem. Taking to flight, he was followed by his three opponents at unequal distances. Suddenly turning round he slew, first one, then the second, and finally the third. His sister wept for the fate of one of the Curiatii, her betrothed lover, whereupon Horatius killed her, exclaiming, ‘So perish every Roman who bewails a foe.’ Condemned to death for this murder, Horatius appealed from the judges to the people, who gave him his life. Ancus Martius, the next king, built the port of Ostia at the mouth of the Tiber, and encouraged commerce. Tarquin, his successor, drained the Forum, built the Circus Maximus, for the shows and games which he introduced, and the Cloaca Maxima, which still exists. Then came Servius Tullius, who established a census for the purposes of taxation and of military levy; and surrounded the seven hills with a wall, remains of which still exist. Lucius Tarquin, son of the first Tarquin, seized King Servius and threw him down the steps in front of the Senate-house; and his wife Tullia, daughter of Servius, deliberately drove her chariot over the dead body of her father. Tarquin the younger completed the building of the Capitol. A strange woman, the Sybil of Cumæ, offered him nine prophetic volumes for sale; on his refusal to buy, she burnt three, and offered the remainder for the same price; being again refused she burnt three more, and finally obtained for the last three the price originally demanded for the nine. These books were placed in a sacred shrine beneath the Capitol, and were often consulted in critical times. A dispute having arisen among certain nobles as to the worthiness of their wives, they agreed to return to their homes suddenly, to see how their wives were occupying their time. Lucretia, the wife of Collatinus, was found busy with her loom, but all the others were amusing themselves. Sextus, the king’s son, when the other nobles had departed, compelled Lucretia to submit to his embrace. Next day in the presence of Collatinus, her father Lucretius, and others, including L. Junius Brutus, she plunged a dagger into her breast; her body was carried into the Forum, where Brutus called upon the people to rise against the tyrant. The Tarquins were expelled, and two Consuls, Brutus and Collatinus, appointed. The two sons of Brutus, who were plotting in favour of the Tarquins, were by order of their father put to death. Tarquin was assisted by Porsena, of Clusium, who unexpectedly reached the Sublician Bridge over the Tiber before it could be cut down. Horatius Cocles, with Spurius Lartius and Titus Herminius, held the bridge against the entire host of the enemy; the former stood fighting until after the bridge had been destroyed behind him, and then plunged into the Tiber in full armour and reached the shore safely. Tarquin retired and formed a Latin league against Rome. He and his allies were finally defeated at the battle of the Lake Regillus, gained for the Romans by the assistance of Castor and Pollux, the twin Greek heroes and gods.

Such are the legends concerning the early days of Rome. What substratum of truth they may contain is still a matter of dispute. The Palatine was occupied long before the supposed date of Romulus by settlers who may have come from Alba. The tradition which describes



the first and third kings (Romulus and Tullus) as Latins, the second and fourth (Numa and Ancus) as Sabines, and the last three (Servius and the two Tarquins) as Etruscans, is interesting, because Rome was surrounded by these three nationalities. The inhabitants of Rome were, no doubt, subdued by Sabines and Etruscans in turn; but ultimately the Senate and nobles succeeded in driving out the Etruscan tyrants and establishing a Republic.

II. **The Republic.**—The kings, who had been elected for life, were now replaced by two consuls elected for one year. Rome was originally divided into three classes, the patrons, their clients or dependents, and the plebeians, a division which subsequently became simplified into patricians and plebeians. The first two hundred years of the Republic, up to the Hortensian Laws in B.C. 286, were marked by the protracted struggle between these two orders, between the aristocracy of birth, wealth, and office, and the class which had none of these privileges. The first crisis arose from the harshness of the laws as between debtor and creditor. The plebeians, by way of protest, seceded in a body to the Mons Sacer, a hill about three miles from Rome, near the junction of the Anio and the Tiber. As they formed the bulk of the soldiery, as well as of the agriculturists, the patricians could not dispense with their services. They sent one of their number, Menenius Agrippa, as envoy to propitiate the plebeians; and he, by relating the famous fable of the Belly and the Members, was able to convince them of the interdependence of all classes. The seceders returned to Rome, where they obtained their first concession, the appointment of two of their number as tribunes with power to protect them against the consuls, and a curse was invoked upon the man who should injure or impede them in the performance of their duties. This first victory was followed by a series of encroachments upon the patrician privileges, after prolonged agitation and conflict. Ultimately the political fabric of the republic became formed as follows:—

There were three Deliberative Assemblies.

1. *The Senate*, a council of elders termed the *patres conscripti*, who, though without executive authority, formed the chief consultative body in the State. A *Senatus Consultum*, or decision of the Senate, was usually accepted as a decree of law. The Senate appointed a dictator when necessary, and had the preponderating influence over foreign affairs, finance, and religion.

2. *The Comitia Centuriata* was originally an assembly of the army which took place in the Campus Martius. As the consul was originally the military leader of the State, it was this body which had the privilege of electing that functionary. Every free citizen had a vote for the *Comitia Centuriata*, but the voting power was distributed in such a way as to give the chief influence to the wealthy. Besides the consuls this body also elected the praetors and censors, and had judicial power in the more serious criminal cases.

3. *The Comitia Tributa* was originally a meeting of the plebs summoned by the tribunes, and voting by tribes. It had this advantage over the *Centuriata* that it could meet in the Forum, whereas the former was not allowed to meet inside the city. Every free citizen belonged to a tribe, and therefore had a vote for this body. It elected the tribunes, quaestors,

aediles, and petty magistrates. It also made most of the laws under the form of *plebiscita*, and had considerable judicial jurisdiction.

The chief Roman officials were:—

*The Dictator*, appointed in times of grave crisis by the Senate; he had the powers of a king, for six months.

*The Consuls*. They were the military leaders, and the chief magistrates, and had general powers of supervision of elections.

*The Praetors*, who were the judges.

*The Censors*, appointed every five years for a special work—to make a census of the people and of their property, and draw up the registers of citizens. They had the power of censuring a bad citizen by reducing his class or by taking away the suffrage altogether.

*The Tribunes*, who had to be elected from the plebeians, had the power of veto on the acts of the magistrates.

*The Aediles*, who had charge of the police, of the streets and public buildings, of the distribution of corn to the poor, and of the public games.

*The Quaestors* managed the public accounts, collected the taxes, and paid the public officials.

*The Pontifex Maximus* had the general supervision of the State religion. He was elected for life by the other pontifices. He appointed the vestal virgins, kept the calendar, and named the days for festivals.

Of these officials the dictator, consuls, and praetors had *imperium*, or supreme executive authority. They were preceded in the streets by *victors*, carrying bundles of rods called *fascies*, as symbolical of their power to flog. All magistrates had *potestas*, or authority sufficient for the discharge of their duties. The dictator, consuls, praetors, censors, and curule aediles wore a toga bordered with a band of purple on ordinary days, and a purple toga at public festivities; and they sat in a *curule* chair, inlaid with ivory.

All the officials were elected for one year only, except the Pontifex Maximus for life, the censor for eighteen months, and the dictator for six months; but they were often re-elected. The constitution was democratic, but the chief officers were usually elected from among the aristocrats.

The earlier wars of Rome were with her immediate neighbours—the Volsci on the S., the Aequi on the E., and the Veii on the N.—who were conquered, and their country annexed. There are three celebrated legends connected with these wars. *Coriolanus*, a haughty patrician, on being refused the consulship, attempted to prevent a distribution of corn to the people in time of famine. He was condemned to exile, and gave his services to the Volscians. He marched upon Rome at the head of a Volscian army. Senators and priests in vain prayed him to spare the city; but when the noblest matrons of Rome, headed by his mother, and his wife holding her little children by the hand, came to his camp, he was unable to refuse their appeal. Exclaiming ‘O my mother, thou hast saved Rome, but lost thy son,’ he drew off his army. *Cincinnatus*, though a patrician by birth, worked upon his farm on the further side of the Tiber. While driving a plough he received a message from the Senate appointing him Dictator in the war then raging with the Aequi. Within two days he defeated the Aequi, made their entire army pass

under the yoke, returned to Rome in triumph, and was again at work on his farm. The *Fabii* were patricians who at first refused the agrarian reforms demanded by the people, and then espoused their cause, supporting the proposals of Spurius Cassius. Thwarted and hated by the patricians, they marched out of Rome, and made war upon the Veii. The entire clan, 306 in number, were killed, with the exception of one boy, who had been left behind in Rome. He became the ancestor of the *Fabii*, afterwards so celebrated in Roman history.

In 390 B.C. the Gauls under Brennus captured Rome, but their nocturnal assault upon the Capitol was frustrated by the cackling of the sacred geese in the Temple of Juno, which aroused the garrison and thus enabled them to beat back the invaders. The Romans agreed to pay Brennus a ransom of one thousand pounds of gold. He brought false weights, and when the Romans protested, threw his sword also into the scale, exclaiming 'Vae victis.' While the scale was yet turning (so runs the legend) Camillus appeared and drove off the Gauls. They left the city in ruins, and are said to have destroyed all the public records.

When the Romans had recovered from the depredations of the Gauls they conquered the Latins, the Samnites, and the Tarentines, until finally with the defeat of Pyrrhus, King of Epirus, they became masters of Italy.

Her position as protectress, as well as mistress of Italy, entailed upon Rome a struggle with Carthage, whose fleet commanded the Mediterranean. The Romans built fleets, which were soon prepared in those days, and finished the first Punic war by a great naval victory and the acquisition of Sicily.

Twenty-three years elapsed between the first and second Punic wars. During this interval Rome annexed Corsica and Sardinia, and conquered the Gauls in the north of Italy. The Carthaginians, under their great leader Hamilcar Barca, established themselves in Spain, which was finally conquered as far as the Ebro by Hamilcar's son, Hannibal. At the age of nine Hannibal was made by his father to swear, with his hand upon the altar of the Phoenician gods, eternal enmity to Rome. No man ever more faithfully kept a youthful vow. 'I though anger and envy and meanness have written his history,' says Mommsen, 'they have not been able to mar the spotless and noble image it presents.' Our authorities are Roman, not Carthaginian. In the spring of 218 B.C. Hannibal left New Carthage (Carthage), and crossing the Ebro, the Pyrenees, the Rhone, and the Alps, finally emerged into the valley of the Po with a force of 20,000 foot and 6000 horse, and defeated the Romans in the battles of the Ticinus and Trebia. In the next year, 217, Hannibal completely destroyed a Roman army at the Lake Trasimene; and in 216 dealt the Romans a staggering blow at the battle of Cannae, killing 50,000 Romans, among whom were one of the consuls, about eighty senators, and a multitude of knights and mounted officers. He put his Roman prisoners in irons, but set free the Italians, telling them that he made war on Rome but not on Italy. The south of Italy declared in his favour, he obtained possession of Capua, a city scarcely inferior to Rome itself in importance, and there went into winter quarters.

Though master of the theatre of war Hannibal obtained no reinforcements of any value from Carthage, and his power gradually weakened. The Latins remained true to Rome, and the support he obtained from the

Greeks to the S., and from Philip of Macedon, did not enable him to improve his position. While Hannibal was engaged in the siege of Tarentum, the Romans attacked Capua. In the hope of drawing them off, Hannibal marched upon Rome, advancing within sight of the city; but the Romans knew that he could not take Rome, and stolidly continued the siege. Capua fell in 211, was completely demolished, and her people sold as slaves. The only hope for Hannibal lay in the army which his brother Hasdrubal had brought across the Pyrenees and Alps into N. Italy; but Hasdrubal's despatches fell into the hands of the Roman Consul, who rapidly marched N. to the river Metaurus, where he defeated and killed Hasdrubal, before Hannibal heard of his presence. Four years longer Hannibal maintained his ground in the south of Italy; meanwhile the successes of Scipio in Spain led to the expulsion of the Carthaginians from that Peninsula. Recalled from Italy to defend Carthage from Scipio, Hannibal was decisively beaten at the battle of Zama, and with him fell Carthage. Banished by the Carthaginians, Hannibal was for many years a fugitive at different Eastern Courts. He committed suicide in B.C. 183, the year which also saw the death of Scipio.

The exhaustion of Rome was extreme. It is said that more than 300,000 Italians died in the battles of the Hannibalian war. The Senate after Cannae was halved in numbers, and 400 towns and villages were entirely destroyed. Thus the class of small landowners was greatly diminished, while there was a corresponding increase in the number of slaves. The mild and just treatment by Rome of her allies in Italy was now changed for severity and despotism. The Gauls in the N. were treated as a conquered race; the peoples of middle and southern Italy were degraded from allies to vassals; and most of the Greek cities were deprived of the franchise. Settlements of Roman soldiers kept down the subdued provinces. From this time the Roman spirit of equity and conciliation was changed for that of the harsh and tyrannical conqueror. Though Hannibal did not conquer Rome his campaigns in Italy produced changes which ended in the downfall of the Republic.

With the defeat of Carthage begins the period of Roman aggression. Spain is conquered; Philip of Macedon defeated, and his country annexed; Asia Minor taken from Antiochus; Carthage destroyed, and the African provinces subjected; Corinth destroyed, and Achaea annexed. Rome becomes mistress of the Mediterranean, and thus of the civilised world.

Cato the Censor had asked, 'What will become of Rome when she no longer has any State to fear?' This was the problem which the last years of the Republic had to solve. The new countries, conquests of Rome, were disarmed, taxed, and treated as provinces under the control of a Roman magistrate, a pro-consul, with wide powers and great opportunities for the acquisition of fame and wealth; he was assisted by a number of Roman officials who used their positions for money-making. The spoils of war, the tribute of the provinces, and the extortions of the officials, combined to enrich the Romans, and to destroy their former frugality and simplicity of life. The country people could not compete with the capitalist working on a large scale with slave labour, and they left their small holdings either for the new profession of arms or to swell the proletariat of the cities. The tribune Tiberius Gracchus, in B.C. 133, attempted to inaugurate a redistribution of the public lands. The Senate supported the wealthy occupiers,

and Gracchus was slain in a riot. His brother Gaius continued the agitation, but met with the same fate. The popular party secured the nomination of Gaius Marius, a man of humble birth and illiterate, to the command of the forces engaged in the war with Jugurtha, of Numidia. The military successes of Marius made him a popular hero, and he was six times elected consul. He made great changes in the army, admitting all ranks of society into the legions, and making service voluntary instead of compulsory. The interests of the army became identical with the welfare of a popular leader, and their connection with the civil community was thus destroyed. From this period dates the rise to power of successful military commanders.

When war broke out with Mithridates, of Pontus, Marius and his former lieutenant, Sulla, both claimed the command of the Roman legions, which Sulla obtained. Marius fled to Africa, but returned when Sulla had embarked for the East. Then followed a general massacre by Marius of his political opponents; and shortly afterwards his own death, in B.C. 84. Sulla marched upon Rome, and totally defeated the Marians and their allies, the Samnites, at the Colline Gate. He was appointed Dictator. He resolved to extirpate the popular party, and drew up lists, or proscriptions, of persons who were to be killed and their property confiscated. He increased the power of the Senate, and of the aristocracy. The use which Sulla made of his Dictatorship hastened the fall of the Republic. He showed that despotic power might be attained by the command of the legions; and taught the Romans to expect general proscription and confiscation as the result of every party triumph.

Pompey and Crassus, successful soldiers, became the consuls in 70 B.C. While Pompey was engaged in the war with Mithridates in the East, Julius Caesar, the nephew of Marius and son-in-law of Cinna, became leader of the popular party. It was only his youth which had saved Caesar during the proscriptions of Sulla. The conspiracy of Catiline, suppressed by the Consul Cicero, brought discredit upon the popular party. On Pompey's return a coalition was formed of Caesar, Pompey, and Crassus. Caesar, then aged forty, obtained a military command in Gaul, which occupied him for nine years. In 49 B.C. Pompey and the Senate passed laws hostile to Caesar, and ordered him to disband his army. Caesar's reply was to cross the Rubicon at the head of his troops and to march upon Rome. Pompey and the senatorial party fled to Greece, leaving Caesar the master of Rome. Thus ended the Roman Republic.

**III. The Empire.**—Caesar became Dictator in 49 B.C. He defeated Pompey at Pharsalus, Cato the Republican at Thapsus, and the Pompeians at Munda. His triumphs included the conquest of Egypt and a liaison with the Egyptian beauty, Cleopatra. Rising to power as a soldier, it was as a statesman that Caesar left his mark upon the history of the world. His administration in Rome included reforms of the calendar, the census, money, weights and measures, the elevation of the judges above popular influence, and the suppression of clubs. No proscriptions or confiscations followed his victories. But his great work was the unification of the Roman world under a single head. The warmest panegyric on Caesar comes from the pen of the greatest modern historian, Mommsen. He says:

‘Caesar ruled as King of Rome for five years and a half, not half as long as Alexander; in the intervals of seven great campaigns, which allowed him to stay not more than fifteen months altogether in the capital of his empire, he regulated the destinies of the world for the present and the future . . . Precisely because the building was an endless one, the master, as long as he lived, restlessly added stone to stone, with always the same dexterity and always the same elasticity busy at his work, without ever overturning or postponing, just as if there were for him merely a to-day and no to-morrow. Thus he worked and created as never did any mortal before or after him; and as a worker and creator he still, after well-nigh two thousand years, lives in the memory of the nations—the first, and withal unique, Emperor Caesar.’

Accused of aiming at the name and style of king, Caesar was attacked by Brutus and Cassius with other conspirators in Pompey’s Curia or Senate House near Pompey’s theatre (see pp. 203–4), on the Ides (15th) of March B.C. 44. At first he defended himself, but, on seeing his friend Brutus among the assassins, he exclaimed in Greek, ‘And thou, Brutus,’ and, covering his face with his toga, fell pierced with twenty-three wounds at the foot of Pompey’s statue, which he had himself restored to its honourable position. His body was burnt by the populace on a funeral pile at the east end of the Forum, and the Curia in which he had been murdered was burnt at the same time.

The murder of Julius Caesar was a blunder. As Cicero said, the tyrant was dead but the tyranny survived. The civil war which followed made it plain to all that good government was no longer possible, except under the direction of a beneficent tyrant. No man in history was better fitted to play that part. Most of Caesar’s successors were murdered. Yet the Empire which he founded lasted 500 years.

On the death of Caesar, the candidates for leadership were—his murderers, Brutus and Cassius, at the head of the so-called republican party: his lieutenant, Mark Antony: and his grand-nephew and heir, Octavian, then only eighteen years of age. Brutus and Cassius were defeated by the combined forces of Octavian and Antony at the two battles of Philippi in B.C. 42; Antony and his mistress, Cleopatra, were defeated by Octavian’s son-in-law and fellow-consul, Agrippa,† at the naval battle of Actium, B.C. 31. In 29 B.C. Octavian celebrated a three days’ triumph in Rome, and the Temple of Janus was shut for the first time in 200 years.

With the fate of Caesar before his eyes, Octavian substituted humility and dissimulation for the arrogance and candour of his grand-uncle. In his seventh consulate he formally ‘gave back the commonwealth into the keeping of the Senate and the people,’ knowing that they would return him greater powers than before. His task was to establish a central authority without overthrowing the traditional forms of the Republic. This he achieved by conferring upon the republican officials—the consuls, praetors, &c.—the appearance of independence, while ensuring their practical subordination to himself. He was given the *tribunicia potestas*; a *majus imperium* over all officials except the consuls; an *imperium* or absolute control over Spain, Gaul, Syria, and Egypt; as *Pontifex Maximus*

† Remains of buildings erected by Agrippa exist in the portico of the Pantheon (p. 152), the Aqua Virgo (pp. [48], 17), and Baths (p. 157).

he became the head of the people's religion; and he obtained the titles of *Caesar*, *Augustus*, *Princeps*, and *Imperator*.

After the civil wars, with the extravagance, mismanagement, and speculation of more than 150 years, the peace and order which Augustus brought, gave opportunity for reforming the finances. He established the Imperial census with its elaborate returns of lands and owners, and published an annual budget; and inaugurated many reforms in the Senate, the assembly, the army, the magistracies, religion, police, public buildings, corn and water supplies, roads, and colonies. Fortunately for the stability of the government which he established, Augustus was the undisputed master of Rome from the battle of Actium to his death in A.D. 14, at the age of seventy-seven—a period of forty-five years.

The powers of Augustus were continued to him throughout his life by successive renewals, but he had no legal right to transmit them. He could, however, indicate his wish as to a successor. He had no sons. He first designated Marcellus,† the son of his sister Octavia; and, on his premature death in B.C. 23, promoted other relatives who in turn died, his final choice resting upon his step-son Tiberius, the son of his wife Livia by her first husband Tiberius Claudius Nero.

Upon the death of Augustus, the Senate, people, and army conferred all his powers upon his adopted son Tiberius. The constitutional phrase was that the emperor was elected by 'the authority of the Senate,' and 'the consent of the army.' In reality, the earlier emperors were elected in accordance with the wishes of their predecessor; and after Commodus at the dictation of the soldiers.

The Senate gradually lost even the semblance of authority. The successors of Augustus were not so careful as he had been to preserve for that venerable body the appearance of power. They were absolute despots, with rare exceptions both dissolute and cruel. Of the forty-four Emperors from Julius Caesar to the first division of the empire by Diocletian, twenty-seven were murdered, two committed suicide, two were killed in battle, and one died a captive. Only twelve died natural deaths, of whom seven reigned more than two years each. The best period of Imperial rule is that which saw the successive reigns of Trajan, Hadrian, Antoninus, and Marcus Aurelius, which stretched over eighty-two years.

The fall of the Roman Empire is ascribed to the nerveless, luxurious degeneracy of the Romans; their dependence upon slaves, and mercenary troops; their unwillingness to serve the State in public positions; the depopulation and impoverishment of Italy, caused by the extravagance of city life and by the foreign wars; and the loss of Roman prestige produced by the foundation of Constantinople, and division of the Empire. The final blow was given by the *Völkerwanderung*, which set the whole of Northern, N.-Western and N.-Eastern Europe in motion on a southward course. The barbarians swept down like a cloud of locusts on the Roman provinces. For 200 years Roman Emperors, selected for their ability as generals, were constantly engaged in repelling these invasions. They set barbarian against barbarian. Stilicho, who twice defeated the Visigoth, Alaric, was himself a Vandal. But nothing could save Rome. The Imperial city was sacked by Alaric in 410, by

† See Theatre of Marcellus, p. 210.

Genseric in 455, by Ricimer in 472, and finally in 476 Odoacer compelled Romulus Augustulus to abdicate, and thus put an end to the Roman Empire.

The Emperors whose names are associated with extant ruins require special notice. Caius Caesar, or *Caligula*, succeeded Tiberius as Emperor when in his twenty-fifth year. He was great-grandson of Augustus, and son of Agrippina and Germanicus (House of Germanicus, Palatine Hill, p. 99); he was of weak constitution, and showed signs of insanity. Beginning his reign well he soon became a madly cruel tyrant, who is said to have wished that the people of Rome had only one neck. He started upon an expedition against Britain, but returned when he had got as far as Boulogne. He was murdered in a passage of the palace he had built on the Palatine (Aqua Claudia, p. [48]; Temple of Augustus, p. 93; Palace on Palatine, p. 96). *Claudius*, the successor of Caligula, was on his father's side nephew of Tiberius, and on his mother's, grand-nephew of Augustus. He had feeble health, a shambling gait, and mis-shapen figure. He was gluttonous and uxorious, marrying six wives in succession, of whom one was the infamous Messalina. He was, however, an able ruler. He began the conquest of Britain. He was poisoned by Agrippina, the sister of Caligula and mother of Nero (Aqua Claudia, p. [48]; Anio Novus, p. [48]). *Nero* was the nephew of Caligula and great-grandson of Augustus. He was one of the worst of the Emperors. He caused his mother, Agrippina, to be murdered, and many of the nobles of Rome shared her fate, amongst them the philosopher Seneca, and the poet Lucan. His position with regard to the great fire at Rome and his persecution of the Christians is mentioned on p. [80]. He took advantage of the clearance made by the fire to build an immense palace, the *Domus Aurea* or Golden House. He committed suicide at Phaon's Villa, near Rome (p. 467) (Palace, p. 132; Baths, p. 164). The legions engaged in the war in Palestine proclaimed their general, *Vespasian*, Emperor, and, marching upon Rome, drove out his rival Vitellius. Vespasian was the first Roman Emperor who was not of patrician blood. He continued the conquest of Britain, suppressing the revolt of Boadicea (Colosseum, p. 84). His son *Titus* conquered Jerusalem during the lifetime of his father, and was himself Emperor for two years (Arch, p. 71; Baths, p. 131). *Domitian* was the brother of Titus. His lieutenant, Agricola, carried the Roman arms into Scotland. He was wantonly cruel, and was assassinated (Temple of Vespasian, p. 57; Palace, and Stadium on the Palatine, p. 92). Domitian's successor, *Nerva*, was an aged and distinguished senator, selected by the Senate. He died sixteen months after his accession (Forum of Nerva, p. 78). *Trajan* was in command of the legions on the Rhine when his adoption by Nerva ensured his accession. He conquered Dacia; built roads, bridges, canals; was an able and popular ruler. It was customary to greet succeeding Emperors with the wish that they might be 'happier than Augustus, better than Trajan' (Forum and Column, p. 79; Aqueduct, p. [49]). *Hadrian* was the son of Trajan's cousin. He travelled over the greater part of the Empire, living for three years at Athens, and afterwards at his villa at Tibur. His reign is one of the happiest periods of Roman Imperial history. His policy towards the



barbarians was firm, yet conciliatory. The address to his soul, on his death-bed, has been translated by Byron, Pope, and others:—

‘Animula vagula blandula,  
Hospes comesque corporis,  
Quae nunc abibis in loca  
Pallidula, rigida, nudula—  
Nec ut soles dabis jocos?’

Hadrian founded Adrianople (Hadrian's Villa, p. 373; Castello St. Angelo, p. 231; Pantheon, p. 152; Temple of Venus and Rome, p. 72; Pons Aelius, p. 171). On the death of his favourite, Antinous, Hadrian adopted *Antoninus*, surnamed the Pious. He and his successor Marcus Aurelius were the only Emperors who devoted themselves to the task of government with a single view to the happiness of the people. His wife, Faustina, was notorious for her amours (Temple of Antoninus and Faustina, p. 66). It was the fate of *Marcus Aurelius*, student and philosopher, to be much engaged in wars against the barbarians. He was one of the last of the Stoics. In his ‘Meditations’ he closely analyses his own character. He gave his sanction to the most general persecution the Christians had yet suffered (Column, p. 8). *Septimius Severus* was nominated Emperor by the soldiers on the Danube, on the death of Commodus. He was by descent an African. He was much occupied with frontier wars. His wife was a Syrian named Julia Domna (Arch, p. 60; Gate, p. 215; Palace on the Palatine, p. 96). *Curacalla* was so called from the Gaulish tunic which he wore. He killed his brother Geta while in the arms of his mother Julia Domna. He was the most frantically cruel of all the Emperors, and was assassinated (Baths, p. 346). *Alexander Severus*, correctly Severus Alexander, was cousin of his predecessor Elagabalus. His reign was prosperous; but he was killed by his soldiers, with Maximin, a giant Thracian peasant, and future Emperor, at their head (Aqua Alexandrina, p. [49]). *Aurelian*, the son of a peasant, defeated the Goths, and celebrated his victories by a magnificent triumph, amongst the captives being Zenobia, Queen of Palmyra (Walls, p. [46]). *Diocletian* was the author of the first division of the Empire. He severely persecuted the Christians (Baths, p. 187). *Constantine*, the Great, was the son of the Emperor Constantius Chlorus. On his father's death he defeated his rivals Maxentius and Licinius, and became sole Emperor. He adopted Christianity, and founded Constantinople, whither he removed his Court (Arch, p. 102; Basilica, p. 69).

IV. **The Papacy.**—The Roman religion consisted in the belief that the gods intervened in human affairs with rewards and punishments for good and bad actions. They were propitiated by sacrifices and offerings; and their favour was always sought for any projected enterprise. The chief religious officials were the Pontifex Maximus, and the minor pontifices; the flamens; the augurs, who interpreted the mood of the gods as evidenced in various omens; and the vestal virgins, who kept alive the sacred fire of Vesta brought from Alba Longa. The Romans were a religious and a god-fearing people. Polybius, the Greek historian, who lived in the second century B.C., says:—‘If you lend a single talent to a Greek, binding him by all possible securities, yet he will break faith. But Roman magistrates,

accustomed to have immense sums of money pass through their hands, are restrained from fraud simply by respect for the sanctity of an oath.' After the time of Polybius fear of the gods began to wane, and the simple but strict morality of the Romans gave way to licence. In the early days of the Empire, Augustus attempted in vain to restore the old religious spirit. But the oracles were no longer consulted. The Egyptian gods Isis and Serapis found their way into Roman households. Horace and his friends consulted Babylonian star-readers. Tiberius was surrounded by a host of Chaldaean astrologers. The time was ripe for the introduction of a new religion.

The Romans were extremely tolerant of various religious beliefs; but as their gods were part of the scheme of social law and order they demanded that all sects should respect the national religion. This the Christians would not do. During the first century of the Christian era the Roman Emperors were themselves deified. The Christians would not accept such gods. Their belief in the sole deity of Jehovah, their abhorrence of idolatry, their levelling assertions of human equality, and their threats of future punishment to evil-doers, made them detested by the Emperors, by the idolatrous common people, and by the philosophic unbelievers in the heathen gods—by all classes.

The great fire in Rome, in A.D. 64, was regarded by the people as the work of the Emperor Nero, but he easily found a scapegoat in the most despised sect of the hated Jews. Tacitus says: 'In order to put down the rumour, he (Nero) set up as objects of accusation and punishment those whom, already hated for their wickedness, the people called Christians. . . . They were convicted, not really on the charge of causing the fire, but rather for their hatred to the human race. Mockeries were added to their death; they were wrapped in the skins of wild beasts and torn to pieces by dogs, or crucified, or set on fire and burnt, when the daylight failed, as torches to light up the night. Nero had lent his own gardens for the spectacle, and he gave a chariot race, in which he was seen mounted on his car or mingling with the people in the dress of a charioteer. As the result of all, a feeling of compassion arose for the sufferers, though guilty and deserving of condign punishment, yet as being destroyed, not for the common good, but to satiate the cruelty of one man.' During this, the first great Persecution, SS. Peter and Paul were executed at Rome; and the complete destruction of Jerusalem, by Titus acting for the Emperor Vespasian, followed in the year 70.

In the reign of Trajan, the younger Pliny, who was Proconsul of Bithynia and Pontus, wrote to the Emperor asking how he was to treat the new sect. He said that they met in secret 'to sing responsively a hymn to Christ as to a god; and they bound themselves by a sacramental oath, not to some crime, but that they would commit no thefts, nor robberies, nor adulteries, nor break their word, nor deny a deposit when called upon'; and he asked whether he ought to punish 'the name itself, if free from crimes, or the crimes cohering with the name' of Christian. Trajan, though declaring the profession of Christianity to be a crime, and the meeting together an illegal association, advised connivance at the existence of the new religion as far as was compatible with the maintenance of the law. This modified persecution continued to be the policy of most of the Emperors up to the time of Constantine, with notable

exceptions in the severe measures of Marcus Aurelius and Decius, and in the great general persecution commenced by Diocletian and Maximian, and continued by Galerius and Maximin. During the persecutions the Christians were treated with great cruelty: burnt alive, thrown to the wild beasts in the amphitheatre, and done to death with tortures. Among the more prominent martyrs, besides the Apostles, were Justin, the writer of 'Apologies,' and the Bishops Ignatius of Antioch, Melito of Sardis, Polycarp of Smyrna, Pothinus of Lyons, and Cyprian of Carthage.

The secret societies which the Christians formed in various parts of the Empire were in the nature of independent, self-governed republics. The political life which the despotism of the Empire had crushed, began to revive in the organisation of Christian communities. Compared with other Roman citizens, the Christian had freedom of mind and of action, and a position of influence in a society. The leaders were at first merely the elected presidents over the meetings. Each congregation elected its president, whose tenure of that position gradually came to be permanent. The dangers of their early years drew these congregations together for mutual support, and led to the election of a bishop with authority, during his life, over an entire district. The acceptance by the Emperor Constantine of Christianity as the State religion, and his abandonment of Rome for his new capital, Constantinople, gave the Bishop of Rome a recognised position as an official of the State, while removing the Imperial tyrant. Constantine called himself the Bishop of Bishops. It was in that character that he convened and presided over the first Oecumenical or General Council of the whole Christian Church, at Nicaea, in Bithynia, A.D. 325. The object of the meeting was to settle the Arian controversy; and its conclusions were embodied in the Nicene Creed which denounced Arianism as a heresy. While the Eastern Church was torn by dissension, and oppressed by the presence of the Emperor, the prestige of the city of Rome, the orthodoxy and practical sagacity of its bishops, won for the Western Church a general recognition of precedence. The Council of Sardica, A.D. 343, recognised the appellate jurisdiction of the Bishop of Rome; and the Council of Chalcedon, 451, announced the Primacy of the Roman Bishop.

Triumphant over all rivals in the Church, the Bishop of Rome, who came now to be spoken of as the 'Pope' (papa), rose to temporal power on the ashes of the Empire. When in 408 Alaric, the barbarian, appeared before the walls of Rome, the Emperor Honorius had taken refuge in Ravenna. Pope Innocent I. acted as the representative of Rome in the negotiations which ended in Alaric's acceptance of tribute. It was during the Pope's absence at Ravenna, trying to rouse the Emperor, that Alaric in 410 returned and sacked Rome. In 451 the remonstrance of Pope Leo I. saved Rome from Attila, the Hun; and his intercession in 455 softened the blows of Genseric, the Vandal. The Romans now regarded the Pope as their leader and defender, a position which was further strengthened by the fall of the Western Empire in 476. The barbarians who conquered Rome were Christians, though of the Arian heresy, before they came into Italy; and they supported the Church and the Pope for the sake of their recognised official authority in the State. Gregory I., the Great (590-604), converted them to the orthodox faith, and, with the aid of Augustine, achieved the conversion of Britain.

Innocent I., Leo I., and Gregory I., are regarded as the founders of the Papal power. Gregory II. (715–31) successfully repudiated the authority of the Eastern Emperor Leo, the Isaurian, who had published an edict against the use of images. The Romans expelled the Imperial Governor from the city; and Gregory III. in 731 excommunicated the Iconoclasts. In the turmoil which followed, the Lombards invaded Italy. Stephen III. appealed to Pepin, the Frank, who defeated the Lombards, and, in 754, gave the Pope a portion of Lombardy. Thus began the temporal power of the Pope over the States of the Church. In return for this service, Pepin's son, Charlemagne, was on Christmas Day, 800, crowned by Pope Leo III. in St. Peter's Church, as Augustus and Emperor. The immortal Emperor and his immortal city were revered by the establishment of a monarchy which lasted till 1806—the 'Holy Roman Empire.' Most of the successors of Charlemagne crossed the Alps once in their lives to be crowned at Rome by the Pope. The last such coronation took place in 1452.

On the death of Charlemagne a turbulent period ensued, which clouded the fortunes of the Papacy. In 1073 Hildebrand became Pope as Gregory VII. He declared that no layman, not even the Emperor, should have power to confer an ecclesiastical appointment. He compelled the Emperor Henry IV., who transgressed this rule, to plead for absolution, barefoot and clad in a hair shirt, for three frosty days in January, before the castle of Canossa. He was afterwards imprisoned by Henry IV. and died in exile, but the war of investitures ultimately ended in favour of the Papacy by the resolutions of the Concordat of Worms in 1122.

In 1065 Jerusalem was taken by the Turks. The Crusades which followed and lasted for 200 years, brought the whole of Christendom under the sway of the Pope. With Innocent III. (1198–1216) the Papacy reached its greatest height, and was the predominant power in Europe. But with the close of the Crusades the Pope lost his 'exaction of tribute from the vassal world, and began to sink into an Italian prince, or into the servant of one of the great monarchies of Europe. The last convulsive effort of the Popedom for the dominion of the world, under Boniface VIII., ended in the disastrous death of that Pope; the captivity of the Papacy at Avignon.' (Milman). After the imprisonment of Boniface VIII. by the Emperor Philip IV., the authority of the Pope became gradually so much reduced that Pope Clement V. fled from Rome to Avignon, where he enjoyed the protection of France. This papal absence, the 'Babylonish Captivity,' continued until 1377, when Gregory XI., fearing to lose all authority in Italy, returned to Rome. The Reformation in the 16th century further reduced the power of the Papacy. On the accession of Sixtus V. (1585–90) the papal authority was scarcely recognised anywhere, except in Spain and Italy. He followed the example of Nicholas V. (1447–55), Julius II. (1503–13), and Leo X. (1513–22) in embellishing the city of Rome. In 1626 St. Peter's was dedicated. The fortunes of the Papacy continued to fall. Clement XIV., in 1773, suppressed the Jesuits.

Then came the overthrow both of Pope and Princes by the French Revolution. Italy, at that time, was divided into a number of small States. Genoa and Venice were republics. The King of Sardinia held

Savoy, Nice, and Piedmont; Lombardy was under the last Emperor of the Holy Roman Empire, Francis II.; Tuscany, Modena, and Parma were under dukes; the Pope ruled the States of the Church; and a Bourbon was King of Naples and Sicily. In 1796 Napoleon Buonaparte was appointed by the French Directory chief of the army in Italy. He defeated the Austro-Sardinian troops at Montenotte, Lodi, and Arcola, and he declared the Papacy abolished. By 1801 his plans had changed. He restored Rome to Pius VII., and in 1804 he was crowned Emperor by the Pope at Paris. In 1805 he was crowned King of Italy at Milan. In 1806 the Holy Roman Empire came to an end with the resignation of Francis II., the Austrian. In 1809 Napoleon annexed Rome; he was excommunicated by Pope Pius VII., who was thereupon seized by French troops in the Quirinal Palace, and taken to France as a prisoner. On the birth of a son, in 1811, Napoleon styled him 'King of Rome.' In 1815, after the fall of Napoleon, the Congress of Vienna divided Italy among the conquerors. The North of Italy went to Austrian Princes, except Genoa, which fell to Victor Emmanuel, King of Sardinia; Ferdinand, a Bourbon, obtained Naples and Sicily; and to the Pope was restored, with Rome, the Papal States.

The restored Princes attempted to crush the rising spirit of independence. Democratic Carbonari societies aroused insurrections. Mazzini, at the head of the young Italy party, aimed at a Republican United Italy. At length, in 1847, political constitutions were conceded by some of the Princes; but in 1848 a general revolutionary movement spread through Europe. An insurrection broke out in Rome. The Pope's secretary, and his minister of justice, were both killed; and he (Pius IX.) fled in disguise from Rome to Gaeta. In 1849 a constituent assembly met in Rome. It divested the Pope of all temporal power, and established a Republic. French troops, under Marshal Oudinot, captured Rome and restored the Pope. In 1859, after the defeat of the Austrians by Franco-Sardinian troops at the battles of Magenta and Solferino, the treaty of Villafranca gave Tuscany, Modena, Parma, and Romagna to Sardinia. In 1860 the papal troops were defeated at Ancona, and the States of the Church (with the exception of Rome) annexed to Sardinia; while in the South, the victories of Garibaldi led to the deposition of Francis II. (King Bomba), and the annexation to the Sardinian kingdom of Umbria and the two Sicilies. In 1861 Victor Emmanuel was proclaimed King of Italy. In 1870, owing to the war with Prussia, the French troops were withdrawn from Rome and replaced by those of Victor Emmanuel. In 1871 the Italian Government was removed to Rome, which thus became once more the capital of Italy. The Pope was allowed to retain the palaces of the Vatican and the Lateran with their precincts, the Church of Santa Maria Maggiore, and the villa of Castel Gandolfo at Albano; and he was voted an annuity of 150,000*l.* a year, which has never been accepted. From that date the Pope has not emerged from the Vatican. In 1878 King Victor Emmanuel died, and was succeeded by his son Humbert, the present king; and a few days later Pius IX. died, and was succeeded by Leo. XIII.

## A PAPAL ELECTION.

The Papal Cross was borne aloft before the sixty-one Princes of the Church, who, from the Pauline Chapel, the Mass of the Holy Ghost ended, went in solemn procession through the magnificent Sala Regia to the Sistine Chapel, there to perform the first ceremonies of the Conclave. When all are seated in the chapel, the cardinal sub-dean reads aloud the pontifical laws regulating Conclaves, and every one of the electors takes the oath, binding him to observe the same. With the *Ave Maria* closes the Roman day. When it has ceased tolling, the master of ceremonies is heard giving in a loud voice the signal for all strangers to depart—*Excant omnes!* Then the hereditary marshal and guardian of the Conclave, in full uniform, attended by his four captains, an escort of the Noble and the Swiss Guards, and a body of servants in state liveries bearing torches, advances to the great door giving entrance to the Conclave, where they are met by Cardinal Pecci (the Camerlengo) with the three cardinals, heads of the three orders in the Sacred College—the cardinal-bishops, cardinal-priests, and cardinal-deacons. The great door is closed. The Cardinal Camerlengo locks it on the inside, the marshal locks it on the outside, and keeps the key in his own custody. Then the governor of the Conclave walks round the enclosure, assuring himself that there is no possibility of communication with the outside world, for an imperfect enclosure would entail the nullity of any choice made by the electors. A kitchen is installed within the enclosure that there may be no occasion for transgressing the sacred rules of secrecy rendered necessary by the long experience of ages. On both sides of the chapel sixty-four lofty screens have been erected, in front of which are seats for the cardinals with canopies over them. Four of the screens, seats, and canopies are in green cloth, the remaining sixty are in purple. The green distinguishes the cardinals created by Gregory XVI., the only four surviving of those who in June, 1846, had sat among the electors of Pius IX. When the cardinals are seated three of them are chosen as scrutineers, and then each cardinal fills up his voting-paper and places it in a large chalice standing on the altar. The three scrutineers ascend to the altar. One of them takes the chalice, covers it with the paten, and shakes it well. A second then counts the papers, one by one, into another chalice. The scrutineers now take the second chalice to a table draped in purple, and so placed that they are plainly in view of the electors. The senior scrutineer draws from the chalice the first folded paper his hand touches, reads out the name written on it, and hands it to the next scrutineer, who also calls out the name, and hands it to the third, who repeats it once more. Each of the electors (for the scrutineers also vote) seated at his table marks on a printed list the name read out. Pecci obtains 23 votes on the first ballot, and the papers are then burned, a two-thirds majority being necessary for election. In the afternoon another session is held which raises Pecci's number to 38, and the session on the following morning, the 24th of February, is the last, as Pecci then gets 44 votes, and is elected.† The sub-dean kneels before

† From the 'Life of Leo XIII.,' by Dr. Bernard O'Reilly.

‡ In counting a candidate's total for the two-thirds majority, one vote is deducted, as being possibly his own.

him; the master of ceremonies claps his hands, and at this signal all the cardinals rise and remain standing in homage to the new Sovereign. Instantly all the canopies above the seats are lowered save that above the seat of the Pope-elect. The sub-dean then asks: 'By what name do you wish to be called?' 'By the name of Leo XIII.' is the prompt reply. Then the great door is unlocked and proclamation made that the Conclave is ended.

The Pope-elect is conducted behind the altar between the two senior cardinal deacons. There he is divested of his cardinalitial robes and clad in white—cassock, cincture, rochet, hood, berretta (scull-cap), and stole; the scarlet stockings are replaced by white. The embroidered shoes alone are scarlet, with a golden cross. Then occurs the first homage, or adoration, by the cardinals, and then by the officers of the Conclave; and the senior cardinal-deacon announces the election, to the populace, from the interior gallery of the Vatican looking down into the nave of St. Peter's.

### ARCHITECTURE.†

Owing to the rapid development of Rome in the last century before Christ, there are but few remains of the architecture of the Republic, so that the earliest buildings now represented belong to what may be called the Roman Imperial style. The purest period of the style was that of the reign of Augustus, when Greek artists were mainly employed. A revival took place during the reign of Hadrian, who employed the Greek architect, Apollodorus of Damascus. Towards the end of the second century a decadence in style set in, from which there was no recovery.

Roman Imperial architecture was developed from two previously existing styles, the Etruscan, from which it derived the use of the arch and vault, and the Greek, from which it borrowed the Orders (see *Glossary*). In their modified form the orders were often employed in a purely decorative manner to emphasise and adorn those structures in which the arch and vault formed the leading constructional factors. In their temples and basilicas the Romans adhered more or less to the trabeated system of architecture (from *trabes*, a beam), viz., the post and lintel or column and architrave. In their amphitheatres and thermae (public baths), they employed the arcuated system of construction, in which the arch, vault, and dome covered over space; and, to decorate the walls carrying these, both externally and internally, they spread over them a facework of the Greek orders, piling them one above the other in a manner entirely contrary to the principles which had led to their evolution in Greece. The decorative facework of the Theatre of Marcellus and of the Colosseum still remains; but that of the thermae is gone except in the transept of the Church of S. Maria degli Angeli, originally the tepidarium of the baths of Diocletian. The great span of the vault of this transept (78 ft.), wider than the vault of any Gothic cathedral, suggests the great importance of the one factor to which Rome owes the size and the preservation of her magnificent buildings, viz., the splendid quality of the concrete with which her walls and vaults were built. The admixture of pozzolana, a volcanic deposit, of which there were large

† For the *Campanili*, see p. [51].

quantities under and round Rome, gave to the concrete the quality of a hard cement. ‘This pozzolana more than any other material contributed to make Rome the proverbial “eternal city.” Without it a great domed building like the Pantheon would have been impossible, as would also the immense vaulted *thermae*, and a wide spanned basilica such as that of Constantine.’—(Middleton). The Romans themselves do not seem in the early years of the Empire to have recognised its great value. The stylobates, or raised platforms on which many of the temples were built, were filled in solid with this concrete, so that they became as firm as the natural rock. It is to this circumstance that we owe the preservation of the columns of many of the temples in the Forum, and the magnificent walls. The Roman architects were not only the greatest engineers of the world, but they possessed the most lasting and the strongest material to build with. Broadly speaking, there were two methods of building walls in Rome; I. *Opus quadratum*, rectangular slabs of stone set with or without mortar. II. Concrete masses either faced or unfaced. In the former the Romans recognised the value of large blocks of stone, which averaged 4 ft. by 2 ft., and 2 ft. thick, the shafts of their columns, whether in stone or marble, were almost invariably monoliths, *i.e.* in one block. A description of the various methods of facing is detailed in the Glossary.

**Temples.**—Unlike the Greek temple, the Roman temple in Rome was rarely Orientated. It occupied the most prominent position in a forum or on an eminence, and was always raised on a stylobate, with a flight of steps in front. It was always *prostyle*, *viz.*, with a portico of columns in front; sometimes *peripteral*, *viz.*, columns all round; but more often *pseudo-peripteral*, that is to say, the cella occupied the whole width, and the columns were semi-detached, and formed part of the cella walls. There are three cases in Rome in which the temple was built in the centre of a great enclosure surrounded with a porticus—the Temples of Venus and Rome, the Temples of Juno and of Jupiter within the Porticus of Octavia, and the Temple of Neptune within the Porticus of the Argonauts.

**Basilica.**—Of the two great Pagan Basilicas, the Ulpian and the Julian, only the bases of some of the columns and piers remain; but some idea of their size and magnificence may be realised in the Churches of S. Paolo fuori le Mura and S. Maria Maggiore. The latter, though smaller in its dimensions, and having only single aisles, bears perhaps the closest resemblance to the Pagan basilica; the pilasters decorating the clerestory walls, and the richly coffered ceiling, though restored and partly rebuilt at a later date, give a fair idea of its original interior aspect. The Church of S. Paolo fuori le Mura was rebuilt after the fire of 1823 on the same plan, but with various modifications in the decoration of the clerestory walls, and the original open timber roof was replaced by a flat ceiling with deeply sunk coffers. The chancel arch with its superb mosaics of the fifth century was fortunately preserved; and in course of time, when age has toned down the excessive polish of the marbles and the intense brightness of the gilding, the interior of this church will fairly represent the magnificence of the early basilicas.

**Theatres and Amphitheatres.**—Of the many theatres built in Rome, that



of Marcellus, begun by Julius Caesar and completed by Augustus, is the only one of which any considerable portion exists. The semicircular part is decorated with the Doric and Ionic orders superimposed, with arches between. The orders employed are of the purest Roman style. The system of superimposition of the orders of an applied decoration is of Roman invention, and can also be studied in the Colosseum, where there are four orders superimposed. The three lower, of engaged columns, Doric, Ionic, and Corinthian, belong to the reigns of Vespasian, Titus, and Domitian, and have arcades between. The upper story, added in the first half of the third century, consists of a blank wall decorated with Corinthian pilasters. The amphitheatre was a Roman invention.

**Thermae.**—The transept of the Church of S. Maria degli Angeli, and the circular chamber, now the vestibule to it, originally formed the tepidarium and the laconicum of the Baths of Diocletian; the original floor was 7 feet lower. These halls, the remains of the Basilica of Constantine, and the lower portion of the interior of the Pantheon, may, when compared with the ruins of the Baths of Caracalla, enable the visitor to realise the extent and magnificence of the *thermae* of Imperial Rome. The marble facing of the walls and the columns of the *exedra* of the Pantheon are probably identical with the decoration of the lower part of the tepidarium of Caracalla's Baths; the great recesses forming the aisles of the Basilica of Constantine, and portions of the vault with the deep coffer, give some clue to the decoration of the vaults of these baths. These coffer in the baths were filled with mosaic.

The **Domestic Architecture** of the Romans as a whole can best be studied in Pompeii. There was, however, nothing there on so large a scale as the House of the Vestal Virgins, of which the foundations were discovered in 1833. The Atrium of this important building, together with the surrounding peristyle, measures 221 ft. by 71 ft., and outside these limits are traces of rooms, the *tablinum*, bath-room, &c.

The next phase in the architecture of Rome, the **Early Christian**, is more amply represented there than in any other city. Owing, however, to the facility with which Pagan buildings could be despoiled and the material utilised in new structures, scarcely any progress was made in the development of an architectural style; and, were it not for the great size of the basilicas, for the magnificence of the marble columns transferred from ancient temples, the splendid mosaics which enrich the chancel aisles and apses, and the richly gilded and deeply coffered ceilings (many of which are due to later restorations), they would scarcely merit the interest attached to them. Many of the temples in Rome and elsewhere owe their preservation to the fact that they were transformed into churches, but there is no instance recorded of a Pagan basilica in Rome being thus turned to account. The two earliest examples of Christian basilicas, that of St. John Lateran and St. Croce, were expressly built by Constantine for the new faith; their plans, however, was based on that of the Pagan basilica, as giving greater space for the immense congregations which assembled. The old Basilica of St. Peter, erected by Constantine, and removed to make way for the present church, measured 380 ft. by 212 ft.,

thus covering an area of 80,000 square ft.—larger than any cathedral except those of Milan and Seville; the nave alone was 80 ft. wide, which is twice the average width of a Gothic nave. The Basilica of S. Paolo fuori le Mura gives the best idea of the magnificence of a Pagan building, for although it was rebuilt after the fire of 1823, it retains the simple elements of its original design better than the Lateran five-aisled basilica, which has been so much changed by subsequent additions and restorations. There is, however, one change to be observed. Whilst the columns of the latter, as well as of many others of the lesser basilicas, carry an entablature supporting the wall above, in S. Paolo they carry arches, which would seem to have been found necessary to support the wall above, and also to allow of a wider span being given to the intercolumniation. The same feature is found in the Church of St. Agnes outside the walls, and adopted also in the triforium gallery of the same church. Excepting the changes in plan which the Christian ritual required, these arches are almost the only advance made in architectural design throughout the whole of the dark ages in Rome. In other parts of Italy a new style was being gradually developed. ‘Although throughout the Middle Ages Rome went on building large churches, it was in the debased Roman style, fitting together Roman pillars with classical details of more or less purity, but hardly, except in their cloisters, deserving the name of a style.’—(Fergusson.) It is in this respect that the cloisters of St. John Lateran and S. Paolo outside the walls come as a pleasant surprise, for although in the capitals of the arcades and in the entablature which they carry there is a close adherence to classic precedent of a pure type, in the elegance and freedom of their design, and variety of their twisted shafts, we seem to find ourselves in the presence of a new style. The cloister of St. John Lateran, according to Prof. A. L. Frothingham, was built by Vassalectus, the most talented Roman architect of his day, in 1227, and is the prototype of the elaborate decoration of twisted shafts inlaid with mosaic. Scarcely less beautiful are the mosaic pavements which adorn the greater number of the churches in Rome. The designs for these were always made for the churches in which they were used, and arranged to include circular slabs of porphyry, sections from the immense monoliths which decorated the Roman *Thermae*. They are attributed to the Cosma family (see *Glossary*), who between 1150 and 1299 executed the more important examples.

The **Gothic Style** took no root in Rome; the only example, the Church of S. Maria Sopra Minerva, is of little interest. The last phase of architectural style in Rome is shown in the works of the revival, to which two titles are given—**Renaissance** and **Italian**. As a rule the first term is applied to the earlier changes which took place, when classic details were employed in designs based on Gothic composition. The best examples of the Renaissance in Rome are found in the tombs of popes and cardinals, especially in the Church of S. Maria del Popolo. The tombs of Card. Ascanio Maria Sforza and Card. Girolamo Basso, both sculptured by Andrea Sansovino in 1510, in the refinement and beauty of their sculptural detail, are almost equal to Greek work. Bramante’s two palaces, the Cancelleria and Torlonia, better known as the Pal. Giraud, in the details of their capitals and other sculptured ornament,

show similar refinement; but the regular disposition of the flat pilasters which denote the two upper stories, foreshadow the introduction of the **Italian Style**. This style was evolved by the great Italian masters, of whom Palladio, Vignola, Scamozzi, Serlio, and others, may be regarded as the chief exponents, especially as they all published works on architecture, each setting forth his own version of the classic orders, with regulations as to their employment, their proportions, and their details. The great facility with which the orders could be piled one above the other produced a monotony which was only relieved by the details of the capitals and other sculptured ornament. It is with a sense of relief, therefore, that we come to the Farnese Palace, commenced by San Gallo the younger, where, in the principal front facing the piazza, the use of the orders is confined to the windows of the first floor (the *piano nobile*) and the upper story. The latter, and the magnificent cornice, were added by Michelangelo, who in this latter feature shows his power in giving unity of design to a composition. The central bay of the garden front, by Giacomo della Porta, in 1580, shows on the other hand how such unity can be destroyed by the introduction of features out of harmony with the original design. The discontinuation of Michelangelo's cornice, and the feeble copy of the internal decoration of the courtyard, destroy the breadth of this front. In the great court the upper story added by Michelangelo is weak compared with San Gallo's work in the two lower stories. These latter, with the superb vestibule, are the finest examples of their kind in the Italian style. The use of arcades round a courtyard, giving a covered approach to the rooms on two or three floors, is one of the most satisfactory features of the style. The courtyards of the Cancelleria, of the Pal. Venezia, of the Monastery of Sta. Maria della Pace, and of the Pal. Santo, are all fine examples. In strange contrast to the attempt made to get rid of the orders altogether, we find in the Museum of the Capitol a distinct misuse of them, where a single order is carried through two floors. This gave Michelangelo the opportunity of crowning his building by the entablature of the Corinthian pilaster, which produces a certain amount of unity, but at the sacrifice of truth.

In Michelangelo's greatest architectural work, St. Peter's, the adoption of the single order produces at first a feeling of disappointment, and it is not till after several visits that one begins to realise the immensity of its interior. This sense of want of size is due mainly to the gigantic proportions of the order employed, and to the fewness of its subdivisions. The nave of St. Peter's is about 300 ft. long, and consists of four bays only, each of an arch flanked by twin Corinthian pilasters on either side. The width, centre to centre, of each bay is 75 ft. Now, in Westminster Abbey, the bays are only 20 ft., centre to centre of piers, so that there would be fifteen bays in the same length. Again, in height, in Westminster Abbey there are three subdivisions—the nave arches, the triforium gallery, and the clerestory—the total height being 103 ft. In St. Peter's there is only one order and the semicircular vault, and in consequence it appears less high, though, as a matter of fact, it is in reality 47 ft. higher. Of course, with so gigantic an order, everything else had to be designed to scale, and the baldacchino is 95 ft. high, with an order of 62 ft., and figures 20 ft. high. Even the little cherubs which support the holy water

basins in the nave are some 10 ft. high. Michelangelo's plan consisted of a Greek cross, in which the nave, the two transepts, and the choir would have had one bay each. After his death three more bays were added to the nave, changing the design to that of a Latin cross. In addition to this a vestibule was added to the front, and the same gigantic order adopted as that which Michelangelo had designed for the choir and transepts, the result being that only the upper part of the dome is visible from the piazza, and, to judge of its effect, it is necessary to go round to the western end (the apse is at the west end in this as in nearly all the early churches in Rome), where its intended composition with the three apses and the minor cupolas can best be seen. Internally the splendour of the decorations, the rich marbles, and the simple grandeur of the semi-circular coffered vault, make St. Peter's one of the most sublime architectural compositions. To a certain extent, a scale is given to the main front by Bernini's colonnades, which were not added till after 1665; but, as Fergusson remarks, 'their effect is very much marred by their being joined to the Church by two galleries, 366 ft. long, sloping outwards as they approach the Church. These last are in consequence scarcely seen in the first approach, so that the colonnades appear to be in contact with the Church itself, and its size is diminished by the apparent juxtaposition.' The portico of the north transept of St. John Lateran, by Fontana, 1586, is very poor in design, and more applicable to a theatre than a church; and the principal façade, by A. Galilei, 1734, though fairly pure in design for its period, is another instance of the misuse of the orders, which run through two stories, and in addition are raised on lofty pedestals some 15 ft. high; these and the immense figures on the top entirely destroy the scale. Many of the deeply-coffered and richly-gilded ceilings of the churches belong to restorations, and some of the finer examples of Italian design are to be found in these. The central dome and chapels of Sta. Maria del Popolo are beautiful examples of the earlier Renaissance in their decoration. In secular work the *ceilings* of the *piani nobili* of many of the palaces; of the entrance vestibule, and the ground and first floor *loggie* to the court of the Pal. Massimi; and of the famous *loggie* of the Vatican, based by Raphael on the then recently-discovered remains of the Palace of Nero; of the *stanze* of Raphael, and other galleries in the Vatican—all show great variety of design, enhanced by the most beautiful frescoes. The vaulted ceilings of the Pal. Farnesina and Villa Julia, all based on Roman originals, lend themselves, by their simplicity of form and varied surface, to that type of decorative design of which Raphael was the chief originator and exponent.

## SCULPTURE.

In the Museums of Rome there are a certain number of purely Greek sculptures, scattered here and there—some of them of great beauty. These are noticed as they appear in the *Handbook*, and need not be considered here, where the subject we propose to discuss briefly is rather the practice of sculpture among the Romans at a time much later than those Greek specimens. Next there is a series of statues—also much scattered—which are universally accepted as ancient copies from celebrated Greek originals now lost. So long as the originals are not forthcoming, these

ancient copies are obviously of the highest interest to the history of Greek sculpture, and, from that point of view, they are duly noted in the *Handbook*. On the other hand, no one doubts that in all these instances the Roman, or, better, Graeco-Roman, copyists had allowed themselves a certain measure of freedom. The wish of every one is that this measure of freedom should be accurately defined, not only for the sake of the Greek originals, but also for the light which would thus be thrown on the conditions of sculpture among the Romans at the time when those copies were executed. Much has been written on these questions, but apparently nothing short of the discovery of the originals will ever set the matter fully right.

In recent years extraordinary efforts have been made by Professor Furchtwangler† and others to rescue many more of the statues in Rome from their present anonymity, and to identify them as copies, more or less true, from Greek originals. As yet, however, there is too much divergence of opinion, in almost every instance, to justify either the acceptance of these new identifications in the *Handbook* or the discussion of them in this place. Whether we agree or differ, the result in each case bears principally on the missing Greek originals, and brings no clear and definite gain to our knowledge of the condition of the art of sculpture among the Romans.

Putting aside the whole class of accepted or debatable copies from Greek originals, we still have in the Roman galleries a large proportion of sculptures in the form both of statues and bas-reliefs, which appear to have no distinction whatever in point of style. They are usually regarded as examples of the last phase of Greek art working itself out in Rome. From the Greek point of view little more need be said of them. On the other hand, we have to bear in mind that the extraordinary prevalence of sculpture of this kind in ancient Rome must have exercised a widespread influence on Roman taste. For one thing the bas-reliefs among them, however lacking in distinction of style, abound in technical skill, and to a people just beginning to develop the practice of sculpture this skill would appear marvellous. There was more to be learned from it than from copies of Polykleitos and Myron; and as a proof that much was so learned we need only refer to the immense series of sculptures in relief executed in the time of the Empire, and still surviving. It is true that these Empire reliefs, as, for instance, on the Column of Trajan, follow only partially the principles of composition which are so conspicuous on the great mass of Graeco-Roman sarcophagi and such like.‡ But when occasion suits they are equally ready to avail themselves of that other principle of bas-relief which became popular in Greek art in the Alexandrine age, viz., the rendering of open-air scenes with due regard to the landscape or scenery surrounding them, as distinguished from what may be called the academic principles of the older Greeks, in which the sense of open-air effect is ignored. Nor was the influence of this Alexandrine art confined to the extensive reliefs of the Imperial age on which long campaigns against barbarians are represented. It had begun to operate long before then in Rome, as may be seen from the series of reliefs collected by Prof. Schreiber.§ We may take, as an example, a

† 'Meisterwerke,' 1893. English translation by E. Sellers.

‡ C. R. Bert, 'Ant. Sarkophag. Reliefs,' vol. ii., 1890; vol. iii. 1897; vol. i. not yet issued.

§ 'Hellenistische Reliefbilder,' 1894.

relief in the Vatican Museum representing a cow suckling her calf beside a fountain at which the cow is drinking, while a young hunter stands looking on. The cow suckling her calf is one of the oldest and most frequent motives in Greek art. But in the Vatican relief this simple and beautiful motive becomes only an incident in the landscape. The cow drinking at the fountain while her calf sucks her, is a step away from the ideal to the naturalistic. The hunter looking on, the tree, the temple-roof showing in the background, these have each as much importance as the cow and her calf. The whole is an open-air scene.

Apparently the Romans of the Republican age had kept quite distinct these two opposite principles of bas-relief, bestowing a marked preference on the academic manner which in their eyes was associated with the older and better periods of Greek art, yet learning much from the more recent and still living art of the Alexandrine age. Apparently also it was not till Imperial times that the Romans first embarked on the combination of those two methods on any large and important scale. On the other hand, it is hardly to be supposed that a combination, so remarkable from an artistic point of view, had not been preceded by a gradual process of preparation, and by the slow evolution of a distinctively Roman tendency in matters of art, of which the prominent features were an inborn love of the naturalistic, and a cultivated taste for the academic in art.

We are told by Pliny that towards the end of the Republic there were certain sculptors in Rome who were highly celebrated, first for the accuracy and finish of their work, and secondly for their close observation of animal life. The two he mentions particularly were Pasiteles and Arcesilaos. Both of them were accustomed to make careful studies in clay, apparently from the life, as a preliminary to their sculptures. Both were very productive, but only a very few of their works are specially mentioned. It would seem, however, from what is said, that Arcesilaos had combined in some measure the academic and the naturalistic methods. As to Pasiteles the record is not so clear, but on the other hand there is in the Villa Albani a nude statue of a youth inscribed with the name of its sculptor Stephanos, who claims to be a pupil of Pasiteles. In ordinary circumstances that assertion of pupilage would imply that the style of this statue was practically the style of Pasiteles. It is certainly a very peculiar style, as we shall see, and what adds to the interest of it is that the same striking peculiarities of treatment are found in a number of other statues by apparently nameless sculptors, particularly the groups of the so-called Orestes and Electra in Naples, and of Orestes and Pylades in the Louvre. It is not doubted that all these belong to one and the same school. The only question is whether their peculiarities of style are sufficient to constitute an independent school of sculpture. Some writers deny this, pointing out, very justly, that a group in the Villa Ludovisi (Bon Compagni) by the sculptor Menelaos, a pupil of Stephanos, and third in line from Pasiteles, does not show the same peculiarities of style. Others believe that the so-called Pasiteles style has nothing original in it whatever, but is simply a prolongation down into Roman times of a modified archaism which had begun in Greece several centuries before. It may well be admitted that Pasiteles had started from the older, and highly

artificial, tendency. But for our present purpose the statue of Stephanos, and its kindred, are enough to show that the decadent archaism of Greece did not entirely satisfy the Romans towards the end of the Republic, whose instincts for a more naturalistic treatment of sculpture were then developing under the influence of Alexandrine art. While retaining the academic structure and pose in their statues, the school of Pasiteles infuse a singular tenderness into their rendering of the skin and flesh. The effect is everywhere very subtle, and, when diffused over the whole of a nude statue, it reacts against the academic formality of the outlines. This may not be going far in the direction of naturalism, but it is going some way. The beauty and charm of outline in a statue were perhaps never more finely displayed in Greek art than in the slightly archaic figures of the so-called Peloponnesian school. Pasiteles and his followers must have known that in choosing this particular type of statue as a basis on which to add a subtle, diffused naturalism, the effect would be striking and in many respects agreeable. The groups we have mentioned show that they succeeded in this.

It was, however, in portraiture, and in the representation of barbarians, that the Romans found the best scope for indulging their naturalistic instincts in conjunction with their academic training. By nature inclined to look on the world as they found it, being in fact men of the world, and possessing within their own race an infinite variety of type as we see in the long series of existing busts, the Romans were in the best possible position to develop an extraordinary passion for portraiture. The Greeks were differently constituted. As a race they were more select and more uniform in type. In their best days they had no special love of portraiture. Let us take as a Greek example the portrait statue of Mausolos in the British Museum. Here was an instance in which a semi-barbarous prince was to be portrayed. His long hair, his slight moustache and beard, and the general structure of his face, are all rendered with sufficient truth to indicate the race to which he belonged, and, in measure, the man himself. Precisely the same characteristics occur in a fine head of a barbarian, also in the British Museum. Yet how different the artistic treatment! Clearly the head of Mausolos has been toned down to be in keeping with the formal and conventional Greek dress which he wears, while in the head of the barbarian, conventionality is cast aside except in certain of the features which, though true to the Gaulish type, are yet rendered in an academic manner.

There are many portraits of Greeks in the Roman galleries, most, if not all of them, made in Roman times from older Greek originals. It was hardly possible but that in the copying a certain amount of modification would take place. We see to what extent this may often have been carried when we compare, for instance, the head of Pericles in the Vatican with the head of him in the British Museum. Yet with all allowances of this sort, the Greek portraits in Rome still preserve the predominant quality of clearly defined outlines and carefully modelled forms, with a corresponding absence of vivid personality—they retain style at the cost of natural effect.

In the long series of Roman portraits it will often be seen that, combined with the greater variety and types characteristic of a more worldly race, there is on the part of the sculptors a constant effort to secure natural

effect at the expense of style. Even in the portraits of Roman Emperors found in Greece or Greek colonies, we often see this difference between the Greek and the Roman very clearly marked. But there is always this to be said for the Romans, that their long training in academic style preserved them from carrying to extreme their love of natural effect, as has often been done in the portraiture of modern times.

The dying gladiator in the Capitoline Museum, or the group of Arria and Faetus in the Villa Ludovisi, may be taken as other examples of how the Romans strove to force in upon the academic training, which had been current for centuries among them, their own natural perception of the stern realities of life. It may not be art of the highest form to persist in combining in this way the results of laborious training, and its consequent love for the beauty of details, with natural instincts of an impressionist tendency. But such was the distinctively Roman idea.

A certain number of sculptures, such as the Belvedere Torso in the Vatican, have survived from Roman times, having upon them the signatures of artists who describe themselves as Athenians by birth. It is agreed that fundamentally these artists were, one and all, copyists of older and celebrated Greek sculptures, such apparent differences as exist among their works being explained by the differences of style proper to the sculptures they set themselves to reproduce. The questions that remain are—How far they show in common a tendency to modify the originals in a particular direction, and whether this tendency had its origin in a desire to meet distinctively Roman taste? The general opinion is that the comparatively few signed sculptures of this so-called Neo-Attic school do possess in common a particular tendency in the modifying of their Greek originals. Not only so, but a large number of the unsigned sculptures in Roman museums share the same artistic tendency, and may therefore be confidently classed with them. What, then, are the characteristics of this Neo-Attic school? Possibly they may be best described as the addition of greater expression than had been customary among the Greeks, in rendering the details of the human form. The Belvedere Torso is a standard instance of this greater intensity of expression, combined with Greek tradition, in the general disposition of the various parts of the body. But nowhere perhaps is this particular tendency more easily recognisable than in the series of reliefs noted as 'archaistic' in the course of the *Handbook*. The difference between them and true archaic Greek reliefs, resolves itself always into a greater intensity of expression in the details, which in this case are mainly details of drapery, because in the true archaic Greek reliefs which they started from, draped figures are by far the most frequent. We may not admire the over-elaboration of the draperies in the later archaistic reliefs, nor the attempts to give more vitality to the action of the figures. Still less can we admire in the composition of groups the singular poverty of imagination which usually is content with the idea of a ceremonial procession as a sufficient means of binding the figures together in a group.† The fact remains that these archaistic reliefs clearly indicate a tendency, in the times of the Roman Republic, towards greater vitality and greater expression, within the lines of Greek tradition and academic training. It does not really matter that a certain number of archaistic

† For a very elaborate discussion of these questions, see F. Hauser, 'Neu-Attisch. Reliefs' 1889.



reliefs have been found in Greece itself, or that this particular manner of sculpture had been practised spasmodically in Greece during several centuries. It is enough to see from the many examples of it in the galleries of Rome how largely it had caught the Roman taste, and to what lengths it was carried among the Romans beyond anything of the kind executed in Greece.

Among the Roman copies of celebrated Greek statues some occur only in single examples, such as the *Apoxyomenos* of Lysippos and the *Apollo Belvedere* of Leochares. In these instances it is practically impossible as yet to say how far an extensive modification of details may have been combined with a truthful rendering of the general aspect of the figure. In other instances two or more Roman copies exist from one and the same Greek original, such as the *Doryphoros* of Polycleetus and the *Discobolos* of Myron. In these cases an exact agreement throughout all the details of a statue would mean much, provided the result is quite consonant with what is otherwise known of the art of the period in which these sculptors lived. But equally it may mean that much of the details of the statues is consonant with the spirit of Roman copyists, otherwise known from their works. Between these alternatives it is possible that certain details of the originals may have survived, apart from the general aspect of the figure, which was doubtless always more or less correct. For our own part, we are inclined to see in these Roman copies, a system of modification in the details intended to bring the originals more into line with the taste of the times, to make them more vivid as a whole and more expressive in details.

The latest development of Greek sculpture to any important extent was that which is represented by the extensive series of reliefs from Pergamon now in Berlin. For these sculptures, the old subject of a battle between gods and giants, is realised in a new manner. The horror of the scene is the predominant feature. Exaggeration abounds in the faces and the action. Yet with all this there remains an extraordinary display of careful and accurate training in the rendering of the human form. There is no doubt but that the Pergamene school had greatly influenced art during the last century of the Republic, or even somewhat earlier. At the same time it is not right to ignore the fact that the predisposition of Roman taste towards forcible expression had already been studiously combined with academic training. In the museums of Italy and elsewhere there are a certain number of sculptures representing wounded Gauls and Amazons, among which is reckoned the dying gladiator in Rome. It is supposed that these all belong to the Pergamene school, notwithstanding that they differ widely in pathetic expression from the authentic Pergamene sculptures in Berlin. The general opinion may be right. The Romans inherited the kingdom of Pergamon, and to some extent they may also have inherited the art of that kingdom, still it is only fair to allow that the Romans themselves were already in a fair way of developing the same taste for pathos and naturalism in art.

In the *Laocoon* group the horror of the subject is doubtless a conspicuous element, yet it is saved successfully from being a repulsive element by the splendid academic training which pervades the three figures. We are told that this was the work of three Greek sculptors of Rhodes—a father and two sons answering to the father and two sons in the group, and there is every reason to believe that its advent

in Rome made a profound impression. To this day there is probably no piece of sculpture which appeals more universally to mankind, just because of the balance it possesses between the extremes of natural expression and technical skill.

In the Roman Galleries there are many examples of sculptured foliage on altars, candelabra, and large architectural blocks. Charming as they are to the passers-by they have a special interest for the student of strictly Roman art. In Greek floral decoration at its best, as seen in the Erechtheion at Athens, the striking feature is the precision and crispness with which every leaf and tendril is outlined and cut sharply down to the background of marble. In the Roman examples of which we are speaking the effect is quite different. It is not an effect dependent upon outline, but principally upon light and shade. A few touches of colour are all that is required to produce as perfect an illusion as could be wished. Yet even these touches of colour were unnecessary, and probably were seldom added, because the flicker of light and shade in the scattered foliage and flowers was itself sufficient to suggest a preponderance of natural colours over natural forms. In the corresponding Greek work of the best age colours were frequently added to convey a passing appearance of truth to nature. But in the result it is always the form that predominates in the leaves and tendrils.

In decoration of this kind later Greek art became more and more florid, but except in putting a bird here and there among the foliage it does not appear to have ever relinquished the supremacy of outline over light and shade. Possibly the art of Alexandria had effected the transition, with its love of open-air scenes, and connected as it was with Greece on the one hand and Rome on the other. We may say that after all it was only a change in the spirit of decorative art. It may even have arisen largely from some technical method such as that of the silver-smiths with whom the chasing up of designs naturally weakens the force of the outlines. We know in what extraordinary favour chased silver vases were held by the Romans, and how admirably they compare in their floral decoration with the reliefs on marble altars, candelabra, and such like. Essentially it is a plastic treatment of decoration as opposed to an architectural treatment. But it was a change in the direction of naturalism and in keeping with what we have seen of distinctively Roman taste.

In general the plastic effect of this form of floral decoration is most noticeable in the great mass of ordinary specimens. But even in the more refined examples it is conspicuous enough. We need only quote the decorative blocks which have survived from the famous *Ara Pacis Augustae*, which was erected B.C. 13, in honour of Augustus, on the Campus Martius between the present Via in Lucina and the Piazza di San Lorenzo in Lucina. Remains of this famous altar with its sculptured enclosure were found in excavations beside the Palazzo Fiano in 1859, and this has led to the identification of similar blocks discovered in 1550 and 1568, and now in the Vatican, Villa Medici, Uffizi, and Louvre, as parts of the same monument.† An admirable example of the floral

† These blocks were first identified by F. von Duhn, 'Annali,' 1881, p. 314. Since then the form of the altar has been fully discussed by Prof. Petersen in the 'Röm. Mittheilungen,' 1894, p. 171, and 1895, p. 138. The whole subject of floral decoration in Roman sculpture is very fully discussed, and finely illustrated, in a handsome volume entitled the 'Wiener Genesis.'

decoration is preserved in a block in the Villa Medici (*Mon. dell' Inst.* xi. pl. 36, fig. 4). The same love of ornament arose again at the Renaissance in Italy, and with new appliances was developed to a greater extent.

In these brief remarks our object has been to show that the Romans, though not highly gifted like the Greeks who preceded them, in artistic capacity, may yet have contributed certain new developments of art which should not be despised as they commonly are.

## ITALIAN PAINTING IN ROME.

In the great days of the Renaissance, Rome, unlike other Italian cities, never produced a race of independent artists. There was no Roman school of painting as there was a Florentine or Venetian, a Milanese or Perugian school. No master of first-rate importance was born within the circle of the Seven Hills, no long line of native artists carried on the traditions inherited from their forefathers or helped to form a distinctively Roman style. But as in ancient times Imperial Rome attracted men of note from all parts of the civilised world, so from the earliest days of the Renaissance the best Italian artists were drawn by the same irresistible force towards the Eternal City. The wonders of classical antiquity, the architecture and sculpture of past ages, brought Tuscans and Umbrians alike to the banks of the Tiber, and supplied them with the training and inspiration that were needed for the full development of their genius. Here they found encouragement in the liberal patronage of Popes and Cardinals, and the necessary opportunities for the display of their powers in the decoration of the churches and palaces of papal Rome. It is within the precincts of the Vatican that we find the most complete series of frescoes by Florentine and Umbrian masters; it is there, above all, that we must look for the finest art of Raphael and of Michelangelo.

The first great master of the Florentine Renaissance, the man who, in the words of Poliziano's epitaph, brought dead Painting once more to life—Giotto di Bondone—came to Rome for the Jubilee of 1300, at the same time as his friend Dante, and was employed by Pope Boniface VIII. in the old Basilica of St. Peter. Traces of Giotto's presence may still be seen in the panels of the Martyrdom of St. Peter and St. Paul, with the portrait of his patron, Cardinal Stefaneschi, which have been preserved in the Sacristy of St. Peter, and in a damaged fresco of Pope Boniface proclaiming the Jubilee, on a pillar of St. John Lateran. During the next hundred years, the perpetual warfare of contending factions and the exile of the Popes to Avignon, arrested all progress and made the further development of art impossible. But with the close of the schism and the return of the Popes, a brighter day dawned for the Imperial City. In 1426, the Umbrian master, Gentile da Fabriano, was invited to Rome by Pope Martin V., who had seen his work at Brescia and Florence, and now employed him to paint those frescoes in the Lateran which excited the admiration of Michelangelo, but which have long since perished. A still greater master, the young Florentine Masaccio, died in Rome in the same year as Gentile—1428—but left no trace of his visit, while the frescoes which Piero dei Franceschi painted, some twenty years later, for Pope Nicholas V., in the Vatican, were destroyed to make room for those of Raphael.

Fortunately a better fate attended the beautiful series of subjects from the lives of St. Laurence and St. Stephen, with which Fra Angelico decorated the same Pope's chapel. Another chapel in the Vatican, which the friar of S. Marco adorned with frescoes, was pulled down in the next century to make room for a new staircase, while his paintings in the Dominican Church of S. Maria sopra Minerva have also perished. The same Church, however, contains a series of frescoes on the life of St. Thomas Aquinas, executed by Filippino Lippi for Cardinal Caraffa, in 1489, and good altarpieces by his father Fra Lippi, and Fra Angelico's scholar, Benozzo Gozzoli, are preserved in the Lateran Gallery.

The reign of Sixtus IV. (1471-1485) forms a memorable epoch in the history of Roman art. It was this Pope who founded the Academy of St. Luke, and employed one of its first members, Melozzo da Forlì, as his court-painter. A stately group, representing Pope Sixtus surrounded by Cardinals and members of his family, with Platina, the keeper of the newly-founded Vatican Library, kneeling before him, from Melozzo's hand, may still be seen in the Vatican Gallery; while several noble fragments of his great Ascension, in the cupola of the SS. Apostoli, are preserved in the Sacristy of St. Peter.

But the work by which Sixtus IV. will always be remembered was the chapel which he erected for the Pope's private use, and which still bears his name. In 1482 he summoned the best Florentine and Umbrian painters to Rome, to take part in the decoration of the Sistine Chapel. On one wall, the History of Moses, on the other, the Life of Christ, were set forth by Botticelli, Ghirlandajo, Cosimo Rosselli, Perugino, Pinturicchio, and Signorelli.† Botticelli also painted single figures of twenty-eight Popes, now partly effaced, on the pillars between the windows, while Perugino's Assumption, and two other frescoes by his hand, on the altar-wall, were destroyed to make room for Michelangelo's Last Judgment.

The next Pope, Innocent VIII., continued the work of decoration, and invited the great Lombard master, Andrea Mantegna, to Rome; but the chapel which he adorned with those admirable frescoes described by Vasari (1488-90) was ruthlessly destroyed by Pius VI. when he enlarged the Vatican Museum. Both this Pope and his successor, the infamous Alexander VI., employed the Umbrian master, Pinturicchio, to paint the graceful decorative frescoes in the *Appartamenti Borgia* (1492-94), and the ruined landscapes of the *Belvedere Gallery* (1487), while two other series of frescoes in S. Maria del Popolo and Ara Coeli bear witness to the same artist's industry and fertility of invention.

With the accession of Julius II., in the early years of the 16th century, we enter on a new era. Then Rome became once more the centre of the universe, the meeting-place of scholars and poets, and the seat of an art life, the most intense and varied that the world has ever known. Then Bramante and Perugino, Signorelli and Peruzzi, Sodoma and Bramantino, were all summoned to Rome by the great Pope, and were all working at the same moment within the Vatican walls. Then, at the bidding of the same imperious pontiff, Michelangelo painted the vaulted roof of the Sistine Chapel with those great frescoes of the Christian epic which are at

† Morelli considered the fresco of the Last Days of Moses to be only partly executed by Signorelli; and Mr. Berenson, the latest authority on Renaissance art, pronounces it to be the work of an unknown artist who was strongly influenced both by Signorelli and Pinturicchio. (See the '*Central Italian Painters of the Renaissance*,' by B. Berenson, p. 170.)

once the grandest vision of humanity and the most sublime rendering of the divine revelation, in modern art. And then, too, young Raphael of Urbino first came to Rome, and devoted his incomparable genius to the decoration of the Vatican halls. In these frescoes of the Stanze, sadly injured and repainted as they are, we have the supreme expression of the noblest thought of the Renaissance, as well as the most perfect reflection of contemporary life. All this is set forth with a dramatic power, a beauty of form and wealth of colour, such as has never been surpassed at any time in the history of man.

The great works which Julius II. had begun were carried on by Leo X., a man of far less force of character, but who inherited the traditions of the Medici family, and was a generous patron of art and letters. If, as he said, Michelangelo was too terrible a man for him, he thoroughly appreciated Raphael, who, under his reign, not only continued the frescoes of the Stanze, but designed the tapestries of the Sistina and planned the decoration of the Loggie on an entirely new principle. Nor is it only in the Vatican that the marvellous versatility of the great Urbinate's genius is displayed. Nowhere can Raphael's work, in all its varied phases, be so well studied as in Rome. His early Umbrian period, when he worked as Perugino's assistant, is represented by the Coronation of the Virgin (Vatican Gallery), and the fine portrait of his master (Villa Borghese). The famous Entombment of the Borghese Gallery, with its lovely predella of the Christian Graces (Vatican Gallery), reveals all that he had acquired in technical skill and knowledge during his residence in Florence. In the Madonna di Foligno (Vatican Gallery), with its grand figure of the kneeling donor, Sigismondo de' Conti, in the portraits of his Venetian friends Navagero and Beazzano (Doria Gallery), in the beautiful Galatea of the Farnesina, we see Raphael as he was in his best Roman days, when his powers were at their height, and his genius was fully developed. In the Sibyls of S. Maria della Pace, he has already entered on a later phase, while in the decorations of the Farnesina and of the Vatican Loggie we see the exquisite dreams of his fancy executed by inferior hands. Finally, in the upper part of the Transfiguration, the great picture that was left unfinished on that sad Good Friday, we have the last vision that dawned upon the painter's eyes before a premature death put a sudden end to his life.

A whole army of artists and decorators were working in Rome under Raphael's direction during these latter years. Chief among them were Giulio Romano—the only artist of any note who was born in Rome—Francesco Penni, and Perino del Vaga, all of whom had a large share in the execution of the works that bear Raphael's name. Other masters again, such as Sodoma, Peruzzi, and Sebastian del Piombo, who all three worked in Chigi's Farnesina villa at one time, felt his influence in varying degrees. But soon after his death, the horrors of the sack of Rome and of foreign invasion scattered his followers, and the few artists who remained in Rome fell under the baneful spell of Michelangelo. Alone among the giants of the past, the great Florentine survived these disasters and lived to finish the Last Judgment in the Sistina in 1541, and to paint his frescoes of the Conversion of St. Paul and the Martyrdom of St. Peter in the Cappella Paolina. But by this time he was seventy-five, and 'fresco-painting,' as he said himself, 'is not fit work for old men.'

Both Leonardo and Titian visited Rome, the one in 1514, the other in 1545, but the damaged fresco in S. Onofrio, which long bore the great Florentine's name, is now recognised to be the work of Boltraffio, and the only portrait which Titian painted in Rome—that of Pope Paul III. and his nephews—is in the gallery at Naples. Fortunately Rome contains three first-rate works by the Venetian master, the Baptism of the Capitol, the Madonna of S. Niccolò (1523), in the Vatican Gallery, and the picture long known as Sacred and Profane Love, now more correctly described as Medea and Venus. This beautiful work, in Titian's Giorgionesque manner, belongs to the renowned collection of paintings originally formed by Cardinal Borghese early in the seventeenth century. This gallery, as well as the Doria collection, which was founded about thirty years later, under Innocent X., contains many of the spoils of Ferrara and other cities that were annexed to the papal see; and is especially rich in works of the Venetian and Ferrarese schools. Lotto, Tintoretto, Palma, and Bonifazio, Francia and Dosso Dossi, are all well represented, while one rare portrait by Giorgione, and Correggio's famous Danæ are among the treasures of the Borghese.†

In Rome, as in the rest of Italy, a period of stagnation followed upon the golden days of the sixteenth century. Painting fell into the hands of the feeble mannerists, Arpino and Zuccaro, who were succeeded, towards the end of the century, by the new school of naturalists under their able but repulsive leader Caravaggio (1569–1609). The religious revival that followed found expression in the work of the Carracci and their followers, who soon became popular with Cardinals and Jesuits. The frescoes of Annibale Carracci in the Farnese, the Aurora of Guido Reni in the Palazzo Rospigliosi, Domenichino's Communion of St. Jerome in the Vatican Gallery, and the decorative paintings of the Four Seasons by Albani in the Doria Gallery, are among the best works of the school in Rome. After these men came a host of inferior imitators, such as Carlo Dolce, Sassoferrato, and Pietro da Cortona, who prolonged the life of a feeble and debased art until the close of the century, when painting practically ceased to exist.

During the eighteenth century Rome still continued to exert a remarkable degree of influence upon foreign artists. Here the French landscape painters of the classical school, Claude and the Poussins, sought inspiration among these scenes and sites famous in ancient story. Here Raphael Mengs came to study the great art of olden times, and in the present century David and Carstens, Overbeck and Cornelius alike found the impulse needful for the development of their different styles. That day is over now and Rome has long ceased to influence the destinies of modern art. Painting itself has sunk to a low ebb in the Eternal City; but there is one Roman master happily still living, Professor Giovanni Costa, whose poetic imagination finds rich material in the beauties of his native land, and whose landscapes of the mountains of Carrara, of the Pontine Marshes, and of the Roman Campagna, claim a place in any record of Roman art. But his work has never been appreciated by his own countrymen, and his paintings, one of which has already been hung in the National Gallery, are better known in London than they are in Rome.

† The pictures in these important collections are fully described in the late Signor Morelli's valuable work on 'Italian Painters,' vol. i., to which we must refer our readers for further information.

## CHRONOLOGICAL TABLES.

## IMPORTANT EVENTS.

- B. C.
- 753 Foundation of Rome by Romulus.
- 716 Numa Pompilius; establishes the priesthood.
- 673 Tullus Hostilius. War with Alba Longa. The Horatii defeat the Curiatii.
- 642 Ancus Martius.
- 616 Tarquinius Priscus; the Cloaca Maxima.
- 578 Servius Tullius; reforms the constitution; builds the walls.
- 535 Tarquinius Superbus. The Sibylline books. Rape of Lucretia. Expulsion of the Tarquins.
- 509 Republic established. Brutus and Collatinus, Consuls.
- 508 Defeat of Lars Porsena. Horatius Coclès at the Sublician Bridge.
- 498 The first Dictator, Titus Lartius.
- 496 Defeat of the Latins and Tarquins at the Lake Regillus.
- 494 Secession of Plebeians to the Mons Sacer. Fable of the Belly and Members. Institution of Tribunes.
- 488 Legend of Coriolanus.
- 486 Agrarian law of Spurius Cassius.
- 483 War with Veii.
- 477 Legend of the Fabian gens.
- 458 Legend of Cincinnatus.
- 451 The Decemvirs appointed; the code of the ten tables.
- 449 Virginius kills his daughter Virginia to save her from Appius Claudius. Second secession to Mons Sacer.
- 445 Third secession, to the Janiculum. The Canuleian law permits marriage between the two orders.
- 396 Veii taken by Camillus.
- 390 Rome sacked by the Gauls, under Brennus.
- 367 The Licinian Rogations; triumph of the Plebeians.
- 366 First Plebeian Consul.
- 362 Marcus Curtius leaps into the gulf in the Forum.
- 356 First Plebeian Dictator.
- 351 First Plebeian Censor.
- 343-292 Samnite and Latin wars.
- 337 First Plebeian Praetor.
- 321 The Samnites defeat the Romans at the Caudine forks.
- 300 First Plebeian Priests.
- 295 Defeat of the Samnites at the battle of Sentinum.
- 237 Last secession of Plebeians to the Janiculum. The Hortensian laws.
- 280 Pyrrhus defeats the Romans near Heraclea.
- 279 Second defeat of the Romans near Asculum.
- 275 Pyrrhus is defeated at Beneventum.
- 272 Subjugation of Tarentum. Supremacy of Rome in Italy.
- 230 Defeat of the Carthaginians in a naval battle off Mylae.
- E. C.
- 256 Roman naval victory at Ecnomus.
- 255 Defeat and capture of Regulus.
- 241 Roman naval victory off Sicily. Treaty of Peace. Sicily annexed.
- 238 The Romans seize Sardinia and Corsica.
- 236 Hamilcar Barca in Spain. Oath of Hannibal.
- 219 Hannibal captures Saguntum.
- 218 Hannibal crosses the Alps; defeats the Romans at the battles of Ticinus and Trebia.
- 217 Hannibal destroys a Roman army at Lake Trasimenus.
- 216 Hannibal annihilates a Roman army at Cannae. He winters at Capua.
- 213 Hannibal captures Tarentum.
- 212 Marcellus captures Syracuse. The two Scipios defeated and slain by Hasdrubal in Spain.
- 211 The Romans recover, and destroy, Capua.
- 209 The Romans recover Tarentum.
- 207 Hasdrubal defeated and slain at the Metaurus.
- 206 Scipio subdues Spain.
- 203 Hannibal recalled to Carthage.
- 202 Scipio defeats Hannibal at Zama.
- 197 Defeat of Philip V., of Macedon.
- 196 Proclamation of Greek independence.
- 190 Defeat of Antiochus of Syria.
- 184 Censorship of Cato.
- 183 Deaths of Hannibal and Scipio.
- 200-175 Conquest and annexation of Cisalpine Gaul, Liguria, and Spain.
- 168 Defeat of Perseus, King of Macedon.
- 146 Destruction of Carthage, and Corinth. Annexation of the Carthaginian Provinces, Macedonia, and Achaëa.
- 133 Attalus bequeaths Pergamos to Rome. Tiberius Gracchus, tribune, obtains an agrarian law; he is slain.
- 123 Caius Gracchus, tribune. His reforms.
- 121 Murder of Caius Gracchus.
- 107 Marius defeats Jugurtha in Africa.
- 105-0 Marius Consul for six years.
- 91 Proposed reforms of Drusus; his murder.
- 90 The Social or Marsic war.
- 88 Contest between Marius and Sulla. Flight of Marius. Sulla embarks for the war with Mithridates, of Pontus.
- 87 Marius and Cinna enter Rome. Reign of terror.
- 86 Death of Marius. Sulla captures Athens and the Piræus.
- 82 Sulla defeats the Samnites and Marians at the Colline Gate. Is made Dictator. Sanguinary proscriptions. Narrow escape of Julius Caesar.
- 79 Sulla reforms the constitution; abdicates.
- 78 Death of Sulla.
- 72 Pompey finishes the war in Spain.
- 66 Pompey defeats Mithridates.
- 64 Pompey annexes Syria.
- 63 Pompey subdues Phœnicia and Palestine

- B.C.
- captures Jerusalem. Cicero puts to death the Catilinarian conspirators.
- 60 First Triumvirate, Caesar, Pompey, Crassus.
- 58-1 Caesar conquers Gaul; visits Britain.
- 51 Rupture between Caesar and Pompey.
- 49 Caesar crosses the Rubicon. Pompey flies to Greece. Caesar enters Rome; is appointed Dictator.
- 48 Caesar defeats Pompey at Pharsalus.
- 47 Caesar defeats Pharnaces at Zela; writes "Veni, vidi, vici."
- 46 Caesar defeats the Pompeians at Thapsus; suicide of Cato. Caesar Dictator for 10 years.
- 45 Caesar defeats Pompey's sons at Munda.
- 44 March 15. Assassination of Caesar, in the Senate-house, at the age of 56. Antony rouses the people.
- 43 Octavian defeats Antony at Mutina. Second Triumvirate, Octavian, Antony, and Lepidus. Proscriptions; Cicero among the victims.
- 42 Battles of Philippi. Defeat of Brutus and Cassius by Octavian and Antony.
- 31 Naval battle of Actium. Octavian defeats Antony and Cleopatra.
- 27 Octavian receives the title of Augustus.
- A.D.
- 14 Death of Augustus.
- 41 The name Christian first used, at Anti-ch.
- 43 Invasion of Britain.
- 64 Fire at Rome; Nero accuses the Christians; Persecution.
- 66 Martyrdom of SS. Peter and Paul at Rome.
- 70 Destruction of Jerusalem by Titus.
- 75 Colosseum founded by Vespasian.
- 79 Eruption of Vesuvius; destruction of Herculaneum and Pompeii.
- 102 Pliny, junior, reports to Trajan, on the Christians.
- 121 Hadrian's wall erected in Britain.
- 137 Hadrian founds a new city, Aelia Capitolina, on the site of Jerusalem. Dispersal of the Jews.
- 248 Millenian festival of the foundation of Rome.
- 249 Persecution by Decius.
- 269 Claudius defeats the Goths.
- 274 Dacia relinquished to the Goths.
- 324 Constantine establishes Christianity as the State religion.
- 325 Constantine convokes the first General Council of Christians at Nicaea in Bithynia.
- 330 Constantinople dedicated.
- 337 Baptism and death of Constantine.
- 393 Death of Theodosius the Great. Final division of the Empire Honorius Emp. of W.; Arcadius of E.
- 402 The W. court removed to Ravenna.
- 404 Repulse of Alaric by Stilicho.
- 408 Alaric, on the mediation of Pope Innocent I., retires from Rome with a tribute.
- 410 Alaric sacks Rome. The Roman army leaves Britain.
- 451 Attila, the Hun, retires from Rome on the intercession of Pope Leo I.
- 455 Genseric, the Vandal, sacks Rome.
- A.D.
- 472 Ricimer, the Suerian, sacks Rome.
- 476 Romulus Augustulus, Emp. of the W., abdicates. End of the Roman Empire. Odoacer, the Vandal, king.
- 493 Theodoric, the Ostrogoth, takes Ravenna. Death of Odoacer.
- 526 Death of Theodoric.
- 527 Justinian, Emp. of E.
- 537 Rome recovered for Justinian by Belisarius.
- 547 Rome retaken by the Goths.
- 553 Rome recovered by Narses. End of the Ostrogothic kingdom in Italy.
- 590 Gregory the Great, Pope.
- 594 Gregory sends Augustine to Britain.
- 721 Edict against images issued by Leo, Emp. of E. The Iconoclast disputes.
- 725 Pope Gregory II. repudiates the Imperial authority.
- 752 The Lombard, Astolphus, captures Ravenna.
- 754 Pope Stephen III. names Pepin, the Frank, Patrician of Rome. Pepin takes Ravenna from the Lombards, and gives it to the Pope.
- 800 Christmas Day. Charlemagne crowned Emperor at Rome by Pope Leo III. The Holy Roman Empire.
- 846 The Saracens sack Rome.
- 852 Leo IV. fortifies the Leonine city.
- 962 Otho of Germany crowned Emperor by Pope John XII.
- 1065 Jerusalem taken by the Turks.
- 1073 Hildebrand becomes Pope, as Gregory VII. The war of the Investitures.
- 1077 The Emp. Henry IV. does penance at Canossa.
- 1084 Henry IV. takes Rome, and imprisons the Pope. Robert Guiscard, the Norman, sacks Rome.
- 1095 Peter the Hermit preaches a Crusade.
- 1099 Jerusalem taken by the Crusaders.
- 1122 The Concordat of Worms.
- 1167 The Emp. Frederic Barbarossa captures the Leonine City.
- 1183 Peace of Constance.
- 1197-1216 Innocent III., Pope.
- 1213 John, of England, does homage to the Pope.
- 1303 Pope Boniface VIII. imprisoned by Philip IV.
- 1309 Removal of Papal Court to Avignon.
- 1341 Poetic coronation of Petrarch at Rome.
- 1347 Rienzo establishes a Republic at Rome.
- 1354 Rienzo murdered at Rome.
- 1377 Pope Gregory XI. returns with his court to Rome.
- 1378 Two Popes elected. The great schism.
- 1417 Election of Martin V. by the Council of Constance. End of the great schism.
- 1452 Last coronation of a German Emp. (Frederic III.) at Rome.
- 1453 Constantinople taken by the Turks.
- 1521 Luther appears before the Diet of Worms.
- 1527 The Constable de Bourbon, for Charles V., sacks Rome.
- 1533 Appeals to Rome from England, abolished.
- 1534 Ignatius of Loyola founds the Jesuit order.
- 1545-64 Decrees of the Council of Trent.
- 1626 Dedication of St. Peter's at Rome.



- A. D.  
 1773 Suppression of the Jesuits by Pope Clement XIV.  
 1796 Napoleon enters Italy; victories of Lodi and Arcola.  
 1798 The French take the Pope prisoner, and proclaim a Roman republic.  
 1801 Rome restored to Pope Pius VII. by Napoleon.  
 1804 Napoleon crowned at Paris by Pius VII.  
 1805 Napoleon crowned King of Italy.  
 1809 Rome annexed by Napoleon; the Pope taken prisoner.  
 1814 Rome restored to Pius VII.  
 1815 The Congress of Vienna.  
 1829 Catholic emancipation in England.  
 1831 Mazzini forms the Young Italy party.  
 1846 Election of Pope Pius IX.  
 1848 Insurrection at Rome; the Pope escapes to Gaeta.  
 1849 Pius IX. restored to Rome by the French.  
 1853 Cavour, Sardinian Prime Minister.  
 1859 The Austrians defeated at Magenta and Solferino. Treaty of Villafranca gives part of N. Italy to Victor Emmanuel.  
 1860 Ancona taken from the Pope by the Sardinians. Garibaldi defeats the Neapolitan troops at Melazzo.  
 1861 Victor Emmanuel proclaimed King of Italy.  
 1866 The Italians join Prussia against Austria. Venice annexed to Italy.  
 1870 The Italian troops occupy Rome.  
 1871 Rome the capital of Italy.  
 1878 Death of Victor Emmanuel and Pius IX.; accession of King Humbert and Leo XIII.  
 1887 The Jubilee of Leo XIII.'s priesthood.  
 1893 Leo XIII. celebrates mass in St. Peter's on the occasion of his episcopal Jubilee.

## EMPERORS.

- B. C.  
 49 Julius Caesar: murdered.  
 27 Augustus.  
 A. D.  
 14 Tiberius: murdered.  
 37 Caligula (Caius Caesar): murdered.  
 41 Claudius: murdered.  
 54 Nero: suicide.  
 68 Galba (Servilius Sulpicius): murdered.  
 69 Otho: suicide.  
 69 Vitellius: murdered.  
 70 Vespasian (Flavius).  
 79 Titus (Flavius Vespasianus).  
 81 Domitian: murdered.  
 96 Nerva.  
 98 Trajan (Marcus Ulpius).  
 118 Hadrian (Trajanus).  
 138 Antoninus (Titus Aelius).  
 161 Marcus Aurelius (Antoninus).  
 180 Commodus: murdered.  
 193 Pertinax: murdered.  
 193 Didius Julianus: murdered.  
 193 Pescennius Niger: murdered.  
 193 Septimius Severus..  
 211 Caracalla: murdered.  
 217 Macrinus: murdered.  
 218 Elagabalus: murdered.  
 222 Alexander Severus: murdered.  
 235 Maximinus: murdered.

- B. C.  
 238 Gordianus I.  
 Gordianus II.: murdered.  
 Pupienus (Maximus): murdered.  
 Balbinus: murdered.  
 238 Gordianus III.: murdered.  
 244 Philip: killed in battle.  
 249 Decius: killed in battle.  
 251 Gallus: murdered.  
 252 Volusianus Aemilianus: murdered.  
 253 Valerian: died a captive.  
 261 Gallienus: murdered.  
 268 Claudius Gothicus.  
 270 Aurelian: murdered.  
 275 Tacitus.  
 276 Probus: murdered.  
 282 Carus: murdered.  
 Carinus: murdered.  
 284 Diocletian: abdicated.  
 Maximianus: abdicated.  
 305 Constantius (Chlorus).  
 Galerius.  
 306 Constantine the Great.  
 Maximinus II.: died, 314.  
 Maxentius: killed in battle, 312.  
 Lucinius: murdered, 324.  
 337 Constantine II.: killed in battle, 340.  
 Constantius II.  
 Constans: murdered, 350.  
 360 Julian the Apostate: killed in battle.  
 363 Jovianus.  
 364 Valentinian I. and Valens.

## DIVISION OF THE EMPIRE.

## WESTERN.

- A. D.  
 364 Valentinian and Gratian.  
 375 Valentinian and Valentinian II.  
 383 Valentinian II.  
 395 Honorius Flavius.  
 425 Valentinian III.  
 455 Petronius Maximus.  
 455 Avitus.  
 457 Majorianus.  
 461 Severus.  
 467 Anthemius.  
 472 Olybius.  
 473 Glycerius.  
 474 Nepos.  
 475 Romulus Augustulus.

Fall of the Western Empire.

## LIST OF FAMOUS MEN IN ANCIENT TIMES. — Historians (H); Poets (P); Generals (G); Orators (O); Statesmen (S).

- Agrippa, Marcus Vipsanius (G, S) B. C. 63-12  
 Ammianus Marcellinus (H) fl. about A. D. 380  
 Augustus (G, S) . . . . . B. C. 63 to A. D. 14  
 Belisarius (G) . . . . . A. D. 505-565  
 Brutus, Lucius Junius (S, G) . . . fl. B. C. 509  
 Brutus, Marcus Junius (S, G) . . . fl. B. C. 44  
 Camillus (G) . . . . . B. C. 367  
 Cassiodorus (H) . . . . . A. D. 468  
 Cato the Censor (S) . . . . . B. C. 234-189  
 Cato of Utica (S) . . . . . B. C. 95-46  
 Catullus (P) . . . . . B. C. 87-57  
 Cicero (O, S) . . . . . B. C. 106-43  
 Claudian (P) . . . . . fl. A. D. 380

Diodorus Siculus (H) . . . . .	fl. A.D. 8	Began to reign.	Country.
Dion Cassius (H) . . . . .	A.D. 155-220	A.D.	
Dionysius (H) . . . . .	died B.C. 7		
Ennius (P) . . . . .	fl. B.C. 220		168 St. Soter, Fondi.
Eutropius (H) . . . . .	fl. A.D. 61		177 St. Eleutherius, Nicopolis.
Gellius Aulus (H) . . . . .	A.D. 117-180		193 St. Victor I., Africa.
Gracchus, Caius (S) . . . . .	died B.C. 121		202 St. Zephyrinus, Rome.
Gracchus, Tiberius (S) . . . . .	died B.C. 133		219 St. Calixtus I., Rome.
Hannibal (G) . . . . .	B.C. 247-163		223 St. Urban I., Rome.
Horace (P) . . . . .	B.C. 65-9		230 St. Pontianus, Rome.
Hortensius (O) . . . . .	B.C. 104-50		235 St. Antonius, Policastro (S. Italy).
Jugurtha (G) . . . . .	B.C. 104		236 St. Fabian, Rome.
Julius Caesar (G, H, S) . . . . .	B.C. 100-44		251 St. Cornelius, Rome.
Juvenal (P) . . . . .	about A.D. 80		252 <i>Novatian (Antipope)</i> , Rome.
Lepidus, M. Aemilius, Triumvir (S) . . . . .	fl. B.C. 42		252 St. Lucius, Lucca.
Livy (H) . . . . .	B.C. 59 to A.D. 17		253 St. Stephen I., Rome.
Macer (H) . . . . .	B.C. 110-66		257 St. Sixtus II., Athens.
Marcellus, M. Claudius (G) . . . . .	fl. B.C. 212		259 St. Dionysius, Turio (S. Italy).
Maecenas (S) . . . . .	died B.C. 8		269 St. Felix I., Rome.
Marcellus (G) . . . . .	died B.C. 203		275 St. Eutichianus, Luni in Tuscany.
Mark-Antony (G) . . . . .	B.C. 83-30		283 St. Caius, Salona (Dalmatia).
Marius, Caius (G) . . . . .	B.C. 157-86		296 St. Marcellinus, Rome.
Martial (P) . . . . .	A.D. 43-104		303 St. Marcellus, Rome.
Mithridates the Great (G) . . . . .	B.C. 131-62		310 St. Eusebius, Cassano (Calabria).†
Narses (G) . . . . .	A.D. 478-567		311 St. Melchisedes, Africa.
Ovid (P) . . . . .	B.C. 43 to A.D. 18		314 St. Sylvester, Rome.
Persius (P) . . . . .	A.D. 31-62		336 St. Mark I., Rome.
Plantus (P) . . . . .	fl. about A.D. 184		337 St. Julius I., Rome.
Plutarch (H) . . . . .	fl. about A.D. 85		352 St. Liberius, Rome.
Pliny the Elder (H, G) . . . . .	A.D. 23-79		355 <i>Felix II. (Antipope)</i> , Rome.
Pliny the Younger (S) . . . . .	fl. A.D. 88		366 St. Damasus I., Portugal.
Pollio, Asinius (H) . . . . .	B.C. 76 to A.D. 4		384 St. Siricius, Rome.
Pompey the Great (G, S) . . . . .	B.C. 106-48		397 St. Anastasius I., Rome.
Polybius (H) . . . . .	B.C. 204-132		401 St. Innocent I., Albano.
Procopius (H) . . . . .	A.D. 495-565		417 St. Zosimus, Mesuraca (S. Italy)
Propercius (P) . . . . .	B.C. 52-10		418 St. Boniface I., Rome.
Pyrrhus (G) . . . . .	B.C. 318-272		420 <i>Eulalius (Antipope)</i> , Rome.
Quintilian (H) . . . . .	A.D. 40-90		422 St. Celestin I., Campano.
Regulus, Atilius (G) . . . . .	fl. about B.C. 255		432 St. Sixtus III., Rome.
Sallust (H) . . . . .	B.C. 86-34		440 St. Leo I. (the Great), Tuscany.
Scipio Africanus (G) . . . . .	B.C. 299-185		461 St. Hilary, Cagliari.
Scipio Africanus Minor (G) . . . . .	B.C. 185-129		467 St. Simplicius, Tivoli.
Scipio Asiaticus (G) . . . . .	B.C. 190		482 St. Felix II. (called III.), Rome, great grandfather of St. Gregory.
Seneca (H) . . . . .	A.D. 65		492 St. Gelasius, Africa.
Statius (P) . . . . .	A.D. 61-96		496 St. Anastasius II., Rome.
Stilicho (G) . . . . .	A.D. 395		498 St. Symmachus, Sardinia.
Suetonius (H) . . . . .	A.D. 70		514 <i>Laurentius (Antipope)</i> , Rome.
Sulla (G, S) . . . . .	B.C. 138-78		514 St. Hormisdas, Frosinone.
Tacitus (H) . . . . .	A.D. 61-113		523 St. John I., Tuscany, M.
Terence (P) . . . . .	B.C. 195		526 St. Felix IV., Benevento.
Tibullus (P) . . . . .	B.C. 54-13		530 Boniface II., Rome.
Valerius Maximus (H) . . . . .	A.D. 15		530 <i>Dioscurus (Antipope)</i> , Rome.
Varro, Terentius (H) . . . . .	B.C. 116-23		532 John II., Rome.
Velleius Paterculus (H) . . . . .	B.C. 19 to A.D. 13		535 St. Agapetus I., Rome.
Vergil (P) . . . . .	B.C. 70-19		535 St. Silverius, Frosinone, M. (son of Pope Hormisdas).

## BISHOPS AND POPES OF ROME.

Began to reign.	Country.
A. D.	
42	St. Peter.
66	St. Linus of Volterra.
78	St. Anacletus, Athens.
90	St. Clement, Rome.
100	St. Evaristus, Bethlehem.
119	St. Alexander I., Rome.
119	St. Sixtus I., Rome.
127	St. Telesphorus, Turio (S. Italy),
139	St. Higinus, Athens.
142	St. Pius, Aquileja.
157	St. Anicetus, Syria.
168	St. Soter, Fondi.
177	St. Eleutherius, Nicopolis.
193	St. Victor I., Africa.
202	St. Zephyrinus, Rome.
219	St. Calixtus I., Rome.
223	St. Urban I., Rome.
230	St. Pontianus, Rome.
235	St. Antonius, Policastro (S. Italy).
236	St. Fabian, Rome.
251	St. Cornelius, Rome.
252	<i>Novatian (Antipope)</i> , Rome.
252	St. Lucius, Lucca.
253	St. Stephen I., Rome.
257	St. Sixtus II., Athens.
259	St. Dionysius, Turio (S. Italy).
269	St. Felix I., Rome.
275	St. Eutichianus, Luni in Tuscany.
283	St. Caius, Salona (Dalmatia).
296	St. Marcellinus, Rome.
303	St. Marcellus, Rome.
310	St. Eusebius, Cassano (Calabria).†
311	St. Melchisedes, Africa.
314	St. Sylvester, Rome.
336	St. Mark I., Rome.
337	St. Julius I., Rome.
352	St. Liberius, Rome.
355	<i>Felix II. (Antipope)</i> , Rome.
366	St. Damasus I., Portugal.
384	St. Siricius, Rome.
397	St. Anastasius I., Rome.
401	St. Innocent I., Albano.
417	St. Zosimus, Mesuraca (S. Italy)
418	St. Boniface I., Rome.
420	<i>Eulalius (Antipope)</i> , Rome.
422	St. Celestin I., Campano.
432	St. Sixtus III., Rome.
440	St. Leo I. (the Great), Tuscany.
461	St. Hilary, Cagliari.
467	St. Simplicius, Tivoli.
482	St. Felix II. (called III.), Rome, great grandfather of St. Gregory.
492	St. Gelasius, Africa.
496	St. Anastasius II., Rome.
498	St. Symmachus, Sardinia.
514	<i>Laurentius (Antipope)</i> , Rome.
514	St. Hormisdas, Frosinone.
523	St. John I., Tuscany, M.
526	St. Felix IV., Benevento.
530	Boniface II., Rome.
530	<i>Dioscurus (Antipope)</i> , Rome.
532	John II., Rome.
535	St. Agapetus I., Rome.
535	St. Silverius, Frosinone, M. (son of Pope Hormisdas).
538	Vigilius, Rome.
555	Pelagius I., Rome.
560	John III., Rome.
574	Benedict I., Rome.
578	Pelagius II., Rome.
590	St. Gregory I. (the Great), Rome.
604	Sabinianus, Volterra.
607	Boniface III., Rome.
608	St. Boniface IV., Valeria in the Abruzzi.
615	St. Deodatus I., Rome.
619	Boniface V., Naples.

† The first Pope who did not suffer martyrdom. The martyred Popes after this date are distinguished by M,

Began to reign. A.D.	Country.	Began to reign. A.D.	Country.
625	Honorius I., Campania.	913	John X., Ravenna.
640	Severinus, Rome.	928	Leo VI., Rome.
640	John IV., Zara in Dalmatia.	929	Stephen VII., Rome.
642	Theodore I., Jerusalem.	931	John XI., Rome.
649	St. Martin I., Todi, M.	936	Leo VII., Tusculum.
654	Eugenius I., Rome.	939	Stephen VIII., Germany.
657	St. Vitalian, Segni.	943	Martin III., Rome.
672	Adeodatus, Rome.	946	Agapetus II., Rome.
675	Domnus I., Rome.	956	John XII., Tusculum.
678	St. Agatho, Reggio in Calabria.	964	Leo ( <i>Antipope</i> ), Rome.
682	St. Leo II., S. Martino, near Reggio.	964	Benedict V., Rome.
684	St. Benedict II., Rome.	965	John XIII., Narni.
685	John V., Antioch.	972	Benedict VI., Rome.
		974	Domnus II., Rome.
		975	Benedict VII., Rome.
		980	Boniface VII. ( <i>Francone</i> ), <i>Antipope</i> .
		983	John XIV., Pavia.
		985	John XV., Rome.
		996	Gregory V. (Bruno), Saxony.
		998	John XVII. ( <i>Antipope</i> ).
		999	Sylvester II. (Gerbert), Auvergne.
		1003	John XVI., Rome.
		1003	John XVII., Rome.
		1009	Sergius IV., Rome.
		1021	Benedict VIII., Tusculum.
		1024	John XVIII., Tusculum.
		1033	Benedict IX., Tusculum.
		1044	Sylvester III. ( <i>Antipope</i> ).
		1046	Gregory VI., Rome.
		1047	Clement II. (Suidger), Saxony.
		1048	Damasus II., Boppa, Bavaria.
		1049	St. Leo IX., Bruno, Alsace.
		1055	Victor II., Gebhard, Bavarian Highlands.
		1057	Stephen X., Lorraine.
		1058	Benedict X. ( <i>Antipope</i> ), Rome.
		1058	Nicholas II. (Gherardus), Burgundy.
		1061	Alexander II. (Badagio), Milan.
		1061	Honorius II. ( <i>Cadalous of Parma</i> ), <i>Antipope</i> .
		1073	Gregory VII. (Hildebrand, or Aldobrandeschi), Soana in Tuscany.
		1080	Clement II. ( <i>Guibert of Ravenna</i> ), <i>Antipope</i> .
		1086	Victor III. (Epifani), Benevento.
		1088	Urban II., Reims.
		1099	Paschal II., Bieda.
		1100	Albert ( <i>Antipope</i> ), Atella.
		1102	Theodoric ( <i>Antipope</i> ), Rome.
		1102	Sylvester III. ( <i>Antipope</i> ), Rome.
		1118	Gelasius II. (Giov. Caetani), Gaeta.
		1118	Gregory VIII. ( <i>Antipope</i> ), Spain.
		1119	Calixtus II., Burgundy.
		1124	Honorius II., Bologna.
		1124	Theobald ("Bocca di Pecore"), <i>Antipope</i> .
		1130	Innocent II. (Papareschi), Rome.
		1130	Anacletus II. ( <i>Antipope</i> ).
		1138	Victor IV. ( <i>Antipope</i> ).
		1143	Celestin II., Città di Castello.
		1144	Lucius II., Bologna.
		1145	Eugenius III. (Paganelli), Pisa.
		1150	Anastasius IV., Rome.
		1154	Adrian IV. (Nicholas Breakspeare), Langley, England.
		1159	Alexander III. (Bandinelli), Siena.
		1159	Victor IV. ( <i>Cardinal Octavian</i> ), <i>Antipope</i> , Rome.
		1164	Paschal III. ( <i>Antipope</i> ), Cremona.
		1169	Calixtus III. ( <i>Antipope</i> ), Hungary.
		1178	Innocent III. ( <i>Antipope</i> ), Rome.

† Died three days after his election; never consecrated.

Began to reign. A.D.	Country.	Began to reign. A.D.	Country.
1181	Lucius III., Lucca.	1503	Pius III. (Antonio Todeschini Piccolomini), Siena.
1185	Urban III. (Crivelli), Milan.	1503	Julius II. (Giuliano della Rovere), Savona.
1187	Gregory VIII. (di Morra), Benevento.	1513	Leo X. (Giovanni de' Medici), Florence.
1187	Clement III. (Scolari), Rome.	1522	Adrian VI. (Adrian Florent), Utrecht.
1191	Celestin III. (Buboni), Rome.	1523	Clement VII. (Giulio de' Medici), Florence.
1198	Innocent III. (Conti), Anagni.	1534	Paul III. (Alessandro Farnese), Rome.
1216	Honorius III. (Savelli), Rome.	1550	Julius III. (Gio. Maria Clocchi dai Monte), Monte San Savino in Tuscany.
1227	Gregory IX. (Conti), Anagni.	1555	Marcellus II. (Marcello Cervini), Montepulciano.
1241	Celestin IV. (Castiglioni), Milan.	1555	Paul IV. (Gio Pietro Caraffa), Naples.
1243	Innocent IV. (Fieschi), Genoa.	1559	Pius IV. (Giovan-Angelo de' Medici), Milan.
1254	Alexander IV. (Conti), Anagni.	1566	St. Pius V. (Michele Ghislieri), Bosco, near Alessandria.
1261	Urban IV. (Pantaleo), Troyes.	1572	Gregory XIII. (Ugo Buoncompagni), Bologna.
1264	Clement IV. (Foucauld), Narbonne (Gros), St. Gilles.	1585	Sixtus V. (Felice Peretti), of Montalto, born at Grottamare, in the March of Ancona.
1271	B. Gregory X. (Visconti), Piacenza.	1590	Urban VII. (Gio-Battista Castagna), Rome.
1276	Innocent V., Moutiers, Savoy.	1590	Gregory XIV. (Niccolò Sfrondati), Cremona.
1276	Adrian V. (Fieschi), Genoa.	1591	Innocent IX. (Giov. Antonio Facchinetti), Bologna.
1276.	John XIX. or XX. or XXI. (Giuliano), Lisbon.	1592	Clement VIII. (Ippolito Aldobrandini), of a Florentine family, but born at Fano.
1277	Nicholas III. (Orsini), Rome.	1605	Leo XI. (Alessandro Ottaviano de' Medici), Florence.
1281	Martin IV., Champagne.	1605	Paul V. (Camillo Borghese), Rome.
1285	Honorius IV. (Savelli), Rome.	1621	Gregory XV. (Alessandro Ludovisi), Bologna.
1287	Nicholas IV. (Maschi), Ascoli.	1623	Urban VIII. (Matteo Barberini), Florence.
1292	St. Celestin V. (Pietro da Morrone), Isernia; resigned within six months.	1644	Innocent X. (Gio-Battista Pamfili), Rome.
1294	Boniface VIII. (Benedetto Caetani) Anagni.	1655	Alexander VII. (Fabio Chigi), Siena.
1303	B. Benedict XI. (Boccasini), Treviso.	1667	Clement IX. (Giulio Rospigliosi), Pistoja.
1305	Clement V. (de Couth), Bordeaux.	1670	Clement X. (Gio-Battista Altieri), Rome.
1316	John XXII. (Jacques d'Use), Cahors.	1676	Innocent XI. (Benedetto Odescalchi), Como.
1334	Nicholas V. ( <i>Antipope at Rome</i> ), Rieti.	1689	Alexander VIII. (Pietro Ottoboni), Venice.
1334	Benedict XII. (Jacques Fournier), Foix.	1691	Innocent XII. (Antonio Pignatelli), Naples.
1342	Clement VI. (Pierre Roger de Beaufort), Limoges.	1700	Clement XI. (Gio. Francesco Albani), Urbino.
1352	Innocent VI. (Etienne Aubert), Limoges.	1721	Innocent XIII. (Michelangelo Conti), Rome.
1362	Urban V. (Guillaume de Grimoard), Mende.	1724	Benedict XIII. (Pietro Francesco Orsini), Rome.
1370	Gregory XI. (Roger de Beaufort), Limoges.	1730	Clement XII. (Lorenzo Corsini), Florence.
1378	Urban VI. (Eartolommeo Prignano), Naples.	1740	Benedict XIV. (Prospero Lambertini), Bologna.
1387	<i>Clement VII. (Robert of Geneva), Antipope at Avignon.</i>	1758	Clement XIII. (Carlo Rezzonico), Venice.
1389	Boniface IX. (Pietro Tomacelli), Naples.	1769	Clement XIV. (Lorenzo Francesco Ganganelli), S. Angelo in Vado.
1394	<i>Benedict XIII. (Pedro de Luna, a Spaniard), Antipope at Avignon.</i>	1775	Pius VI. (Angelo Braschi), Cesena.
1404	Innocent VII. (Migliorati), Sulmona.	1800	Pius VII. (Gregorio Barnabe Chiaramonti), Cesena.
1406	Gregory XII. (Angelo Correr), Venice.	1823	Leo XII. (Annibale della Genga), Spoleto.
1409	Alexander V. (Petrus Phylargyus), Candia.	1829	Pius VIII. (Francesco Xaviere Castiglioni), Cingoli.
1410	John XXIII. (Baldassare Cossa), Naples.	1831	Gregory XVI. (Mauro Cappellari), Bel-luno.
1417	Martin V. (Oddone Colonna), Rome.	1846	Pius IX. (Giovanni Maria Mastai-Ferretti), bora at Sinigaglia, May 13,
1424	<i>Clement VIII. (a Spaniard), Antipope at Avignon.</i>		
1431	Eugenius IV. (Gabriele Condulmer), Venice.		
1439	<i>Felix V. (Antipope). [End of the Western Schism.]</i>		
1447	Nicholas V. (Tommaso Parentucelli), Sarzana.		
1455	Calixtus III. (Alfonso Borgia), Valencia.		
1458	Pius II. (Aeneas Sylvius Piccolomini), Pienza.		
1464	Paul II. (Pietro Barbo), Venice.		
1471	Sixtus IV. (Francesco della Rovere), Savona.		
1484	Innocent VIII. (Gio-Battista Cibo), Genoa.		
1492	Alexander VI. (Roderigo Lenzoli Borgia), Spain.		

- Began to reign, A.D. Country.
- 1792; created Cardinal, Dec. 23, 1839 elected Pope, June 16, 1846.
- 1878 LEO XIII. (Gioacchino Pecci), born at Carpineto, March 2, 1810; elected Pope, Feb. 20, 1878.

## KINGS OF UNITED ITALY.

- 1870 VITTORIO EMANUELE II. proclaimed King of all Italy. The first Parliament of united Italy was opened in Rome in Dec. 1871.
- 1878 UMBERTO I., born March 14, 1844; ascended the throne on the 9th Jan. Queen Margherita Maria Teresa Giovanni, born Nov. 20, 1851. Prince Royal, Vittorio Emanuele Filiberto Maria Gennaro, Prince of Naples, born 11th Nov. 1869; m. Princess Helena of Montenegro.

## LIST OF SAINTS AND RELIGIOUS ORDERS.

M. = Martyr. V. M. = Virgin Martyr. Figures in brackets indicate the date. Days of the month refer to the Saint's day. Such words as crown, wheel, anchor, &c., refer to the Saint's symbol.

- S. Adriano, M. (294). Sept. 8. In armour; anvil; lion.
- S. Agata of Catania, V. M. (251.) Feb. 5. Tongue.
- S. Agnes, V. M. (303), aged 13. Jan. 21. Lamb; palm; olive branch.
- S. Alessio (409). July 17. Beggar with dish.
- S. Alfonso dei Liguori, Bp. of S. Agata dei Goti, founder of the Redemptorists (1696-1787).
- Algerian Fathers.—A Mission founded by the late Card. Lavignerie. Habit white; bearded.—*S. Niccolò dei Lorinensi*.
- St. Ambrose, Abp. of Milan, and one of the four Latin doctors (397). Dec. 7. Two human bones; beehive.
- S. Anastasia, M.—Roman matron (303). Dec. 25.
- St. Anastasius.—A Basilian monk, martyred by Chosroes king of Persia in 626, at Barsaloe in Assyria. Jan. 22.
- S. Andrea (orsini).—Carmelite Bp. of Fiesole (1373). Feb. 4.
- Annunziata.—A brotherhood founded by the Spanish Dominican Card. Juan Torquemada in 1460 for granting dowries to young girls (*S. M. Minerva*).
- S. Antonio Abate (357).—Patron of animals, and protector against accidents in riding or driving. Almost all the mules and horses in the Campagna bear a medal with the head of St. Anthony on their front. Jan. 17.
- S. Antonio di Padova (1231).—Franciscan friar, born at Lisbon. June 13. Flame in hand or on breast.
- S. Apollinare, M. (81).—Bp. of Ravenna. July 23. Black cross on white robe.
- St. Athanasius, Patriarch of Alexandria (373), and one of the four Greek doctors (Chrysostom, Basil, Gregory Nazianzen). The Greek bishops wear no mitre.
- St. Augustine.—Latin Doctor (430). Aug. 28. Heart, flaming, or transfixed with arrow; books.
- Augustinians.—A religious order founded by St. Augustine, Bp. of Hippo (430), but reorganised by Alexander IV. in 1256. They consist of (1) Regular Canons; (2) Hermits, aggregated with Friars by Pius V. in 1567. Habit black, with a leathern girdle. Within their own convents, and in any town where there are no Dominicans, they are allowed to dress in white. Orders living under the same rule: *Premonstratensians, Trinitarians, Order of Mercy, and Brigittines*.
- S. Agostino; *S. M. del Popolo* (priory); *S. Patrizio* (Irish). Nunneries: *S. Giacomo alla Lungara; S. Catarina dei Funari; S. M. delle Vergini; SS. Quattro Coronati; Gesù e Maria*.
- S. Balbina, V. (132). Mar. 31.
- S. Barbara, V. M. (303), 4 Dec. Tower; feather; chalice.
- Barnabites.—Regular Clerks of St. Paul, founded by B. Antonio Zaccaria (1539), and named after a Church of St. Barnabas, which belonged to them at Milan.—*S. Carlo di Catinari*.
- Basilian Monks.—An Order founded by St. Basil, Bp. of Caesarea in Cappadocia (379). All Greek monks belong to it, and it was established in Southern Italy before the time of St. Benedict, who adopted the habit and many of the rules for his own Order.—*S. Basilio; Grotta-ferrata*.
- St. Benedict.—Mar. 21. Rod.
- Benedictines.—Monks of the Western Church, founded by St. Benedict (543). Habit black. The Order has six branches—Camaldolesi, Carthusians, Cistercians, Olivetani, Sylvestrians, and Vallombrosians. Members of other religious orders are not monks, but Friars, Hermits, Canons, &c.—*S. Paolo, S. Calisto, S. Ambrogio*. University, and residence of the Abbot-Primate, *S. Anselmo*. Nunneries: *S. Cecilia, S. M. in Campo Marzio*.
- Beneficiati.—Abbreviation of *Clerici Beneficiati*, ranking after the *Canonici* in the great Basilicas. They wear a tippet of grey fur over their cotta, and have a separate Sacristy.
- St. Bernard of Cîteaux, founder of the Cistercian Monastery at Clairvaux (1153). Oak-horn, pen, papers; beehive.
- S. Bernardino (1444), founder of the *Osservanti*, or Reformed Franciscans. Three mounds, with cross or flag.
- S. Biagio.—Armenian Bp., M. (316). Feb. 3.
- S. Bibiana, V. M. (362). Dec. 2.
- S. Bonaventura (1274), Card. Bp. of Albano, and Franciscan friar. Usually known as the 'Seraphic doctor.' Angel with chalice; Cardinal's hat.
- S. Cajetanus da Thiene (1547).—One of the four founders of the Order of the Theatines, and the second Superior—Bp. Caraffa, afterwards Paul IV., being the first.
- Camaldolesi.—An austere branch of the Bene-

- dictine Order, founded by S. Romualdo at Campo Maldoli in 1012. Habit white, with white hood and girdle.
- S. Camillo Lellis, founder of the Regular Clerks for ministering to the sick.
- Canonic.—Canons, attached to a Church which has a chapter. They wear a rochet, and those in Rome wear also in winter an ample cape of white ermine (*Mozzetta*).
- Capuchins.—A branch of the Franciscan Order, founded by Matteo di Basso of Urbino in 1526, but subject to the control of the Observants until 1617. Habit brown, with long pointed cowl.—*Cappuccini*, *S. Lorenzo fuori le Mura*.
- S. Carlo Borromeo. Card. Abp. of Milan (1538-84). Nov. 4. Rope round neck.
- Carmelite Nuns.—Founded by John Soreth in the 15th cent., but reformed by S. Teresa of Avila (1582).—*S. Egidio*, *SS. Pietro e Marcellino*, *S. Giuseppe a Capo le Case*.
- Carmellites.—Founded in 1156 by Berthold, a Calabrian monk, on Mount Carmel, in obedience to a revelation from Elijah. Albert, Patriarch of Jerusalem, gave the Order its first rules in 1209. It is said, however, that Berthold found hermits already established on the mountain, who claimed descent from Elijah himself.—*Calzati* (shod), *S. M. Traspontina*, *S. Martino*, *S. Niccolò ai Cesarini*.—*Scalzi* (barefooted): *S. M. della Scala*, *S. M. della Vittoria*, *S. Pancrazio*.
- S. Catarina, V. M. of Alexandria (307). Nov. 25. Wheel.
- S. Catarina da Siena.—April 30, 1380. Dominican Nun. Crown of thorns; lily.
- S. Cecilia, V. M. (280). Angel with musical instruments.
- SS. Celsus and Julian of Antioch, M. M. (cir. 300). Jan. 9.
- S. Cesareo of Terracina, deacon M. (300). Nov. 1.
- Chierici Minori.—A congregation of Regular Clerks founded by S. Francesco Caraccioli (1608).—*S. Lorenzo in Lucina*.
- Cistercians.—A branch of the Benedictine Order, founded by St. Robert in 1075, and named after his first monastery (*Citeaux*). Habit white, with narrow black scapular, black sash, and black hood.—*S. Bernardo*; *S. Croce*.
- St. Claude, Bp. of Besançon (696). June 6.
- S. Clemente, Pope, M. (99). Nov. 23. Anchor.
- French, 56 students. Black, fastened round the neck with a long black ribbon. 42 Via S. Chiara.
- German (and Hungarian), under the management of Jesuits (1552), 90 students. Scarlet. *Via S. Niccola da Tolentino*.
- Greek (1572), 13 students. Blue with red sash. *S. Atanasio*, Via del Babuino.
- Irish, 56 students. Black, with red lappets and cord binding (see Propaganda). *S. Agata dei Goti*.
- North American (1859), 70 students. Black, with light blue lining and red sash. *S. M. dell'Umiltà*.
- Pampbili (1650), 12 students. *Piazza Navona*.
- Polish (1866), 10 students. Green sash. 22 Via dei Maroniti.
- Propaganda (1622), 150 students. Black, with red sash, red binding, and red buttons to cuff. *Piazza di Spagna*.
- Scots (1600), 24 students. Violet with red sash and buttons. *S. Andrea*, Via delle Quattro Fontane.
- South American (1858), 38 pupils. Black, with light blue lining and blue sash. *Via Gioacchino Belli*.
- Spanish (1892), 70 students. Black cape, with blue cords radiating from the collar. *Pal. Attempo*.
- Conventuals (see *Minor*).
- SS. Cosma e Damiano, M. M., brothers and physicians of Arabia (290). Sept. 27. In red ropes and caps, with surgical instruments.
- S. Crisogono, Roman noble, M. (303).
- S. Damasus, Pope (384).
- Doctors of the Church.—Greek: Athanasius, Basil, Chrysostom, and Gregory Nazianzen; sometimes Cyril of Alexandria and Cyril of Jerusalem are added. Latin: Ambrose, Augustine, Jerome, and Gregory the Great. They are commonly, but less correctly, called the Four Greek and Latin Fathers. To the latter have been added by St. Pius V. and subsequent Popes: Thomas Aquinas, Buonaventura, Anselm, Isidore of Seville, Ildefonso, Peter Chrysologus, Leo the Great, Peter Damian, Bernard, Hilary, Alfonso dei Liguori, and Francis of Sales—the last three by Pius IX.
- Dominicans, the second in date and importance of the mendicant Orders, founded by St. Dominic, of Calaruega, in Old Castille (1170-1221). It was pre-eminently a Preaching Order (*Ordo Praedicatorum*), and its fathers are still known in Italy as *Padri Predicatori*. A committee of Dominicans, as the most learned of the religious Orders in polemical doctrine, was placed in charge of the Inquisition by Gregory IX. in 1229, eight years after the death of St. Dominic, who is commonly but erroneously supposed to have been the first Inquisitor. This Order has never been reformed or sub-divided into branches. Habit white, with a white scapular, and a long black mantle.—*S. M. sopra Minerva*; *SS. Quirico e Giulitta*; *S. Sabina*; *S. Sisto*; *S. Rosario al Monte Mario*; *S. Clemente* (Irish). Nunneries:

## COLLEGES, THEOLOGICAL.

- Armenian (1883), 20 students. *S. Nicc. da Tolentino*.
- Belgian (1854), 10 students. Black sash bordered with red. *S. Anna*, Via del Quirinale.
- Bohemian (1884), 12 students. Chocolate sash edged with gold. *S. Giov. Nepomuceno*, Via Sestina.
- Canadian (1888). 12 students. *Via delle Quattro Fontane*.
- Capranica (1458), 53 students. Glossy black. *Piazza S. M. in Aquiro*.
- English (1575), 26 students. Tightly fitting black cloth, with long narrow lappets. *S. Tommaso*, Via Monserrato.

- SS. *Domenico e Sisto*; *S. Catarina*; *Annunziata*.
- S. Dorotea, V. M. (304). Feb. 6. Angel with fruit; crown of roses; palm.
- Écoles Chrétiennes.—A Brotherhood of laymen, founded by Ven. J. B. de la Salle in 1679, and established in Rome in 1702.—*S. Salvatore in Lauro*; *Via S. Sebastiano*; *Via S. Giov. in Lat.* The Brothers wear large white bands, but the boys, some of whom act as chorists in churches, have no uniform.
- S. Egidio (Giles). Athenian noble (500). Sept. 1.
- S. Eligio (Eloy), goldsmith, afterwards Bp. of Noyon (665). Dec. 1. Blacksmith, with tools.
- S. Eusebius, Priest, M. (357). Aug. 14.
- S. Eustachio, Roman knight, M. (120). Sept. 20. In armour; stag with crucifix between horns.
- SS. Faustino e Giovita, priest and deacon of Brescia, MM. (182). Feb. 15.
- S. Filippo Neri (1595), founder of the Oratorians; 26 May.
- S. Francesca Romana, wife of *Lorenzo Pontiani del Buffo*, foundress of the Oblates of Tor de' Specchi (1384-1440). Mar. 9. Angel holding a book.
- S. Francesco Caracciolo of Naples, founder of the *Chierici Minori*. June 4, 1608.
- S. Francesco di Paola.—Founder of the Order of Minims (1416-1507). April 2. Staff; aged.
- St. Francis of Assisi (1182-1226), founder of the Franciscan Order. Oct. 4. Skull; lily; stigmata.
- Friars.—Members of the following Orders: Franciscan, Dominican, Carmelite, Augustinian, and Servite.
- S. Galla, Roman matron (cir. 543). May 23.
- S. Gallicano, Roman noble, M. (330).
- St. George, M. (289). Patron Saint of England, Germany, and Venice. Apr. 23. In armour; dragon at feet; standard.
- SS. Giovanni e Paolo, MM. (362), Roman nobles and brothers. June 26.
- S. Giov. Calibita (470). Basilian monk.
- S. Girolamo Emiliani.—Founder of the *Padri Somaschi* (1537).
- S. Giuliana Falconieri, foundress of the Nuns of the 3rd order of Servites (1341). June 19.
- St. Gregory the Great (604), Pope, and one of the four Latin Doctors. Mar. 12. Dove.
- St. Ignatius of Loyola, founder of the Jesuits (1491-1556). July 31. I.H.S. in the sky; heart crowned by thorns.
- S. Ildefonso.—Benedictine Abp. of Toledo. Dec. 26, 667.
- S. Isidoro, Spanish ploughman (1170). May 15. Spade.
- S. Ivo of Brittany, patron of lawyers (1303). May 19.
- St. Jerome (329-420), priest, and one of the four Latin Doctors; Sept. 30. Church in hand; cardinal's hat; lion.
- Jeronymites.—An association of hermits, of uncertain foundation, who flourished chiefly in Spain. A branch was founded in Umbria by Pietro Gambacorti of Pisa in 1377, and extended to Rome. Habit, dark chocolate brown.—*S. Onofrio*; *S. Francesco* (Rte. 39).
- Jesuits.—An Order founded by St. Ignatius of Loyola in 1534, for the furtherance of active spiritual life, foreign missions, and education. A Jesuit can accept no preferment, unless compelled thereto by command of the Pope. Orders founded since about 1560 are not strictly speaking Religious Orders, but Congregations or Societies. The Society of Jesus, however, enjoys the privileges of the older Orders. 120 *Via del Seminario*.
- S. Juan de Dios.—Founder of an Order of Charity for serving the sick in 1540. The brothers are styled *Fate bene Fratelli*, from the constant exhortation of the Saint. Mar. 8, 1550. Beggar at his feet.
- Knights of St. John of Jerusalem, afterwards called Knights of Malta (1092), and Hospitaliers. White cross on black mantle.
- The Order was founded in 1048 for the purpose of affording shelter and hospitality to pilgrims visiting the Holy Land. It afterwards became a band of warrior knights, who settled at Rhodes. When Rhodes was taken by the Turks in 1523 the Knights took refuge at Viterbo, until Clement VII. induced Charles V. to give them Malta in 1530, whence they were expelled by Napoleon.—*Via Condotti*; *S. M. Aventinense*.
- Knights Templars (1118); red cross on white mantle; suppressed in 1311.
- St. Laurence, M., deacon of St. Sixtus II. (261). Aug. 10. Gridiron.
- St. Louis IX., King of France (1270). He belonged to the Third Order of St. Francis, and died wearing its cord and cowl. Aug. 25. Fleur-de-lis; crown of thorns.
- S. Lucia of Syracuse, V. M. (303). Dec. 13. Rays issuing from wound, or sword in neck.
- St. Luke.—Madonnas attributed to this Evangelist are preserved in the Churches of S. Agostino, SS. Domenico e Sisto, S. M. Maggiore, S. M. in Ara Coeli, S. M. del Popolo, S. M. della Consolazione, and S. M. in Via Lata. It is not pretended that they are by his hand; the most that is claimed for them is that they are early Byzantine copies. Oct. 18. Ox; picture.
- Madre di Dio.—A society of Regular Clerks, founded by B. Giov. Leonardi of Lucca. S. M. in *Campitelli*.
- St. Malo, French Bp. (627).—It. *Macuto*. Nov. 15.
- S. Marcellino, Priest, M. (301). June 2.
- S. Marcello, Pope, M. (308). Jan. 16.
- Maronites.—A colony of Christians inhabiting Mount Lebanon, and so called partly from S. Maro, a Syrian monk of the 4th cent., and partly from John Maro, Bp. of Botrys (676). They are governed by a Patriarch who takes his title from Antioch, and adds the name of Peter to his own. The secular priests marry, and the religious follow the rule of St. Anthony.—*S. Antonio*. (Rte. 14.)
- St. Martin, Bp. of Tours (397). Nov. 11. Beggar at his feet; goose.
- St. Martin, Pope (655). Nov. 11.
- S. Martina, V. M. (228). Jan. 30. Lictor's axe; two-pronged fork.
- Mechitaristi.—Congregation of Armenians, founded by Mecharit of Siwas (Sebastia) early in the 13th cent. He adopted the rule of St. Benedict, and established the famous

- convent on the island of S. Lazzaro at Venice. His followers afterwards obtained possession of *S. M. in Domnica*.
- Melchites.—Eastern Christians who accepted the decrees of the Council of Chalcedon, when the recalcitrants formed the Jacobite schism. They were called Melchites by the Schismatics because they conformed to the edict of the Emp. Marcian (Syriac *Melech*), enforcing the decision of the Council. They have three Patriarchs—of Antioch, Alexandria, and Jerusalem.
- (Padri) Mercenari, founded by S. Pedro Nolasco, for the redemption of slaves, captives, and debtors in prison (1256).—*S. Adriano*.
- Minims.—An austere Order of mendicant friars founded by S. Francesco di Paola (1416–1507). Habit similar to the Minor Conventuals, but with a short scapular rounded off at the ends, and a small round hood.—*S. M. della Luce*; *S. Andrea delle Fratte*; *S. Francesco di Paola*; *S. M. degli Angeli*.
- Ministri degl' Infermi (Red Cross). Founded by S. Camillo de Lellis (1604).—*S. Giov. Lat.* (Hospital); *S. Giov. Malva*; *SS. Vinc. ed Anastasio*; *S. M. Maddalena*.
- Minor Conventuals.—That branch of the Franciscan Order which after the death of their founder relaxed the rule so far as to live in convents and hold property. Habit black, with white cord.—*SS. Apostoli*; *S. Dorotea*.
- Minor Observants.—The stricter branch of the Franciscan Order, who lived in small communities, and held no property. Reformed by S. Bernardino of Siena (1444). Habit brown. In Italy they are generally called *Osservanti* or *Riformati*, in France *Recollets*, and in Spain *Alcantarinos*.—*S. Antonio*, Via Merulana; *Araceli*; *S. Bartolommeo*; *S. Sebastiano*; *S. Bonaventura*.
- Miséricorde (Frères de Notre Dame de la).—Founded at Malines by Canon Scheppers.—*Scuola Pia*, in the Borgo.
- Monsignore.—This title, though incorrectly used as a substantive, is merely a prefix to the name of an Ecclesiastical dignitary, who may be an Archbishop (Most Rev.), Bishop or Domestic prelate (Right Rev.), Chamberlain or Chaplain to the Pope (Very Rev.). The distinguishing badge of the dignity is a purple streak below the white stock or collar.
- Nazzareni.—Dark chocolate habit with blue cord (see *Third Order of Penitence*).—*S. M. delle Grazie*; *S. M. in Macello Martirum*.
- S. Niccolò da Bari, Bp. of Myra (342). Dec. 6.
- S. Niccolò da Tolentino, Augustinian friar (1309). Sept. 10. Star; crucifix wreathed with lily.
- St. Norbert, Abp. of Magdeburg, and founder of the Praemonstratensians (1134). June 6. Monstrance.
- Nuncio.—Ambassador of the Pope to a foreign Court. Of the first rank are *Paris*, *Vienna*, *Madrid*, and *Lisbon*; of the second, *Brussels*, *Munich*, *Lucerne*, *the Hague*, and several S. American Republics.
- Oblates of S. Francesca Romana.—A community of religious women, founded in 1433, 3, Via Tor de' Specchi.
- Olivetans.—Founded by S. Bernardo dei Tolomei, under the rule of St. Benedict (1319). Habit white.—*S. Francesca Romana*.
- S. Omobono of Cremona, patron of tailors (1197). Nov. 13. Bottles.
- S. Onofrio (380), a monk of Thebes, said to have been originally a Persian prince. June 12. Branch twisted round his body; long hair.
- Oratorians.—In 1558 St. Philip Neri founded an Oratory for purposes of devotion at *S. Girolamo della Carità*, which was transferred to the *Chiesa Nuova* in 1577.—*SS. Nereo ed Achilleo*; *S. Girolamo della Carità*.
- Osservanti.—Reformed Order of Franciscans, founded by S. Bernardino of Siena (1444).
- Padri della Dottrina Cristiana.—A French Society, instituted at Avignon by César de Bus and established in Rome by Benedict XII. in 1272.—*S. M. in Monticelli* (150 boys); *S. Agata in Trastevere* (220 boys).
- Padri Pallottini.—Mission priests founded by Ven. Fr. Pallotti in 1835.—*S. Silvestro in Capite*; *S. Salvatore in Onda*.
- Padri Riformati del terz' Ordine.—*S. Paolo alla Regola*.
- Padri Scolopi (Scuole Pie).—Founded at the end of the 16th cent. by S. Giuseppe Calanzio for the free education of children.—*S. Pantaleo* (200 boys); *S. Lorenzo in Borgo* (150 boys); *Coll. Nazareno*.
- S. Pancrazio, M. (60), aged 14. May 12.
- S. Pantaleone, physician. M. (301). July 27. Olive branch; hands over head, nailed to tree.
- S. Paolo della Croce (1694–1775), born at Ovada in Piedmont; founder of the Passionists; canonized by Pius IX. in 1867.
- Paolotte.—Minim Nuns.—*SS. Gioacchino ed Anna*.
- S. Pasquale Baylon.—Spanish Franciscan (1592). May 17.
- Passionists.—Founded by S. Paolo della Croce. Habit black, with monogram of I H S, heart and cross, on the left side.—*S. Giov. e Paolo*; *Scala Santa*.
- Patriarch.—The highest dignity of the Christian hierarchy, borne by the Metropolitan of Alexandria, Rome, Antioch, Constantinople, and Jerusalem. As regards Rome, the title is merged in that of Pope, and the remaining sees are regarded as schismatical. Bishops are still, however, nominated by the Pope to these four patriarchates; but they all reside in Rome, except the Patriarch of Jerusalem, and have no jurisdiction. The Western Church admits also a Maronite, Melchite, and Syrian Patriarch of Antioch, an Armenian and Chaldaean Patriarch, a Patriarch of the Spanish Indies, a Patriarch of Lisbon, and a Patriarch of Venice.
- Penitence (Third Order of).—Founded about 1795. Habit dark brown, with blue cord.—*S. M. delle Grazie*; *S. M. in Macello Martirum*.
- Penitentiaries.—Priests attached to the three great Basilicas for hearing confessions. At *St. Peter's* they are Minor Conventuals; at



- St. John Lateran*, Observants; at *S. M. Maggiore*, Dominicans.
- Pii Operai di Napoli.—A modern congregation.—*S. Giuseppe in Lungara*.
- Poor Clares.—The Second Order of St. Francis, founded by S. Chiara of Assisi in 1212. They settled in London at the 'Minorities' in 1293. They pass several hours of the night in prayer, fast during a greater part of the year, and never leave their Convent.—*SS. Cosma e Damiano in Trast.*; *S. Lorenzo in Panisperna*; *S. Urbano (Via Alessandrina)*.
- S. Prassede V. (150). July 21.
- S. Prisca, V. M. (275). Jan. 18. Lion; eagle; palm.
- S. Pudenziana, V. (148). May 19. Sponge with blood; cup.
- SS. Quaranta Martiri, frozen to death at Sebaste (320). Mar. 10.
- SS. Quirico e Giulitta (305)—martyred boy and mother.
- Redemptorists.—A congregation founded by S. Alfonso dei Liguori of Naples in 1732, and dedicated to the service of the Most Holy Redeemer.—*S. Alfonso*; *S. M. in Montecorone*.
- Regular Canons of the Lateran.—College of Priests at *S. Pietro in Vincoli*, quite distinct from the Secular Canons of the Basilica.—*S. Agnese fuori le Mura*.
- B. Rita of Cascia, an Augustinian nun (15th cent.). Aug. 16.
- S. Roch, French pilgrim (1327). May 22. Wound in leg.
- SS. Rufina e Seconda, VV. MM. Sisters (226).
- S. Saba, Basilian abbot, 5 Dec. (531).
- S. Sabina, Roman lady, M. (303). Aug. 29.
- Sacconi.—A Brotherhood whose members were accustomed to beg alms in the streets of Rome every Friday for the poor. They wore a sack of coarse linen, a hood drawn over the face and pierced with two holes for the eyes, a cord round the waist, and a wallet over the shoulder. Among their number were nobles, prelates, and even cardinals. Founded by St. Hyacinthe, a Franciscan nun (1643).—*S. Teodoro*.
- SCHOOLS (chiefly in preparation for the priesthood):—
- Benedictine, with the habit of the Order.—*S. Paolo fuori le Mura*.
- Collegio Nazareno (1622), 57 students, under the charge of the Padri Scolopi.—*Via Nazareno*.
- Collegio dei Nobili, 50 students, conducted by Jesuits, but no longer restricted to boys of noble birth. Evening dress, with white tie and bluish cloak.—*Pal. Borromeo*.
- Scuola di S. Giuseppe. Black blouse, with silver letters on the cap.—*Via Nomentana*, near S. Agnese.
- Scuola Gregoriana (1836), founded by Gregory XVI. in the hope of supplying boy-trebles in place of falsetto singers for the Churches in Rome. Yellow sash.—*S. M. dell' Anima*.
- Scuola di S. Gregorio. Black cloth cloaks.
- Seminario di S. Pietro (1637), for boys who desire to become *Beneficiati* at St. Peter's, 50 students. Violet, with long narrow red lappets on the left side, embroidered at the end with *fleur-de-lis*.—*Piazza S. Marta*, behind the Basilica.
- Seminario Pio (1852), founded by Pius IX. for the education of one boy from each diocese within the States of the Church, and two from his birthplace (Sinigaglia). Black, with purple sash.—*S. Apollinare*.
- Seminario Pontificio Romano (1565), 80 students for the diocese of Rome. Purple, with red buttons to the cassock.—*S. Apollinare*.
- Spanish School. Black, with long overcoat.
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- St. Sebastian.—Officer in the Roman army under Diocletian, M. (284). Jan. 20. Pierced by arrows; bound to a tree or column.
- Sepolte Vive.—A name given to the Nuns of a Carmelite Convent founded by Sister Francesca Farnese in 1641, below the Church of S. Francesco di Paola. The rule under which they lived was so austere, and their seclusion so absolute, as to earn for them the title of *Buried Alive*. The Convent was destroyed during the construction of the Via Cavour, but a remnant of the Nunnery still exists at a house in the Via dei Serpenti.
- Servites.—An Order founded by seven Florentine merchants in 1233, and remodelled by S. Filippo Benizzi in 1267. They adopted in part the rule of St. Augustine, but are not, as often stated, a branch of that Order.—*S. Marcello*; *S. M. in Via*.
- Silvestrini (Blue Benedictines).—A branch of the Vallombrosians, founded by B. Silvestro Gozolini da Osimo about 1290.—*S. Stefano del Cacco*.
- S. Silvestro, Pope, M. (336). Dec. 31. Ox; dragon.
- St. Sixtus II., Pope, M. (259).
- Somaschi.—A congregation of Regular Clerks, founded by S. Girolamo Emiliani, a noble Venetian (1481–1537), at the village of *Somasca* in N. Italy.—*S. Alessio*; *S. M. in Aquiro*. Collar turned down over a stock.
- St. Stanislaus, Bp. of Cracow, M. (1079). May 7.
- St. Stanislaus Kostka (1550–68). Nov. 13.
- S. Susanna (295), V. M. (see Rte. 21). Aug. 11.
- S. Sylvia (604), Mother of St. Gregory the Great.
- S. Teodoro, Soldier, M. (303). Nov. 9.
- Theatines.—A congregation of Regular Clerks, named from *Theate* (Chieti), of which place John Peter Caraffa, the first superior, was bishop. He afterwards became Pope, as Paul IV. The second superior was S. Cajetano of Vicenza (1547). The congregation was founded in 1524.—*S. Andrea della Valle*.
- Third Order.—The Franciscans, Dominicans, and other religious communities, admit three Orders: (1) Friars, (2) Nuns, (3) Devout Persons of either sex who have neither the vocation nor the opportunity for a cloistered life, but live in the world, performing the ordinary duties of their station, and yet privately observing the main principles of the Order with which they are associated.

Members of the Third Order are much more numerous than is generally supposed. In central Europe they are chiefly Franciscan, and wear the cord, or some other token of the Founder. In Spain and Portugal they are more commonly Dominican. Some of them live in religious community.—*SS. Cosma e Damiano*; *S. Paolo alla Regola*; *S. Bernardino* (Women).

St. Thomas à Becket, Abp., M. (1170).  
Dec. 29. Blood flowing from head.

Titular Bishop.—In the Roman Church, it is not necessary that a Bishop should hold a See. The title is often conferred as a mere dignity, although of course the act of consecration confers full episcopal powers. A titular Bishop presides over an imaginary diocese, formerly supposed to be situated *in partibus infidelium*, and not unfrequently holds a canonry in Rome. Bishops wear a green cord round the hat—Archbishops, green and yellow.

Trappists.—The strictest branch of the Cistercian Order, founded in 1660 by Armand Jean le Bouthillier de Rancé at La Trappe, near Sées, of which abbey he had been made commendatory abbot when scarcely eleven years old. He held also two other abbeys, two priories, and a canonry at Notre Dame. A few years after being ordained priest he gave all the vast accumulations of this preferment to charity, resigned everything except La Trappe, and set vigorously to work upon the reform of the Order. The Trappists eat no meat, observe the strictest silence among themselves, and work hard at manual labour. Habit, white; but the lay brothers wear brown, and differ little in appearance from Franciscans.—*SS. Vincenzo ed Anastasio* (Tre Fontane); *Catacombs of St. Callixtus*.

Trinitarians.—An Order founded by SS. Jean de Matha of Provence, and Felix of Valois, a French hermit, for the redemption of Christian captives out of the hands of the Turks (1198). Habit, black over white, with red and blue cross.—*S. Crisogono*; *S. Carlo Qu. Font.*; *S. M. Fornaci*; *S. Stefano dei Mori*; *Trinità* (in Via Condotti).

Umiliati.—A religious Order suppressed by Pius V. in 1570 for their attempts upon the life of S. Carlo Borromeo, who had endeavoured to reform them. Nuns of the Order were formerly at *S. Cecilia*, and their habit is still worn by the White Benedictine nuns who now reside there.

S. Urbano, Pope, M. (230); 25 May.

S. Ursula, V. M. (453). Oct. 21. Arrow; banner with red cross.

Ursuline Nuns.—Founded in 1537 by S. Angela Merici of Desanzano (1540), and established in Rome in 1688.—*S. Giuseppe* (Corso).

Vallombrosian Order.—A branch of the Benedictines, founded by S. Giov. Gualberto (1073). Habit originally light grey, now generally black.—*S. Prassede*.

S. Venanzio, M. (254), aged 15. Dec. 14.

St. Vincent.—Deacon, of Valencia in Spain, martyred in 303. Jan. 22. Raven; palm.

S. Vincenzo dei Paoli.—Founder of the Lazzarists or Priests of the Mission (1625),

now established at the *Trinità* (Rte. 10).  
July 19. Child in arms, or at feet.

Visitation Nuns.—Instituted by St. Jeanne Françoise Fremiot de Chantal, under the patronage of St. Fr. de Sales, in 1610.—*Villa Mills*.

S. Vitale, M. (160). Apr. 8.

St. Vitus, M. (303), aged 13. June 15. Cock; boy with palm; cauldron of oil.

#### LIST OF ARCHITECTS, SCULPTORS, AND PAINTERS.

A = Architect. S = Sculptor. P = Painter.

Agessander (A.D. 79), Greek S. of Rhodes.

Agnolo and Agostino de Siena (early 14th cent.), S.

Albani, Fr. (1578-1660), P. School of Bologna.

Alberti, Leon Battista (1404-72), A. Florence.

Alfani, Paris, P. (1483-1536). Umbria.

Algardi, Aless., P. (1592-1654). Bologna.

Allori, Aless., P. (1535-1607). Florence.

Allori, Cristofano, P. (1577-1621). Florence.

Ammanati, Bart. (1511-92), A. S. Florence.

Andrea del Sarto, P. (1486-1531). Florence.

Antonello da Messina, P. (1493).

Arnolfo di Cambio, Flor. A. S. (1240-1311).

Arpino, Cav. d', P. (1560-1640). Rome.

Aspertini, Amico, P. (1474-1552). Bologna.

Athenodorus, of Rhodes; joint sculptor of the Laocoon; period of Titus.

Baccio Bandinelli, S. (1493-1560). Florence.

Baccio Pontelli, A. (cir. 1475). Florence.

Baciccio, Rom. P. (1639-1709).

Bagnacavallo (Bart. Ramenghi), P. (1484-1542). Bologna.

Bakhuysen, P. (1631-1708). Dutch.

Barile, Giov., S. (cir. 1500). Siena.

Barna da Siena, P. (cir. 1340-1380).

Baroccio, Federigo, P. (1528-1612). Umbria.

Bartolommeo, Fra (Baccio della Porta), P. (1475-1517). Florence.

Basaiti, Marco, P. (1520). Venice.

Bassano, Fr. (1549-92), P. Venice.

Battoni, Pompeo (1708-87), P. Rome.

Bazzi (see *Sodoma*).

Beccafumi, Dom. (1486-1551), P. Siena.

Bellini, Giov. (1426-1516), P. Venice.

Beltraffio, Giov. Ant. (1467-1516), P. Milan.

Benefiale, Marco (1685-1764), P. Rome.

Benozzo Gozzoli (1421-98), P. Florence.

Berchem, Nicolas (1624-83), P. Holland.

Bernini, Lor. (1598-1680). A. S. Naples.

Bonifazio Veneziano (1579), P. Venice.

Bonifazio Veronese (1540), P. Venetian

School.

Bonifazio Veron., the Younger (1515), P.

Bordone, Paris (1500-71), P. Venice.

Borromini, Fr. (1599-1667), A. Rome.

Bosch, Hieronymus (1470-1516), P. Flemish.

Both, Jan (1610-60), P. Dutch.

Botticelli, Sandro (1447-1510), P. Florence.

Bramante Lazzari (1437-1514), A. Florence.

Bregno (Andrea), S. of Como (1421-1506).

Bril, Paul (1556-1626), P. Flemish.

Bronzino, Angelo (1502-72), P. Florence.

Brouwer, Adrian (1608-41), Dutch P.

Brughel, Jan (1568-1625), Flemish P.

- Cagnacci, Guido (1601-81), P. Bologna.  
 Calisto da Lodi (Piazza), P. (1514-1556).  
 Callot, Jacques (1592-1635), French P.  
 Cambiaso, Luca (1527-85), P. Genoa.  
 Campiglia, G. D. (1692-1756), Lucca. P.  
 Canaletto, Antonio (1697-1768), P. Venice.  
 Canova, Antonio (1757-1822), S.  
 Caracci, Annibale, P. (1560-1609).  
 Caracci, Lodovico, P. (1555-1619). Bologna.  
 Caravaggio, [M. A. da (1569-1609), Lombard and Roman. P.  
 Cati, Pasquale, P. (cir. 1590). Roman.  
 Cavallini, Pietro (1295-1344), P. Rome.  
 Cellini, Benvenuto (1500-71). Florence. S.  
 Cigoli (Lodovico Cardi), P. Florence (1559-1613).  
 Cima da Conegliano (1508), P. Venice.  
 Claude Lorrain (1600-82), P. France.  
 Codde, Pieter (1610-58), Dutch P.  
 Cola dell' Amatrice (1543), Naples. P.  
 Conca, Sebastiano (1676-1764), Naples. P.  
 Correggio (Ant. Allegri), Parma. P. (1494-1534).  
 Costa, Lor. (1461-1535), P. Padua.  
 Cranach, Lucas (1472-1553). Franconian P.  
 Crivelli, Carlo (1496). Venice. P.  
 Croce, B. (1563-1638), P. Rome.  
 Daniele da Volterra (1509-66). Flor. P.  
 Dolce, Carlo (1616-86). Florence. P.  
 Domenichino (Dom. Zampieri), P. Bologna. (1581-1641).  
 Donatello (Donato di Betto Bardi). Florence. S. (1386-1466).  
 Dosio, G. A. (b. 1533). S.  
 Dossi, Battista (1548). Ferrara. P.  
 Dosso Dossi (1474-1542). Ferrara. P.  
 Dürer, Albert (1471-1528). Franconian P.  
 Eckhout, G. van den (1621-74). Dutch P.  
 Ercole Roberti dei Grandi (1480-1533). Ferrara. P.  
 Eutychides, S. (cir. B.C. 290); pupil of Lysippus.  
 Fattore, Il (see *Penni*).  
 Fiammingo (Denys Calvaert). Flemish P. (1540-1619).  
 Filarete (Antonio Averulino). Florence. A. S., 15th cent.  
 Fiorenzo di Lorenzo. Umbrian P. (1472-1520).  
 Fontana, Carlo (1634-1714), A.  
 Fontana, Dom. (1543-1607), A.  
 Fra Angelico (Giov. da Fiesole), Flor. P. (1387-1455).  
 Francesco da Città di Castello (15th cent.). A.  
 Francia (Fr. Raibolini). Bologna. P. (1450-1518).  
 Francken, Francis (1581-1642).  
 Frizzi, Federico, S. Florence (cir. 1521).  
 Fuga, Ferd. (1699-1780). Rome. A.  
 Gaddo Gaddi (1259-1333). Flor. P.  
 Gaetani, Scipione (1550-88). Rome. P.  
 Galilei, Aless. (1691-1737). Flor. A.  
 Garofalo (Benvenuto Tisi). School of Ferrara, P. (1481-1559).  
 Gentile da Fabriano, Umbrian P. (1370-1450).  
 Gerard van der Meire (1450-1512). Flemish P.  
 Gerardo della Notte. Dutch P. (1592-1662).  
 Ghirlandajo, Dom. (1449-1494). Flor. P.  
 Ghirlandajo, Ridolfo, Flor. P. (1483-1561).  
 Giacomo da Pietra Santa, A. (cir. 1470).  
 Gimignani, Giacinto (1611-81). Bologna. P.  
 Giordano da Verona, Fra (1435-1515), A.  
 Giordano, Luca (1632-1705). Naples. P.  
 Giorgione (Barbarelli). Venice (1477-1511). P.  
 Giotto (Angelo di Bondone), P. A. (1266-1337). Florence.  
 S. Giovanni, Giov. Manozzi da (1590-1636). P.  
 Giov. da Udine (1487-1564, P. Venice.  
 Giov. del Duca (cir. 1550), A.  
 Girolamo da Treviso (1497-1544). Venice. P.  
 Giuliano da Majano (1439-90), A. S. Tuscany.  
 Giulio Clovio (1498-1578). Rom. P.  
 Giulio Romano (Pippi), P. (1492-1546).  
 Greuze (1724-1805). French P.  
 Guercino (Giov. Fr. Barbieri), P. (1591-1666). Bologna.  
 Guido Reni (see *Reni*).  
 Holbein, H. (1497-1543). Swabian P.  
 Honthorst (1590-1658). Dutch P.  
 Houdon, J. A. (1741-1823). French S.  
 Ibi, Sinibaldo, Umbrian P. (early 16th cent.).  
 L'Ingegno (cir. 1505). Umbrian P.  
 Innocenzo da Imola (1494-1550). Bologna. P.  
 Isaia da Pisa (cir. 1464). Tuscan and Roman. S.  
 Jacopo degli Avanzi (cir. 1376). Bologna P.  
 Jacopo da Torrita (cir. 1290), P. and mosaicist, Rome.  
 Landini, Taddeo (1594). Florence. S.  
 Lanfranco (1582-1648). Rome. P.  
 Laureti, Tommaso (1520-1600). Rome. P.  
 Leochares (cir. 379). Athens. S.  
 Leonardo da Vinci (1452-1519). Florence. P.  
 Lippi, Annibale, A. (cir. 1590).  
 Lippi, Filippino (1461-1504). Florence. P.  
 Lippi, Filippo (1406-69). Florence. P.  
 Longhi, Luca (1507-80). Ravenna. P.  
 Lorenzetto (Martino), S. (1490-1541).  
 Lorenzo di Credi (1459-1537). Florence. P.  
 Lotto, Lorenzo (1480-1554). Venetian. P.  
 Luini, Bernardino (cir. 1530). Lombard. P.  
 Lungi, Martino, A. (1561-1619).  
 Luti, Benedetto (1666-1724). Roman P.  
 Lysippus (B.C. 356-23). Sicily S.  
 Maderno, Carlo, A. (1556-1639).  
 Magister Paulus, Roman. S. (cir. 1410).  
 Maini, Michele (cir. 1500). Fiesole. S.  
 Mantegna, Andrea (1431-1506). Padua. P.  
 Maratta, Carlo (1625-1713). Rome. P.  
 Marco da Oggionno (1470-1540). Lomb. P.  
 Mario dei Fiori (1603-73). Roman P.  
 Masaccio (1402-23). Florence. P.  
 Masolino da Panicale (1383-1447). Flor. P.  
 Mazzola, Fr. (see *Parnigianino*).  
 Mazzolino, Lodovico (1481-1530). Padua. P.  
 Mazzoni, Giulio (cir. 1550), decorative S.  
 Melozzo da Forlì (1438-1494). Padua. P.  
 Memling, Hans (1430-95). Flem. P.  
 Mengs, Anton Raphael (1728-79). Roman P.  
 Meo del Caprino (1430-1501). Roman A.  
 Michelangelo Buonarroti, A. P. S. (1475-1564). Florentine School.  
 Michelangelo Sanese, S. (cir. 1524). Siena.  
 Mino (di Giovanni) da Fiesole, S. (1431-84).  
 Mocchi, Fr. (1580-1646). Tuscan S.  
 Mola, Pierfrancesco (1612-68). Bologna. P.  
 Moretto (Ale-s. Bonvicino). Brescia. P. (1498-1554).  
 Moroni, G. B. (1510-78). Bergamo. P.  
 Mosca (Simone Cioli), S. (1498-1554).  
 Mostaert, Jan (1555). Flemish P.  
 Mozzetta (see *Canonica*).  
 Murillo, Bart. Esteban (1618-82). Spanish P.  
 Muziano, Girolamo (1530-92). Brescia. P.

- Myron. Athenian S. (cir. B.C. 470).  
 Mytens, D. (1590-1656). Dutch P.  
 Nanni di Baccio Bigio, S. (cir. 1550).  
 Naukydes, S. (cir. B.C. 350). Argos.  
 Netscher, Gaspar (1639-84). Dutch P.  
 Niccolò da Foligno (1430-1502). Umbrian P.  
 Niccolò della Guardia, S. Rome (cir. 1464).  
 Novelli, Pietro (1603-60). Sicily. P.  
 Olivieri, Pietro, A. (cir. 1570).  
 Orizonti (G. F. von Bloemen), P. (1662-1748).  
 Ortolano, Benvenuto (cir. 1540). Ferrara. P.  
 Padovanino (1400), P. Padua.  
 Palestrina (Giov. Pierluigi da), the greatest Church musician of the revival, was successively Choir-master at the Sistine Chapel, S. Giov. in Laterno, S. M. Maggiore, and S. Pietro (1524-94).  
 Palladio, Andrea, A. (1518-80). Vicenza.  
 Palma Giovane (1554-1628). Venice. P.  
 Palma Vecchio (1480-1528). Venice. P.  
 Palmezzano, Marco (1490-1537). Padua. P.  
 Paolo da Siena (14th cent.), P.  
 Paolo Veronese (Caliari), P. (1528-88).  
 Parmigianino (Fr. Mazzola), P. (1504-40).  
 Pasiteles (B.C. 72-48). Southern Italy. S.  
 Passignano (Dom. Cresti da), Florence. P. (1560-1638).  
 Paul Potter (1625-54). Dutch P.  
 Pellegrino Pellegrini (1527-91). Bol. P.  
 Penna, Agostino (18th cent.), P. Rome.  
 Penni, Francesco (Il Fattore). Roman P. (1488-1528).  
 Perugino (Pietro Vannucci). Umbrian P. (1446-1524).  
 Peruzzi, Baldassare (1481-1537). A. P. Siena.  
 Pesellino (1422-53). Florence. P.  
 Pheidias (cir. B.C. 490-464). Athenian S.  
 Piazza, Cosimo, P. (1557-1621).  
 Pierino del Vaga (1499-1547). Roman P.  
 Piero di Cosimo (1462-1521). Florence. P.  
 Pietro da Cortona (Berrettini), P. A. (1596-1669).  
 Pintoricchio (Bernardino Betti Biagi), P. Umbrian School (1455-1513).  
 Pisanello (Vittore Pisano). Florence. P. (1380-1455).  
 Polidoro da Caravaggio (1492-1543). Rom. P.  
 Pollajuolo, Antonio (1429-98). Flor. P. S.  
 Pollajuolo, Pietro (1441-96). Flor. P. S.  
 Polycletus (B.C. 460). Argos and Sikyon. S.  
 Polydorus (cir. B.C. 100), S. Rhodes.  
 Pomarancio (1552-1626). Roman P.  
 Pontormo, Jac. da (1494-1557). Florentine P.  
 Ponzio, Flaminio, A. (cir. 1650).  
 Pordenone, G. A. da (1483-1539). Venetian P.  
 Porta, Giacomo della (1541-1604). Lombard. A. S.  
 Poussin (Gaspar Dughet). French P. (1613-75).  
 Poussin, Nicolas (1594-1665), P.  
 Praxiteles (B.C. 384-329). Athenian S.  
 Procaccini, G. C. (1557-1635). Bologna. P.  
 Provenzale, Marcello, Mosaicist (1639).  
 Puligo, Dom. (1475-1527). Florence. P.  
 Quentin Massys (or Quinten Matsys). Flemish P. (1466-1530).  
 Raffaele Santi (da Urbino), P. A. (1483-1520).  
 Raffaellino del Colle (1490-1540). Florence. P.  
 Raffaellino del Garbo (1466-1524). Florence. P.  
 Raffaello da Montelupo, S. (1505-70). Florentine.  
 Rainaldi, Girolamo, A. (1570-1655).  
 Ravestein, Jan van (1572-1677). Dutch P.  
 Rembrandt (1608-69). Dutch P.  
 Reni, Guido (1575-1642), P. Bologna.  
 Ribera, Giuseppe (Spagnoletto), Spanish P. (1588-1656).  
 Romanello (1610-62). Roman P.  
 Romanino, Gir. (1485-1566). Brescia. P.  
 Rondinelli, Niccolò (1450-1505). Ferrara. P.  
 Rosa, Salvator (1615-73). Naples. P.  
 Rosselli, Cosimo (1439-1505). Florence. P.  
 Rossellini, Bernardino, A. (1409-1464).  
 Rubens (1577-1640). Flemish P.  
 Sabbatini, Lor. (1530-77). Bolognese P.  
 Sacchi, And. (1599-1661). Roman P.  
 Salviati, Fr. (1510-63). Roman P.  
 Sangallo, Ant. da (1455-1534), A.  
 Sangallo, Ant. da (the younger), Flor. A. (1485-1546).  
 Sangallo, Giuliano da (1445-1516), A.  
 Sansovino, And. Contucci (da Monte Sansavino), S. (1460-1529).  
 Sansovino, Jacopo (1477-1570), S.  
 Santi, Giov. (1494). Umbrian P.  
 Santi di Tito (1538-1603). Florence. P.  
 Saraceni, Carlo (1585-1625). Venice. P.  
 Sassoferrato (G. B. Salvi). Roman P. (1605-85).  
 Savoldo, Girolamo (1548). Venetian P.  
 Scarsellino, Ippolito (1551-1620). Ferrara. P.  
 Schiavone, And. (1522-82). Venetian P.  
 Scopas (cir. B.C. 379). Paros. A. S.  
 Sebastiano del Piombo (1485-1547), P. Rom.  
 Sicciolante da Sermoneta (cir. 1572). Roman P.  
 Signorelli, Luca (1441-1523). Cortona. P.  
 Simone Cioli (Il Mosca), S. (1560).  
 Simone Ghini. A. S. (b. 1407); pupil of Brunelleschi.  
 Simone Martini (1283-1344). Siense P.  
 Snyder, Fr. (1579-1657).  
 Sodoma (Giov. Ant. Bazzi), P. (1477-1549). Lombard.  
 Sofonisba Anguissola (1539-1625). Cremona. P.  
 Solario, And. (1448-1530). Milanese P.  
 Soria, G. B. (early 17th cent.), A.  
 Spada, Lionello (1556-1622). Bolognese P.  
 Spagna, Giov. (1530). Umbrian P.  
 Spagnoletto (see Ribera).  
 Spinazzi, Innocenzo (17th cent.), S.  
 Stefano da Zevio (cir. 1435). Veronese P.  
 Subleyras, Pierre (1699-1749), French P.  
 Sustermans Just. (1597-1681). Flemish P.  
 Tempesta, Ant. (1637-1701). Roman P.  
 Teniers, David (1610-90). Dutch P.  
 Thorvaldsen, Bertel (1770-1844), Danish S.  
 Tintoretto (Jacopo Robusti). Venetian P. (1518-94).  
 Tintoretto (Domenico Robusti), son of the above (1562-1637).  
 Tisicrates, son of Lysippus, S.  
 Titian (1477-1576). Venetian P.  
 Tribolo (Niccolò di Raffaele Braccini). Florentine S. (1485-1550).  
 Valadier, Joseph, Fr. A. 19th cent.  
 Valentin (1600-34). French P.  
 Vandyck, Anton (1599-1641). Flemish P.

Vanni, Fr. (1565-1609). Siena. P.  
 Vanvitelli (1700-73), P. A. Rome.  
 Vesari, Giorgio (1511-74). Florence. P. A.  
 Velasquez (1599-1660). Spanish P.  
 Venusti, Marcello (1575). Florence. P.  
 Vernet, Jos. (1714-89). French P.  
 Verrocchio, And. del (1435-88). Florence.  
 P. S.  
 Vignola, Giac. Parozzi da (1507-73), A.  
 Vite, Timoteo della (1467-1523). Umbrian P.  
 Vivarini, Antonio (1470) Venice. P.  
 Wouwerman, Philips (1619-68). Dutch P.  
 Zuccherò, F. (1560-1609). Urbino. P.  
 Zuccherò, Taddeo (1529-68). Urbino. P.

## GLOSSARY OF TECHNICAL TERMS.

Aedicula.—A diminutive temple, corresponding to the *shrine* of mediæval times.  
 Ambulacrum.—A circular or oval corridor, surrounding any portion of a building.  
 Ambulatory.—A covered promenade, such as a cloister.  
 Amphiprostyle.—Having columns at each end; said of a Temple.  
 Anadyomena.—Aphrodite, emerging (*αναδυομενα*) from the sea.  
 Anta (pl. antæ).—A pier built against a wall, generally treated as a pilaster.  
 Antis, In.—Said of the columns of a portico, ranged between antæ.  
 Apodyterium.—Room for undressing, in a Roman bath.  
 Apsè.—(a) The tribune or court of law in a Pagan Basilica. (b) The sanctuary in a Christian church, always semicircular or polygonal in plan.  
 Arcade.—A range of arches carried on columns or piers.  
 Architrave.—A block of stone or beam of timber carried from the top of one column to another. The lowest member of the entablature (q. v.), applied also to the side-posts and lintel of a door frame.  
 Archivolt.—A moulded architrave carried round an arch.  
 Atlantes.—Male figures supporting an entablature instead of columns. The Romans called them *Telamones*.  
 Atrium.—The principal room of a Roman house, roofed over on all four sides but open to the sky in the centre; in large mansions the roof was carried by columns to an open court surrounded by an arcade.  
 Ave Maria.—The first words of the Angelic salutation. Commonly applied to the bell which rings at sunrise, noon, and sunset (13 strokes—3, 4, 5, 1) in commemoration of the above. In England it is more usually called the *Angelus*.  
 Baldacchino.—A canopy over an altar supported by columns, originally called ciborium.  
 Basilica.—(a) In Pagan architecture, an exchange and court of law; an oblong rectangular building with colonnade all round and an apse at one end used as the Tribune. (b) In Christian architecture, a church with nave, and single or double aisles separated by colonnades or arcades, and an apse open to the nave and containing the altar.

Benediction.—A comparatively modern rite, during which the priest holds up the monstrance containing the Host, for the purpose of blessing the people. It usually takes place in the evening, and is for that reason confounded by Protestant travellers with *Vespers*. In Germany, however, the Benediction is frequently given in the morning, as in the German Church of *S. M. dell' Anima*, where the hymn 'Tantum Ergo' is beautifully sung at the ceremony (about 10.30 A.M. on Sunday).

Biga.—A chariot drawn by two horses abreast.  
 Caducens.—The staff of Mercury, winged at the top, and entwined with two snakes.

Caldarium.—The hot-chamber of a Roman bath.

Carceres.—A row of stalls or horse-boxes, usually twelve in number, enclosed by double doors, within which the chariots waited at one end of the circus until the signal was given for starting, and the doors were simultaneously thrown open.

Cardinal.—The sacred College consists of six Card. Bishops, 50 Card. Priests, and 14 Card. Deacons, but is rarely complete. The Bishops govern the suburban sees; the Priests (who may be Bishops by consecration) are the successors of the ancient parish priests of Rome; and the Deacons (who may be priests by ordination) represent the regional deacons of the Roman Church (see *Titulus*).

Caryatides.—Female figures serving as supports to a building instead of pillars or pilasters (see *Atlantes*).

Castellum.—A large tank or reservoir, placed at intervals along the line of an aqueduct.

Casula.—A cloak of coarse material, with a hood. It is the origin of the *Chasuble*.

Cavea.—The pit of a theatre, so called because originally hewn out of the rock against the side of a hill.

Cella.—The Sanctuary of a Temple, containing a statue of the deity.

Chasuble.—The outer vestment of a priest while celebrating. It hangs down to the knees before and behind, but has no sleeves. It is more or less richly adorned with a large cross, usually at the back, but in Italy often in front.

Chiaroscuro.—The art of distributing light and shade in a picture. Sometimes the term is employed to denote paintings in imitation of reliefs, where only one colour is used (see *Grisaille*).

Chlamys.—A Greek riding cloak fastened with a buckle over the right shoulder to leave the right arm bare.

Ciborium.—Title given now to the tabernacle in which the Host is deposited.

Cippus.—A sepulchral monument in the form of an altar, round or square.

Cista.—A chest or box, usually of bronze, and richly engraved, for holding articles of the toilet.

Clerestory.—The upper portion of the nave of a church pierced with windows above the triforium. Ex.: St. Agnese.

Colonnade.—A row of columns carrying an entablature.

Concrete.—An artificial stone made with small

- pieces of stone or broken bricks mixed with lime, and in Rome with pozzolana, which gave it the quality of a hard hydraulic cement.
- Console.—A vertical corbel.
- Cope.—A vestment used by the priest in processions and at Benediction, but never at the Mass. It is longer than the chasuble, and is open in front, fastened at the neck by a buckle.
- Corbel.—A projecting member of stone, brick, or wood, supporting a cornice or sill.
- Corinche.—The upper member of the entablature, sometimes richly moulded, and projecting in front of the structure below: its upper portion constitutes the gutter.
- Cosmati.—An adjective applied collectively to the *Cosma* family, celebrated for their very beautiful work in inlaid mosaic and marble. The name *Cosma* is Greek (*Κοσμάς*), and should never be written *Cosimo* or *Cosmo*. Signed works are extant of six members of the family—*Laurentinus* (cir. 1150), *Cosma*, *Decaptus*, *Jacopus*, *Johannes*, and *Paschalis* (1299).
- Cotta.—A short surplice.
- Crypto-porticus.—A corridor enclosed between walls and lighted by windows.
- Cunci.—Wedge-shaped blocks of stone used in theatres and the arches of doors and bridges. Also the blocks of seats in a theatre, widening from the stage outwards. The number of the *cuneus* is written on ancient tickets.
- Cuniculus.—A mining passage, constructed for military purposes, and so called from its resemblance to the burrowing of a rabbit.
- Cymatium.—The upper moulding of a cornice.
- Cynocephalus.—A dog-headed deity of the ancient Egyptians, generally seated, and resembling a baboon.
- Ducat.—Obsolte gold coin, value about 2*l*.
- Entablature.—The superstructure carried by columns divided into three parts, viz.: the architrave (the supporting member carried from column to column), the frieze (the decorative member), and the cornice (the crowning and protecting member): see architrave, frieze, cornice.
- Exedra.—A semicircular marble seat, or a rectangular or semicircular recess in a wall.
- Fauces.—Passages which led from the *atrium* to the interior of a house.
- Favissae.—Vaults beneath a shrine or temple, where *ex-votos*, or offerings to the gods in return for some supposed favour, were buried.
- Fenestrella.—A small marble screen, perforated not for ornament, but in order that something might be seen through it—such as the tomb of a saint beneath an altar. See *SS. Quattro Coronati* (Rte. 11). The perforation in the screen at *S. Clemente* was designed to enable the singers in the Choir to watch the movements of the priest at the altar, as a cue for the commencement of a chant or hymn.
- Fibula.—A buckle, clasp, or double pin of a scarf.
- Frieze.—The middle member of the entablature: applied also to any horizontal band enriched with sculpture.
- Frigidarium.—The cold bath chamber in the *Thermae*, sometimes open to the sky.
- Gonfalone.—A banner carried in Church processions, often in the form of a sacred picture painted on both sides.
- Grisaille.—A mode of painting in various shades of grey.
- Hemicycle.—A large semicircular recess, sometimes filled with seats and vaulted over.
- Hermes.—Bust of *Hermes* or any other deity, affixed to a quadrangular stone pillar.
- Heroon.—A Greek monument to a deified hero, in the form of a small Temple.
- Hypocaustum.—The heating chamber under the floor of a bath, or in cold countries, as in England or Germany, under the principal rooms of a villa.
- Hypogeum.—A subterranean building sometimes hewn out of the rock.
- Laconicum.—The circular vapour bath in the *Thermae*.
- Lapis Gabinus.—*Sperone*, a hard variety of peperino, found near the lake of *Gabii*. After the great fire of *Nero*, all houses were ordered to be fronted with it, because of its fire-resisting qualities.
- Lintel.—A stone or wood beam laid across from one support to another to carry the superstructure.
- Martyr's Stones.—See Handbook to Ancient Roman Marbles, p. 31. They were originally employed as standard weights (see *Ponderarium*).
- Metae.—A group of three vertical conical cylinders, placed to mark the turning-point in a circus.
- Milliarium.—Mile-stone. The Roman mile (*Mille passuum*) was 1000 paces, or 1618 Eng. yds.
- Narthex.—The enclosed porch or vestibule of a church.
- Opus, in construction:
- Opus incertum.—The oldest. Irregular-shaped pieces of tufa with outer face worked smooth.
- Opus reticulatum.—Stones worked to a square, but set lozenge-wise on the face of a concrete wall.
- Opus testaceum.—Brick facing on concrete back: externally like ordinary brickwork, except that the bricks were thinner and longer than English bricks: in occasional bonding crowns and in arches the bricks measured 1 ft. 11 in. by 1½ to 1¾ ft. with thick mortar joints.
- Opus mixtum.—A variety of facing employed at the close of the third cent. when the brick facing was varied by bands of tufa.
- Opus signinum.—A hard cement, made of lime, pozzolana, and pounded brick or pottery, used in hypocausts, and for the lining of aqueducts.
- In all these cases, except in arches, and bonding courses, the materials used are triangular at the back, so as to tail more effectually into the concrete.
- Opus, in decoration:
- Opus albarium.—The purest form of stucco, made of lime and powdered white marble, and tempered with white of egg or milk.
- Opus Alexandrinum.—So named from Alex-

- ander Severus, who was extremely fond of it. Early 3rd cent. Composed of various coloured marbles, and used exclusively for pavements. It is commonly confounded with *Cosmatesque Mosaic*. The only well-preserved example in Rome is in the apse of the Triclinium on the Palatine.
- Opus figulinum.—Flowers, foliation, fruit, and sometimes figures of conventional form, more used for walls than pavements. Begun about B.C. 30, and revived at the time of the Renaissance.
- Opus musivum.—Mosaic, originally used only for paving, and borrowed from the Greeks. In its earliest form it consisted simply of pebbles stuck on a concrete floor, and afterwards arranged in patterns.
- Opus sectile.—Thin slabs of coloured marble cut into geometrical shapes and arranged in patterns. Begun about B.C. 100. Florentine mosaic is a revived form of it, laid on backings of slate.
- Opus spicatum.—A pavement of small bricks (4 in. by 1) set on end in zigzag.
- Opus tessellatum.—Small cubes (*tesseræ*) of stone, marble, or glass,  $\frac{3}{4}$  in. in length, let into the pavement and forming patterns in black and white. The oldest type of Roman mosaic.
- Oratorio.—A musical performance of a devotional character instituted at the *Chiesa Nuova* by St. Philip Neri, by way of counteracting the evil influence of theatres.
- Orders.—In Greek, Roman, and Italian architecture, the term applied to the style employed in the column and entablature. There are three Orders—Doric, Ionic, and Corinthian. The Doric capital has a circular moulded cap under a square abacus; the Ionic capital has a spiral volute at each angle under a moulded abacus; the Corinthian capital has smaller volutes at the angle, while in the centre, under a moulded abacus, are two rows of leaves round the bell. Each Order has its own style of entablature, the mouldings of the Corinthian being the most elaborate and richly ornamented. The Doric frieze is subdivided by triglyphs, upright bands with vertical flutings; the spaces between them known as metopes, which are square, are sometimes decorated with circular medallions, shields, or hearts. The Corinthian frieze is richly sculptured with ornament, or filled with a panel on which inscriptions are carved. In Romanesque and Gothic architecture the term Order is applied to the several rings of arches which, projecting one in front of the other, emphasise the structural features of the Norman and Gothic portals. The so called Tuscan Order is a simple form of Doric employed by the Etruscans. The Composite is a mixture of the Ionic and the Corinthian.
- Palazzo.—A name given in Italy to any large house or block of tenements, and commonly though quite erroneously translated into *Palace* by the English. Our word, except in the rare case of a monster building like the Crystal Palace, is reserved exclusively for royal and episcopal residences; and the exact English equivalent of *Palazzo*, as applied to any private house however large, is *Mansion*. Similarly the Italian *Piazza*, or French *Place*, is not a place, but a *Square*.
- Palladium.—The chief of the seven sacred relics, guarded by the Vestal Virgins. It is supposed to have been an archaic wooden figure of Pallas, holding a spear, and is thus represented at the Lateran Museum.
- Pallium.—Anciently an ample cloak, corresponding among the Greeks to the Roman *toga*. Ecclesiastically it is a narrow white woollen vestment hung over the chasuble in the form of the letter Y, and worn by Archbishops, Patriarchs, and certain Bishops by exception. Originally, it was nothing but a stole, looped in front like a scarf—the loop being now stitched into the conventional form (see p. 124). The pallium is made of the wool furnished by the two Lambs which are blessed at S. Agnese on the 21st Jan., and is consecrated by the Pope on the 28th June.
- Palm.—Obsolete Roman measure of 8 inches.
- Parazonium.—A short sword, worn by Roman officers, and attached to the girdle by a belt (more correctly, the belt itself).
- Patera.—A round shallow bowl of terra-cotta or bronze.
- Peperino.—A conglomerate of ashes, crystals, and fragments of stone, cemented into a dense mass. So called from the black spots of scoriae with which its surface is peppered. The Romans named it *lapidis Albanus*, and it is still worked at Albano and Marino. Walls of *Servius Tullius* (in part); mouth of the *Cloaca Maxima*.
- Peripteral.—Having columns all round.
- Peristyle.—An open court, surrounded by a portico or colonnade. The inner or private hall of a Roman house.
- Piscina.—A large Roman tank or water basin. In Gothic architecture, a basin with a hole and plug for the water in which the Priest has washed his hands before celebration.
- Platea.—The *pit* of an Italian theatre (boxes, *palchi*; stalls, *posti distinti*). A seat in either of the first three rows of stalls is *doltrona*.
- Podium.—A low wall round the arena of an amphitheatre.
- Ponderarium.—An official collection of standard weights, originally kept in the Temple of Jupiter Capitolinus, with duplicates in other Temples, and transferred to certain Churches about A.D. 393. According to tradition, the weights were used in times of persecution as Martyr's Stones.
- Portico.—A porch with columns in front of a building. Porticoes are further defined as follows:—
- In antis.—Between antae. Ex.: portico of Octavia.
- Tetrastyle.—Four columns in front row. Ex.: T. of Fortuna Virilis.
- Hexastyle.—Six columns in front row. Ex.: T. of Antoninus and Faustina.
- Octastyle.—Eight columns in front row. Ex.: Pantheon.
- Decastyle.—Ten columns. No example in Rome.

- Dodecastyle.**—Twelve columns. No example in Rome.
- Porticus.**—A building with its roof supported by one or more rows of columns, either in one straight line or enclosing an open court.
- Pozzolana.**—The *pulvis puteolanus* of the Romans, so called from its large beds at Puteoli, near Naples. It is found also in enormous quantities beneath and around Rome, 'lying in thick strata just as it was showered down out of the neighbouring volcanoes.'—*M.* The best quality is chocolate red in colour; an inferior kind is brown. Mixed with lime it forms a very strong hydraulic cement, which was extensively used by the Romans for concrete walls, vaults, and floors.
- Pronaos.**—The vestibule or ante-chamber of a Temple.
- Prostyle.**—A Temple having a portico at one end (see *Amphiprostyle*).
- Prothyrum.**—Entrance porch or vestibule of a Roman house.
- Pseudo-peripteral.**—Term given to a temple where the columns in the rear round the cella are semi-detached, and form part of the cella wall. Ex.: *Fortuna Virilis*.
- Pulvinar.**—Throne, box, or hemi-cycle, where the Emperor sat on cushions (*pulvini*).
- Quarant' Ore.**—Exposition of the Host for 40 (actually 48) consecutive hours, instituted (for Rome) by Clement VIII. in 1592. The Churches are arranged in cycles, so that in one or another the Blessed Sacrament is exposed all the year round.
- Rochet.**—A tight-fitting vestment of white linen, with long sleeves fastened at the wrist, proper to bishop and abbots, but worn also by canons.
- Sacrarium.**—Depository in a temple for the holy vessels and utensils.
- Sauroctonus.**—Apollo as lizard-killer.
- Scapular.**—A monastic garment hanging from the shoulders before and behind, the lappets being connected half-way down by a horizontal band.
- Scudo.**—An obsolete coin, worth about 4s.
- Semo Sancus.**—A divinity of the Sabines, who built a Temple to him on the Quirinal (see *Porta Sanqualis*). He was identical with the Roman Hercules.
- Seven Churches.**—S. Giov. Lat., S. Pietro, S. Paolo, S. M. Maggiore, S. Croce, S. Lorenzo, S. Sebastiano. (They are sometimes visited in pious pilgrimage in one day, after an old custom revived by St. Philip Neri.)
- Sottana.**—A cassock.
- Specus.**—The channel of an aqueduct.
- Spina.**—A low wall dividing the arena of a circus in the direction of its length, and lying below the metae.
- Stations.**—Fixed days for visiting certain Churches with specially devotional intention. The name is derived either from the custom of *standing* on such occasions at prayer, or from *statuere* (to fix), or from the *Stations* of Roman soldiers on guard, adapted to Christian uses. The custom has existed at least from the time of Gregory the Great, and is probably more ancient still. The Churches originally assigned were the five patriarchal Basilicas, those which give a title to Cardinal priests, and *S. M. ad Martyres* (Pantheon). To these were added six diaconal titulars—*S. Agata dei Goti*, *SS. Cosma e Damiano*, *S. M. in Campitelli*, *S. M. in Dominica*, *S. M. in Via*, and *S. Niccolò in Carcere*, and others by special privilege.
- Stations** are held every day in Lent, and afford an opportunity of visiting several Churches of great interest, which are extremely difficult of access at other times. The Stations of Advent, Epiphany, the Rogation days, &c., are less important.
- Stations of the Cross.**—The 14 stages of the Passion, arranged in pious imitation of a pilgrimage to the Holy Sepulchre—sometimes within the walls of a Church, sometimes along a *Via Crucis*, as formerly in the Colosseum. The devotion began with the Franciscans, as guardians of the holy places in Jerusalem. The Stations are: 1 Pilate's sentence; 2 Our Lord receiving the Cross; 3 His first fall; 4 His meeting with His Mother; 5 Cross laid upon Simon; 6 Veronica wipes His face; 7 His second fall; 8 Daughters of Jerusalem; 9 His third fall; 10 Stripping of His garments; 11 Crucifixion; 12 His death; 13 Deposition; 14 Burial (see *Via Crucis*).
- Stylobate.**—Term given to the three steps of a Greek Temple, and to the raised platform of a Roman Temple, divided in the latter case into cornice, die, and base.
- Suburban Sees,** always held by a Card. Bishop of the Sacred College:—*Ostia and Velletri* (Dean); *Porto* and *S. Rufina* (Sub-dean); *Albano*; *Palestrina*; *Sabina* (Cathedral at Magliano); and *Frascati*.
- Suppellex.**—Movable furniture.
- Tabalae lusoriae.**—Gaming tables, or incisions on marble or pavement for dice and other games.
- Tablinum.**—A room at the further end of the atrium, and opening into it and into the peristylum at the back. It contains the family records and archives.
- Tanagra figures.**—Made of terra-cotta at Tanagra in Boeotia, as early as the 5th cent. B.C. Homely in subject, but delicate in execution, and often very beautiful.
- Tazza.**—A flat bowl.
- Telamones.**—Male figures employed as supports to an entablature. See *Caryatides*.
- Tempera.**—A method of painting brought to Italy from Constantinople, in which chalk, glue, and white of egg were employed as vehicles for laying on colour, before the introduction of oil.
- Tepidarum.**—The name given to the principal hall of the Roman Thermae, only partially warmed.
- Termini.**—The Latin form of *Hermes*.
- Tiara or Tri-reguo.**—In classical language the Persian crown, but used in the Vulgate as synonymous with the high priest's turban or mitre. The Pope wears it only when he appears as sovereign—using the mitre when celebrating.
- Pope Nicholas I.** (S. Clemente) has a single crown (or conical cap); from the time of Boniface VIII. it appears to have been double, from that of Clement V. triple.



**Titulus.**—The ancient designation of a Roman parish. A *titulus* (or *tittle*) is assigned to every Card. Priest and Deacon on his appointment.

**Torso.**—The trunk of a statue, without head or limbs.

**Travertine.**—Pure carbonate of lime, formed by deposit in running water, with texture highly stratified, and full of cavities. It is found in large quantities along the bed of the Anio, and especially on the road to Tivoli.

**Triclinium.**—The dining-room of a Roman house, so called from the arrangement of the three couches round the table.

**Triforium.**—The space between the nave arcade or colonnade and the clerestory, sometimes occupied by a gallery above the aisles. Ex.: St. Agnese.

**Tufa.**—A conglomerate of ashes and sand thrown out of the crater of volcanoes. Every hill in Rome consists mainly of this substance, and it was the only material originally employed for the building of the ancient city.

*Tufa vitoidè* (hard) was used for walls and

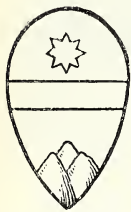
for the Cloaca; the Catacombs were excavated chiefly in *T. granulare* (soft). Sometimes it crumbles away, and becomes *T. terrosa*.

**Unum ex Septem Altaribus.**—Innocent II. in 1130 granted certain Indulgences to persons who visited devotionally the following Altars in St. Peter's:—Gregoriana, SS. Processo e Martiniano, S. Michele, S. Petronilla, Madonna della Colonna, SS. Simone e Giuda, and S. Gregorio. Subsequent Popes extended the privilege to various Churches outside Rome—the altar at which the devotions are performed being always indicated by the above inscription.

**Via Crucia.**—Road lined with the 14 Stations of the Cross, usually leading to a shrine at the top of a hill. In the middle ages there was a *Via Crucis* from the neighbourhood of S. M. in Cosmedin to Monte Testaccio (see *Stations of the Cross*).

**Volto Santo.**—The likeness of Our Saviour, said to have been impressed upon a handkerchief tendered by S. Veronica on the ascent to Calvary.

## COATS OF ARMS OF FAMOUS POPES AND NOBLES.



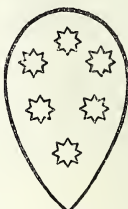
Albani  
(Clemente XI.)  
1700.



Aldobrandini  
(Clemente VIII.)  
1592.



Alttemps.



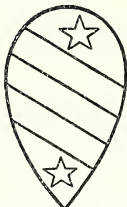
Altieri  
(Clemente X.)  
1670.



Barberini  
(Urbano VIII.)  
1623.



Barbo  
(Paolo II.)  
1461.



Bonaparte.



Boncompagni  
(Gregorio XIII.)  
1572.



Borghese  
(Paolo V.)  
1605.



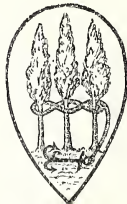
Borgia  
(Alessandro VI.)  
1492.



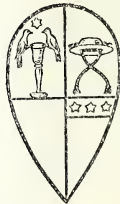
Braschi  
(Pio VI.)  
1775.



Caetani  
(Bonifacio VIII.)  
1294.



Capranica.



Cappellari  
(Gregorio XVI.)  
1831.



Carafa  
(Paolo IV.)  
1555.



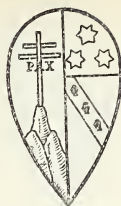
Castiglione  
(Pio VIII.)  
1829.



Cenci.



Cesi.



Chiamonti  
(Pio VII.)  
1800.



Chigi  
(Alessandro VII.)  
1655.



Cibo  
(Innocenzo VIII.)  
1484.



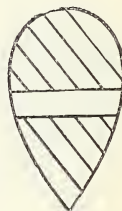
Colonna  
(Martino V.)  
1417.



Condolmieri  
(Eugenio IV.)  
1431.



Conti  
(Innocenzo III.)  
1198.



Corsini  
(Clemente XII.)  
1730.



Della Genga  
(Leone XII.)  
1823.



Della Rovere  
(Sisto IV. and Giulio II.)  
1471. 1503.



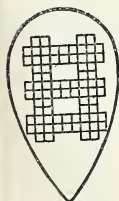
Del Monte  
(Giulio III.)  
1550.



Doria.



Falconieri.



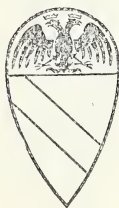
Falconieri.



Farnese  
(Paolo III.)  
1534.



Mastai Ferretti  
(Pio IX.)  
1846.



Ottoloni Fiano  
(Alessandro VIII.)  
1689.



Fieschi  
(Innocenzo IV.)  
1243.



Ganganelli  
(Clemente XIV.)  
1769.



Ghislieri  
(Pio V.)  
1566.



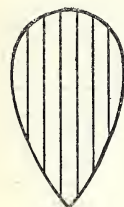
Giustiniani.



Giustiniani.



Grazioli.



Lambertini  
(Benedetto XIV.)  
1740.



Lancellotti.



Lante.<sup>1</sup>



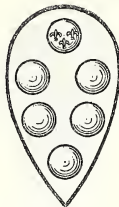
Ludovisi  
(Gregorio XV.)  
1621.



Massimo.



Mattei.



Medici  
(Leone X.)  
1513.



Negroni.



Parentucelli  
(Niccolò V.)  
1334.



Odescalchi  
(Innocenzo XI.)  
1676.



Orsini  
(Benedetto XIII.)  
1394.



Pamphili  
(Innocenzo X.)  
1644.



Patrizi.



Pecci  
(Leone XIII.)  
1878.



Peretti  
(Sisto V.)  
1585.



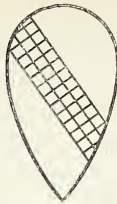
Piccolomini  
(Pio II. and III.)  
1458.



Pignatelli  
(Innocenzo XII.)  
1691.



Rezzonico  
(Clemente XIII.)  
1758.



Rinuccini.



Rospigliosi  
(Clemente IX.)  
1667.



Ruspoli.



Salviati.



Santacroce.



Savelli.



Sciarra.



Sforza.



Sforza.



Cesarini Sforza.



Spada.



Strozzi.



Tomacelli  
(Bonifacio IX.)  
1389.



Torlonia.



Valentini.†



Venuti.



Vidoni.

† There is another family of the same name with different arms in Bologna.

## LIST OF ROUTES.

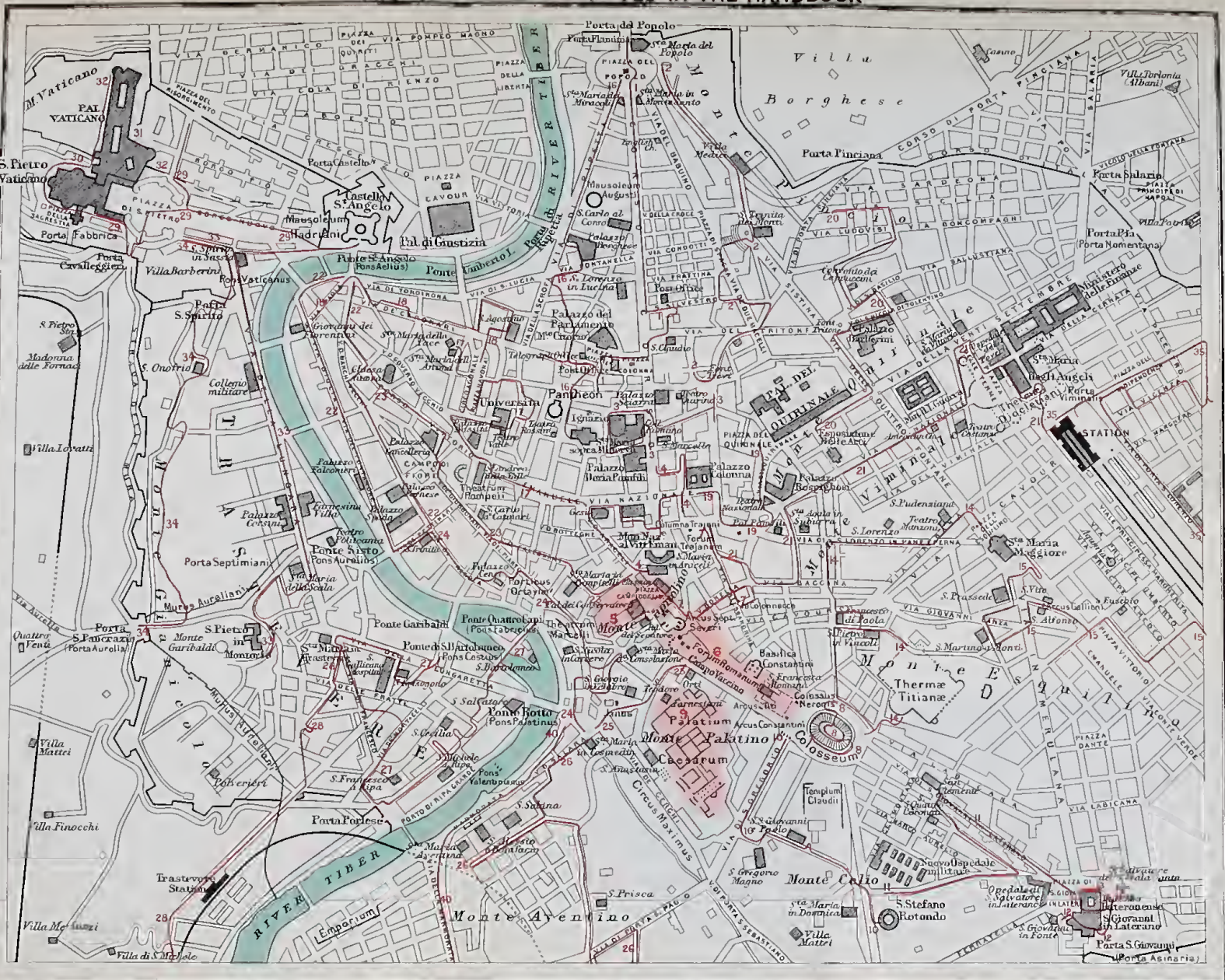
## SECTION I.

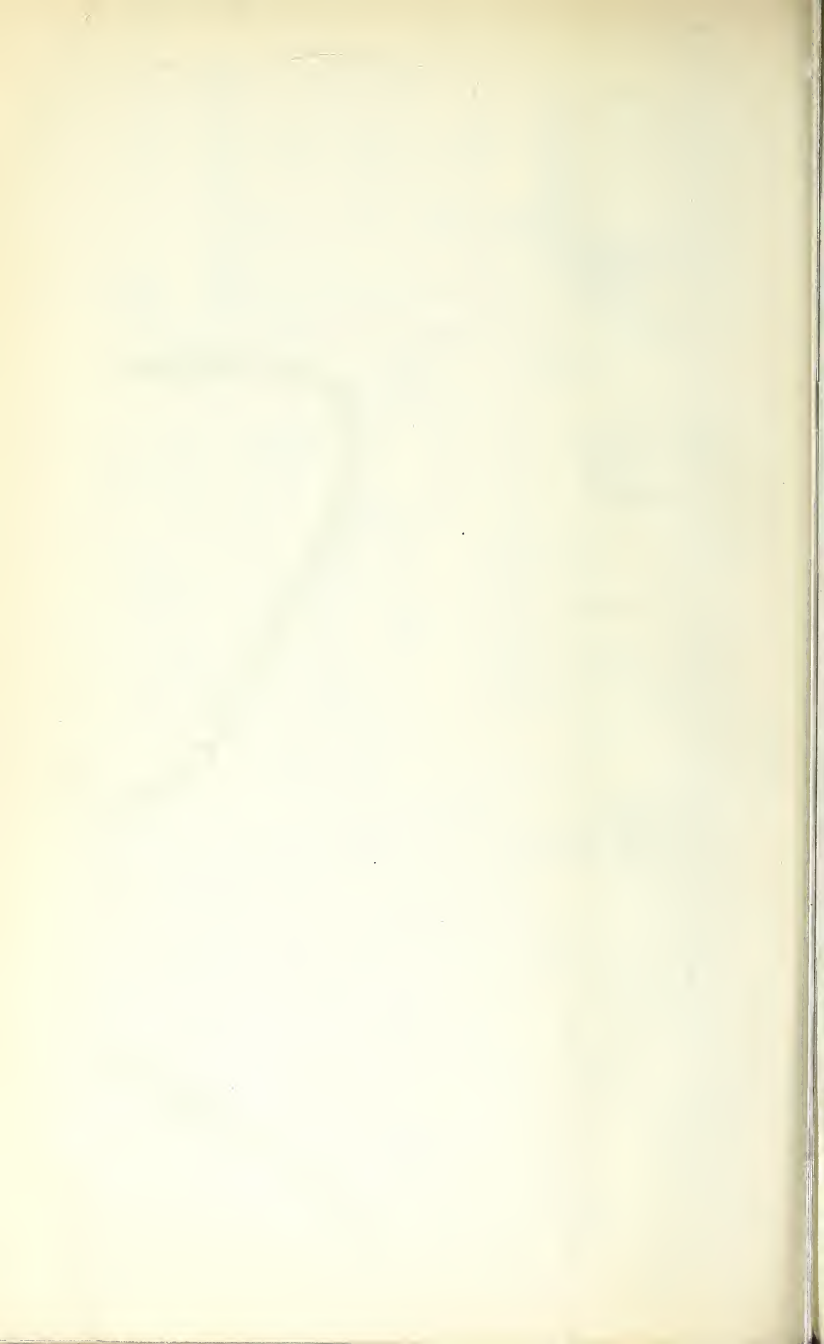
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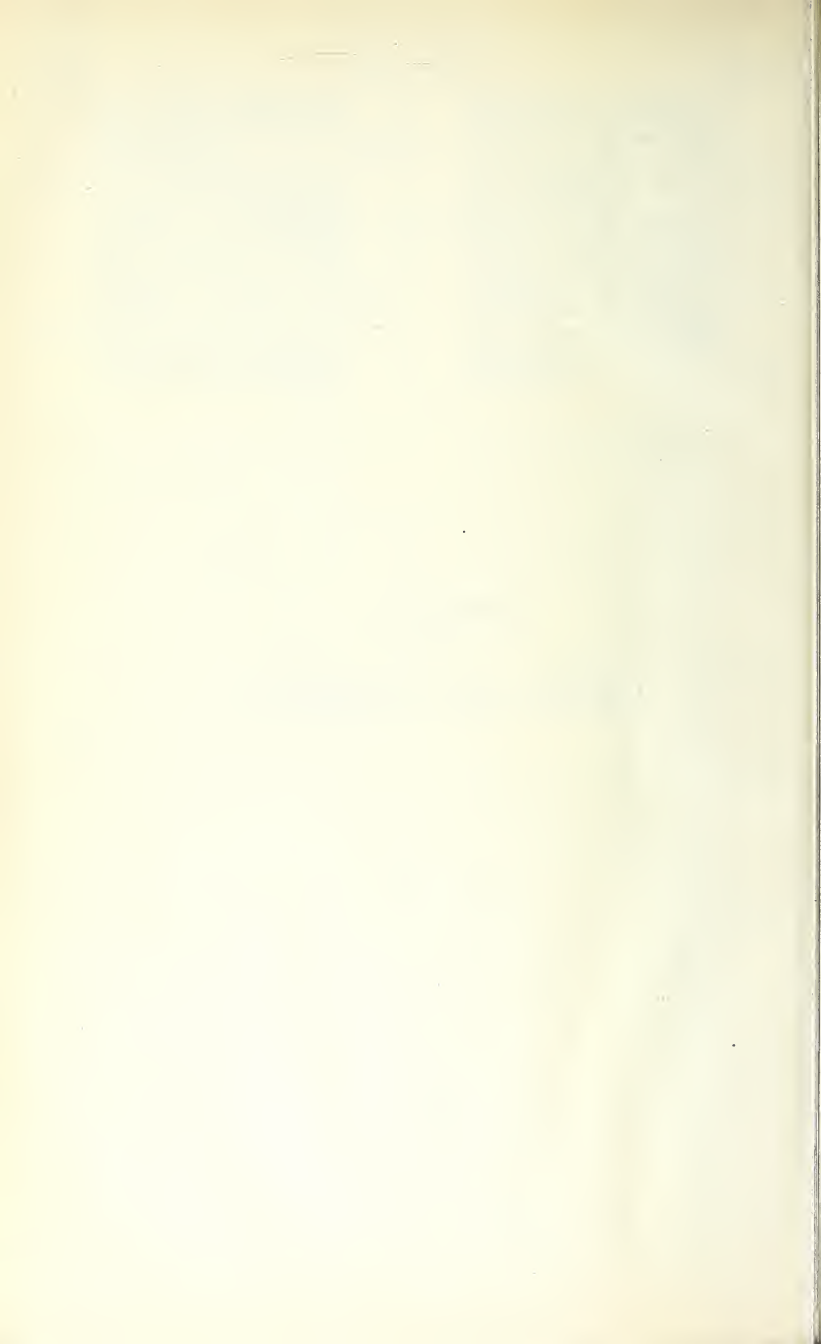


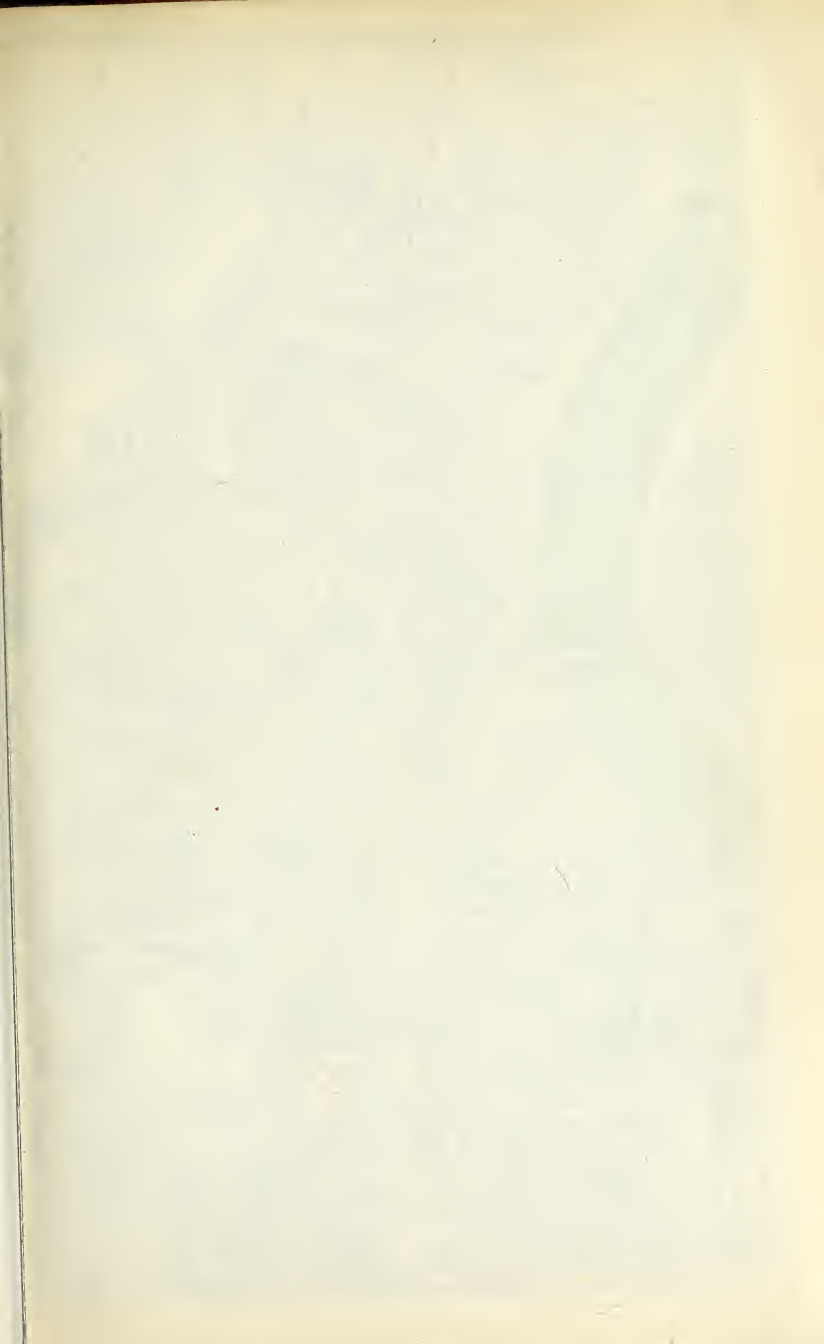
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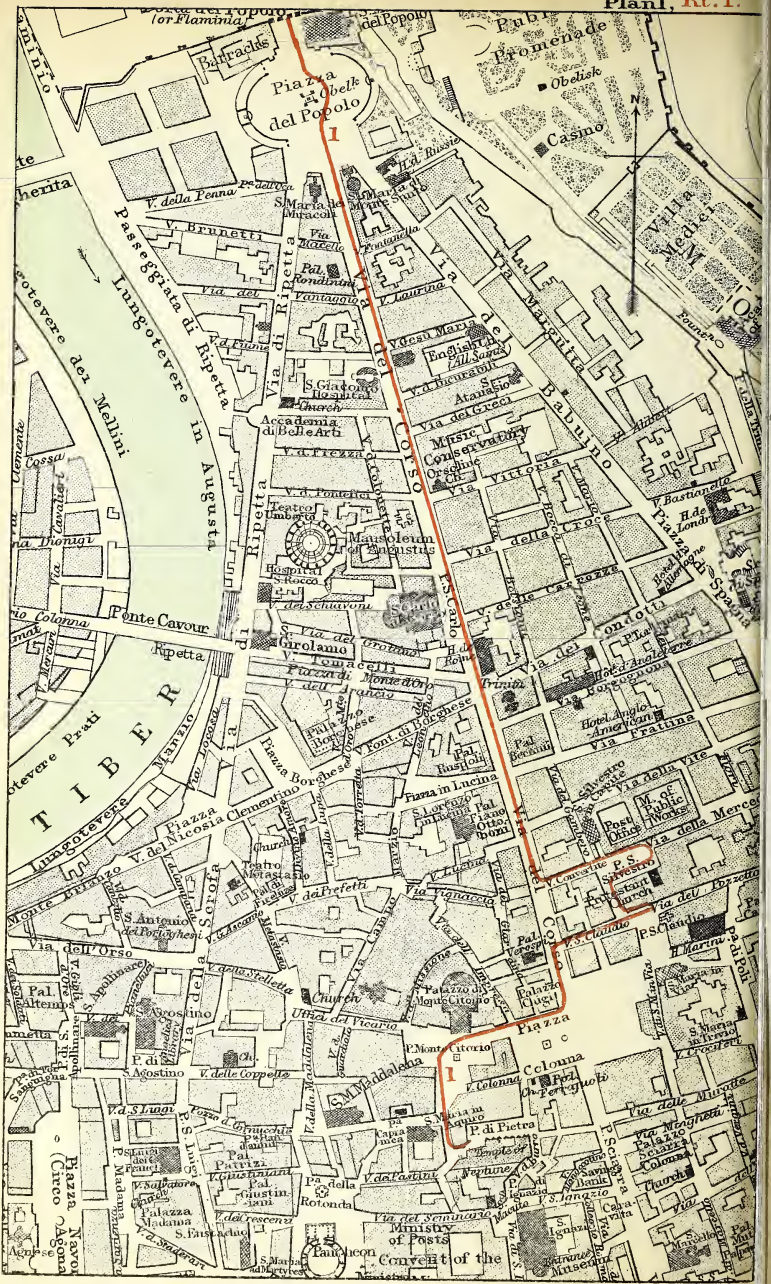
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SECTION I.

CITY OF ROME.







# HANDBOOK

OF

## ROME AND THE CAMPAGNA.

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### SECTION I.

#### THE CITY AND THE IMMEDIATE SUBURBS.

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##### ROUTE 1.

FROM THE PORTA DEL POPOLO TO THE PIAZZA DI PIETRA, BY SAN CARLO AL CORSO, S. LORENZO IN LUCINA, S. SILVESTRO IN CAPITE, THE PALAZZO CHIGI, THE PIAZZA COLONNA, AND MONTE CITORIO.

[Omn., p. [22], i.; Tramway, p. [28], vii., viii.]

The **Porta del Popolo**, by which, before the construction of railways, travellers from the N., by way of Florence, entered Rome, occupies the site of the *Porta Flaminia*, pierced in the Walls of Aurelian for the exit of the *Via Flaminia* from the city. The works commenced in 1877 to enlarge this gate by the addition of two lateral arches revealed the existence of two round towers (since destroyed), similar to those flanking the other gates restored by Honorius on the Aurelian circuit. These towers had been enclosed in two square ones, built by Sixtus IV. in 1475, with the marble blocks of an ancient Roman mausoleum, which then stood in the Piazza del Popolo. The N. face of the central arch of the gate (outside the city) was erected in 1561 from Michel Angelo's designs, and has two large columns of red granite, and

[*Rome.*]

two of *pavonazzetto*.† Between them, statues of SS. Peter and Paul. There are four columns of pink Baveno granite outside the lateral arches. On the E. is the entrance to the *Villa Borghese*. The long suburban street issuing from the gateway leads N. to the *Ponte Molle* (Rte. 38). The S. face, towards the town, was constructed by *Bernini* on the occasion of the visit of Queen Christina of Sweden to Pope Alexander VII. in 1655. From this gate Bishops dated their letters to the clergy—the Pope alone having the right to date any document from the interior of the city.

[Outside the gate, 200 yds. to the E., is the **Muro Torto**, a huge mass of 'twisted' wall in concrete, faced with *opus reticulatum*, supporting the N.E. corner of the Pincian hill, and about 50 ft. high. This very curious fragment dates from about B.C. 80, and is described by Procopius. He says that the overhanging wall had been rent for some time from top to bottom, and that Belisarius wished to pull it

† A few of the most important columns which adorn the city and its churches are mentioned in this volume. For a detailed account thereof, the reader is referred to the 'Handbook of Ancient Roman Marbles' by the Rev. H. W. Pallen.

down and rebuild it, but the people would not allow it to be removed, stating that it was under the protection of St. Peter. The Goths, he adds, never attacked it, which made the people regard the spot with so much veneration that no one has ever attempted to rebuild it. An inscription discovered in 1868 shows that the gardens, of which the Muro Torto formed a substruction, belonged to Manius Acilius Glabrio, consul, A.D. 91. It is now in the Capitoline Museum. All along this portion of the road the Gardens of the Pincio are supported by walls of *opus reticulatum*, buttressed by a long series of modern arches.

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

The \***Piazza del Popolo**, designed by *Valadier* under Pius VII., forms a nobly impressive entrance into Rome. It has six FOUNTAINS—four in the centre, issuing from the mouths of Lionesses in the Egyptian style, at the foot of the Obelisk; one on the right, ornamented with a figure of Neptune between two Tritons; and one on the left, with a statue of Roma between the Tiber and the Anio. At the extremities of the two hemicycles are figures of the Four Seasons. On the rt., ascending behind the fountain of Neptune, a road crosses the modern *Ponte Margherita* (Rte. 39), and leads through the new quarter on the rt. bank of the Tiber to Monte Mario and St. Peter's; on the left rises the *Pincio* (Rte. 2). Upon the winding ascent

to this hill are two *columnae rostratae*, or columns adorned with prows of ships and trophies, which were frequently set up in honour of victorious admirals. The prows are modern, but the columns are said to have been brought from the Temple of Venus and Roma. Above them are several modern sculptures, and an Equestrian Statue of VICTOR EMMANUEL under the central arch of a loggia, well seen from the Piazza.

The tomb of Nero stood at the side of the Via Flaminia, on the slope of the Pincian hill. The Pope Paschal II. is said to have ordered the demolition of the tumulus forming its summit, and cut down with his own hands a walnut-tree growing on the mound, because it was supposed to be haunted by demons in the shape of black crows. He then consecrated a shrine on the spot, and founded there the Church of S. Maria del Popolo in 1099 (see below).

The \***Obelisk** ( $\delta\beta\epsilon\lambda\acute{o}\varsigma$ , a spit), erected here in 1589 by Sixtus V., is of red granite, broken into three pieces, and covered with hieroglyphics. It is one of the most interesting which have been preserved. It stood before the Temple of the Sun at Heliopolis, where, according to Champollion, it was erected by one of the two brothers Maudouci and Susirei, who reigned before Rhamse II. Lepsius attributes it to Meneptha (B.C. 1326), and Ungarelli to Rhamse III. fifty years later. It was removed to Rome by Augustus after the conquest of Egypt, and placed in the Circus Maximus (B.C. 23). It had fallen from its pedestal in the time of Valentinian, and remained buried until removed to its present site. The height of the shaft, without base or ornaments, is 78 ft.; the entire height from the ground to the top of the cross is 118 ft. On the N. side is the following inscription, showing that Augustus renewed the dedication to the Sun:—  
IMP. CAES. DIVI . F. — AVGVSTVS —  
PONTIFEX . MAXIMVS — IMP. XII. COS .  
XI. TRIB . POT . XIV. — AEGVPTO . IN .  
POTESTATEM . — POPVLI . ROMANI  
REDACTA. — SOLI . DONVM . DEDIT.



‘In Egypt obelisks were always used in pairs, and erected at the entrance of the great Temple portals, close to other gigantic monuments of nearly the same size and height. But the Romans, viewing them only as trophies of their vast Imperial dominion, cared little to render them effective by placing them in appropriate situations.’—*B.* They were all dedicated to the Rising Sun, and placed on the E. bank of the Nile; whereas the Pyramids, symbolic of the Setting Sun, stood on the W. side.† There are said to have been at one time 48 obelisks in Rome, about 30 of which may yet lie buried beneath the ruins of the ancient city.

On the left, immediately inside the Gate, is the Church of

\***S. MARIA DEL POPOLO**, † founded by Paschal II. in 1099, on the spot where the ashes of Nero were scattered to the winds (see above). It was restored by Sixtus IV., from the designs of *Baccio Pontelli*, in 1480; and completed and embellished by Julius II. Agostino Chigi and other wealthy citizens contributed to the expense. Alexander VII. modernised the whole building on the plans of *Bernini*. The sculptures and paintings in its numerous chapels make it one of the most interesting churches in Rome, many of its sepulchral monuments being of the time of Sixtus IV. and Julius II., the best period of the Renaissance.

1st rt., **Cappella della Rovere** (now **VENUFI**). Rovere was the family name of Popes Sixtus IV. and Julius II. \*Frescoes by *Pinturicchio* (1479): over the altar, Nativity with a charming landscape; five scenes from the Life of St. Jerome in the lunettes above. To the l., \*Tomb of **CARD. CRISTOFORO DELLA ROVERE** (1480); above it, relief of the Virgin and Child with two angels, by *Mino da Fiesole*. To the rt., Tomb of **CARD. DE CASTRO**, a Spaniard (1506). Handsome railing to the Chapel.

† Macmillan's ‘Roman Mosaics,’ ch. vi.

‡ *Popolo* is an early form of *Pieve* (parish), still used in Tuscany.

2nd rt., **Cap. Cibo**, rebuilt in 1700, with gaudy columns encased in Sicilian jasper, and coloured marbles of no particular beauty or value. Altarpiece, the Conception, with SS. John Ev., Jerome, Augustine, and Gregory by *Carlo Maratta*, painted on the wall.

3rd rt., **Cap. Giov. della Rovere**, brother of Julius II. Frescoes by *Pinturicchio*, restored by *Camuccini*: over the altar, Virgin and Child with SS. Augustine, Francis, and two friars behind them; in the lunettes, five scenes from the Life of the Virgin.

To the rt., \*Tomb of the founder of the cappella (1483); l., bronze recumbent effigy of a Venetian Bishop (Florentine School); above it, the Assumption (School of *Pinturicchio*). Below, in grisaille, Martyrdom of St. Peter, Dispute of Augustine with pagans, Martyrdom of SS. Catharine and Paul. Elegant railing and beautiful tiled floor.

4th rt., **Cap. Costa** (now **INGENHEIM**). Over the altar, Renaissance \*Tabernacle with beautiful arabesques, and figures of St. Catharine between SS. Vincent and Anthony of Padua. In the lunette, the Latin Doctors, by *Pinturicchio*. To the rt., \*Tomb of Marcantonio Albertoni, who died of the plague in 1485 (Florentine School). It represents a youthful figure of great beauty, wearing a short tunic, with his feet resting on a cushion, and his hands crossed upon his breast. On the l., \*Tomb of the Founder, **CARD. GIORGIO COSTA**, of Lisbon (1508). Good railing to this and the opposite chapel.

**Rt. Transept.** Immediately on the rt. is the Tomb of **CARD. PODOCATHARUS** of Cyprus (16th cent.). Above is an exquisite Virgin and Child, with two Angels. Nearly opposite is a medallion head of **GIUSEPPE GIROMETTI** (1851), the celebrated engraver of cameos on *pietra dura*. Through a door in the corner, and a long passage to the left, we reach the Sacristy, passing a beautiful altar-piece of the Virgin between SS. Augustine and Catharine, sculptured by *Guglielmo da Pereira* (1497).

**Sacristy.** \*High altar, by *Andrea Bregno* (1473), formerly in the Church, and put up by Alexander VI. when Cardinal. At the sides, statuettes of SS. Jerome, Augustine, Peter, and Paul; above, God the Father, with three Angels; in the centre, a Madonna of the Sienese School. To the rt., Tomb of BISHOP ORTEGA GOMIEL, with beautiful arabesques; to the l., Tomb of ABP. ROCCA OF SALERNO (1482).

**Choir.** \*Frescoes on the vault by *Pinturicchio*: in the centre, Coronation of the Virgin; at the cardinal points, the Evangelists; in the corners, the Latin Doctors; above them four Sibyls (good light necessary). The \*PAINTED GLASS of the N. and S. windows is the best in Rome. It is the work of *Claude* and *William of Marseilles* (Marcellac), and represents l. six scenes from the Life of the Virgin, rt. the same number from the Life of Christ. Below them are the magnificent \*Tombs of CARD. ASCANIO MARIA SFORZA, son of the Duke of Milan, and CARD. GIROLAMO BASSO, nephew of Sixtus IV., sculptured by *Andrea Sansovino* (1510), at the expense of Julius II. The monuments are of similar design, differing chiefly in ornamental details. In both the figure of the deceased leans on his elbow as if asleep, with his head resting on his hand. Above are the Virgin and Child, and higher up Christ enthroned between Angels, the whole being flanked with statuettes of the Virtues in niches. The leaning posture was here first borrowed by Sansovino from the Etruscan and Roman sarcophagi, where the dead are commonly represented as reclining at a perpetual banquet in the Elysian fields—a very questionable exchange for the beautiful fitness of the accepted Christian model. 'Upon Gothic and Early Renaissance tombs the portrait statue is always laid out in the majestic repose and solemn stillness of death, like the body when it was laid to rest in the sarcophagus.'—P.

On the floor between the tombs is a stone slab which marks the site

of the original shrine of Paschal II. (see above), bearing a short inscription in large letters.

Over the high altar, which has four fluted columns of *Porto Venere* marble, stands a miracle-working image, ascribed to St. Luke. It was originally in the Chapel of the *Sancta Sanctorum* at the top of the *Scala Santa*, but was brought hither by Gregory IX. on the occasion of a devastating pestilence.

**Left Transept.** In the Chapel nearest the Choir, the Assumption, by *Ann. Caracci*; on the walls, St. Peter raised upon his cross, and the Conversion of St. Paul, by *Caravaggio*. At the corner opposite, \*Tomb of CARD. BERNARDINO LONATI (about 1490).

4th left, **Cap. Mellini.** Frescoes by *Giov. da S. Giovanni*: rt., Constantine carrying the Cross; l., Elevation of the Cross with St. Helen.

2nd left, \***Cap. Chigi**, erected from the designs of *Raphael*, and dedicated by Agostino Chigi to the Virgin of Loreto. The mosaics on the vault of the cupola represent the creation of the heavenly bodies. Each planet is depicted as a pagan deity, attended by a guardian angel. The letters LV. Op. and the date (1516) on the torch of Cupid indicate the name of the artist, *Luigi della Pace*, who executed these mosaics during the lifetime of Raphael, and from his designs. The large oil painting of the Nativity of the Virgin over the altar, and those between the windows, were begun by *Sebastiano del Piombo*, and finished by *Salviati* in 1554 after his designs. David and Aaron in the lunettes are by *Vanni*, and much injured by damp. The \*STATUE OF JONAH sitting on a whale, supposed with great probability to have been modelled by *Raphael*, was sculptured by *Lorenzetto* (1520). Elias, opposite, 'feeble in character and wanting in significance' (P.), was designed and executed by the same sculptor. Daniel and Habakkuk are by *Bernini*, by whom are also the tasteless pyramidal monuments of Agostino and Sigismondo Chigi. The bronze relief of the Woman of Samaria

on the altar front is by *Lorenzetto*. On the pier outside this chapel is the tasteless tomb of Princess Odescalchi Chigi (1771), with a rather remarkable lion.

1st left, **Baptistery**. \*Tomb of CARD. ANTONIO PALLAVICINI (1507). Beside the altar, two beautiful *ciboria*, with statuettes. On the floor, slab effigy of Bp. Giov. di Montemirabile (1497). There are several interesting slab tombs on the floor of the nave and aisles.

S. M. del Popolo is a parish Church, served by friars of the order of St. Augustine, and gives a title to a Cardinal Priest. In the adjacent Convent Luther resided when he visited the city, and celebrated here his last mass as a priest in communion with Rome. Two popes, Pius II. and Gregory XIII., walked barefoot to the altar of the Virgin in the Church, the former to implore her intercession for the city against the Turks, the latter to obtain her favour in time of pestilence. Station on the Tues. in Holy Week; Festival, 8th Sept.

Three long streets radiate from the Piazza del Popolo towards the S.: on the l. the *Via del Babuino*, leading to the *Piazza di Spagna* (Rte. 2); in the centre, the *Corso*; on the rt. the *Via di Ripetta*, skirting the Tiber (Rte. 16). At the entrance to the Corso are the twin Churches of

**S. M. di Monte Santo** and **S. M. dei Miracoli**, erected at the expense of Card. Gastaldi, treasurer to Alexander VII., in 1662. In the former, on the l., is a painting of the Virgin and Children with SS. Francis and James, by *Carlo Maratta*. This Church ranks as one of the Minor Basilicas, and has a Chapter. Upon his creation as Cardinal, Monsign. Gastaldi wished to complete the front of S. Petronio at Bologna; but as the authorities refused to allow him to place his armorial bearings upon the building, he abandoned his intention, and rebuilt these two Churches instead. The noble work of S. Camillo Lellis (see *S. M.*

*Maddalena*) was commenced in the Church of S. M. dei Miracoli in 1584.

The \***Corso**, so called from the Horse-races at the Carnival, first permitted by Paul II., runs from the P. del Popolo in a straight line for about a mile towards the Capitol, ending in the Piazza Venezia. It follows the line of the ancient *Via Flaminia*. A few yards down on the rt. is the **Pal. Rondinini**, once celebrated for its collection of sculptures and paintings. In the court are several inscriptions and reliefs, and an unfinished Pietà by *Michel Angelo* (1555). No. 18 opposite, with an inscription, was inhabited by Goethe in 1786. Further l. is the Church of

**Gesù e Maria** (1640), belonging to the bare-footed Augustinians, and handsomely decorated in the style of the period. The 1st chapel l. has two fluted columns of *bardiglio*, and the 2nd two of *breccia pavonazza*. Opposite is the Church of

**S. Giacomo in Augusta** (1600), so called from its vicinity to the mausoleum of Augustus (Rte. 16). The adjacent Surgical Hospital of

**S. Giacomo degl' Incurabili**, founded in 1338 by Card. Pietro Colonna in memory of his uncle Giacomo, has room for 350 patients, and is excellently served by Brothers and Sisters of Charity. At No. 16, in the adjoining *Via S. Giacomo*, is the studio of CANOVA, studded with scraps of ancient sculpture.

In the *Via Vittoria* (2nd to the l.) is the little Church of **S. Giuseppe** (1760), attached to a Convent of Ursuline nuns. We now reach on the rt.

**S. Carlo al Corso**, the national Church of the Lombards, with a heavy, ill-proportioned front. The interior, daubed all over with paint, is by *Martino Lunghi* (1614) and *Pietro da Cortona*. To make way for this tasteless structure the architects destroyed the old Church of *S. Nic-*

colò in *Tufa*, with its fine frescoes by *Pierino del Vaga*.

At the high altar is a large picture of S. Carlo Borromeo in glory, with SS. Ambrose and Sebastian, by *Carlo Maratta* (1690). Beneath the altar is buried the heart of S. Carlo. The rich chapel of the rt. transept has a mosaic copy of the Conception, by the same painter, at S. M. del Popolo. St. Barnabas preaching (a rare subject), in the next chapel, is by *Pierfrancesco Mola*. On the floor of the nave, nearly in front of the pulpit, is the slab-tomb of Count ALESSANDRO VERRI, author of the 'Notti Romane' (1816). Festival, 4th Nov.

Adjoining the Church of S. Carlo, at No. 437, are the Rooms occupied by the celebrated

**Accademia degli Arcadi**, founded in 1690 by Gravina and Crescimbeni. Its laws were drawn out in 10 tables, in a style imitating the ancient Roman. The constitution was declared republican; the first magistrate was styled *custos*; the members were called shepherds; it was solemnly enacted that their number should not exceed the number of farms in Arcadia; each person on his admission took a pastoral name, and had an Arcadian name assigned to him; the business of the meetings was to be conducted wholly in the allegorical language, and the speeches and verses as much so as possible. The aim of the Academy was to rescue literary taste from the prevalent corruptions of the time; the celebrity of some among the originators made it instantly fashionable; and in a few years it numbered about 2000 members, propagating itself by colonies all over Italy. The association completely failed in its proposed design, but its farce was played with all gravity during the 18th cent.; and besides Italians, scarcely any distinguished foreigner could escape from Rome without having entered its ranks. Sir Isaac Newton (1642-1727) was a member. In 1788 Goethe was enrolled as an Arcadian, by the title of *Megalio Melpomenio*, and received,

under the academic seal, a grant of the lands entitled the *Melpomenian Fields*, sacred to the Tragic Muse. The Arcadia has survived all the changes of Italy. Its literary vitality, though checked by political innovations, is particularly great just now; lectures are given every evening, except on Sundays and festivals, from Nov. 15 till June, by men distinguished in every branch of literature. (Adm. free.)

We now pass on the l. the well-known *Via dei Condotti*, leading to the *Piazza di Spagna*. At the entrance is the Church of the **Trinità** (1741), belonging to the Spanish Order of the **TRINITARIANS** (see *Glossary*), with captives bearing chains over its doorway.

The **Palazzo Ruspoli**, further down the Corso, on the rt., was built by the Rucellai family, from the designs of *Bart. Ammanati* (1586). The staircase, with 120 steps of white marble, is one of the finest in Rome. There is a handsome saloon on the first floor. The ground-floor is occupied by a Restaurant. (Entrance round the corner, in the *Piazza S. Lorenzo in Lucina*.) Opposite this entrance is the

**Pal. Fiano Ottoboni**, originally built by an English Card. in 1300 on the ruins of a reputed palace of Domitian. In the Court are some reliefs and figures from the *Ara Pacis*, set up by Augustus in the year B.C. 9. [Others are in the Villa Medici (Rte. 2), and at the Uffizi, in Florence.] There are also several sarcophagi and other fragments found in the cemetery attached to the neighbouring Church of

**S. Lorenzo in Lucina**, founded by Sixtus III. in 440, and modernised in 1606; the portico and part of the Campanile are all that remains of the original building. Above the high altar is a \*Crucifixion by *Guido Reni*. Between the 2nd and 3rd chapel rt. is a monument to **POUSSIN** (1665), designed by *Lemoigne*, and

executed at the cost of Châteaubriand, when French ambassador at Rome; the relief upon it is a reproduction in marble of Poussin's well-known landscape of the discovery of the Tomb of Sappho in Arcadia. In an inscription relating to the dedication of the Church by Celestin III. in 1196, a list of numerous prelates is headed by the Abp. of York. In the Sacristy are preserved a bar of the gridiron and other relics of St. Laurence. The marble slab on which his fire was kindled is at his Church outside the walls (Rte. 35).

This Church gives a title to a Cardinal Priest, and belongs to the *Chierici Minori*. Of the derivation of the word 'Lucina' nothing is known.

Omn. every 10 min. to *S. Pietro in Vaticano* (Rte. 29).

Returning into the Corso, at the corner of the Via della Vite, on the l., an inscription marks the site of a *Triumphal Arch*, supposed to be that of MARCUS AURELIUS and LUCIUS VERUS, demolished by Alexander VII. in 1662, because it interfered with the horse racing in the Corso. Some of the reliefs which adorned it are preserved in the *Pal. dei Conservatori* (Rte. 5), and one in the *Pal. Torlonia* (Rte. 4); four columns of *verde antico* are at *S. Agnese* in the Piazza Navona; and four in the chapel of *S. Andrea Corsini* at the Lateran.†

The *Via delle Convertite* (reclaimed women)‡ now leads l. to the Church of

**San Silvestro in Capite**, founded by Pope St. Dionysius in 261, rebuilt in 761 and again in 1690, when it was given to the Poor Clares, and bestowed upon the English Catholics by Leo XIII. in 1890. Here Gregory I. delivered several of his homilies. In the court on the rt. are three ancient columns. In the atrium is a curious

† The first triumphal Arch of which we have any record is that of Stertinius (B.C. 196). There were at one time 36 in Rome, and 17 are said to exist at the present day in Africa, Italy, France, and Spain.

‡ Here was formerly a Church dedicated to the Magdalen, and destroyed since 1870.

inscription of 1119, relating to the custody of the Column of Antoninus, committed to this Monastery in 955. Beside it, slab-tomb of a Bp. of Volterra. This Church, which gives a title to a Cardinal, derives its name from the head of St. John Bapt. preserved in it. The tabernacle on the high altar has four beautiful colonnettes of *giallo antico*. Remains of a fine pavement in the 3rd chapel l. The extensive Convent has been converted into a handsome

**Post and Telegraph Office**, adjoining which is the *Office of Public Works*. In the centre of the Piazza is a white marble Statue of the lyric poet METASTASIO (1698-1792), and in the S.E. corner is the *English Church* of the Holy Trinity.

Turning S. out of the opposite corner we soon reach on the l. the Church of **S. Claudio**, attached to a Hospice of Burgundians established in 1662, and rebuilt in the last cent. At No. 96, to the l., is the **British Consulate**. Further S. is the Church of

**S. M. in Via**, founded in 1253 to receive a miraculous Virgin painted on a tile, and found floating in a well sunk in the street (*Via*). The Church, which gives a title to a Card. priest, was rebuilt in 1594 by the Servites, to whom it now belongs. In the 1st Chapel rt. is the picture and the well; in the 2nd a painting of no value represents a miracle of S. Filippo Benizzi, founder of the Order. The Choir was added by Card. Bellarmini in 1604. Facing this Church, in the Corso, is the

**Palazzo Verospi**, now *Torlonia*, with a heavy portal and bad columns. On the 1st floor is a gallery with a vault painted by *Albani*, representing the planets and hours—graceful but commonplace. At the corner, close by, is the

**PALAZZO CHIGI**, begun in 1562 from the designs of *Giacomo della Porta*, and completed by *Carlo Maderno*. In one

of the ante-chambers is a group of Life and Death by *Bernini* under the form of a Sleeping Child and a Skull. In the saloon are ancient statues of Venus, Mercury, and Apollo, supposed to be of the time of Hadrian. A small collection of pictures, not open to the public, includes works attributed to *Garofalo*, *Guercino*, *Guido Reni*, *Andrea Sacchi*, *Domenichino*, *Dosso Dossi*, and *Sodoma*. Here is now the Austrian Embassy to the Court of Italy.

The **Library** (Adm., p. [17]) was founded by Alexander VII., and is rich in MSS. Among these are the Chronicles of St. Benedict and St. Andrew, the Chronicle of the Monastery of S. Oreste or Soracte, a Dionysius of Halicarnassus of the 9th cent., a Daniel of the Septuagint version, an illuminated Missal of 1450, a folio volume of French and Flemish music, containing motetts and masses, dated 1490; a letter of Henry VIII. to the Count Palatine, requesting him to show no mercy to Luther; several inedited letters of Melancthon, some sonnets of Tasso, 20 vols. of original documents relating to the Treaty of Westphalia, and a large collection of inedited and almost unknown materials for the literary and political history of Europe.

The imposing **\*Piazza Colonna** is at all times crowded with loungers, and is especially frequented on summer evenings, when the band plays four times a week. In the centre stands the

**\*Column of Marcus Aurelius Antoninus**, from which the Piazza takes its name. This column, partly owing to the erroneous inscription placed upon its base by Sixtus V., was long supposed to be the pillar represented on the coins of Antoninus Pius, until the latter was discovered on Monte Citorio. The present column is now known to be that erected to Marcus Aurelius by the Senate and Roman people, A.D. 174. It is a repetition in Carrara marble of the historical pillar of

Trajan, and exhibits the same mixture of styles; the reliefs surround the shaft in a spiral of similar design, but they are inferior in taste and execution. They represent the events of the Marcomannic war, and are in higher relief than those of Trajan, exhibiting nearly the same amount of battles and military manœuvres. One of them represents \*Jupiter Pluvius, the water falling from his outstretched arms; and is supposed to allude to a story related by Eusebius, that the army of Marcus Aurelius was at one time reduced to great distress for want of water, and that the devotional practices of the Christian legion from Mytilene induced the Emperor to request them to pray for rain.† When they had prayed, God immediately smote the enemy with lightning, but refreshed the Roman army with a copious shower, upon which Marcus published a decree bestowing upon the Christian legion the name of *Fulminata*. The same title is, however, known from inscriptions to have been given to the Twelfth legion as early as the reign of Augustus.—*B.*

The ill-proportioned pedestal was added by *Fontana*. The height of the entire column is 122 ft. 8 in., including the base. The shaft, including its base and capital (excluding the pedestal), is exactly of the same height as that of Trajan, 100 Roman feet (97½ English); hence the name of *Columna Centenaria*, given to it in the inscription of Adrastus.‡ The diameter of the shaft is 11½ ft. The pillar is composed of 28 blocks. On the summit is a statue of St. Paul, 10 ft. high, placed there by Sixtus V. in 1589. The interior is ascended by 190 steps, and is lighted by 42 openings; it has frequently suffered from lightning, attracted by the bronze statue on its summit, and from having been used to support fireworks on public festi-

† Almost entirely defaced; about 15 feet from the base, on the W. The German Archaeological Institute (p. [61]) has issued a handsome volume of photographs from casts, of the whole column, with a learned commentary.

‡ See note to Column of Trajan (Rte. 7),

vities. It is supposed that it stood in the *Forum of Antoninus*, the site of which is now occupied by a part of the modern Piazza Colonna and the Pal. Chigi.

In the Piazza is a large fountain basin of *porta santa* marble, in many varieties; and on the S. side the *Pal. Ferrajuoli*, with some marbles from Veii, and a good library of modern works, collected by Marchese Gaetano Ferrajuoli. The small but popular Church of **S. M. della Pietà**, or *S. Bart. dei Bergamaschi* (1561), on the same side, contains a much venerated painting attributed to *Guido Reni*.

On the W. side of the Piazza Colonna is a building raised by Gregory XVI. to serve as a General Post-office, and remarkable for its fine Ionic portico; the twelve \*fluted columns of *marmo Tasio* were brought from the ruins of the Roman Municipium at Veii.

Adjacent on the W. is the **Piazza di Monte Citorio**, so called because here the public criers were wont to summon (*citare*) the electors to choose new magistrates on the days of the *comitia*. Its N. side is formed by the

**Curia Innocenziana**, formerly the Papal Law Courts, an imposing edifice, begun in 1642 by Innocent X. from the designs of *Bernini*, and completed by Innocent XII. from those of *Carlo Fontana*. It was adapted in 1871 for the sessions of the Italian Parliament, by the addition of an ample semicircular hall in the courtyard, lighted from above, and now serves as the **Camera dei Deputati**, or House of Commons. (Entrance at No. 10, Via della Missione, behind the building. Sittings at 2 p.m. At other times, the entrance to view the interior is at No. 36.) From the balcony over the triple doorway the *Lotto* (lottery) used formerly to be extracted nine times a year.

In the Via della Missione is the

Church of the **Trinità della Missione** (1642), entered by a long gallery hung with portraits of members of the Society. Here was found the Column of Antoninus Pius (p. 280), and on the l. in the Court was discovered an angle of the *Ustrinum* on which the Emperor's body was burnt. In the adjacent Clergy House, or at S. Giov. e Paolo, all secular priests are obliged to perform a retreat of ten days previous to Ordination.

In the centre of the Piazza stands the red granite

\***Obelisk of Monte Citorio**, erected in 1792 by Antiuori, covered with beautiful hieroglyphs, and broken into five pieces; it is one of the most celebrated of these monuments. According to Lepsius' interpretation of the hieroglyphs, this obelisk was erected in honour of Psammeticus I., of the 26th dynasty, 6½ cent. B.C. It was brought to Rome by Augustus, from Heliopolis, and placed in the Campus Martius, where it was used in the construction of a celebrated gnomon or sun-dial. It was discovered underground in the Piazza dell' *Impresa*, in the time of Julius II., but was not removed until that of Pius VI. The fragments of the Antonine column were employed to repair it, and to form the pedestal. The height of the shaft without the base and ornaments is 72 ft.; that of the whole, to the top of the bronze globe, 84 ft.

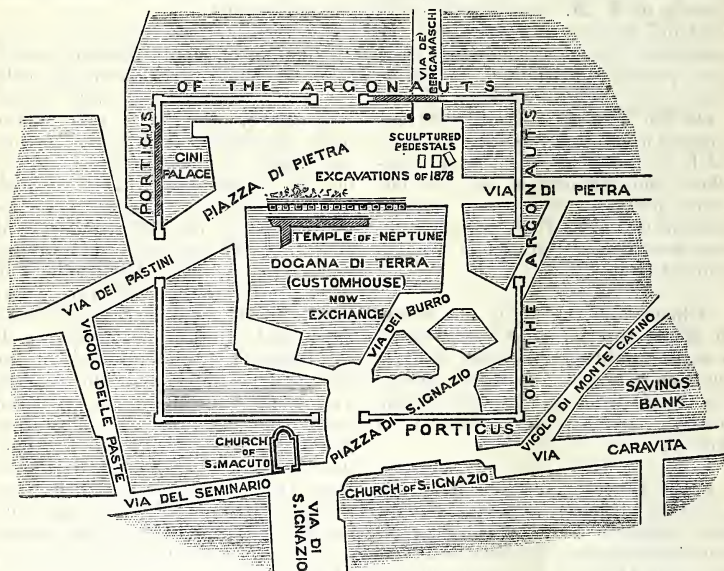
A few yds. S. is seen the E. end of the Church of *S. M. in Aquiro*. 2 min. to the rt. of it lies the *Pantheon* (Rte. 16). Following the narrow Via della Guglia to the S., and turning l., we reach the

**Piazza di Pietra**, in which stands the Exchange, formerly a Custom House, and still known as the \***Dogana di Terra**.

The eleven embedded Corinthian columns formed the N. side of a *Temple of Neptune*, erected by

Agrippa, in the centre of the Porticus of the Argonauts. They have suffered severely from the action of fire; they are of white Carrara marble,  $4\frac{1}{2}$  ft. in diameter, and  $42\frac{1}{4}$  ft. high. On the 4th column from the l., behind the lamps, may be seen a tiny figure of the Crucifixion.—L. The bases and capitals have almost disappeared, and very little of the ancient entablature has been preserved. Innocent XII. built a wall between

the columns to form the front of his Custom-house, and completed the present entablature with plaster. In the interior are some remains of the vaulting, composed of enormous masses of stone, together with fragments of the cella. The blocks of marble, forming the inner parts of the architrave and entablature, as seen from the court, are stupendous in size. Some ruins in the adjoining *Palazzo Cini*, consisting of a massive wall



PORTICUS OF THE ARGONAUTS.

of huge blocks of peperino, belong to the

*Porticus of the Argonauts* that surrounded the temple. This building, one of the most celebrated in the Campus Martius, was raised by Agrippa B.C. 26, after his naval victories. It took its name from a painting representing the Argonauts, with which it was adorned. The Porticus and Temple having been much injured by fire (A.D. 80), were restored by Hadrian. In the middle ages their accumulated ruins en-

cumbered the area to such an extent that the name of *Piazza di Pietra* was given to the site. In the 16th and 17th cent. many ancient marbles were removed from this place, among which were several pedestals, each with a figure representing a Province of the Roman Empire sculptured in high relief. The pedestals stood below the columns, and in the spaces corresponding to the intercolumniations were other reliefs representing trophies of arms and flags peculiar to each Province. A Corinthian capital in marble, excavated here in 1847, is



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now in the Lateran Museum. Pietro Sante Bartoli mentions having seen some of these pedestals in their original position. Lanciani proves by measurements, and by the evidence of Palladio and other architects, that there were 36 columns to the sides and back of the Temple. Admitting that the building was reduced to its present form by Hadrian, the number of 36 pedestals would correspond to that of the provinces of the Empire, towards the middle of the first cent.

The porticus, or cloister around the sacred area of the temple, consisted of a wall of *opus quadratum*, 3 ft. thick, in peperino, of which a part may be seen in the cellars of the *Pal. Cini*; another crosses the *Via dei Bergamaschi*, and runs under the *Pal. Grazioli*, where it attains a height of 8 yds. The peristyle was magnificent; columns of *giallo antico*, of which fragments have been found, flanked the four entrances, the other columns being of white marble.

In 1878, during the construction of a drain from the *Piazza Colonna* to the Pantheon, were found three more pedestals, about two yds. square, each bearing the allegorical figure of a Province and of three trophies. The masses lay buried in the foundations of the ancient little Church of *S. Stefano del Trullo*, which is supposed to have stood on or near the site of *S. Bart. dei Bergamaschi*, but has long since disappeared. Portions of two fluted columns of *giallo antico* were also found, besides fragments of a frieze and cornice, and of two inscriptions in honour of *Claudius Drusus* and the *Emp. Claudius*, taken possibly from his arch on the adjoining *Flaminian Way*.

In 1880, on the arrangement of the *cella* of the Temple of Neptune as a Chamber of Commerce, it was proposed by the Municipal Commission of Archaeology to collect the various sculptured pedestals and slabs, existing in different galleries, and restore them to their original positions at the base of the ancient peristyle. But the Government Commissioners appointed to examine the project rejected

it, considering it doubtful whether the pedestals and slabs really belonged to the Temple of Neptune. They were therefore placed in the courtyard of the *Palazzo dei Conservatori* (Rte. 5). Other interesting remains are preserved in the *Pal. Odescalchi, Altieri, and Farnese*, and at the *Naples Museum*.

## ROUTE 2.

FROM THE PINCIO TO THE FOUNTAIN OF TREVÌ, BY THE VILLA MEDICI, LA TRINITÀ DEI MONTI, THE PIAZZA DI SPAGNA, THE PROPAGANDA, AND S. ANDREA DELLE FRATTE.

[Omn., p. [22], i., ix.]

The beautiful and frequented promenade of \**Monte Pincio* occupies the platform of the hill called by Suetonius *Collis Hortorum*. In later times it was covered by vineyards belonging to S. M. del Popolo, which were laid out in gardens under the French occupation during the exile of Pius VII., between the *Muro Torto* and the gardens of the *Villa Medici*. It is approached by a fine drive rising from the *Piazza del Popolo* (Rte. 1). At the second turning on this ascent is a fountain basin in Egyptian granite, brought from the *Piazza di Venezia*, but originally found in a vineyard beyond the *Porta S. Lorenzo*; it is one of the largest masses

of this material in Rome, measuring 32 cub. yds. There is another ascent by steps from the Piazza di Spagna, passing the Church of the *Trinità de' Monti* and the Villa Medici; the steps may be avoided by using the lift in the Vicolo del Bottino, which ascends to the Trinita (10 c. up; 5 c. down). The gardens of the Pincio are handsomely laid out in flowerbeds, drives, and walks, and are adorned with busts of celebrated Italians. From the terrace (150 ft.) overlooking the Piazza del Popolo we enjoy one of the finest prospects of Rome, with St. Peter's, the Vatican Palace, the Castle of St. Angelo, and the Janiculum hill in the background. To the rt. rises the now fortified *Monte Mario*, and on the left may be discerned the pine woods of the *Villa Doria Pamphili*. On the other (E.) side are beautiful views over the grounds of the Villa Borghese (Rte. 38). A military band plays every afternoon in the gardens, which at that time are a fashionable resort.

In the Gardens are fountains, a hydraulic clock, supplied by the Marcian Aqueduct, a *Café Restaurant*, and a gymnastic-yard for children. Military band several times a week in the afternoon.

The Pincian hill was occupied in classic times by the *Gardens of the Acilian family*, as shown by inscriptions discovered in 1775 near La Trinità, and in 1868 near the Gate by the Villa Medici. Of the magnificent buildings which ornamented these gardens nothing remains, except a reservoir under the Casino (Spillmann's Restaurant) and the substructions of reticulated work, facing the Villa Borghese.—L.

The small red granite *Obelisk*, erected in 1822 by Pius VII., was found near the Church of S. Croce in Gerusalemme, on the site of the Circus Varianus. It was raised in honour of Antinous, in the name of Hadrian and Sabina. The height of the shaft without the base is 30 ft.

Just inside the S. gate of the Pincio is a sphere of bronze on a granite and marble pedestal, in memory of Galileo,

'guilty of having seen the earth revolve round the sun.' Outside the gate stands the

\**Villa Medici*, the seat of the French Academy, and the property of the French Government. It was built by Card. Ricci, of Montepulciano, in 1540, from the designs of *Annibale Lippi*, with the exception of the garden façade, which is attributed to *Michel Angelo*, and was enlarged by Card. Alessandro de' Medici, afterwards Leo XI. Galileo passed some time in prison here. The situation is one of the finest in Rome, and the grounds are nearly a mile in circuit (Adm., p. [36]). In front of the Villa is a cluster of ilex-trees and a pleasant Fountain, from which is gained a beautiful view of St. Peter's. The villa contains a beautiful set of gobelins, and an Art library.

Upon the front towards the garden are several interesting fragments of ancient sculpture, including a curious relief of Horatius Cocles on the Sublician Bridge, the Judgment of Paris, portions of the pedestal of the *Ara Pacis Augustae*, and some representations of temples and other edifices of ancient Rome. To the l. of the front is a large COLLECTION OF CASTS, with an inner room devoted to sculptures from the Parthenon.

Further l., between two granite columns, is an ancient statue with a good head detached from a Greek work. At the corner a closed door (gardener, 25 c.) leads to a raised terrace and Grove of Ilex, beyond which is a mound, reached by 61 steps, and commanding a \*magnificent view.

The *French Academy*, founded in 1666 by Louis XIV., at the Pal. Salviati, was removed here in 1803. French students who gain the *Prix de Rome*, in painting, sculpture, architecture, engraving, or music, are maintained by the French Government for 4 years. There is an annual exhibition of their works in the spring, previous to their being sent to Paris. Director, *M. Guillaume*, the eminent sculptor. In this neighbourhood stood the

celebrated *Gardens of Lucullus*, the wealthiest and most luxurious of the Republican nobles. They afterwards passed into the possession of Valerius Asiaticus, whom Messalina murdered, in order that she might obtain them. Here she celebrated her marriage with Silius, and here she was put to death by the Emp. Claudius, whose property the gardens then became.

Further on to the left rises the Church of

**La Trinità de' Monti**, built in 1494 by Charles VIII. of France, for the French *Minimes*, on the petition of S. Francesco di Paola, founder of the Order. It suffered severely at the time of the French revolution, and was abandoned in 1798, but was restored by Louis XVIII. It is now attached to a Nunnery of the Sacré Coeur, devoted to the education of girls. The School has 80 boarders and 150 day pupils, besides 300 free scholars. It was founded here in 1827, and has a branch establishment at *S. Rufina* and an Orphanage at the *Villa Lante*. The church is closed at an early hour, but strangers are admitted at the side door.

2nd chapel rt., portrait of S. Francesco di Paola, on wood. 3rd, over the altar, Assumption, by *Daniele da Volterra*; on the walls, l., Massacre of the Innocents; rt., Presentation of the Virgin, by *Alberti* of Florence. The Assumption has suffered considerably in its lower portion; in the rt. corner we recognise in the old man with outstretched arm the portrait of Michel Angelo. 5th, frescoes of the Nativity, Adoration, and Circumcision, by the School of *Bazzi*, much injured. 6th, Resurrection, Ascension, and Descent of the Holy Spirit, School of *Perugino*, in better preservation.

On the wall outside the last chapel, looking back, Procession of St. Gregory the Great, by an unknown hand, with view of the Mausoleum of Hadrian in the time of Leo X., who is represented as St. Gregory. On the vault above, Prophets and Sibyls.

Left transept, Assumption of the

Virgin, by *F. Zuccherò*; paintings on the vault, by *Pierino del Vaga* and *Salviati*. The transepts alone have preserved their original pointed architecture. Handsome candelabra.

6th left, Christ of the Sacred Heart, Wise and Foolish Virgins, and Prodigal Son, by *Seitz*, a modern German artist. 5th, *Noli me tangere*, attributed to *Giulio Romano* or *Il Fattore*. 3rd, Immaculate Conception, by *Veit*, with frescoes of the Annunciation and Salutation on the walls, and a monument to the Prince of Rohan, Card. Abp. of Besançon (1838). 2nd, fresco of the \*DESCENT FROM THE CROSS, the masterpiece of *Daniele da Volterra*, executed with the assistance of Michel Angelo, 'a grand impassioned work of powerful action.' —*K.* In 1821 it was detached from the wall of the 3rd chapel on the l., transferred to canvas, and removed into an excellent light. It has however been much injured and over-restored. The grave of Claude Lorraine was in front of this chapel before his remains were transferred to the Church of S. Luigi.

In front of the Church is an **Obelisk** of red granite, with hieroglyphics, erected by Pius VI. in 1808. It is a bad Roman copy of that in the Piazza del Popolo, and formerly stood in the gardens of Sallust. The height of the shaft, without the base and ornaments, is about 48 ft.

This neighbourhood has always been a favourite residence of painters, several of whom, including *Nicolas Poussin*, *Claude Lorraine*, and *Salvator Rosa*, lived close by; but their houses have been rebuilt, and cannot now be identified with certainty.

Close by, at No. 64 in the Via Sistina, is the **Casa Zuccheri**, in which Maria Casimira, Queen of Poland, resided for some years. It was built by Taddeo and Federico Zuccherò for their private residence. A room on the ground-floor, adjoining the porter's lodge, was adorned by *Federigo* with frescoes of War, Music, Medicine, Science, and Painting (25 c.).

The **Scala della Trinit** a celebrated

flight of steps in handsome travertine, descending from the Trinità dei Monti to the Piazza di Spagna, was begun in 1721, at the expense of the French Ambassador, Etienne Gouffier (1660), and finished in 1725, from funds bequeathed by him for that purpose. The steps are haunted by beggars and artists' models.

On the l., at the foot of the steps, is the house of *John Keats* (1821), marked by an inscription. In front is the

**Fontana della Barcaccia**, in the form of a boat, from which it derives its name. It was designed by *Bernini*, in commemoration of the great flood of 1598, during which a boat was left here by the retiring waters. It is curious rather than beautiful.

The long and irregular **Piazza di Spagna**, which extends from the entrance of the *Via del Babuino* to the College of the *Propaganda*, is the centre of the English quarter in Rome, and contains two large hotels and many good shops. At the end of the short *Vicolo del Bottino* is a lift, ascending to the *Trinità dei Monti* (10 c. up, 5 c. down).

[From the N.W. end runs the *Via del Babuino*,† leading to the Piazza del Popolo. In this street, 200 yds. on the l., is the Church of **S. Atanasio**, founded by Gregory XIII. in 1577 for the GREEK COLLEGE. At No. 8 in the *Via dei Greci* is the *Accademia di S. Cecilia* (p. [60]). A few yds. further is the Gothic Church of **All Saints**, built for the English by *G. E. Street, R.A.*, and opened on Easter Day, 1887. It stands on ground formerly occupied by the Augustinian Nunnery of *Gesù e Maria*, and was erected by public subscription, at a cost of 32,000*l.* The building is of red brick, and the interior is handsomely decorated with marble.]

Near the S.E. end is the **Column of**

† So called from a faun which stood over a fountain opposite the English Church, nicknamed Baboon by the people.

the **Immaculate Conception**, discovered in 1777 in digging foundations for the enlargement of a Convent at S. M. in Campo Marzio, and erected here in 1857. It is 42 ft. high, by 4½ ft. in diameter—one of the largest known masses of Carystian marble. It is surmounted by a colossal bronze statue of the Virgin, in commemoration of the publication by Pius IX., in 1854, of the Bull establishing the dogma of the Immaculate Conception. Round the base are statues of Moses, David, Isaiah, and Ezekiel, with indifferent reliefs; that looking towards the *Propaganda*, and representing the ceremony in St. Peter's on the occasion, contains several portraits of Cardinals. The bronze ornamentation, extending a third of the way up the column, was placed to strengthen the shaft, which had sustained some injury in ancient times, and probably for that reason had been abandoned.

W. of the Column stands the **Pal. di Spagna**, or residence of the Spanish ambassador, from which the *Piazza* takes its name. Opposite, under the hill, is the small *Piazza Mignanelli*, with the Lecture rooms of the *Propaganda*. From the corner of it, a flight of steps ascends to the *Trinità dei Monti*.

Close by is the official residence of the Congregation DE PROPAGANDA FIDE, with the College of the same name.

The **Congregation**, composed of Cardinals, was instituted by Gregory XV. in 1622 for the government of Catholic missions throughout the world. It is presided over by a Cardinal as General Prefect, while another Cardinal manages the financial department under the title of Prefect of the Administration. Two prelates act as secretaries, one for the missions of the Latin Rite, another for those of the Oriental. These are assisted by five *minutanti*, or departmental secretaries, and a large number of clerks and other officials, besides a body of Consultants composed of Prelates, Canonists, and Theologians. The affairs of

the Roman Catholic Church in Great Britain and Ireland are entirely managed by the Propaganda.

The **College** (*Collegio Urbano*) was erected in 1627 by Urban VIII. for the purpose of educating as missionaries, entirely free of charge, young foreigners from infidel or heretical countries, who might afterwards return and spread the Roman Catholic faith among their countrymen. There are about 20 professors and upwards of 150 students. The **CHAPEL** is appropriately dedicated to the Three Kings. The building contains a **LIBRARY** of upwards of 30,000 volumes, chiefly works on divinity and canon law.

The celebrated **PRINTING-OFFICE** of the Propaganda is rich in Oriental types, and has produced many works of great typographical beauty. It has been recently furnished with the most improved printing apparatus. There is a shop in the *Via di Propaganda* where all the works published by the institution can be seen and purchased.

The **MUSEO BORGIA**, bequeathed to the institution by the Cardinal of that name, who was prefect of the Propaganda in the last century, has been re-arranged with additions, on the second floor, over the entrance from the *Piazza di Spagna*. It is chiefly interesting for its collection of Oriental MSS. It contains also the celebrated *Codex Mexicanus*, published in Lord Kingsborough's magnificent work; an illuminated Church Service on vellum, of the time of Alexander VI., with a portrait of the Pope; a Church Service, prepared on the occasion of the coronation of Charles V. at Bologna by Clement VII., with a painting of the ceremony, and portraits of several of the personages present at it; and a precious relic of Raphael—a letter to his uncle Simone di Ciarla, written from Florence on the 21st April, 1507, and signed 'Vostro Raffaello, Dipintore di Fiorenze.' It has been published in Bottari's edit. of Vasari (1792). There are several curiosities sent by missionaries from different parts of the world.

The Museum is open to the public on Mon., Thurs., and Sat. before 12 o'clock.

The **Accademia Archeologica**, a Pontifical institution of learned men devoted to antiquarian researches and publications, holds its sittings occasionally in the College of the Propaganda.

The *Via di Propaganda*, passing the College on the left, soon leads to the Church of

**S. Andrea delle Fratte**, which belonged to the Scottish Catholics before the Reformation, and is now served by Minims. It was restored at the end of the 16th cent. The cupola and heavy tower are by *Borromini*. The front is by *Valadier* (1825), and was erected at the expense of Card. Consalvi, who bequeathed for this and other works, including the erection in St. Peter's of a monument to his benefactor, Pius VII., the proceeds of his valuable collection of snuff-boxes, one of which, presented to him at the Concordat of 1801, was worth 30,000 fr.

2nd rt., tomb of Miss Falconnet (1856), a young English lady, with a beautiful recumbent figure, by the American artist, *Miss Hosmer*. Within the side doorway leading into the cloister is the tomb of Lorenzo, prince of Morocco (1739), who having been condemned to death for an attempt to seize the kingdom, fled to Spain and thence to Rome, and was baptized in 1733. On the last pillar is the tomb of the Prussian sculptor Rudolph Schadow (1822), by his countryman *Wolff*. In the side doorway on the l. is the tomb of Angelica Kauffmann (1807). In the 2nd chapel are pictures representing the miraculous appearance of the Virgin, in 1842, to a French Jew named Alphonse Ratisbonne, who was wandering about the church.

From the front of the Church the *Via di Mercede* leads direct to the Post Office and the Corso. At No. 11 on the rt. Sir Walter Scott resided for some time in 1832.

Ascending E. we now reach the Church of

**S. Giuseppe a Capo le Case**, so called because at the time of its erection it overtopped all the houses in the vicinity. It was built in 1590 by a Spanish Oratorian for the bare-footed Carmelite Nuns, and restored by Card. Lante in 1628. Adjoining it is the

**Museo Artistico Industriale** (Adm., see p. [36]), attached to an industrial art drawing school, for modelling in wax, and working in enamel and lacquer, from antique patterns. Instruction is also given in decorative painting, and there is a separate section for females.

**ENTRANCE HALL.**—Interesting heraldic shields, mosaic scraps, and architectural fragments.

**COURT** (on the l.).—Arms of Pius IV., from the Porta Pia. Relief of a Professor and four pupils, from S. M. Maggiore. Ascending the stairs, on the rt. is a *Collection of Casts*. On the l., beyond a class-room for students, is the

**LECTURE ROOM**, where are four reliefs of St. Jerome, in white marble, from the Chapel of the Pal. Strozzi, each on two pilasters from the Ara Coeli. Six large discs of coloured majolica, representing the arms of the Medici.

Returning to the head of the staircase, a few steps ascend to the

**LIBRARY**, containing 1500 vols., including many important monographs, chiefly on art. Another staircase now leads up to the

**GALLERY OF STUFFS**, containing Coptic vestments, an embroidered mantle of Arabo-Sicilian work, and velvets from Florence, Genoa, and Venice. At right angles runs the

**GALLERY OF MAJOLICA.**—Case I. Tanagra statuette of a girl at a fountain; above it, a curious vase, black and white, with Greek name. Two-handled vase, black and red. Case III. Blue plate, by *Giorgio da Urbino*, given by the King. Crockery from Forlì, Castel Durante, Faenza, and Capodimonte. Terra-cotta model of the

Thorn Boy, given by Augusto Castellani. Over the door, garland of Robbia ware.

Descending, and passing the Library door, we cross a terrace to a suite of small rooms.

I. Two precious ivory marriage caskets. Glass from Murano. Enamel given by Prince Odescalchi. Up the steps, on the rt.,

II. Carved Spanish wooden writing desk; opposite, Marriage chest. In a case, two candlesticks—all gilded.

III. Models of church plate and book-covers, given by Aless. Castellani.

IV. Interesting series of locks and keys, collected by Count Pace.

V. Pikes and spears. In a central case; bronze mortar, worked by *Alfonso Alberghetti* (1527). Above it, Bronze Chameleon—Lombard work of the 9th cent., given by Mario di Candia. Bronze inkstands, collected by Augusto Castellani. In the next case, Gothic incense-bowl, in gilded metal. In a case by the door, a curious dagger.

**UPPER FLOOR** (to the l.):—

I. Modern majolica, from Siam and other countries. Indian platters and vases, collected by William Lambe. Enamels. Illuminated miniature, on parchment, given by the city of Milan to Rome, in commemoration of the events of 1870.

II. Candlestick carved out of a trunk of lime-wood, with birds and foliage. Models of profile heads, in wax, by *Carl Fred. Voigt*.

III. Murano glass.

Descending the Via di S. Giuseppe, and crossing the end of the Via dei Due Macelli, we now enter the busy *Via del Tritone*.

[Immediately on the l., the *Via Gallinaccio* leads to S. Niccolò degli Arcioni,† given by Benedict XIII. to the Servites, but now belonging to a Confraternity. Festa, Jan. 1st. Opposite is the house of Aless. Verri (1816). Hence the *Via Rasella*

† So named from the arches of the *Aqua Virgo*, which ran close by.



ascends to the *Pal. Barberini*. (Rte. 20.)]

The Via del Tritone forms part of the main thoroughfare between the heart of the city and the Rly. Stat. A few yards on the l., above its junction with the Via S. Giuseppe, is the little Church of *S. M. di Costantinopoli* (or *S. M. dell' Itria*), belonging to the Sicilians (1594), with a modern painting of S. Rosalia, of Palermo, on the rt. It contains an image of the Virgin, said to have been miraculously transported from Constantinople.

Descending the street, on the l. is the little Church of *SS. Angeli Custodi*, which belongs to a Confraternity. Festa, 2nd Oct. Behind the Church, at No. 22, Via dei Marònitì, is the *Polish College*.

A narrow street nearly opposite leads to the *Collegio Nazareno*, founded in 1662 by Card. Tonti as a Boys' School under the direction of the *Padri Scolopi*. It was so called because its founder was titular Abp. of Nazareth. On the other side of the street is a part of the ancient Aqueduct of the *Acqua Vergine*. It consists of the ancient *specus*, with a well-preserved entablature of travertine: on both sides of it an inscription in fine letters commemorates the restoration of this part of the aqueduct by Claudius, in A.D. 52, after it had been damaged by Caligula, perhaps in the construction of his wooden amphitheatre. The peperino piers and arches are half buried, but it is probable that an ancient street passed through the opening below the inscription.

Returning to the Via del Tritone, we follow the Via della Stamperia S.W., passing on the rt. the office of the *Minister of Agriculture and Commerce*, and further on the ENGRAVING INSTITUTE (*Calcografia Camerale*), established in a Palazzo once belonging to the Doria family. There are for sale at moderate prices (Government tariff) the best-known engravings of the Italian School, by *Piranesi*, *Calamatta*, and *Troiani*. At the end of the street is the

[*Rome.*]

\***Fontana di Trevi**, the largest and most celebrated of the modern fountains in Rome, erected by Clement XII. in 1735, from the designs of *Niccolò Salvi*, with blocks of marble taken from the tomb of Caecilia Metella. The water is made to fall over artificial rocks; above which, in a large niche in the centre of the façade, is a colossal figure of Neptune. It was scarcely to be expected that the very questionable taste of this design would escape the criticism of Forsyth. He calls it 'another pompous confusion of fable and fact, gods and ediles, aqueducts and sea-monsters; but the rock-work is grand, proportioned to the stream of water, and a fit basement for such architecture as a Castel d'Acqua required, not for the frittered Corinthian which we find there.' The figures are by *Pietro Bracci*. Beside the niche are two reliefs—one representing Marcus Agrippa, who brought the Aqua Virgo into Rome; the other, the young virgin who pointed out the springs to the soldiers of Agrippa. The fountain forms a front to the offices of the *Procuratore Generale* on the l., and to the *Sala Dante* on the rt.

The **Aqua Virgo** was constructed by Agrippa, B.C. 19, chiefly to supply his Thermae. It derives its name from the tradition that its source was pointed out by a young girl to some soldiers. The sources may be seen at Salone on the Via Collatina (Rte. 44). Its course is subterranean, with the exception of about 1240 yds., of which 700 are on arches. It was restored by Nicholas V., under the name of *Acqua Vergine*, and furnishes 4,700,000 cub. ft. of water every 24 hrs. by means of 50 public fountains, 13 large and 37 small. In 1881, in digging for the foundations of the Palace of the Fine Arts in the Via Nazionale, a monumental marble slab was found, recording a general restoration of this Aqueduct, from its sources, by Constantine the Great. Other remains have lately been found (and preserved) under the courtyard of the Palazzo Sciarra.

Opposite the Fountain is the Church of **SS. Vincenzo ed Anastasio**, granted by Clement IX. to the Regular Minors, and rebuilt in 1600, from the poor designs of the younger *Lungli*. It was afterwards embellished by Card. Mazarin,† who placed the head of Maria Mancini, his niece, on the front above the door. Near the high altar are inscriptions relating to the remains of Popes from Sixtus V. to Gregory XVI., whose *præcordia* are preserved in a subterranean Chapel, the building having formerly served as the Parish Church of the Quirinal. Festa, 22nd Jan.

From the opposite corner of the Piazzetta we reach the Church of **S. Maria in Trivio** (*Trevi*) or **dei Crociferi**, founded by Belisarius, as we are told by an inscription on the side wall towards the *Via de' Poli*, in expiation of his sin in having deposed Pope Silverius in A.D. 537 to please the Empress Theodora. It derives its popular name from the Order of the Crociferi, to whom it was presented by Gregory XIII. in 1573. The Church now belongs to a Confraternity. It was rebuilt by Alexander VII., from the designs of *Giacomo del Duca*.

† Born in Italy; succeeded Richelieu as minister in 1642, and retained office until his death (1602-62).

## ROUTE 3.

FROM THE FOUNTAIN OF TREVI TO THE PALAZZO DORIA, BY THE AMERICAN COLLEGE, THE PALAZZO SCIARRA, S. IGNAZIO, AND THE COLLEGIO ROMANO.

Passing on the l. the Church of **SS. Vincenzo ed Anastasio**, and crossing the street which leads up to the steps at the foot of the Quirinal, we soon reach on the left the Church of

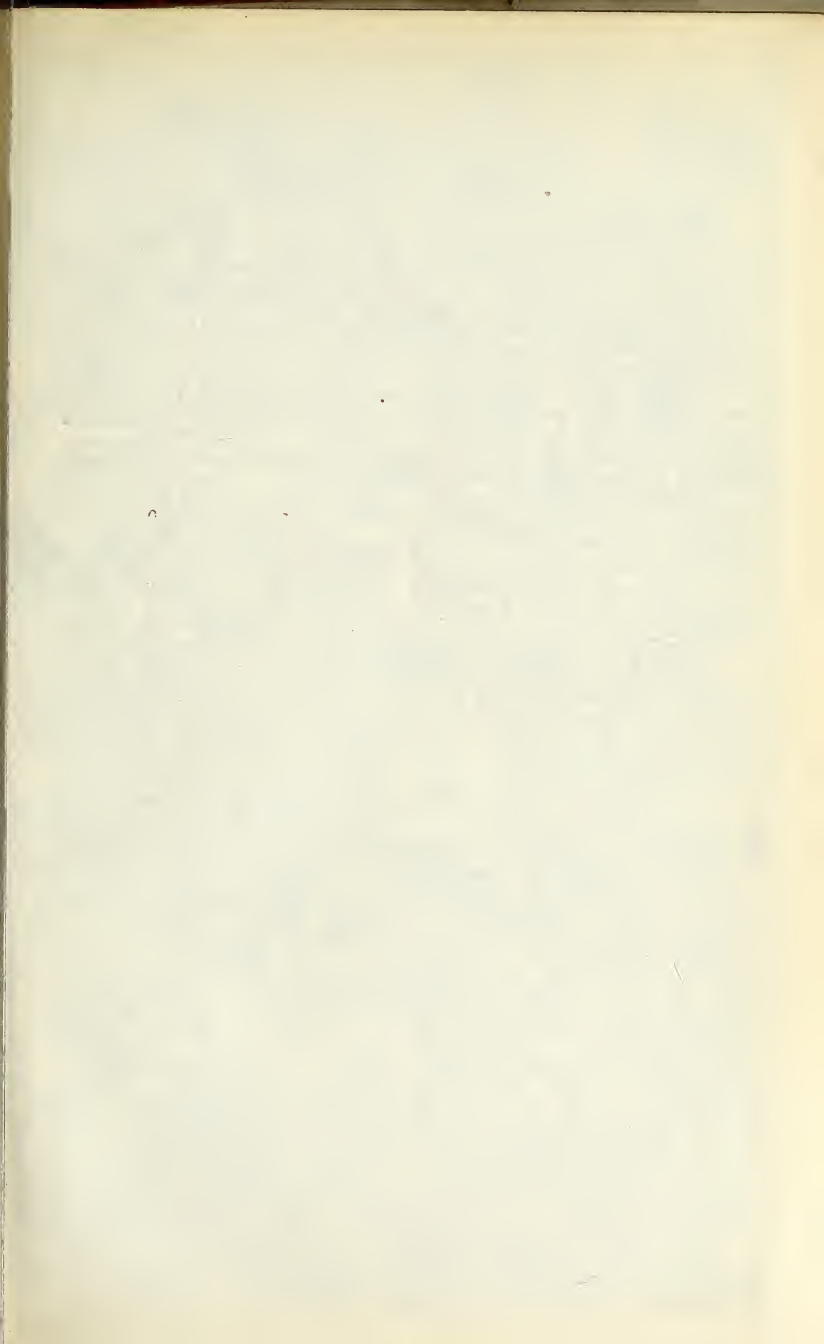
**S. Croce dei Lucchesi**, or **SS. Croce e Bonaventura**. At the high altar is a copy in fresco of the famous **VOLTO SANTO** preserved at Lucca. The 1st Chapel rt. is dedicated to S. Zita, the popular Saint of Lucca, patroness of Servant-maids. Festa, 3 May and 14 Sept. This church, formerly called *S. Niccolò in Porcilibus*, is said to mark the site of the pig-market, or *Forum Suarium*, of ancient Rome.

Returning a few yards, and turning W. into the *Via dell' Umiltà*, we pass at No. 30, on the l., the

**North American College**, founded by Pius IX. in 1859, for the education of American clerics for the Roman Catholic Church in the United States. The number of students is about 70.

The building was originally the palace of Donna Francesca Baglioni Orsini, who, after the death of her husband, converted her home into a Dominican Convent, and passed the remainder of her days there as a nun. It afterwards belonged to the Nuns of the Visitation, now removed to the Villa Mills on the Palatine. In adapting it to the new use, remains of the Barracks of the first Cohors of the *Vigiles* were discovered. In the inner chapel of the College Pius IX. beatified Margaret Mary Alacoque, Visitation Nun of the Convent of Paray-le-Monial, on Aug. 23, 1846.

The College enjoys the rank of Pon-





tifical, and, for all practical purposes, occupies the place of an embassy to the Vatican for Americans visiting Rome. Adjoining the College, and belonging to it, is the little Church of

**S. M. dell' Umiltà**, with a façade by *Carlo Fontana*. The marble group of St. Francis, with an angel, at the 2nd altar on the left, is by *Francesco Maratta*. Service, with Gregorian chanting, on Sun. and holy days, at 10 A.M. Nearly opposite are the *Pal. Maccarani*, and the Church of **S. M. delle Vergini** (1604), formerly attached to an Augustinian Nunnery.

Descending the same street by the *Oratorio del Crocifisso*, and turning to the rt. in the Corso, we reach the

**Palazzo Sciarra Colonna**, built in 1603, with a doorway attributed to *Vignola*. Its famous gallery of pictures, and its collection of bronzes, marbles, and rare books, have been sold and dispersed by the present Prince, for which breach of the law he was fined 1,250,000 fr. The arcades of the *Aqua Virgo* cross the courtyard of the palace diagonally, and five of them, in tufa with keys of travertine, can be seen in the cellars. The same aqueduct crossed the *Via Flaminia* (Corso), opposite the gate of this palace, over a beautiful *Arch* decorated with the trophies of *Claudius*. One of the marble panels is preserved in the *Pal. dei Conservatori*; the monumental inscription is set in the wall of the garden of the *Pal. Barberini*.

Opposite is a handsome Savings Bank (*Cassa di Risparmio*), built in 1868.

We now cross the Corso to a street running W., in which on the left is the little *Oratorio del Caravita*, rebuilt by a Jesuit Father of that name in 1711, and dedicated to St. Francis Xavier. Here various spiritual exercises, accompanied by the 'discipline,' are performed during Lent and Advent. Further on is the Church of

**S. Ignazio**, built entirely at the expense of Card. Ludovisi, nephew of

Gregory XV., who commenced it in 1626, in honour of St. Ignatius Loyola. The paintings on the roof and tribune, by *Padre Pozzi*, are only remarkable for their perspective. Beneath the altar, in the rt. transept, is the tomb, faced with *lapis-lazzuli*, of S. Lodovico Gonzaga, with a high relief of the Apotheosis of the saint, by *Legros*. At the extremity of the aisle is a monument to Gregory XV., by the same sculptor, with that of his nephew Card. Ludovisi below.

On the massive piers of the cupola, which was left unfinished, stands the Observatory of the *Collegio Romano* (see below). The front of this Church is surmounted by a sphere, which falls every day at noon, and gives the signal for the firing of the twelve o'clock gun at the *Castel S. Angelo*, by which all the clocks in Rome are regulated.

A few paces N.W. of S. Ignazio is the little Church of **S. Macuto** (*St. Malo*), belonging to the Chapter of St. Peter's. Festa, Nov. 15. The *Via del Seminario* leads hence to the *Pantheon* (Rte. 16), passing on the rt. the *Pal. Borromeo*, in which is now established the important UNIVERSITÀ GREGORIANA (see p. [62]).

Turning S. along the *Via S. Ignazio* we reach the *Piazza del Collegio Romano*. Immediately in front is the desecrated Church and Convent of *S. Marta*, founded by St. Ignatius for penitent women, who were called by the people 'malmaritate.' In 1561 the building became an Augustinian Nunnery. On the rt., at the entrance to the *Via Piè di Marmo*, is a colossal Foot in white marble, which gives its name to the street.

In pulling down an old house at this corner, in the spring of 1874, some gigantic walls were exposed, about 6 ft. thick, bearing the date 123 A.D. on the brick stamps. They are supposed to belong to the buildings which enclosed the *Temple of Minerva Campensis*, erected by Pompey in memory of his victories in the East. The cella, decorated with marbles and other monuments, was still existing in the 16th

cent., and is described by Fulvio ('Antiq.' v. 89) as one of the richest ruins in Rome. The celebrated Minerva Giustiniani, commonly called Minerva Medica, now in the Vatican, was discovered among its ruins.

Turning l. at the Marble Foot, we reach the little Church of

**S. Stefano del Cacco**, founded in the 9th cent., and given to the *Silvestrini* in 1655. It preserves the form of an ancient basilica, having a nave and aisles separated by columns of granite and grey marble. The rising ground on which it stands is formed of ruins from the *Temple of Isis and Serapis*. Among them stood formerly an Egyptian Cynocephalus in red granite, nicknamed by the people *macacco* (baboon)—hence the modern name of the Church.

Returning into the Piazza, along its N. side, extends the

**COLLEGIO ROMANO**, built in 1582 by Gregory XIII., from the designs of *B. Ammanati*. It was also called the Università Gregoriana and was under the management of the Jesuits until 1873. It is now a Lyceum, under the name of *Liceo Ennio Quirino Visconti*, for secondary instruction in the Italian, Latin, and Greek languages and literature, History, Philosophy, Mathematics, Physics, and Natural History. On the E. side of the Piazza is the entrance to the *Galleria Doria* (see below).

The Library of the Collegio Romano has been incorporated with the

**Biblioteca Vittorio Emanuele**, containing 750,000 vols., derived chiefly from suppressed monasteries. (Entrance from the E. side, at No. 27, Via del Collegio Romano.) Among its curiosities are a metrical description of the Greek Archipelago, with 49 maps engraved on wood, supposed to have been printed at Venice between 1475 and 1485; editions of Strabo and Pomponius Mela, printed at Venice in 1480; a Latin edition of Ptolemy, printed at Bologna in 1462; some

Chinese works on Astronomy; and some editions of the classics, with notes by Christina Queen of Sweden.

An ample fund has been assigned by the State for the purchase of modern works in the principal languages of Europe, including a large collection of scientific and literary reviews. Three READING ROOMS are open daily—one for the public generally, another for students, and a third in which are upwards of 300 reviews and magazines (Adm., p. [17]).

From the Library we ascend three flights of stairs to the

\***Kircherian Museum** (Adm., p. [36]), founded by the learned Jesuit, Father Athanasius Kircher (1601–80), Professor of Mathematics in the Roman College. It is now a Government Institution, and an admirable prehistoric and Anthropological collection was added to it in 1876.

From the small vestibule we turn into the l. corridor; from it opens on the l. a little room which contains in the first central case the celebrated

\***CISTA FICORONI**. These bronze cistae (cylindrical boxes for holding articles of the bath and toilette) are found chiefly at Praeneste (Palestrina), as was the present one, about 1745. Its first possessor was a dealer in antiquities named Ficoroni, who presented it to the Kircherian Museum. It is much larger than usual, and the design incised round the body is finer. The figures are large and of a noble Greek type, modified in places by a rough vigour of drawing which the artist probably owed to his Latin origin. On the lid the drawing is considerably inferior: the design is a hunting scene. It is to be noticed that while the incised work is so strongly Greek in character, the modelled figures which form the handles and feet have more of an Etruscan or Latin appearance, and may have been the work of a different artist. The handle is formed by a group of Bacchus between two Satyrs. The feet are ornamented with a winged figure between Hercules on the rt. and Iolaos on the l. The subject incised on the body of the

cista is the landing of the Argonauts in the country of the Bebrÿces (supposed to be opposite Constantinople), where was a fountain of beautiful water guarded by the giant king Amÿcus, who forbade the Argonauts to approach it. But Pollux after a contest of boxing with him bound him to a tree, and the fountain then became free to man and beast. The principal scene on the cista represents Pollux binding the giant to the tree. Above the tree is Victory flying towards Pollux: on the rt. are the goddess Minerva and two of the friends of Pollux; on the l. two friends of Amÿcus—a winged bearded demon with his foot raised on a rock, and a figure seated on an overturned vase. The winged figure may be the local demon who appeared to the Argonauts promising them success, and whom they called Sosthenes; he was probably a wind god like Boreas. On the rt. and l. of this principal group we see the stern of the Argo drawn up on shore, and figures enjoying the water of the fountain—among them a Silenus who sits beside the water. Behind him is a youth practising boxing against a sack (*kōrÿkos*) filled with sand hanging from a tree. On the tablet which supports the handle are the names of the maker of the cista in Rome, and of a lady of Praeneste, who gave it to her daughter:

NOVIOS . PLAVTIOS . MED . ROMAI . FECID  
DINDIA . MACOLNIA . FILEAI . DEDIT

The grammatical and palaeographical forms of the inscription point to the beginning of the 2nd or end of the 3rd cent. B.C.

Another central case contains fragments of a fine BRONZE SEAT found near Osimo; the bars of the feet are beautifully inlaid with silver tracery. On the arms are the heads of a swan, an ass, and a Silenus. By the first window is a fountain-figure of a youth in bronze; and in the side cases are some beautifully engraved mirrors, worth minute examination. Over the door is a beam from the Galley of Tiberius in Lake Nemi, with long copper nails projecting from it (see paper by Lord

Savile, in the 'Journal of the British and American Archæolog. Soc.,' vol. i., No. 2, 1885-6).

CORRIDOR.—Ancient architectural fragments of terra-cotta; cemented to the walls are marble busts and cippi.

Case II.—Small terra-cotta ex-voto figures.

III.—Silver itinerary cups found at Vicarello, near the lake of Bracciano, among the ruins of the ancient *thermae*, known by the Romans as the *Aquae Apollinares*; these vases have engraved upon them itineraries from Cadiz to Rome. They date from the times of Augustus, Vespasian, and Nerva; as those of the two last reigns contain stations established in the interval, and not enumerated in the list of those of Augustus. Below are some leaden pages of a Book inscribed with mystic symbols of the 2nd cent.

Antique Roman coins, including the *aes rude*, consisting of rough pieces of bronze with tin alloy, and *aes signatum*, found at Vicarello in 1852, and deposited here by the Jesuit Father Marchi—'the finest numismatic group in existence with reference to the origin of Roman and Italian coins.'—L.

IV.—Dice and other objects in ivory, bone, ancient glass and terra-cotta. Bronze implements in great variety.

V. VI.—Earthenware lamps.

VII. VIII.—Portions of leaden water-pipes with inscriptions on them to regulate the distribution of water, from the aqueduct reservoirs, to public establishments or private houses, according to contract. Leaden missiles, some with inscriptions referring to the social war in Picenum (90 B.C.), or the siege of Perugia by Octavianus (40 B.C.). Some are counterfeit.

VIII.—Iron ring for a fugitive slave or animal with a bronze label suspended from it, bearing the inscription: 'I have run away; catch me, and restore me to my master, who will reward you with a solidus.'

On the wall, part of a modern copy in terra-cotta from a group of deities in the east frieze of the Parthenon.

IX.—Earthenware lamps.

X.—Etruscan and other painted vases, affording good examples of different forms and styles of ancient decoration.

At the end of the corridor are some reliefs and statuettes. On the l. is a

SMALL ROOM containing Greek and Latin inscriptions, chiefly slabs from Roman cemeteries, belonging to the first ages of Christianity. They bear the usual Christian symbols, and in some instances the Pagan formula, D.M. (Diis Manibus). In the centre (125), rudely scratched on a portion of wall-cement found in the *Domus Gelotiana* (Rte. 9), is the outline of a man adoring a crucified figure having the head of an ass. The name ΑΛΕΞΑΜΕΝΟΣ (Alexamenos) is inscribed beside the adorante. The words ΣΕΒΕΤΕ ΘΕΟΝ are generally read as following on after Alexamenos, in which case ΣΕΒΕΤΕ is a late form of ΣΕΒΕΤΑΙ. It appears that among the Gnostics (about 300 A.D.) was a sect which worshipped the Egyptian god Seth, recognisable by his ass's head. Figures of this god are to be seen on certain inscribed tablets which have survived from this sect; these figures resemble the Alexamenos. It has been recently argued that the *graffito* was not intended for ridicule, but is merely a proof that Alexamenos belonged to this sect.†

126 Broken vase of *bigio* marble of fine form and work in relief—Madonna and Child, with the faithful adoring.

77 Fronts of sarcophagi in relief from a Jewish cemetery, probably of the 3rd cent.

78, 79 These belonged to one sarcophagus, representing our Lord's miracles. Remains of colour and gilding may be traced. In a case on the rt., small lamb, of bronze, with a cross on the head—a symbol used in

† Wunsch, *Sethianische Verfluchungs-Tafeln*, p. 112. See also Kraus, *Das Spottcrucifix vom Palatin*, Freiburg in Breisgau, 1872. Becker, *Das Spottcrucifix d. röm. Kaiserpalaste*. Breslau, 1866. Garrucci, *Civiltà Cattolica*, 1857. C. L. Visconti, *Giornale Arcad.*, vol. lxii.

the earliest times, before Christ was represented on the cross. Bronze crucifix, once gilt; the feet rest without nails on a pediment. \*Bronze lamp, with handle formed by a griffin's head. Above, figure of Christ on blue enamelled metal, in pure Byzantine style, found near S. Calisto. Adjacent, figures and arcades of enamelled metal in Lombard style. Curious reliefs and carvings in ivory.

The terra-cotta lamps in the next case are distinguished from the ancient Roman ones by ruder form and the Christian monogram, fish, dove, and palm-leaf. On the walls, figures of the Good Shepherd and other emblems.

We now enter the

**Ethnographical Museum**, arranged in the three remaining corridors which surround the Court of the *Collegio Romano*. It consists mainly of the native costumes of various countries, their domestic articles and war implements, and specimens of their industries.

In the first Corridor are objects from the Arctic Regions. There are some curious drawings of animals in the 2nd case on the l. marked *Ciutkei*. In the window cases are some other grotesque specimens of art. Further on to the rt., an Esquimaux *Caiak* (canoe).

At the end on the rt. are three parallel corridors. The first comprises five small rooms devoted to objects from the South Sea Islands. The central one contains boats and fishing nets from Paraguay, Borneo, &c.; and (at the end) an embroidered mantle from Mexico, belonging to a General of the time of Fernando Cortez (1519). In the third or outside Corridor is an interesting and attractive collection from South Africa, the African lakes, and Abyssinia. Beyond this corridor, in the 2nd division on the l., some rich presents from African chiefs to the King and Queen of Italy. Then a long line of compartments devoted to objects from Japan, Burma, China, and India.



Half way down begins the PREHISTORIC MUSEUM, forming a prolongation of the same Corridor. Three compartments, illustrative of the Stone Age, Implements, pottery, &c., found in lake dwellings (Palafitte) from Emilia, the district of Parma, Garda, Bienne, Neuchâtel, and Robenhausen. In the second central case, tomb containing a human skeleton lying partly covered by the soil in which it was originally found at Remedello di Sotto, Brescia. For the purpose of indicating the period of its interment, a bronze spearhead and flint arrowhead are left *in situ*, showing it to date from the transition epoch between the Stone and Bronze ages. Further on is another tomb of very primeval character found at Fontanella. Then follow some rooms devoted to the first age of Iron, with a good selection of specimens from various parts of Italy (Como, Padua, Siena, and Rome), and another tomb, found near Pesaro, resembling those recently discovered in the pre-historic necropolis on the Esquiline. The last compartment contains the

\*TREASURE OF PRAENESTE, a collection of objects in gold, silver-gilt, silver, ivory, glass, amber, bronze and iron found, in 1876, by peasants in a plot of ground which they had purchased near the Church of S. Rocco in Palestrina. The tomb in which they had been deposited was  $5\frac{1}{2}$  yds. long and  $3\frac{1}{4}$  wide. The walls, built of irregular stones, without any cement or plastering, do not show a trace of decoration. The ceiling appears to have given way, very likely when the Roman town was built; the falling stones and rubbish broke the funeral *suppelles* into pieces, so that its reconstruction required much patience and skill. To a large extent these objects are the work of Phoenician or Carthaginian industry about the 7th cent. B.C., at which time there existed a commercial treaty between the Carthaginians and the Latins. Of distinctly Phoenician workmanship is the silver patera (26), with design of figures in Nile boats, and in the centre an Egyptian king

slaying his enemies. This vase is inscribed with hieroglyphics and Phoenician characters. 25 Silver patera, with Phoenician designs incised and slightly beaten up. 24 Gold vase of Phoenician design, as is also the round cauldron-shaped vase (lebes) with serpents' heads round the rim, which is of silver gilt. 20 Gold vase with two sphinxes above each handle. This may be of native Latin or Etruscan work, as the Etruscans seem to have very early excelled in working in gold with minute globules (*granaglie*), which they soldered down into patterns. Of this nature also are 1, 3, 4, 5, and 6.

1—Clasp or ornament of some kind, made of a rectangular piece of solid gold 8 in. long and 4 wide. The borders and the central line are ornamented with bands, worked in wavy lines, ending with lions' heads. On the flat surface stand, or crouch, one hundred and thirty-one animals, such as lions, sphinxes, and sirens.

2—*Fibula* of gold, nearly 5 in. long, not different from the Etrusco-Roman shape.

3—Part of a gold fringe (*fimbria*), ornamented with birds and lions.

4-6—Three cylinders of bronze, lined with wood, and covered with plates of gold, probably to contain hair-pins.

27—Iron dagger, with amber handle, twined with gold threads.

28—Iron sword with ivory handle.

45-49—Series of ivories with designs in relief—Phoenician workmanship.

56-59—Fragments of amber ornaments.

72 (On the upper shelf)—Tripod of bronze and iron, with three human figures and three animals.

81—Large case of a bronze pedestal, conical in form.

75 (lower shelf)—Broken pieces of a large cauldron in hammered bronze, with handles of griffin's heads.

The remaining rooms contain flint implements and other antiquities from South American Republics, France, Germany, Hungary, and Britain, with

a fine collection of Peruvian vases, stuffs, baskets, and bronzes. Just before regaining the entrance-wicket are models of a Sardinian *Nuraga* and of menhirs and dolmens from South Italy.

The **Observatory** was for many years directed by the learned Father Secchi, one of the first astronomers of his day. The entrance is at 7, Via del Caravita. It is furnished with all the latest astronomical instruments, some of which were presented by a Jesuit. Pius IX. contributed most liberally to the requirements of the Observatory. The apparatus for registering the atmospheric pressure, and all other meteorological phenomena, invented by the late director, was exhibited in Paris in 1867, and gained the grand gold prize medal, with a premium of 6000 fr. Attached to the establishment is a good Astronomical Library and a Magnetic Observatory, well supplied with English instruments. The great Equatorial of Merz stands on a pedestal or buttress built of stones from the walls of Servius Tullius on the Aventine.

Standing back from the Corso, a few yds. E. of the entrance to the Museum, is the popular Church of

**S. Marcello**, mentioned as far back as 499, and said to have been founded in 305 by S. Lucina, a Roman matron, on the site of her own house. In this connection it is curious that there should be preserved on the left of the entrance a miraculous *Madonna del Parto* (surmounting a tomb). Gregory XI. gave it to the Servites in 1373, who rebuilt it in 1519 from the designs of *Giac. Sansovino*. The poor façade was added by *Carlo Fontana* in the last cent. The interior was restored in 1867, from the designs of *Vespignani*. In the 3rd chapel rt. is the tomb of Card. Weld (1837), who was titular of S. Marcello. The 4th has fine paintings on the roof by *Pierino del Vaga*; in the centre the Creation of Eve, and on the l. St. Mark and St. John. SS. Matthew and

Luke are by *Daniele da Volterra*; the Cross borne by angels, over the altar, was painted by *Luigi Garzi* from P. del Vaga's designs. In this chapel is the tomb of Card. Ercole Consalvi, minister of Pius VII., one of the most enlightened statesmen of Italy (1824), and of his brother Andrea (1807). Opposite, unfinished recumbent effigy of Bp. Matteo Griffi (1568). 4th l., Conversion of St. Paul, by *Federigo Zuccherò*; frescoes on the walls by his brother *Taddeo*. The six busts and mural inscriptions belong to members of the family of Frangipani. To the l. of the door, Tomb of Card. Michieli (16th cent.).

Adjoining this Church was the *Catabulum*, a large central conveyance office for parcels and travellers. Maxentius forced St. Marcellus, while Pope, to groom horses in its capacious stables; during which servitude he died, and was buried by Lucina in the cemetery of S. Priscilla. Remains of the building have been found under and near the *Oratorio del Crocifisso*.

Lower down the Corso on the rt. is the Church of

**S. M. in Via Lata**, built on the remains of the *Septa Julia* (see below), where once, according to tradition, stood St. Paul's 'own hired house.' The Church was founded by Sergius I. in the 8th cent., rebuilt in 1485, and restored in 1662, when the tasteful and effective \*front was added by *Pietro da Cortona*, who considered it his masterpiece in architecture. The interior is the work of *Cosimo da Bergamo*, who barbarously cased the Ionic *cipollino* columns of the nave with Sicilian jasper. At the end of the rt. aisle are the tombs of J. G. Drouais, the French painter (1788), and of the learned E. Dodwell (1832). In the l. aisle the poet Ant. Tebaldeo (1537), Princess Zenaide Bonaparte (1854), daughter of Joseph King of Spain, and wife of Prince Charles L. Bonaparte, Prince of Canino. The bust is by *Tenerani*. Opposite is a monument to Prince Joseph Napoleon Bonaparte, her eldest son (1865). At

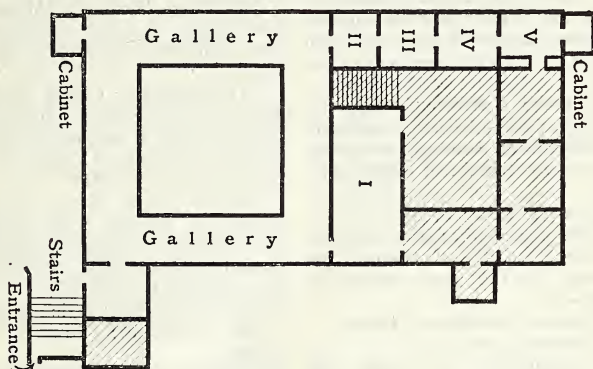
the end of each aisle is a good piece of Cosmatesque pavement. At the high altar is a much venerated Madonna.

In the Crypt, supposed to have formed part of the St. Paul's house, are some very interesting reliefs, together with a spring of water, which according to the legend sprang up miraculously, to enable the apostle to baptize his disciples. It is entered by a double staircase from the Portico, or through the Sacristy. At the end of the Crypt are some remains of the *Septa Julia*, a corridor 320 yds. long, built by Agrippa for the Comitia

Centuriata. It was divided into seven alleys by rows of pillars, sumptuously decorated with marbles and statues, and named in honour of the deified Julius Caesar. More extensive remains exist beneath the Pal. Doria.

The *Arcus Novus*, a triumphal Arch, which formerly spanned the Via Flaminia at this point, was demolished by Inn. VIII. during his restoration of the Church in 1485.

**PALAZZO DORIA.**—This immense edifice, the most magnificent perhaps



PLAN OF THE PALAZZO DORIA.

of all the Roman palaces, owes its origin to Card. Niccolò Acciapacci, Abp. of Capua (1435), and became later the property of the Dukes of Urbino, and of Card. Fazio Santorio. Under the Pontificate of Sixtus V. it was inhabited by Count Olivares, the 'terrible' Ambassador of Spain. Having become the property of the Doria-Pamphili it was reconstructed by them from the foundations. The side facing the Corso, frittered away into confusing details, is by *Valvasori* (1690); that towards the Collegio Romano by *Pietro da Cortona*, the vestibule being added by *Borromini*. The whole mass of buildings, covering nearly 16,000 sq. yds., rests on the remains of the *Porticus Septorum* of

the time of Agrippa. On the 1st floor is the

\***Gallery** (Adm., p. [36]). Entrance from the back, in the corner of the *Piazza del Collegio Romano*.

From the Ante-room we enter a quadrangular corridor, and turn to the rt. On the rt. wall—

439 *Rubens*: Lady, holding gloves in her left hand. Opposite,

459 *Basaiti*: St. Sebastian.

436 *Brueghel*: Garden of Eden.

434 *Correggio*: Virtue crowned by Fame (glazed). 'Unpleasing boy in the foreground to the right; girl in the foreground to the left. French, latter half of 17th cent.'—*M.*

433 *Giorgione*: Old Copy of the Concert (Pitti).

427, 428 *Sieneſe School*: Nativity and Marriage of the Virgin.

429 *Brueghel*: Creation of Eve.

430 *Garofalo*: Nativity, with SS. Francis and Mary Magdalen.

424 *Brueghel*: Creation of Fiſhes.

418 *Bonifazio Veroneſe*: Holy Family, with two Female Martyrs. 'Most attractive, but ruined by ſome ignorant picture-cleaner.'—*M.*

414 *Titian*: \*Daughter of Herodias. 'Very beautiful, but over-cleaned; an early work.'—*K.*

410 Young refined woman, in red velvet. 'Feeble Flemish imitation of *Leonardo da Vinci*.'—*M.* Supposed to represent Juana of Aragon, of whom there is a portrait by *Raphael* in the Louvre.

408 *Rubens*: His own Confessor (a friar); 'genuine and early, unuſually warm in the fleſh tints, with a peculiar croſs and diſdainful expreſſion.'—*Cic.*

403 *Brueghel*: Earth.

404 *Paris Bordone*: 'Male portrait, with a ſprig of laurel, though his appearance is the very reverse of poetical.'—*M.*

402 *Lievens*: Sacrifice of Isaac.

396 *Brueghel*: Air.

395 *Caravaggio*: 'A pretty girl, ſitting ſorrowfully by ſome ſcattered jewels.'—*K.*

387 *Quinten Matsys*: Two Money Changers.

389 *Memling*: \*Entombment with portraits of donors.

388 *Lor. Lotto*: \*St. Jerome, in prayer.

390 *G. B. Moroni*: Man holding a large book.

385 *G. A. Pordenone*: Young man holding a roll of papers.

383 *Doſſo Doſſi*: Expulſion of the Money-changers.

From the end of the firſt corridor a few ſteps deſcend to a large hall, containing good ſculptures and ſome indifferent landſcapes. On the rt., part of the table of a Triclinium with handsome arabesques. Three Sarcophagi, with proceſſion of Bacchus,

the hunt of Meleager, and the hiſtory of Marſyas. Archaic ſtatue of a bearded Dionysus on a round altar with reliefs. Fragment of a Chimaera, found in the ruins of Lorium. Sarcophagus, with reliefs of Diana and Endymion. In the middle of the room, Centaur in roſſo and nero antico, diſcovered in the ruins of Pompey's Villa at Albano (now the Villa Doria). Returning to the corridor, on the rt.—

375, 376 *Rondinelli*: Virgin and Child.

304 *Giulio Romano*: Copy of Raphael's 'Madonna del Paſſeggio.'

294 *Paris Bordone*: \*Mars, Venus, and Cupid; 'a fine decorative picture, ſplendidly coloured.'—*M.* Opposite,

311 *Mantegna*: Chriſt bearing the Croſs; 'by a Flemish artiſt working upon an Italian original.'—*M.*

295 *G. Pouſſin*: Copy of the Nozze Aldobrandini (p. 291).

293 *Andrea del Sarto*: Virgin and Children, ſigned with monogram. 'Probably by a German painter, who copied St. John with his fur-trimmed mantle from Dürer.'—*M.*

286 *Brueghel*: Creation of Animals.

292 *Saraceni*: Repose on the Flight.

278 *Garofalo*: Viſitation; 'early and beautiful.'—*Cic.*

273 *Claude Lorraine*: \*Landscape, introducing the Flight into Egypt.

268 Mercury driving away the cattle of Apollo.

265 Male portrait. Opposite,

326 *Giov. Bellini*: Circumciſion. 'A copy.'—*M.*

254 *Garofalo*: Holy Family in the clouds, with SS. Francis and Bernardino below.

253 *Annibale Caracci*: St. Mary Magdalen, in a landſcape.

We now enter a ſeries of ſmall rooms. Immediately on the l.—

122, 123 *Garofalo*: Holy Family (ſmall). In the laſt room on the rt.—

228 *Salvator Rosa*: Belisarius.

The next corridor contains a few statues. In the middle, on the rt.—

121 *Mazzolino*: Massacre of the Innocents.

At the end is a small Cabinet, with some of the best portraits in Rome.

119 *Vandyck*: \*Portrait of a Widow.

116 *Bonifazio Veronese*: Young Man in a black cap (profile). Of great charm for its grace and simplicity, but almost entirely destroyed by cleaning.

115 *Barocci*: Head of S. Filippo Neri, as a child.

114 *Titian*: 'Old Man with a white beard, his right hand resting on a table, whereon are a white rose and some jewels; interesting and thoughtfully conceived; not genuine.'—M.

113 *Velasquez*: \*Innocent X., founder of the Panfili family. 'With the exception of a few of Rembrandt's finest likenesses, this painting surpasses all other portraits of the 17th cent.'—M.

112 *Raphael*: \*Andrea Navagero (1528) and Agostino Beazzano (1539), to Venetian Scholars—half length semi-colossal figures in black; generally known as the two lawyers, Baldo and Bartolo. In the last corridor,

88 *Dosso Dossi*: Portrait of Catharine, mother of Caesar and Lucrezia Borgia, holding a helmet.

85 *Claude Lorrain*: Small landscape with Diana hunting. Opposite,

94 *Garofalo*: Marriage of St. Catharine.

81 *Teniers*: \*Village Feast.

79 *Claude Lorrain*: \*Landscape with a Temple of Apollo.

78 *Mostaert*: Girl reading.

55-58 *Ann. Caracci*: Lunettes of the Nativity, Flight into Egypt, Entombment, and Assumption.

68 *Claude Lorrain*: \*Landscape with a Mill.

65, 66 *Holbein*: Male and Female Portraits, 'unattractive and not genuine.'—M. The man holds a carnation and purse; both are dated 1545.

453 *Mantegna*: Temptation of St. Anthony. 'Clever and characteristic work of the Veronese School.'—M.

Some of the most valuable sculptures, and a few interesting pictures, have been withdrawn from the public gallery, and are now invisible. Among the paintings are—

*Pesellino*: Pope Sylvester before Constantine.—The Saint binding a dragon to render it harmless. 'Two small panels of his later period.'—M.

*Pisanello*: Nativity of the Virgin.—Marriage of the Virgin, 'probably by *Bartolo di Maestro Fredi*.'—M.

*Romanino*: Madonna; 'large, wants cleaning.'—M.

*Sebastiano del Piombo*: \*Portrait of Andrea Doria, with naval emblems. 'No higher specimen can be seen of the union of grand conception, drawing, and powers of hand.'—K.

*Spanish School*: \*Portrait of a Boy.

*Guercino*: Martyrdom of St. Agnes.

*Lorenzo Lotto*: 'Portrait of a man pressing his hand to his heart. Near him, on a column, is a relief of Cupid, standing upon scales.'—M.

*Bronzino*: \*Giannettino Doria. 'One of his best portraits.'—M.

## ROUTE 4.

FROM THE PALAZZO DORIA TO THE ARA COELI, BY THE CHURCH OF THE APOSTOLI, THE PIAZZA DI VENEZIA, THE TOMB OF BIBULUS, S. MARCO, AND THE GESÙ.

[For plan of this Route, see p. 19.]

In the Corso, opposite the Pal. Doria, rises the

**Palazzo Odescalchi** (front entrance on the other side, in the Piazza dei SS. Apostoli). It was built by Card. Fabio Chigi, nephew of Alexander VII., and purchased by Prince Odescalchi, Duke of Bracciano, in 1745.

Adjoining it is the *Pal. Salvati*, formerly the seat of the French Academy. The narrow *Vicolo del Piombo* leads from its S. side into the *Piazza degli Apostoli*, on the E. side of which is the Church of the

**SS. APOSTOLI**, said to be one of the Constantinian basilicas, restored by Pelagius I. in the 6th cent., rebuilt about 1420, and again in 1702. It is dedicated to the Apostles Philip and James.

The portico, which is the oldest part of the existing structure, was added by Julius II. when Card. della Rovere, from the designs of *Baccio Pontelli*. At the S. end is an antique relief of an \*Eagle standing within a wreath of oak-leaves, from the Forum of Trajan. Beneath it, a white marble Lion carved by *Bassallettus*. At the opposite end is a simple monument erected by *Canova* to his early friend and countryman Volpato, the celebrated engraver (1807); it represents in relief a seated figure of Friendship weeping before the bust of the deceased.

**Interior.**—The highly-decorated 2nd Chapel rt. was erected, at an expense of 4000*l.*, by the banker Agostino Chiaveri (1857). On a pier in front is the tomb of M. Clementine Sobiesky (1745), widow of the first Pretender (see p. 247). 3rd Chapel, St. Anthony, by *Benedetto Luti*. In the large chapel at the end of the rt. aisle are eight handsome spirally fluted columns of *marmo Lesbio* from the Church of Pelagius. In the Choir on the l. is a good sepulchral \*Monument raised by Sixtus IV. to his nephew, CARD. PIETRO RIARIO (1474); and opposite to it those of GIRAUD ANSEDUN (1505), and of CARD. RAPHAEL RIARIO (1520). Over the high altar is the Martyrdom of the Apostles Philip and James, whose remains lie beneath it, by *Domenico Muratori*: it is one of the largest altarpieces in Rome, and is painted on the wall. Over the door in the l. aisle which leads into the sacristy is a \*Monument to CLEMENT XIV. by *Canova*, executed in his 25th year, and one of the first successful efforts

of the new school of sculpture. It consists of a sitting statue of the Pope, with figures of Temperance and Meekness, and was raised by Carlo Giorgi, who had received many favours from Clement XIV., and who commissioned his friend Volpato in 1783 to employ *Canova*.

The beautiful frescoes by *Melozzo da Forlì*, in the Sacristy of St. Peter's, and those on the staircase of the Quirinal, were painted for the old Church of SS. Apostoli.

In the Cloisters are several monuments, removed for the most part from the older church, including a recumbent effigy of MICHEL ANGELO, who died in this parish on the 17th Feb. 1564, and who was buried here before his remains were removed clandestinely to S. Croce in Florence. There are two to the memory of Card. Bessarion (1396–1473), the eminent Patriarch of Constantinople, who contributed so much to the introduction of Greek literature into Western Europe: born at Trebizond, he attached himself to the Roman Church, and became bishop of Tusculum in 1466. He raised one of these memorials during his lifetime, with a Greek and Latin inscription from his own pen; the other was placed in the church, after his death at Ravenna, when his remains were brought here. Further on is the grave of Clement XIV., whose remains were removed here from St. Peter's in 1802. In the centre of the cloister there was a large ancient marble vase, known in mediæval Documents as the *Calix marmoreus*. This curious landmark, which stood in the atrium of the primitive basilica, has been most unwisely removed to the *Museo delle Terme* (Rte. 21).

The adjoining Convent now serves as Military Quarters. Until 1873 it was the headquarters of the Minor Conventuals, of which Order Sixtus VI. and Clement XIV. were members. In the *Piazza Pilotta*, to the N., is the

**Palazzo Muti-Papazzurri** (now *Balestra*), for many years the residence of the Pretender Charles Edward, who

died here in 1788. It stands on the site of the headquarters of the Roman Vigiles.

S. of the Church stands the *Pal. Colonna* (Rte. 19). Passing it on the left, and crossing the *Via Nazionale*, on the l. is the **Pal Valentini**, below which are some substructions belonging to the *Temple of Trajan*, erected by Hadrian to his great predecessor. The Palace was built by dukes of the Bonelli family in 1385, and is now the seat of the Prefect, or Governor of the province of Rome.

No. 13 in the *Via dei Fornari*, which runs S. immediately opposite the Piazza degli Apostoli is the HOUSE OF MICHEL ANGELO, entirely rebuilt, and marked by an inscription. A few yds. further is the *Forum of Trajan* (Rte. 7). Returning to the *Via Nazionale*, and turning l., we regain the Corso at its S. extremity in the Piazza Venezia. At the corner on the rt. is the

**Palazzo Bonaparte**, formerly *Rinuccini*, built in 1660 from the designs of *Giov. Ant. de' Rossi*. It was once the property of Madame Laetitia, mother of Napoleon, who died here in 1836, and at present belongs to her great-grandson, Prince Napoleon Charles Bonaparte. It contains some portraits of members of the Imperial family, and interesting Chinese tapestries. Opposite is the

\***Palazzo di Venezia**, the ancient palace of the republic of Venice, which gives its name to the Piazza, built in 1455 by Paul II., a Venetian, from the designs of *Meo del Caprino* and *Giacomo da Pietrasanta*. The materials were taken from ancient edifices, called at that time *Petræe* or stone quarries. It was given by Clement VIII. to Venice, and remained in the possession of the Republic until its fall, when it passed to the Emp. of Austria. Its battlemented walls give it the air of a feudal fortress. It is now the residence of the Austrian ambassador to the Pope. Picturesque Court, with good view of S. Marco. On or near the site of this building

must have stood the *Villa Publica*, a large hall where the census was taken, troops levied, and foreign ambassadors entertained (B.C. 431). Here Sulla, after defeating the Samnites and democrats before the Porta Collina (B.C. 82), collected between 3000 and 4000 prisoners, including several generals, and cut them down to the last man.—B. On the E. side of the Piazza stands the

**Palazzo Torlonia**, built by the Bolognetti family, about 1650, from the designs of *Carlo Fontana*, and purchased by *Giov. Torlonia*, the great Roman banker (1829). Its collection of pictures was bequeathed by Prince Torlonia to the city of Rome, and moved to the Corsini Palace in 1895.

The Piazza di Venezia is the centre of the omnibus and tramway system.

Walking S. from the Piazza we soon reach on the left the

\***TOMB OF BIBULUS**, one of the few remaining monuments of Republican Rome. It forms part of the wall of a house in the *Via di Marforio*, on entering from the *Via della Ripresa de' Barberi*, so called because the riderless Barbary horses were stopped here after their race down the Corso. The tomb stood close outside the *Porta Ratumena* of the Servian wall, on the rt. of the street leading from the Forum to the *Campus Martius*. It is a quadrangular monument of travertine, having four Doric pilasters with Attic bases, surmounted by an Ionic entablature. In the centre is a niche, with a moulded architrave. On the pedestal is an inscription recording that the ground on which it stands was given by a decree of the Senate and by order of the people (SENATVS CONSVLTO POPVLIVQE JVSSE) to erect on it the sepulchre of C. Publicius Bibulus, the plebeian aedile, and his posterity, HONORIS VIRTUTISQUE CAUSSA. This tomb dates from the first cent. B.C. A portion of a similar inscription exists on another

face of the monument, partly built into the wall of the adjoining house.

Nearly opposite, in the same street, are the subterranean vaults of another sepulchre, attributed to the Claudian Family, who were also presented by the S. P. Q. R. with a burial-place at the foot of the Capitol. The Flaminian Way (a portion of which has been laid bare in levelling the street) passed between these two tombs. It was spanned by a triumphal arch raised in memory of the alleged victories of Domitian. The adjoining *Porta Ratumena* of the Servian walls is described in mediæval documents as the *Arcus Manus Carneæ*.

Above this street rises the great MONUMENT TO VICTOR EMMANUEL, the design of which was thrown open to international competition, and won by Count *Sacconi*. It consists of an immense platform 78 ft. above the level of the Piazza di Venezia, surmounted by a colossal equestrian Statue, and approached by imposing flights of stairs, ornamented with statuary, columns, and fountains. In the background is a curved colonnade, which conceals the Church of the *Ara Coeli*. The entire structure is built of *Pietra di Botticino*, from quarries near Brescia.

[The Via Giulio Romano leads hence to the *Ara Coeli* (see below), passing on the l. the little Church of the *Beata Rita*, mentioned in 1004 under the title of *S. Biagio*. Alexander VII. gave it to Mons. Giuseppe Cruciani of Cascia, who rededicated the Church to the beatified Rita of that town. Festa, 22 May.]

We now turn W. into a small Piazza planted as a garden, on the N. side of which, enclosed within the Pal. di Venezia, is the ancient and interesting Basilica of

*S. Marco*, said to have been founded by Pope St. Mark in 337, and dedicated by him to the Evangelist. It was rebuilt in 833 by Gregory IV., who

decorated the interior with mosaics. In 1468 Paul II., after the construction of the Palace, rebuilt the Church entirely, except the tribune and the Tower. The handsome façade and portico in the style of the Renaissance were then added, from the designs of *Giuliano da Majano*. Over the great door is a relief of St. Mark the Evangelist; and there are some Roman and Christian inscriptions, architectural fragments, and a well-mouth from the Catacombs, in the vestibule. The interior has a nave and aisles separated by 20 pilasters, having in front as many columns cased in jasper. The wooden coffered ceiling of rosettes on square light-blue panels is the best in Rome, and the remains of old pavement are very beautiful.

1st altar rt., Resurrection, by *Palma Giovane*. Tomb of Card. Fr. Pisano (1570). 3rd, Adoration of the Magi, by *C. Maratta*. Further on to the rt. is a monument to Leonardo Pesaro of Venice, aged 16, by *Canova* (1796). There are many other tombs of Venetians who died at Rome. At the end of the rt. aisle, over the altar, \*Pope St. Mark, early *Venetian School*.

THE MOSAICS (827-844) of the tribune 'with all their splendour exhibit the utmost poverty of expression.'—*K*. They represent our Saviour with three Saints on either side, one of whom, Gregory IV., holds the church in his hand; below, the Lamb and 12 sheep, with the cities of Jerusalem and Bethlehem; on the face of the arch the emblems of the Evangelists and figures of SS. Peter and Paul. The execution is especially rude and of true Byzantine rigidity. In the Choir on the rt. is a handsome Candle-bearer of *breccia corallina*. By the steps at the end of the l. aisle, Tomb of two bishops of the Capraunica family (1476).

SACRISTY. — Marble altar - piece, partly by *Mino da Fiesole*, with relief of Jacob bringing food to Isaac, and Abraham before Melchisedek. 3rd left, Miracle of St. Dominic. 2nd left, good relief of a Bishop giving alms, by *Antonio d'Este*.



To the rt. of the portico is the Oratory of **S. M. in S. Marco**, with a handsomely inlaid altar of 1699. To the l. in the Piazzetta is a mutilated colossal bust of the so-called *Madonna Lucrezia* (an ancient Isis), who carried on imaginary conversations with the Abbate Luigi in his niche near the Pal. Vidoni, now destroyed. Passing it, and turning to the rt., we soon reach the *Corso Vitt. Emanuele*, and turn l. into the *Piazza del Gesù*. Here, immediately on the rt., stands the vast

**Palazzo Altieri**, built by Card. Altieri in 1670, during the pontificate of his kinsman Clement X., from the designs of *Giov. Antonio dei Rossi*. It was formerly celebrated for its fine library, rich in MSS. and other collections. There are some good reliefs in stucco in the state apartments. The statues and busts which decorate the staircase were partly discovered in digging for the foundations of the Palace, partly inherited by the family from the Paluzzi-Albertoni. Among them is a trophy from the Temple of Neptune, and a colossal finger, supposed to belong to the fragments in the Court of the Pal. dei Conservatori. Immediately opposite stands the

**Gesù**, begun in 1575 by Card. Alessandro Farnese, from the designs of *Vignola*. The façade and cupola were added by *Giacomo della Porta*. The interior is rich in marbles and gilding. The frescoes of the cupola, tribune, and roof of the nave, are by *Baccioccio*, and are good specimens of their extravagant style. The Death of St. Francis Xavier, in the rt. transept, is by *Carlo Maratta*. The CHAPEL OF S. IGNAZIO, in the l. transept, was designed by *Padre Pozzi*, and is brilliantly decorated with lapis lazuli and gilded bronze. The globe of lapis lazuli high above the altar is said to be solid, but is probably made up of pieces. Behind the picture is a silver-plated statue of the saint. His body lies beneath the altar in an urn of gilt bronze. The allegorical marble groups at the sides, representing

Christianity embraced by the barbarous nations, and the Triumph of Religion over Heresy, are fantastic works of the French sculptors *Théodon* and *Legros*. On the l. of the high altar is a monument to Card. Bellarmino, the celebrated controversialist, with reliefs of Religion and Wisdom. On the 31st of Dec., a solemn *Te Deum* is sung in this Church for the blessings received during the year about to close. During Advent and Lent sermons are preached at 11 A.M. The adjoining College, hitherto the headquarters of the Jesuits, and the residence of their general, is occupied by Government offices. Its celebrated Library has gone to the Biblioteca Vitt. Emanuele (Rte. 3).

The broad *Corso Vitt. Emanuele* leads W. from the Gesù to St. Peter's by the Ponte S. Angelo (Rte. 17). Turning S.E. we follow the *Via di Ara Coeli* towards the Capitol. From No. 1 are entered the Rooms of ST. IGNATIUS LOYOLA, in which various relics of the Saint are shown. Nearly opposite is the *Pal. Bolognetti*.

We next pass a fountain on the l. Standing back from it is the Church of

**SS. Venanzio ed Ansovino**, known in the 13th cent. as *S. Giov. Battista in Mercatello*, from its vicinity to the principal Market, afterwards transferred to the Piazza Navona. In 1541 it was given to a College of Catechists, from whom it passed to the Basilian Monks of Grotta Ferrata, and was finally ceded in 1674 to a Brotherhood from Camerino, who dedicated it to their patron Saints. The arms of that city (three Chambers) are over the side door. Against the 2nd pier on the l. is a small Cosmatesque tabernacle. Festa, 13 March and 18 May.

[The *Via Margana* (2nd on the rt.) leads to the Porticus of Octavia and the Tiber (Rte. 24). At a tavern, a few yds. on the rt., is a doorway made up of some beautiful fragments of a classical building, in the manner of the House of Crescentius (Rte. 24).]

We next pass on the l. the Church of the *Beata Rita* (see above), and on the rt. the **Pal. Massimo**, in which is a marble statue, by *Tenerani*, of the unfortunate Count Rossi, assassinated in June, 1848.

In front rises the Capitoline Hill (Rte. 5); on the l. an imposing flight of 124 MARBLE STEPS, renewed in 1888, leads to the Church of the *Ara Coeli*. The original staircase was erected from the ruins of the Temple of the Sun on the Quirinal. Half way up on the l. is a curious panel with reliefs of animals taken from the screen which enclosed some 8th or 9th cent. Chancel. An inscription on the l. of the entrance states that the steps were constructed in 1348, the year of the plague, by Maestro Lorenzo Andreozzi, of the Rione Colonna, the expenses being defrayed by charitable contributions. The absence of the Pope at Avignon explains the necessity of private enterprise. Before the central door lies buried FLAVIO BRONDO, of Forlì, one of the earliest writers on Roman antiquities in the 15th cent. The Church of

\*S. M. IN ARA COELI (150 ft.) is probably as old as the 6th cent., when it was dedicated by St. Gregory the Great as *Sancta Maria in Capitolio*. The façade of brickwork is more recent, and was formerly decorated with mosaics; the fragments of Gothic which it retains in its pointed windows and cornice are of the 14th cent.

Its present name dates only from the 14th cent., and is derived from an altar erected by Augustus to commemorate the prophecy of the Cumæan Sibyl respecting the coming of our Saviour. The altar bears the inscription *Ara primogeniti Dei*, and is preserved within the altar of the isolated chapel in the l. transept. The Church and Convent belonged to the Benedictines until 1250, when Innocent IV. transferred them to the Reformed Franciscans (*Minori Osservanti*). The Convent, formerly a palace of the popes, erected by Paul II., was partly destroyed in 1885-86,

to make room for the monument of V. Emmanuel II.

The interior has a nave and aisles separated by 22 columns of different sizes and materials, taken from various ancient buildings. Eighteen are of Egyptian granite, two of fluted white marble, and two of cipollino. Their bases and capitals are also dissimilar; and some are so much shorter than the others that it has been necessary to raise them on plinths of unequal height. On the third column l. is engraved, in letters of the Imperial period—A CVBICVLO AVGVSTORUM, indicating that it was brought to Rome under the care of a servant of the Emperor.

The pavement is of Cosmatesque mosaic and white marble, containing some rare varieties of green or ophite porphyry. It has many slab-tombs, having barely legible inscriptions, but interesting from their mediæval costumes. The *Ara Coeli*, like other Franciscan Churches, was a favourite place of interment for the local or Capitoline nobility.

The rich coffered and gilded ceiling (1575) was executed in commemoration of the victory of Lepanto (1571).

To the l. of the central door is the Tomb of the astronomer, LODOVICO GRATO (1531), with a Statue of Christ by *Sansovino*; to the rt., \*Tomb of CARD. LOUIS D'ALBRET (1465). Set up on end against a pier is the slab-tomb of GIOV. CRIVELLI, Archdeacon of Aquileia, by *Donatello* (1432).

**Right Aisle.**—1st Chapel, \*frescoes by *Pinturicchio*, illustrating the life of his patron S. Bernardino of Siena, full of expression and individual life, restored by *Camuccini*. On the rt., the Saint assuming the habit; his Preaching; his Vision of Christ crucified. Left, in the lunette, his Penitence in the desert; below, his Death. Over the altar, the Saint in glory, with SS. Louis and Anthony. On the roof the Evangelists, by *Francesco da Città di Castello*. 'The backgrounds are of great beauty and variety.'—K. 'Here *Pinturicchio* shows himself a land-

scape painter of the first rank.—*M.* Border of Roman battle scenes, and heads of Emperors, in relief. Beautiful pavement. Further on, a sitting statue of GREGORY XIII. 5th Chapel: St. Matthew, by *Muziano*. 7th: two very rare columns of *porfido verde*. Beyond, Tomb of the MARCHESE DI SALUZZO (1529), a General of Francis I. Within the side doorway, monument to PIETRO DI VICENZA (1504). Outside, over the doorway, is a mosaic of the 14th cent. (Virgin and Child with two angels).

**Right Transept.**—The floor of Cosmatesque Mosaic is very beautiful. Against the l. wall of the principal Chapel is the \*Gothic monument of LUCA SAVELLI (1266), father of Pope Honorius IV., and his son PANDOLFO (1306), by *Agostino* and *Agnolo da Siena*, from the designs of Giotto; the base is formed by a pagan sarcophagus covered with Bacchanalian reliefs, flowers, fruit, and animals. Opposite is another tomb of the Savelli family, upon which lies the effigy of the Pontiff himself (1287), removed here by Paul III. from his monument which stood in the old basilica of St. Peter.

Further on, in the corner Chapel, concealed behind a picture, is an old mosaic of the Madonna with SS. Francis and Nicholas, the former presenting a senator.

The two Gothic \*ambones, by *Laurentius* and *Jacobus Cosmas*, are covered with mosaic work of extraordinary beauty. On the pier above the Gospel Ambo (on the left) is the effigy of CATHARINE Queen of Bosnia, who died at Rome in 1478, having previously made over her kingdom, overrun by the Turks, to Sixtus V. This is the only Church in Rome which still uses its Ambones.

In the choir, l. of the high altar, is the \*Tomb of CARD. GIAMBATTISTA SAVELLI (1498), of the school of *San-sovino*. The celebrated Madonna da Foligno, which stood over the high altar in this Church, was removed to the Convent of the Contesse at Foligno in 1565. Its place is now occupied

by a miraculous Virgin, attributed to St. Luke.

The insulated Octagonal Chapel, dedicated to S. Helena, is supposed to stand on the site of that raised by Augustus, and encloses the original *Ara primogeniti Dei*. The urn of red porphyry, beneath the altar, once contained her body. The present chapel was erected after 1798 and is adorned with eight handsome columns of *broccatellone*.

**Left Transept.**—Cosmatesque \*Monument of CARD. MATTEO DI ACQUASPARTA, general of the Franciscans (1302), praised by Dante for the moderation with which he administered the rules of his order. Colossal sitting statue of LEO X.

**Sacristy.**—Here is preserved a celebrated miracle-working figure of the infant Saviour, called the SANTISSIMO BAMBINO, whose powers in curing the sick have given it extraordinary popularity. It was said at one time to receive more fees than any physician in Rome. The legend tells us that it was carved by a pilgrim out of a tree which grew on the Mount of Olives, and painted by St. Luke while the pilgrim was sleeping over his work. In the early part of 1849 the Republican triumvirate made the monks a present of the pope's state coach for the use of the *Bambino*; but after the return of his Holiness the gorgeous vehicle was taken from them, and the *Bambino* again resumed the old brown coach in which for many years it had been accustomed to pay its visits to the sick. The Festival of the Bambino, which continues from Christmas-day to the Epiphany, is attended by crowds of peasantry. The 2nd Chapel in the l. aisle is converted on this occasion into a kind of theatrical stage, on which the Nativity in the sacred Manger (*Presepe*) is represented by figures as large as life. A Stage is also erected in the nave opposite the Chapel, on which children recite verses, in dramatic commemoration of the Advent of our Saviour. Outside this Chapel is a sitting statue of

Paul III. In the 5th Chapel left is the tomb of FILIPPO DELLA VALLE (1506), with those of other members of the same illustrious family.

This Church has a peculiar interest from its connection with Gibbon. It was here, 'on the 15th of Oct., 1764,' as he 'sat musing amidst the ruins of the Capitol, while the friars were singing vespers, that the idea of writing the Decline and Fall of the city first started to his mind.'

The height, now occupied by the church of the Ara Coeli, was surmounted by the *Temple of Juno Moneta* (the Adviser), which afterwards became the mint of Rome (*Officina monetæ*). Hence our word *money*.

## ROUTE 5.

### THE CAPITOL, AND ITS MUSEUMS.— PANORAMIC VIEW OF ROME FROM THE TOWER.

[Omn., p. [22], i.; Tramway, p. [28], i.]

### THE CAPITOLINE HILL.

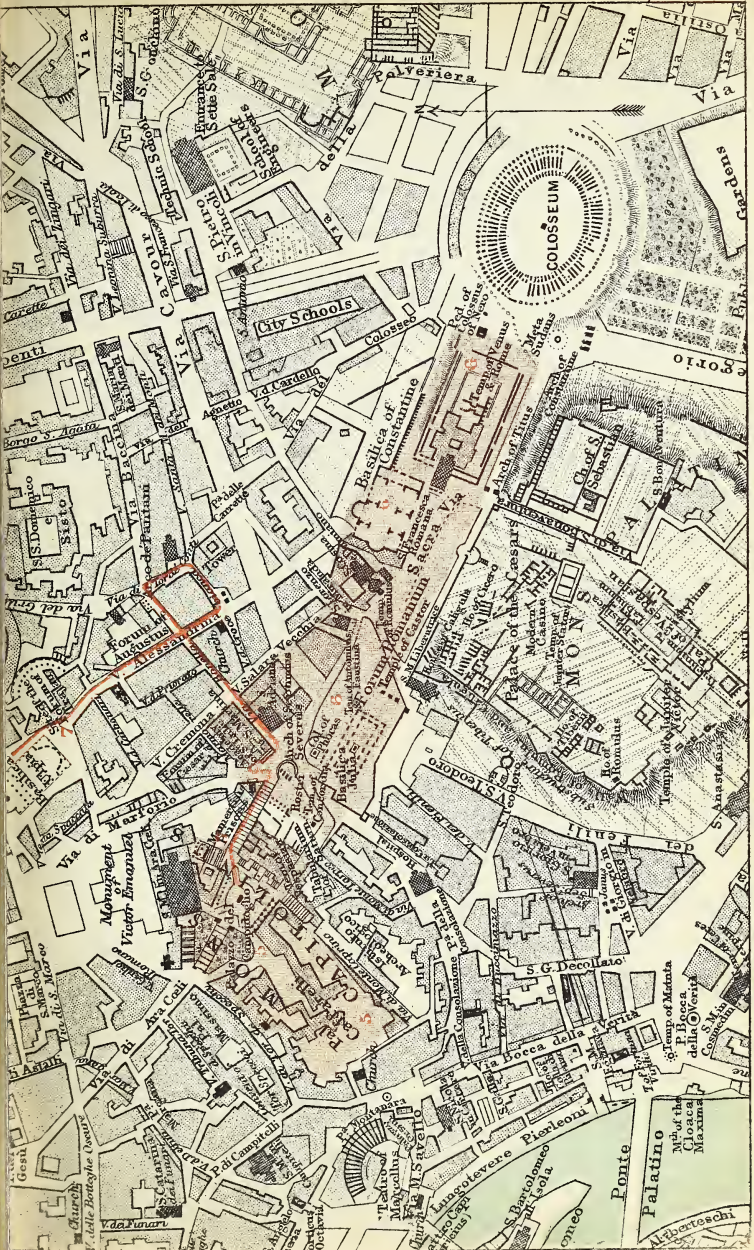
With the exception of the Tabularium, a relic of antiquity which belongs equally to the Capitol and the Forum, the ancient remains of the Capitoline Hill are few and inconsiderable. The hill is divided naturally into two heights, of unequal size, and an intermediate depressed space (98 ft.), now occupied by the *Piazza del Campidoglio*. The N. height or *Arx* (164 ft.) is crowned with the Church of the Ara Coeli; the lesser height or *Capitolium* (156 ft.), on which stands the Pal. Caffarelli, extends S.W. in the direction of the Tiber. The entire hill was anciently called MONS SATURNIUS, and was believed to have been the site of a city of Saturnia, by Virgil, and the antiquaries and historians of the Augustan age. It was also called in poetical language Mons Tarpeius, in allusion to the story of

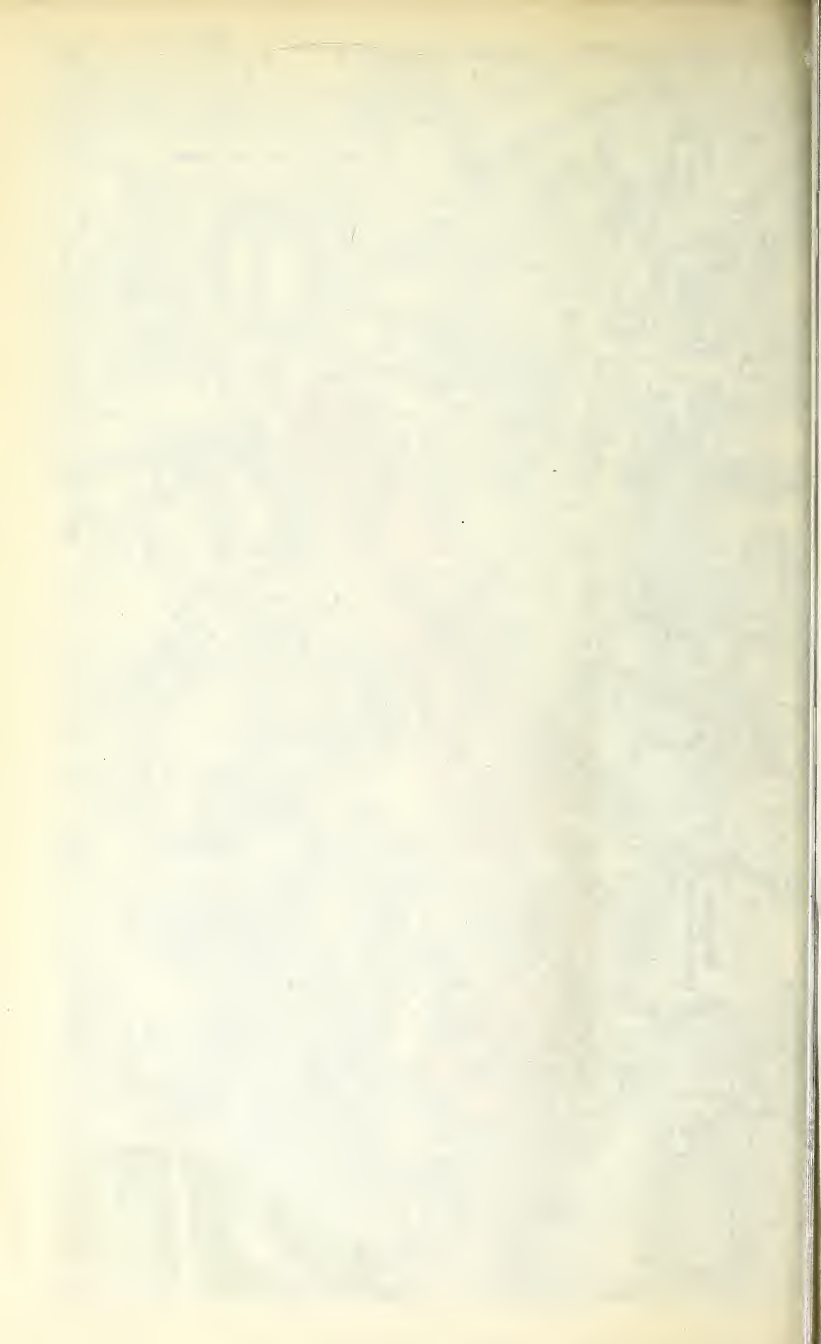
Tarpeia. When attacked by the Sabines, Romulus 'fortified the top of the Capitoline, which he entrusted to the care of Tarpeius. But his daughter Tarpeia, dazzled by the golden bracelets of the Sabines, promised to betray the hill to them "if they would give her what they wore on their left arms." Her offer was accepted. In the night-time she opened a gate and let in the enemy, but when she claimed her reward they threw upon her their shields, and thus crushed her to death. Thus was explained the later custom of hurling traitors from the Tarpeian rock.'—(Smith's 'Smaller History of Rome.')

The hill formed a natural fortress, which was strengthened by art, and became the citadel, or *arx*, of Rome, into which the garrison retired when the city was taken by the Gauls. The principal entrance into this citadel was by the *Clivus Capitolinus*, which ascended from the Arch of Tiberius in the Forum, and was closed by a gate.

The name *Capitolium* was applied especially to the S. eminence as the site of the great Capitoline Temple, while the northern height was called the *Arx*, probably as being a more strongly fortified position. The most sacred spot upon the Arx was the AUGURACULUM, where the Augurs observed the heavens for signs of the divine will; and here probably was the termination of the *Sacra Via*. Augustus appears to have transferred the Auguraculum to the Palatine, after which time, the Arx having lost one of its most important features, the term *Capitolium* was applied loosely to the entire hill.—B.

The depression, now *Piazza del Campidoglio*, lying between the Capitolium and the Arx, has been called *Intermontium*; but this is not a classical name. It is described by ancient writers as lying between two groves, and containing the traditional *Asylum* of Romulus, to which fugitives were invited to people his new city. 'The whole Capitoline Hill, including the *Capitolium*, the *Arx*, and the *Asylum*, was already, before the forma-





tion of the Servian circuit, surrounded with a complete wall of its own, and was incorporated as a link in the chain of forts which were united by the wall of Servius.—*M.* Portions of this surrounding wall may be seen from the foot of the cliff at the end of the *Vicolo della Rupe Tarpea* (p. 206), beside the carriage-road ascending to the Capitol, and above the Mamertine Prison (p. 73).

The Palaces which now cover on three sides the central part of the Capitoline Hill or

**Piazza del Campidoglio**, were reconstructed in the 16th and 17th cent. from the designs of *Michel Angelo*. The effect as we approach from the Piazza d'Ara Coeli is imposing. The carriage ascent on the rt., ornamented with flower-beds and shrubs, was finished in 1873. To make room for it, a fine old house, begun by Michel Angelo, was pulled down and its frescoes removed to the Pinacoteca Capitolina. The columns and architrave which formed the entrance to its court have been built up into the first floor of a house at the corner of the drive. Some fragments of walls were then brought to light (visible on the l.), along with a few architectural remains supposed to belong to the *Aedes Jovis Vejovis*. The road winds past the gates of the

**Pal. Caffarelli**, built by *Giorgio Canonica* (1580), and now the residence of the German ambassador.

The easy foot ascent (*Cordonata*) was opened in 1536, on the occasion of the entrance of the Emp. Charles V. At the foot of the stairs are copies in grey marble of two Egyptian lions, brought here by Pius IV. from the Temple of Isis, the originals of which are in the Museum (see below). Half-way up on the l. is a Bronze Statue of Cola di Rienzo, on a pedestal of architectural scraps, by *Masini*. Near the top two wolves are kept in a caged den, to commemorate the legendary origin of Rome. At the summit are colossal Statues, in marble, of **Castor** and **Pollux** standing beside their

horses: they were found in the Ghetto, close to the Theatre of Balbus, in 1556. Beside them are the celebrated marble sculptures misnamed **Trophies of Marius**, which once stood in the Nymphaeum of Alexander Severus. They bear a quarry mark, showing that the block of Greek marble of which they were formed was sent to Rome in the reign of Domitian.—*M.* Next are the Statues of **Constantine** and his son **Constans**, found in his baths on the Quirinal. On the rt. is the **Milliarium**, or milestone, which is supposed to have marked the first mile on the Via Appia. It was found in 1584 in the Vigna Naro, a short distance beyond the Porta S. Sebastiano, and bears the names of Vespasian and Nerva. On the left is the 7th milestone on the same road, brought here from the Pal. Giustiniani. In the centre of the piazza is a \*bronze equestrian Statue of **MARCUS AURELIUS**. In the middle ages it was supposed to be a statue of Constantine, a fortunate error for the interests of art, since it was this belief which preserved it from destruction. There is great uncertainty as to the spot where it originally stood. In the Middle Ages it formed part of a Collection of Bronzes in the *Campus* by the Lateran, together with the Wolf, the Hand, the Globe, and other famous objects now in the Pal. dei Conservatori. It was removed to its present position by Paul III. in 1538. The upper plinth of the pedestal is formed of part of the architrave of the Temple of Castor, in the Forum. 'This is one of the few ancient equestrian statues in bronze which have been preserved, and though of a late date, when artistic genius was not to be expected in Rome, it is yet a bold and in some aspects an effective piece of sculpture.'—*A. S. M.* It was originally gilt, as may be seen from the traces of gold on the horse's head. The admiration of Michel Angelo for the statue is well known; it is related that he said to the horse '*Cammina*' (Go on), and declared that its action was full of life. While the statue stood in front

of the Lateran, in 1347, it played an important part in the festivities on the elevation of Cola di Rienzo to the rank of tribune.

On the W. (rt.) of the Piazza is the Palace of the Conservators (see below); on the E. (l.) the Capitoline Museum (p. 44); and the central building, on the S., is the Palace of the Senator (p. 54).

#### PALACE OF THE CONSERVATORS.

(Adm., p. [36]. The Court and Staircase are always free.)

**Court.**—Under the arcade, on the rt. is a colossal Statue of Julius Caesar; on the l. Augustus, with the rostrum of a galley on the pedestal, an allusion probably to the battle of Actium. In the court on the l. are seven marble pedestals, sculptured with personifications of Roman provinces, and three slabs with trophies of arms, belonging originally to the Temple of Neptune (Rte. 1). The three which have connecting slabs were found in 1878. On one of the others is a colossal marble head commonly called that of Domitian.

On the opposite side of the Court is a massive marble pedestal on which had stood the cinerary urn of Agrippina, wife of Germanicus, discovered near the Mausoleum of Augustus, and inscribed — OSSA — AGRIPPINAE M. AGRIPPAE F.—DIVI AUG. NEPTIS VXORIS — GERMANICI CAESARIS—MATRIS C. CAESARIS AUG—GERMANICI PRINCIPIS. The inscription is of the time of Caligula, who removed the ashes of his mother to the Imperial mausoleum, from the Island of Pandataria, where she was starved to death and buried. A cavity cut in it served as the standard measure for grain—*Rugitella de Grano*, as it is styled in Gothic letters—in the Middle Ages. Below is a punning allusion to the bread which Agrippina denied herself in her life, and for the measurement of which her tomb had been used.—*L.* Close by are the feet and hands of a colossal statue.

On the W. side of the Court, within

a railing, a Statue of Roma; on the pedestal is attached the keystone of an Arch of Trajan, with a relief of a captured province, probably Dacia. Two captive barbarian kings, in *bigio morato*. \*Lion attacking a horse, bold in conception; the restorations by Michel Angelo. Colossal bronze head, supposed to be that of Nero as a youth.

**Staircase.**—Opposite the steps, before ascending, is Michel Angelo's restoration of the Duilian Column, with a \*Fragment of the ancient inscription on the pedestal, relative to the first naval victory over the Carthaginians, by Caius Duilius, A.U.C. 492. It was discovered in 1565 near the arch of Sept. Severus. At the window is a sitting Statue of Charles of Anjou, as Senator of Rome, in the 13th cent. The walls of the stairs are covered with ancient inscriptions, mostly found on the Esquiline and Viminal.

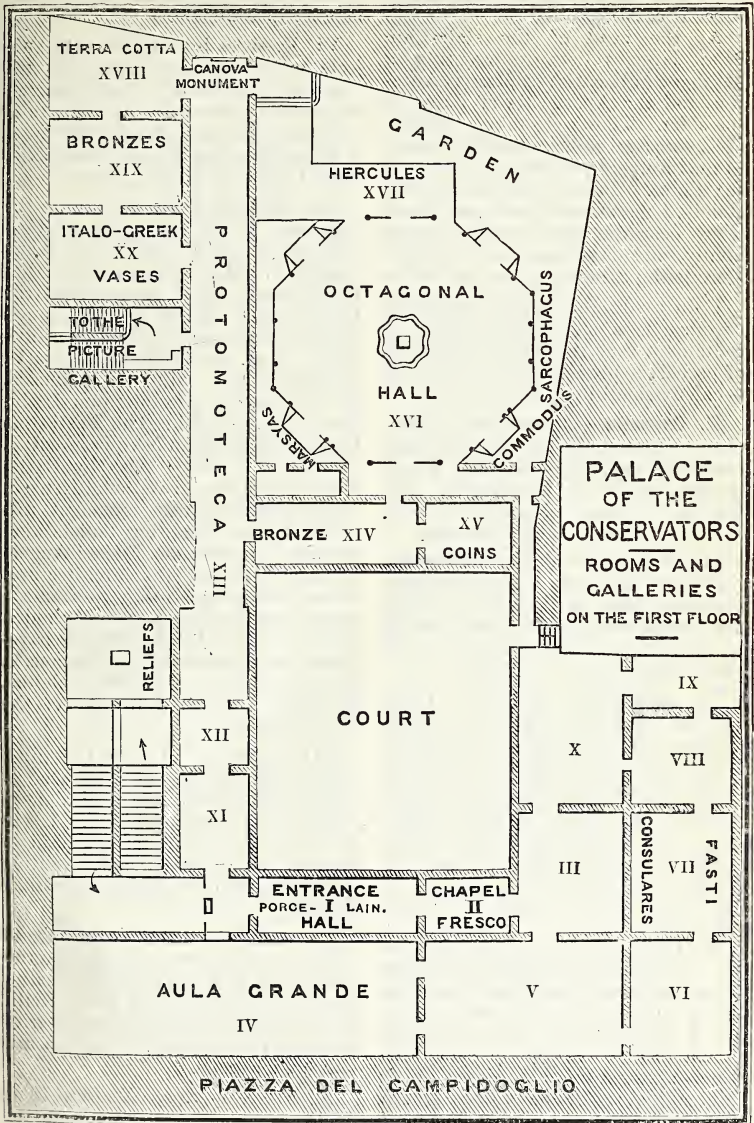
In the centre of the first landing-place is a draped torso in porphyry surmounting a pedestal, inscribed in the front with a dedication to Hadrian by the *Magistri Vicorum Urbis* of the 14 regiones of Rome; on two sides are the names of the 1st, 10th, 12th, 13th, and 14th regiones, with their respective streets.

The four large \*reliefs on the walls represent events in the life of the Emp. Marcus Aurelius, and are interesting as showing several monuments of Rome as they existed during his reign. Three of them were brought from the Church of S. Martina; the fourth was discovered about 1594, in the Piazza Sciarra, with other remains of the arch of Claudius.

41 Claudius presented with the globe of power by an allegorical figure of Rome. The head of the Emperor has been wrongly restored as Marcus Aurelius. 42 Granting peace to barbarians. 43 His triumphal entry into Rome. 44 Marcus Aurelius sacrificing before a Temple of Jupiter.

On the 2nd flight (to the l.) is an interesting relief of Mettius Curtius leaping into the gulf, found near the spot where the event is supposed to





**PALACE  
OF THE  
CONSERVATORS**  
ROOMS AND  
GALLERIES  
ON THE FIRST FLOOR

10 20 30 YDS.

have occurred, opposite S. M. Libera-  
trive (Rte. 25).

At the head of the stairs are  
\*two large reliefs representing a  
harangue (adlocutio) by Marcus Aure-  
lius, and the Apotheosis of Faustina  
the elder. They were taken from the  
arch, supposed to have been dedicated  
to that Emperor, which once stood in  
the Corso. In the corners are four  
standard measures for oil and wine.  
They bear the arms of the Caetani  
family, and date from the 14th cent.  
Here is the turnstile (Adm., p. [36]).

I. In a straight direction from the  
entrance is a small **Ante-room**. It  
contains a very interesting collection  
of porcelain presented by Conte Cini  
—chiefly small figures in groups.

II. **Cappella**.—On the wall a fresco  
of the Virgin and Child, with adoring  
angels, probably by *l'Ingegno*. Evan-  
gelists, by *M. A. Caravaggio*. SS.  
Cecilia, Alexis, Eustace, and B.  
Ludovica Albertoni, by *Romanelli*.

III. Frescoes of subjects from the  
history of the Punic wars, by *Bonfigli*.  
Cabinets inlaid with ivory, tortoise-  
shell, lapis lazzuli, and agate, the gift  
of Cav. Cini. Turning to the rt., we  
pass through Room V. into the

IV. **Aula Grande**, painted in fresco  
by *Cav. d'Arpino*. Entrance wall,  
Finding of Romulus and Remus;  
then, to the l., Foundation of Rome;  
Numa Pompilius sacrificing with the  
Vestals; Rape of the Sabines; Horatii  
and Curiatii; Battle between Tullus  
Hostilius and the army of Veii. Marble  
statue of Urban VIII. by *Bernini*,  
and of Innocent X., in bronze, by  
*Algardi*.

V. Paintings by *Laureti*: Mucius  
Scaevola burning his right hand before  
Porsetna; Battle of Lake Regillus;  
Brutus condemning his two sons to  
death; Horatius Cocles on the Sub-  
lician bridge. Statues of celebrated  
Roman generals in modern times:  
Marcantonio Colonna, who fought  
the Turks at Lepanto; Tommaso  
Rospigliosi; Francesco Aldobrandini;  
Carlo Barberini, brother of Urban  
VIII.; and Alessandro Farnese, duke

of Parma, distinguished as a com-  
mander in Flanders.

VI. Frescoes by *Laureti*, with sub-  
jects taken from the wars with the  
Cimbri. Front of a sarcophagus,  
representing the gate of Hades ajar  
with two genii on each side (4th cent.).  
S. Francesca Romana, by *Romanelli*;  
Dead Christ, by *Cosimo Piazza*.

VII. **Sala dei Fasti**, containing the  
celebrated \**Fasti Triumphales et Con-  
sulares*, found in 1547, and much  
mutilated. Mr. Nichols thinks that  
they formed part of the walls of the  
Regia (p. 66). They give the names  
of the consuls and other public magis-  
trates from B.C. 508 to A.D. 354.  
They have been edited by Mommsen,  
in the *Corpus Inscriptionum Latin-  
arum*, I., p. 415, fol. The *Fasti* from  
Caesar to Diocletian have been edited  
by J. Klein, 1891. Also by Barto-  
lomeo Borghesi and Wilhelm Henzen,  
whose portrait busts ornament this  
hall. These interesting tablets were  
arranged by Panvinio, Michel Angelo  
having designed the architectural  
decorations in which they are framed;  
some additional fragments were added  
between 1816 and 1828. \*Mosaic pave-  
ment found below the Via Nazionale,  
at the S.E. angle of the Pal. Colonna,  
in 1879. 15th cent. frescoes of the  
Umbrian School.

VIII. Bust of Appius Claudius;  
bust of Michel Angelo, with head of  
bronze; two bronze ducks (gardens of  
Sallust); small bronze head of Isis in  
the form of a jug; marble head of  
Medusa by *Bernini*; and a Holy  
Family copied from Raphael by *Giulio  
Romano*.

IX. **Sala Garibaldi**, with several  
relics of the General, including a terra-  
cotta bust, various memorial wreaths,  
the shield he received from Sicily,  
the blanket on which he was carried  
wounded from the field of Aspromonte,  
and his telescope.

X. Frieze in fresco by *Daniele da  
Volterra*, representing events in the  
life of Scipio Africanus. The walls  
are hung with faded tapestry, made  
in the hospital of S. Michele from

the designs of Rubens and Poussin. (Romulus and Remus, the Vestal Tuccia proving her innocence by collecting water from the Tiber in a sieve, and the Schoolmaster of Falerii.)

Returning through the Chapel to the entrance, on the rt. are

XI. XII. Two small rooms inscribed with the names of municipal dignitaries, from 1540 to the present time.

XIII. In this long corridor is the so-called *PROTOMOTECA*, a collection of busts of eminent Italians, including those removed by Pius VII. from the Pantheon. A few eminent foreigners, long resident at Rome, have been admitted, including Nicolas Poussin, Raphael Mengs, Winckelmann, and d'Agincourt. On the rt. of the door is a bust of the Pope, by *Canova*. At the extreme end of the corridor is a poor monument of *Canova* by *Fabris*. On the rt. is the

XIV. **Room of the Bronzes**, containing bronze utensils and objects of personal use or ornament. *Thensa*, or sacred chariot used in religious processions, ornamented with bronze plates in relief, illustrative of scenes from the life of Achilles. \**Bisellium*, or magistrate's chair, found at S. Vittorino (Amitemum) and presented by Sig. A. Castellani in 1873; the bronze platings are enriched with designs incised and inlaid in silver; below are the panels and two feet for a footstool. \*Interesting specimen of an ancient litter or Sedan chair (Viminal). Measures used for the distribution of oil and wine on the occasion of Imperial *Congiararia* (bounties). Scales and weights, surgical instruments, forks and spoons, lamps and camp stools.

XV. **Cabinet of Coins**.—Pavement of alabaster and marble, found in the House of the Lamia family on the Esquiline. In the centre are the Imperial gold coins which formed the Braschi-Albani-Campana Collection, the only remnant of the Campana Museum retained in Rome. On the l. are three cases containing a series of *aes rude signatum*; further on are silver

consular coins, and the fine collection presented to the Museum by Sig. A. Castellani. Mediaeval coins bequeathed to Rome by the Roman architect Stanzani. Returning to Room XIV., a door on the rt. opens into the

XVI. **Octagonal Hall**, a temporary construction, designed by *Vespignani*.

In the corner to the rt., 2 \*Sepulchral *cippus* of Q. Sulpicius Maximus, a precocious scholar, under 12 years of age, who on Sept. 14, A.D. 95, won the prize for Greek poetry against 52 competitors, in the third celebration of the *Agon Capitolinus*, instituted by Domitian, in A.D. 86. His fine composition, the subject of which is 'How Jupiter reproached the Sun for entrusting his chariot to Phaeton,' is engraved in 43 lines on each side of his portrait Statue (Porta Salaria). To the l., 7 Relief of a Bacchante, an ancient copy from a Greek original, which is supposed to have been by Scopas, and to have been called a Bacche Chimaerophonos. There is a much smaller copy in the British Museum. In both copies the original seems to be closely followed. † The drapery is rendered in a peculiarly decorative manner, and the marble retains its original high polish. 8 Sitting statuette of *Mother Earth*, in a little temple, with a dedicatory inscription, found near S. Lorenzo. 9 Semi-colossal mutilated statue of Bacchus (Lamian Gardens). Some reliefs from the same locality are inserted in the wall.

OUTER CIRCLE.—At the entrance, two fine \*Capitals from the Temple of Concord, with a pair of rams' heads at each corner. On the rt., 18 Young athlete pouring oil from a flask. 14, 15, 16 Half-figures of Tritons from the Lamian Gardens, with a half-figure of \*Commodus as Hercules between them. The bust was supported by two Amazons (one of which is lost) bearing an Amazonian shield (pelta) above a globe. 21 Large

† All detailed descriptions of Greek sculpture and Vases in this and other Museums have been supplied by A. S. Murray, LL.D.

sarcophagus, with two reclining figures on the lid, unfinished, and reliefs representing the Calydonian hunt (Vicovaro). 24 Terpsichore. 25, 27 Portrait heads (Esquiline). 26 \*Venus Anadyomene (Lamian Gardens). The attributes, e.g., the vase and drapery at her rt. side, justify the name of Venus, commonly given to this statue. The sculptor has, perhaps, followed too closely the living model who stood to him, instead of reproducing the type of the goddess handed down from Greek art; but that was to be expected in the 1st cent. B.C., when this statue was executed, and when artists sought to freshen the old types by a direct study from living models. The result does not suggest a goddess, and that is the reason why such names as Rhodopis and Atalanta have been proposed. But the statue is interesting, most of all, as an illustration of this style of Greek sculpture in Rome. 30 Fine fragment of a Greek original by Polyclethus, called Ares or Pan.

\*Girl seated and looking down: the ease of her attitude, the type of head, and the rendering of the drapery, where it is not modern restoration, recall Greek work of the 4th cent. B.C.; in any case it is a graceful statue.

*Thanatos*, erroneously restored as Apollo with a cithara. Behind it, relief of Vulcan forging the shield of Achilles. Opposite, Greek relief of a fortress. 38, 42, 43 Athletes running, found near Velletri. 46 Marsyas, restored. On a red granite column to the l., 59 Head of an Amazon of Polyclethus (Gardens of Maecenas).

INNER CIRCLE.—In the centre is a fountain surmounted by a genius carrying a vase. On the rt. is a spirited statue of Cupid, and on the l. a fine figure of a boy throwing a marble; red colour on the drapery. 60 Term surmounted by the head of a laughing Faun (Gardens of Maecenas). Tazza for a fountain in the Greek style, from the same gardens, on a pedestal supported

by four greyhounds. 62–65 Four Caryatids, or rather draped terms (Gardens of Maecenas), very interesting examples of archaistic sculpture in Rome in the 1st cent. B.C., when the minute details of hair, features, and drapery were imitated from Archaic Greek sculpture of the 6th cent. B.C., but to such excess as to become almost a parody. Between these are two large vases, with reliefs of Paris and Helen, and Bacchanalian scenes. 35 \*Boy Hercules with lion skin and club, holding three apples in his l. hand. His rt. hand formerly held a bow. 10 Old woman carrying a lamb; to the rt., Old Fisherman; between them, Fountain basin (Gardens of Maecenas), with snakes on the rim. 69 Fountain (from the Gardens of Maecenas) in the form of a rhyton, or drinking-horn, with Bacchanalian reliefs, an extremely elegant work by the Athenian sculptor Pontios, as appears from the inscription on the front. Dog in *Verde ranocchia*, one of two which stood at the gate of the gardens.

XVII. Corridor.—On the rt.: 46 colossal bust of Maecenas. Corner rt., statuette of the Velletri Athena. Tombstone of *C. Julius Helius*, a shoemaker, with portrait head. 75 Hercules.

Two archaic Greek reliefs of the 6th cent. B.C. The one is almost entire, and represents a youthful female figure holding a dove in the rt. hand. The fine, delicately executed folds of her drapery indicate nearly the last stage of the archaic period, previous to the great age of Pheidias. The other relief is a fragment, and represents also a draped female figure, but of a considerably earlier stage of the archaic period, as may be seen from the heavy sleeve and the hair falling down the back. It is instructive to compare these two true archaic Greek reliefs with the archaistic torso of a draped female figure on the other side of the column (76), where the drapery is altogether formal and spiritless.

In front of the column is part of an

Athenian tombstone, with relief of a girl attendant bringing a casket to her mistress—about 400 B.C. Surmounting the column is a small figure of the so-called Penelope, similar in attitude to the two in the Vatican, but of a considerably later date than either of them (Esquiline). On the l. is a small tablet with a nude youth in very low relief. He appears to be washing his hands in a basin; the work is archaistic. A similar relief is at Wilton House in England. The object within a square frame in the upper corner of the relief has not been identified. On brackets are two fine archaic heads of Greek work of the 6th cent. B.C. Above the table, fragments of an Augustan calendar, mentioning the foundation of Rome (Tarquinii). 80 Three Caryatides in rosso antico, archaistic in style. On a short column, front of a colossal foot in marble, with relief of dolphins and cupids on the plinth. Opposite on the wall are copies of mural paintings illustrative of the origin of Rome, found near the Minerva Medica (originals in the Museo delle Terme). To the l., Priest's Boy bearing a pig for sacrifice. Below this, three small recumbent figures of Hercules and Cupid, put to sleep by the murmuring of the fountains which they ornamented. 126 Torso of a youth with rt. leg raised, as if stepping into a chariot. Coarse Roman work, but probably founded on a Greek original of about the end of the archaic period. 125 Boy and tortoise, wrongly restored as Mercury. Opposite, bust of the Greek poet Anacreon, a Roman copy from the celebrated original of Pheidias. Under a glass case, well preserved head of Paris, with Phrygian cap, after Euphranor. On a shelf near the door, the first bust on the rt., \*Bacchus. In the centre of the shelf, Jupiter Isis. On the wall behind, curious bas-reliefs of the Persian worship of Mithras. Descending a few steps a door on the rt. leads to a garden in which part of the substructions and a fragment of one of the columns of the temple of Jupiter Capitolinus may be observed. Through

the open door on the l. we re-enter the W. extremity of the Protomoteca, and enter the

#### XVIII. HALL OF TERRA COTTA.

Near the doorway is a singular kind of shaft or well staircase for entering a tomb, composed of several earthenware cylinders large enough to admit a man, superposed on each other and with holes for the feet and hands for the person going up or down. It was found on the Esquiline, and on the cover is scratched EGO C. ANTONIOS. It probably dates from the 6th cent. of Rome.

On shelves to the rt. are a number of tablets with reliefs which have been made from moulds, and frequently repeat the same subject. These reliefs were fastened by bronze nails to the wooden cornices of Roman houses, until the use of terra cotta was so largely superseded by marble in the time of Augustus. They are mostly of the 1st cent. B.C., but others of 5th and 6th cent. B.C. may be seen in the Villa di Papa Giulio and elsewhere. Above them, series of terra cotta friezes, perhaps the best formed since the dispersion of the Museo Campana. Below the window, archaic and Italo-Greek funereal *supellex* from the earliest Roman cemeteries. To the l., on a bracket, a collection of colours used in fresco painting. Beside it is an ancient \*Fresco, found (1875-6) in a tomb on the Esquiline, and representing in three scenes a battle and the capture of a walled town. In the centre of the uppermost scene are two figures named M. Fannius and Q. Fabius. The latter may be the Q. Fabius who distinguished himself in the Samnite war, B.C. 322. The forms of the letters point to nearly that date. In any case, this fresco is of great importance as an illustration of some conspicuous event in the early history of Rome. Below, to the rt., is a cinerary urn in oriental alabaster, enclosed in a leaden case and earthen jar (Piazza V. Emanuele). A fine example of archaic 6th cent. work in terra cotta is the small head

of a bearded Satyr, which has served as an antefixal ornament of a cornice, in the middle of the central case. Ex-votos (hands, feet, and small figures) from the shrine of Hercules, in the Campo Verano. The beautiful terra cotta figures in the angle between the doors belong to the pediment of an unknown temple, discovered in 1878, 34 ft. below the level of the Arch of Constantine. On a bracket, ivory tablets with implements for writing.

### XIX. HALL OF THE BRONZES.

Opposite the window is the celebrated \*WOLF OF THE CAPITOL, one of the most interesting relics of the early art of Italy.

And thou, the thunder-stricken nurse of Rome!

She-wolf! whose brazen-imag'd dugs impart  
The milk of conquest yet within the dome  
Where, as a monument of antique art,  
Thou standest:—Mother of them'ghty heart,  
Which the great founder suck'd from thy  
wild teat,

Scorch'd by the Roman Jove's ethereal dart,  
And thy limbs black with lightning—do'st  
thou yet

Guard thine immortal cubs, nor thy fond  
charge forget?—*Childe Harold.*

The twins Romulus and Remus are a comparatively modern addition, for which there was no necessity, as the she-wolf alone was a familiar figure in Roman art. They appear to have been added in the belief that this is in reality the bronze which ancient writers saw on the Capitol:—'Tactus est ille etiam qui hanc urbem condidit Romulus, quem inauratum in Capitolio parvum atque lactentem, uberibus lupinis inhiantem fuisse meministis.'—(Cicero, *Cat.* iii. 8.) Compare also Virgil:—

Geminos huic ubera circum  
Ludere pendentes pueros, et lambere matrem  
Impavidos: illam tereti cervice reflexam  
Mulcere alternos, et corpora fingere lingua.  
*Aeneid.*, viii. 631.

There is now no question that this is an example of early Roman sculpture of about 500 B.C. It was in the Bronze Collection at the Lateran in the 9th cent., and it was removed to the Capitol in 1471.

Behind this is a beautiful \*STATUE OF A BOY picking a thorn from his foot. The formal rendering of the hair and the type of face suggest that this is a true piece of Greek sculpture of the end of the Archaic period, about 450 B.C., which had been carried off to Rome. But the bodily forms and the sensitive attitude of the boy are perhaps more like the work of those Greek sculptors in Rome in the 2nd and 1st cent. B.C., who sought to combine some of the features of Archaic Greek art with a new observation of the beauty of nude youthful forms. The question is difficult to decide; but the refined beauty of the figure can be admired apart from its decision.

On a pedestal, HECATE TRIFORMIS. LARGE VASE of fluted bronze, found at the bottom of the sea at Porto d'Anzio, in the time of Benedict XIII.; handles and foot restored. The Greek inscription on the rim states that it was presented by Mithradates, King of Pontus, to a gymnasium of the Eupatorians. HEAD OF L. JUNIUS BRUTUS, with the eyes in enamel, presented to the city by Card. Pio di Carpi in the 16th cent. SACRIFICIAL TRIPOD, formerly in the Pal. Chigi. BRONZE BULL. Bronze-gilt Statue of HERCULES, found in the *Forum Boarium*. Beside it, colossal Foot and Hand. BRONZE HORSE, found in 1849 in the Trastevere, along with the Bull and the Vatican Apoxyomenos. DIANA OF EPHEBUS, a marble statue, with the head and hands in bronze. \*CAMILLUS, one of the young patricians who had the honour of assisting at the sacrifices. Two BRONZE GLOBES of sovereignty, one held by the hand already described, and the other said to belong to the statue of Trajan that originally stood on his column.

### XX. HALL OF THE ITALO-GREEK VASES.

This is a collection presented to the Museum in 1866 by its director, Sig. Augusto Castellani, and consists of

vases, sarcophagi, and sepulchral antiquities from different Etruscan and Latin tombs, with some valuable specimens of ancient ornaments in silver from Palestrina, kept under glass. On a pedestal, a small silver \*Situla or pail, decorated with figures of animals incised in the archaic manner of the 7th cent. B.C., found at Praeneste. \*Terra-cotta vase (crater) on the middle shelf, of a cream colour, and having painted on one side the companions of Ulysses putting out the eye of Polyphemus, and on the other a combat of two ships. This is the oldest known Greek vase which bears the signature of an artist, *Aristonofos*.

We now pass again into the *Protomoteca*, turn to the rt., and ascend a staircase to the

#### GALLERY OF PICTURES,

founded by Benedict XIV. in the last cent.

At the foot of the stairs are some *Frescoes* removed from the house of Michel Angelo at the Salita delle Tre Pile, destroyed in 1871. Higher up, *Avanzino Nucci*, Virgin and Child with SS. Peter and Paul. On the walls of the first room, above the pictures, are ten frescoes, by *Spagna*, representing Apollo and the Muses, removed from Leo X.'s palace of Magliana (Rte. 55); SS. Stephen and Benedict, by the same painter; and other subjects, including Cupid and Psyche, by *Ann. Caracci*, from a garden house attached to the Casino Rospiglioso, demolished during the opening of the *Via Nazionale*.

ROOM I. (beginning on the left).—

13 *School of Francia*: Virgin and Child, with SS. John Bapt., Paul, Peter, Andrew, John Ev., and Francis (1512).

17 *Guido Reni*: Soul rising to heaven (unfinished).

19 *School of Garofalo*: Virgin and Children, with SS. Jerome, Agnes, and Catharine.

29 *Cola dell' Amatrice*: Death and Assumption of the Virgin.

32 *Agostino Caracci*: Holy Family with St. Catharine.

31, 36a *Salvator Rosa*: Soldier and Witch.

36 *School of Botticelli*: Virgin and Child, with SS. Nicholas and Martin.

37 *Droogsloot*: Village Fête.

47 *Guercino*: Persian Sibyl.

53 *Garofalo*: Holy Family. On the back is an unfinished sketch for a Circumcision.

50 *F. Francia*: Presentation—'Genuine, but unfinished. Some Bolognese artist of the 17th cent. probably completed it, adding several figures, and the dog and other accessories. It may have been Francia's last work.'—*M*.

57 *Dom. Tintoretto*: Magdalen (signed).

58 *Albani*: Nativity of the Virgin.

60 *Valentin*: Christ among the Doctors.

59 *Domenichino*: Cumacan Sibyl (replica in the Villa Borghese).

61 *Guido Reni*: Magdalen.

63 *N. Poussin*: Triumph of Flora (replica in the Louvre).

68 *School of Guercino*: St. John Baptist.

70 *Lorenzo di Credi*: Virgin and Child, with two Angels.

71 *Giulio Romano*: Judith.

72 *Pietro da Cortona*: Triumph of Bacchus.

78 *Romanelli*: S. Cecilia.

80 *Dosso Dossi*: Large Holy Family, 'spoilt by unskilful cleaning.'—*M*.

84 *Rubens*: \*Romulus and Remus.

PASSAGE.—102-110 *Vanvitelli*: Views of Rome 150 years ago—very interesting.

ROOM II.—117 *C. Calvari*: Virgin and S. Anna with angels.

120 *Garofalo*: Annunciation.

126 *Guido Reni*: His own Portrait, much restored.

128 *Vandyck*: \*Thomas Killegrew and Henry Carew (two poets).

131 *Moroni*: Double portrait—the younger man holds a wind instrument.

135 *Marcello Venusti*: Portrait of Michel Angelo.

137 *Vandyck*: Double portrait.

139 *Velasquez*: His own portrait. 'If genuine, it must be a work of his first period.'—*M.*

Room III.—142 *Amico Aspertini* (probably): Portrait of a Girl.—*M.*

141 *Giov. Bellini*: Portrait of himself, not genuine.

143, 144 *Garofalo*: SS. Nicholas and Sebastian.

145 *Titian*: \*Baptism of Christ—'an early work, ruined by restoration.'—*M.*

146 *Gentile Bellini*: Portrait of Petrarch, not genuine.

152 *Domenichino*: S. Barbara.

Room IV.—176 *Lor. Lotto*: 'Young man holding a crossbow—once brilliant, now a mere wreck.'—*M.*

181 *Rubens*: St. Francis receiving the Stigmata.

195–197 *Paolo Veronese*: Hope, Peace, and the Rape of Europa (replica at Venice).

204 *Garofalo*: Virgin and Child in glory, with SS. Francis and Anthony, and view of a sea coast below.

203 *Palma Vecchio*: Woman taken in adultery—'a very interesting picture in his first manner, recalling *Giov. Bellini*: much damaged.'—*M.*

210 *Flemish School*: Orpheus.

221 *Guercino*: S. Petronilla. The lower part of this large composition represents the grave of the martyr, where her body is shown to the Roman Senator Flaccus, to whom she had been betrothed. The Saint's ascent to heaven forms the upper part. The picture suffered much on being removed to France, but has been restored.

227 *Caravaggio*: Fortune-telling gipsy.

240 *School of Caravaggio*: St. Sebastian.

241 *Guercino*: Cleopatra and Octavian.

245 *Guido Reni*: St. Sebastian.

248–250 *Dom. Tintoretto*: Our Saviour Baptized; Crowned with Thorns; Scourged.

Returning to the Gallery Protomoteca (XIII.), we enter the first room

on the rt. In the centre of the room, and on the rt., are two prehistoric tombs, containing skeletons. The dead were laid without sarcophagi, in a simple arrangement of rough stones, as we see them here. At the upper end of the room are two terra-cotta sarcophagi in the shape of hollow trees, with their skeletons. In the second sarcophagus are a few bronze ornaments (Gardens of Sallust).

Three large glass cases round the room marked VII., VIII., IX., contain objects found in pre-historic tombs. No. VIII. Pottery of rude make, stone axe-heads, and a few bronze ornaments. All found near the Church of Santa Maria della Vittoria. No. IX. contains a variety of objects from Albano. In the centre is a hut-tomb, for the ashes of the dead, with an attempt at ornamentation on the door, and with a bar across to close it. In Case No. VII. each grave is separately arranged, and enumerated as *arco*. In *arco* XXXVIII., with skull and bones are terra-cotta vases, and an enormous fibula of bronze. In *arco* LV., a jar ornamented in a geometric pattern.

In the next room: Case I. Specimens of black pottery of good shapes, and a handsome red jar with a fluted pattern, also an elegant vase with three bowls on one stem.

Case II. Large amphora, plate of bronze, worked in relief, elegant drinking vases, and bronze ornaments.

Case III. Vases of pottery, some coloured and ornamented with red figures on a black ground; paterae, with scroll designs round their edges; a beautiful blue smalt tear bottle. Little bronze tripods of fine workmanship, bowls, and drinking-cups.

Case IV. Graves of men and women, with their weapons, ornaments, and household goods.

#### MUSEUM OF THE CAPITOL.

On the E. side of the Piazza is the

\*MUSEO CAPITOLINO, or Gallery of Sculpture, begun by Clement XII., and augmented by Benedict XIV.,



Clement XIII., Pius VI., Pius VII., and Leo XII. GROUND FLOOR.—In the

**Court** is a colossal recumbent **STATUE OF THE OCEAN**, known by the popular name of *Marforio*, because it stood in the *Salita di Marforio* (*Forum Martis*), opposite S. Giuseppe. Upon it were pasted the replies to the satirical witticisms of Pasquino (Rte. 17). Two **STATUES OF PAN**, discovered about 1562 in the *Piazzetta dei Satiri*, near the *Theatre of Pompey*.

On the rt., **FLUTED SARCOPHAGUS** of *Aurelia Extricata*, found in the catacombs of St. Sebastian in 1744. On the walls are consular fasces in relief, and many inscriptions, mostly relating to the *Praetorian cohorts*, discovered in 1751, outside the *Porta Salaria*, in the *Vigna del Cinque*. In this Court and its corridor are arranged the very interesting \***Sculptures** from the *Iseum*, near the apse of S. M. sopra *Minerva*. They comprise two **EGYPTIAN LIONS**, in black granite, once at the foot of the *cordinata*; two columns of the temple, in grey granite, with reliefs of an *Isiac procession*; two *kynokephaloi*; a sphinx, with the portrait-head and the *cartouche* of King *Amasis*, a masterpiece of *Saïtic art*; a crocodile, in red granite; the pedestal of a *candelabrum*; fragments of capitals in the shape of lotus flowers; and other ornamental marbles.

Within the portico, on the l. of the entrance, colossal **Statue of MINERVA**; beside it a fine torso, probably of *Bacchus*. **Sarcophagus**, with *Bacchanalian reliefs*, much mutilated, from the monastery of *Campo Marzio*. At its further end, a raven, goat, wolf, and panther. Opposite is the lower part of a relief with the *Laurentian sow* and pigs. By the window, 21 Lower part of a good *Phrygian Statue* in *pavonazzetto*, from the *Arch of Constantine*.

#### ROOM I.

In the centre, **Altar** with relief of a sacrifice, found in 1888 near the *Ponte Garibaldi*. 28 **MOSAIC** OF A

**ROMAN GALLEY**, with a port and light-house, found on the *Quirinal* in 1878. 14 Above the door, \***MOSAIC** of minute tesserae, representing a lion surrounded by *Cupids*, with *Hercules* dressed as *Omphale*, in the background, discovered in the woods of *Porto d'Anzio* in 1749. 10 **Mosaic** of *Pluto* carrying off *Proserpine* as she was gathering flowers in *Sicily*; at the head of the horses is *Mercury*, inscribed with Greek names of *Pluto's* horses (*Chthonios, Erebeus, &c.*). 27 **Mosaic**, *Rising of the Nile*. To the l. of the door, curious incisions of feet, on a marble slab, probably votive offerings. 12 To the rt., curious mosaic of a *Bath-house* drawn to scale and figured (*Praetorian Camp*).

Under the window, two large slabs of tigers attacking bulls, inlaid with variegated marbles (*Basilica of Junius Bassus*).

#### ROOM II.

On the walls, inscriptions and fragments, bequeathed to the Museum by *Sarti*. In the centre, \***MARBLE SARCOPHAGI**, each containing a skeleton, and found in 1889 on the site of the new *Palace of Justice*. The one on the l. is inscribed with the name *Crepereius Euhodus*. The other contains the remains of a girl, *Creperia Tryphaena*, as appeared from inscriptions found on the site dating from the 1st half of the 3rd cent. A.D. She was buried wearing a gold wreath, earrings, necklace with pendants, set with an intaglio of a *gryphon* attacking a horse, and finger rings, one of them inscribed **FILETVS**; a number of articles of toilet were also found in her sarcophagus, including a wooden doll, which reposes by her side.

#### ROOM III.

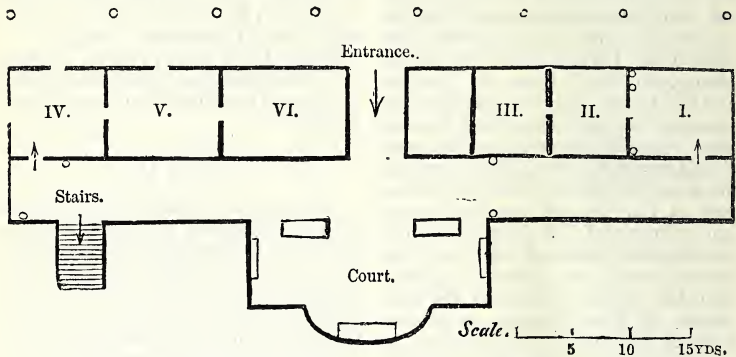
On the walls, inscriptions from the *Sarti* and *Melchiori* collections. To the rt., in the corner, **Gravestone** of **CLAUDIA EGLOGE**, *Nero's nurse* (Rte. 60). In the centre the base of a **MONUMENT TO CORNELIA**, mother of the *Gracchi*, and bearing the name of

the sculptor, Tisicrates. SARCOPHAGUS, with gilded reliefs of Cupids in a vineyard. Returning along the Corridor, just beyond the entrance, is (33) a large VASE (crater) of black granite, with reliefs in the Egyptian style. Further l., 35 POLYPHEMUS, with a companion of Ulysses, wrongly restored as Pan. On the rt., 21 COLOSSAL PYRRHUS, or Mars (so-called), badly restored and disfigured in the last cent. It was found in the Forum of Domitian, and probably represents a Roman Emperor. 38 HERCULES killing the Hydra, discovered at S. Agnese, and restored by Algardi, before the dis-

covery of the original left leg (19) with the Hydra, now placed beside the statue for comparison. On the l., lower part of a draped Female Statue in porphyry—one of the best and most ancient known.

#### ROOM IV.

In the centre a SQUARE ALTAR of Greek marble found at Albano, with reliefs of the Labours of Hercules. Upon it a headless statuette, in the attitude of Latona escaping with her infants, Apollo and Diana, in her arms. The style of the drapery and the move-



MUSEUM OF THE CAPITOL—GROUND FLOOR.

ment of the figure indicate Greek workmanship of a good time—possibly the early part of the 5th cent. B.C. To the l., 25 HEAD OF BACCHUS, of the type introduced by Scopas and Praxiteles. Below it, 30 SARCOPHAGUS, with the history of Meleager. 19 PORTRAIT HEAD of a Numidian Prince.

#### ROOM V.

5 SARCOPHAGUS, discovered, in 1829, in the Vigna Ammendola, at the 2nd milestone on the Appian Way; the reliefs represent a combat of Gauls and Romans, the former with torques round their necks like the Dying Gladiator. The Gaulish chief in the centre of the front puts a sword to his breast

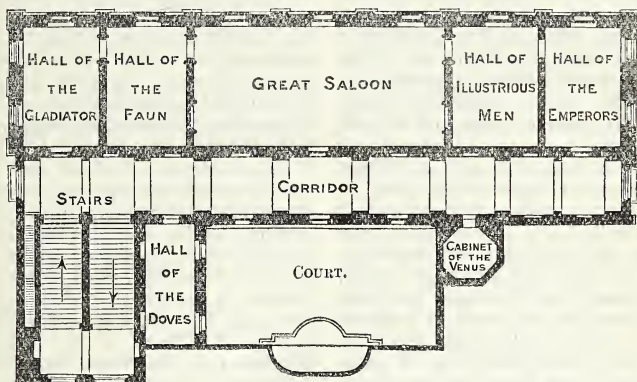
rather than fall by an enemy. The narrow band of the front of the lid has been skilfully utilised for the bent-up figures of Gaulish captives. The types of the Gauls are well characterised, with their short beards, moustaches, and long rough hair. The action of the chief slaying himself, and of the figure in back view near him, as also that of the Gaul on the extreme left in a nearly sitting posture, is conceived in an artistic spirit. But the rest of the composition is wanting in artistic style. 9 Good BUST of HADRIAN, found at Tivoli. 11 SEPULCHRAL CIPPUS of T. Statilius Aper, measurer of the public buildings, with a boar at his feet. On the sides, reliefs of compasses, plummet, a measure of length, 16

digits = 4 palms = one Roman foot. In a corner, the 7th MILESTONE on the Appian Way, originally a memorial column to Annia Regilla, put up by her husband, Herodes Atticus (Rte. 42), but turned into a milestone by Maxentius, when he repaired the road. It was afterwards removed to S. Eusebio, and bought back by Card. Aless. Albani. In the opposite corner, 2 CIPPUS OF BATHYLLUS, a celebrated actor of the Augustan age, discovered in the Columbaria of the liberti of Livia on the Appian Way. The head has been carelessly restored as that of

a youth. The walls are covered with inscriptions, extending from the time of Nero to Honorius and Valentinian.

## ROOM VI.

Large SARCOPHAGUS, found in the tumulus of the Monte del Grano. The Portland Vase, now in the British Museum, was found inside it. On the lid are two recumbent portrait figures. The subject of the reliefs is the story of Achilles when he was recognised by Ulysses and Diomedes among the daughters of King Lyco-



MUSEUM OF THE CAPITOL—UPPER FLOOR.

medes in the island of Seyros, where his mother Thetis had placed him in disguise as a girl. Near the centre of the front he is seizing a sword and shield, ready to join the Greeks; the drapery falling over his l. leg and the girl's shoe on his l. foot are remains of his disguise. One of the daughters of Lycomedes seeks to restrain him with her hands on his shoulders. On the back is sculptured, in an unfinished manner, Priam bringing gifts to Achilles, and imploring him to give him back the body of Hector. 3 \* BUST in relief of a priestess or priest of Cybelè, with the implements peculiar to the office; on the breast is a pendant with a figure of Atys. 16 The so-called SHIELD OF ACHILLES formed a part of one of the *Ambones*

in the Church of the Ara Coeli, and this explains why there is a beautiful Cosmatesque mosaic in the centre. 10 Relief, with inscription to local deities of Palmyra.

**Staircase.**—On the walls are fragments of the celebrated *Pianta Capitolina*, the ground-plan of ancient Rome engraved on marble, found by Antonio Dosi da S. Geminiano in the time of Paul III., in the garden behind SS. Cosma e Damiano, on the area of the Forum of Peace. The plan was engraved under Septimius Severus and Caracalla, whose names are preserved on Slab IV.

**Corridor.**—At the top of the staircase are finely-preserved BUSTS (63 and

62) of Marcus Aurelius and Septimius Severus, discovered, the first at Civita Lavinia, in 1701, the second at Porto d'Anzio. 61 SILENUS, both arms restored. 60 Satyr playing on a flute, found in 1749 in the vineyard of SS. Cosma e Damiano on the Aventine. 58 Statue of TRAJANUS DECIUS. 56 Seated statue of a ROMAN LADY, with a boy at her knee, wearing a bulla round his neck. On the walls, inscriptions found in the Columbaria of the freedmen of Livia (Rte. 42); many of them bear the names of persons attached to the Imperial household of the Augustan age, and the designation of their occupations. 54 Portrait statue of JULIA, daughter of Titus (near the Porta S. Sebastiano). Below is a SARCOPHAGUS, with relief of the Rape of Proserpine. 51 Female head, of a good Greek type; nose restored. 50 YOUTH, wrongly restored by Monet as a wounded warrior; the body of the figure is alone antique, and it is clearly that of a disc-thrower of the type of the discobolus of Myron, of which several ancient copies exist. 49 Colossal bust of Juno, retaining a good deal of the spirit of a Greek original. The hollow eyes had been filled in, probably with eyes of ivory and ebony. 48 TORSO of one of the sons of Niobe: head, l. arm, and rt. leg restored. The slim bodily forms correspond well with those of the Niobides in Florence, and appear to have been copied from a Greek original of the time of Praxiteles or Scopas. 46 DIANA LUCIFERA (Appian Way, with No. 10). Beneath it, Sarcophagus, with reliefs of the Birth and Education of Bacchus (S. Biagio, at Nemi). 42 SITTING FEMALE; the drapery, though coarsely executed, has considerable grandeur of style (near S. Gregorio). 39 Good head of VENUS. 36 Bust of HADRIAN, the mask in alabaster. The fine MARBLE VASE at the window was found near the tomb of Caecilia Metella, in 1680. It stands on a circular altar, with reliefs of 12 divinities, found at Nettuno; a good specimen of the archaistic sculpture in Rome in the 1st cent. B.C., with its

affectation of true archaic minuteness and refinement. In the centre was Jupiter (followed by Juno, Minerva, Hercules, Apollo, Diana, Mars, Venus) facing Vulcan, who is followed by Neptune, Mercury, Vesta. 31 Head of GETA. 30 Bust of TRAJAN. 29 MINERVA (Velletri). 28 Marcus Aurelius, as a boy. 26 Head of Augustus. 25 On the plinth, relief of the vestal Claudia Quincta, miraculously floating a ship which had stuck fast in the Tiber, to prove her chastity (Marmorata). [Entrance to the Cabinet of Venus.]—20 (see below). 16 One of the DAUGHTERS OF NIOBE, wounded, and in the act of falling; head and both arms restored; a companion figure to 20, which, however, is represented as a Psyche with butterfly's wings (Hadrian's Villa). In both statues the treatment of drapery and the attitudes are much the same. It can hardly be doubted that both have been modelled pretty closely on an original Greek composition, representing Apollo and Diana slaying the sons and daughters of Niobe. 14 Bacchic Vase, with Satyrs and Bacchantes in low relief. 10 Octagonal CINERARY URN, with seven Cupids, in relief. 9 HEAD of a laughing Bacchus. 8 DRUNKEN BACCHANTE. [Entrance to the Room of the Doves.]—5 CUPID drawing his bow (Hadrian's Villa); wings, both arms, bow, and lower part of l. leg restored. This type of Cupid has often been traced to an original sculpture by Praxiteles, but there is little of the style of that artist in this or any other similar Cupids.

**Hall of the Dying Gladiator.**—Nearly all the sculptures in this hall were carried to Paris in 1796, and brought back in 1816. I. \*DYING GLADIATOR. 'There is little doubt that this wonderful figure is a Gaul, as the torque round his neck would indicate. The date of the sculpture is 2nd or 1st cent. B.C., when designs, representing victories over the Gauls, became frequent in Greek and Graeco-Roman art. On the Acropolis of Athens was a group of the kind pre-

sented to the Athenians by Attalus, the king of Pergamos. Some have thought that the Dying Gladiator may have belonged to that group, but the figures of Gauls, with their strong expressions of the emotions, lent themselves so readily to the artistic taste of the times that there is no necessity for connecting this particular statue with the group of Attalus.—*A. S. M.* The rt. arm and the toes of both feet have been restored. The arm is attributed to Michel Angelo.

I see before me the gladiator lie :

He leans upon his hand—his manly brow  
Consents to death, but conquers agony,  
And his droop'd head sinks gradually low—  
And through his side the last drops, ebbing  
slow

From the red gash, fall heavy, one by one,  
Like the first of a thunder-shower; and now  
The arena swims around him—he is gone,  
Ere ceased the inhuman shout which hail'd the  
wretch who won.

He heard it, but he heeded not—his eyes  
Were with his heart, and that was far away.  
He reck'd not of the life he lost nor prize,  
But where his rude hut by the Danube lay,  
There were his young barbarians all at play,  
There was their Dacian mother—he, their  
sire,  
Butcher'd to make a Roman holiday.

All this rush'd with his blood—shall he  
expire,  
And unavenged? Arise, ye Goths, and glut  
your ire!

*Childe Harold.*

John Bell thus describes the anatomy of the Dying Gladiator. 'The forms are full, round, and manly; the visage mournful; the lip yielding to the effect of pain; the eye deepened by despair; the skin of the forehead a little wrinkled; the hair clotted in thick sharp-pointed locks, as if from the sweat of fight and exhausted strength; the body large; the shoulders square; the balance well preserved by the hand on which he rests; the limbs finely rounded; the joints alone are slender and fine.' It was found among the ruins in the gardens of Sallust, and is supposed to belong to a large composition, other parts of which are at the *Museo Boncompagni* (Rte. 20), where this was formerly placed. It was purchased from thence by Clement XII.

[*Rome.*]

5 \*DIONYSUS, misnamed Ariadne, a fine bust. 4 AMAZON, rt. arm restored: otherwise one of the best of the existing ancient copies from the original of Polycleetus, or his rival in this case, Cresilas (Hadrian's Villa). 3 Head of Alexander the Great. 16 Bust of Marcus Brutus. 12 ANTI-NOUS (Hadrian's Villa); a very good example of Graeco-Roman sculpture in the 1st cent. B.C., when there was a prevalent taste for youthful figures with their bodily forms softened down and attitudes more or less sentimentalised. 11. Column of Oriental alabaster (Marmorata, Rte. 40). 10 FAUN: probably the best of the ancient copies of the Faun of Praxiteles to be seen in Rome, arms and feet restored; found in 1701, near Civita Lavinia, on the site of a Roman villa. 9 Graceful FIGURE OF A GIRL protecting a dove; the serpent at her side is a modern restoration. 8 STATUE OF ZENO (Civita Lavinia, in the ruins of the villa of Antoninus Pius).

**Hall of the Faun.**—On the rt. wall is the celebrated TABLE OF BRONZE, inscribed with part of the *Lex Regia*, or the Decree of the Senate conferring the imperial power on Vespasian. From this table Cola di Rienzo expounded to his followers the power and rights of the Roman people. It was in the Bronze Collection at the Lateran. Roman inscriptions, with an interesting series of the *Signa Tegularia*, or private marks of brick-makers. 1 FAUN in rosso antico (Hadrian's Villa in 1736), more remarkable for its material than for its sculpture. It stands on an altar dedicated to Jupiter. 3 SARCOPHAGUS, with reliefs representing the story of Diana and Endymion (S. Eustachio). 8 Boy with COMIC MASK, in broad, simple style; lower part of legs restored. 16 BOY AND GOOSE, found in 1741 between the Lateran and S. Croce; in a fine, large style of sculpture, the figures of the boy and the goose being kept closely united to avoid masses of shadow, and the realistic effect which is to be seen in the other copies of this subject in Rome (e.g. Vatican),

where the figure of the goose is kept well apart from the boy. Probably this group approaches more nearly than any of the others to the original of the sculptor, Boethus, from which they appear to be derived. 18 SARCO-PHAGUS, with reliefs of the battle of Greeks and Amazons: on the lid, groups of mourning Amazons. Found near Torre Salona, on the Via Collatina. Over the entrance door, RELIEF of cars drawn by elephants, leopards, deer, and sheep, led by Cupids, with the attributes of Apollo, Bacchus, and Mercury. Opposite, front of a Christian SARCO-PHAGUS, representing Cupids employed in the vintage. 23, 26, 27 ALTARS, with a rostrum on their front, dedicated to Neptune, Tranquillitas, and the Winds, found in clearing the harbour of Porto d'Anzio, and suppose to have been votive offerings from sailors.

**Saloon;** a fine room, with a heavy painted and gilt roof, in sunk panels, of the time of Innocent X. On the rt., 28 HARPOCRATES, with his finger on his mouth (Hadrian's Villa in 1744). 20 APOLLO, lower part of legs, both forearms and nose restored: a good copy from a Greek original of the early part of the 5th cent. B.C., probably by the sculptor Kalamis; another copy is in the Museum at Athens; and a third in the British Museum. As each of these three ancient copies agree among themselves with extraordinary exactness, it is to be supposed that the original has been reproduced with considerable faithfulness in them all, and that it was a work much prized in antiquity. In all the copies the bodily forms are softened down in detail, but the proportions of a long massive body with comparatively short legs, as also the type of face and treatment of the hair, are always studiously preserved. 19 AMAZON, arms modern, head ancient, but not belonging to this figure. Two fluted columns of *porta santa* marble found near the tomb of Caecilia Metella. The Victories which support the arms of Clement XII. above are said to have belonged to the Arch of Marcus

Aurelius in the Corso. 14 A Roman in his toga, called MARIUS, from which Chantrey copied his statue of Canning in Palace Yard.

Down the centre of the hall are statues of—1 JUPITER, in black marble, on a circular altar of white marble (Porto d'Anzio), sculptured with archaistic reliefs of Mercury approaching an altar, followed by Apollo and Diana. 2, 4 Two elaborately worked CENTAURS, in *bigio morato* (Hadrian's Villa in 1736). On the base are the names of the sculptors, Aristetas and Papias of Aphrodisium. No. 4 has his hands tied behind his back; the original idea must have been to place a Cupid on the back of the Centaur as in other instances. Between them, in contrast with their excess of elaboration, is a figure of the INFANT HERCULES, in green basalt (Aventine), sculptured with great simplicity, for which, however, some of the credit may be due to the extraordinary hardness of this material. This statue is placed on a square pedestal of white marble, with reliefs representing, on the front, the infant Jupiter suckled by the she-goat Amalthea, in Crete, while the two Curetes dance and make a noise to prevent his cries reaching the ear of his father Saturn; on the rt. Rhea presenting to Saturn a stone wrapped in swaddling clothes like a child; on the back, Rhea lying on the ground; on the l. Jupiter on his throne. Fragmentary, and restored. 5 AESCULAPIUS in black marble, on a circular altar, with reliefs representing a sacrifice (Porto d'Anzio).

At a window, 33 AMAZON, of the same type as 19, derived from an original of Kresilas; inscribed on the stem of the tree Sosicles, perhaps intended for the sculptor. 34 MARS AND VENUS (Isola Sacra in 1770); a coarsely executed group, but the similarity in attitude of this Venus and the Venus of Milo in the Louvre suggests that the latter also had been originally grouped with a figure of Mars.

**Hall of Illustrious Men.**—On the walls, \* Frieze, in six pieces, probably

from a temple of Neptune, representing sacrificial instruments, with trident prows of galleys and other naval emblems. Over the entrance door, 119 Death of Meleager, the front of a sarcophagus. 116 Calliope instructing Orpheus. 115 An interment. 114 Conveying a dead body to the funeral pile. 111 SACRIFICE TO HYGIEIA, in rosso antico. 110 Fragment of an archaistic relief of Hercules followed by three goddesses. The relief when complete had probably represented the marriage of Hercules and Hebe. In the centre (98) is a fine sitting STATUE, supposed to be Marcus Claudius Marcellus, formerly in the Giustiniani collection; l. arm, l. leg, and rt. hand badly restored. Round the room are busts of philosophers, poets, and historians:—1 Alexander the Great. 4, 5, 6 Socrates. 8 Carneades. 10 Hellenistic Poet. 13 Aelius Aristides. 17 Head of the young Bacchus, with wreath and ribbons on his neck, of the type of Scopas or Praxiteles; inscribed with name of Hiero (ΙΕΡΩΝ). 21 Diogenes. 22 Plato, inscribed with the name of Archicles. 24 Asclepiades. 25 Theon of Smyrna, with a Greek inscription, discovered at Smyrna in the last century. 27 Pythagoras. 28 Bust, called Alexander the Great. 30 Aristophanes (?). 31 Demosthenes. 33, 34 Sophocles. 35 Idealized portrait. 37 Hippocrates. 38 Chrysippus. 44, 45, 46, 47 Homer. 48 Corbulo. 49 Fine head of Scipio Africanus, with the wound on the left side of his head carefully worked out. 54 Ideal head wearing helmet, possibly Minerva. 55 Sappho. 63 Double term of Epicurus and Metrodorus, found in 1743, in digging the foundations of the portico of S. M. Maggiore. 64 Epicurus. 65 Pythodorus, found at Ephesus, nose restored; inscribed Pythodorus. 66 Phocion, modern. 68, 69 Masinissa. 72, 73 Julian the Apostate (?). 75 Cicero. 76 Poet, with a tragic mask on the shoulder (Via Latina in 1827). 82 Aeschylus.

opposite the windows are two large reliefs in fairly good style:—89 Perseus delivering Andromeda from the sea monster, now lying slain at her feet; 92 Endymion with his dog (Aventine). Both these belong to the series in the Pal. Spada (Rte. 22). 84 Seated portrait statue of a Roman lady, mis-named Agrippina (see below), remarkable for the ease of the attitude and the careful rendering of the drapery. Around the room are arranged 84 busts of Roman emperors and empresses in chronological order, illustrating the extraordinary power of portraiture which the Roman artists possessed. 1 Julius Caesar. 2 Fine laureate head of Augustus. 2a Augustus. 3 The young Marcellus (?). 4, 5 Tiberius (Privernum in 1839). 6 Drusus, his brother. 7 Drusus, his son (Tusculum in 1818). 8 Antonia, wife of the first Drusus, mother of Germanicus and Claudius. 9 Germanicus. 10 His wife, Agrippina, bearing no resemblance to her so-called likeness in the centre of the room. 11 Caligula, in green basalt. 12 Claudius. 13 Messalina, the fifth, and (14) Agrippina, the sixth wife of Claudius. 15, 16 Nero. 17 Poppaea, his wife, the bust in Pavonazzetto marble (near S. Lorenzo). 18 Galba (modern). 19 Otho. 20 Vitellius. 21 Vespasian. 22 Titus. 23 Julia, his daughter, found with No. 25 in the Villa Casali. 24 Domitian. 25 Domitia Longina, his wife. 26 Nerva (modern). 27 Trajan. 28 Plotina, his wife. 29 His sister Marciana. 30 His niece Matidia. 31, 32 Hadrian (Porto d'Anzio). 33 Julia Sabina, his wife, with badly restored nose. 34 Aelius Caesar, his adopted son. 35 Antoninus Pius (Lanuvium in 1701). 36 Faustina the elder, his wife. 37, 38 Marcus Aurelius, at different ages. 39 Faustina, his wife (Hadrian's Villa). 41 Lucius Verus. 43 Commodus (Lanuvium in 1701). 45 Pertinax. 47 Cornelia Paula, wife of Elagabalus. 48 Macrinus. 49 Carefully wrought bust of an unknown person of Hadrian's time. 51 Septimius Severus. 52 His wife, Julia Domna, with a wig. 53 Cara-

Hall of the Emperors.—On the wall

calla. 57 Elagabalus. 59 Julia Maesa, his grandmother. 60 Alexander Severus. 62 Maximinus. 63 Maximus, his son. 64 Gordian the elder. 65 Gordian the younger. 66 Pupienus. 69 Philip the younger (Civita Lavinia). 70 Trajanus Decius. 72 Hostilianus. 76 Gallienus. 79 Carinus, bearing no resemblance however to his coin-portraits, and appearing to be of an earlier time. 80 Unknown head of the 1st cent. 81 Constantius Chlorus. 82 Julian the Apostate. 83 Valentinianus III., a specimen of the depraved condition of Roman sculpture in the 5th cent.

**Cabinet of the Venus**, containing the VENUS OF THE CAPITOL. It is in Pentelic marble, and was found in a walled-up chamber in the Subura. One of the hands was subsequently injured when the statue was carried off to Paris. This statue is of the same type as the Venus dei Medici, neither being of a high order of art. CUPID AND PSYCHE, a finely composed group, found on the Aventine in 1794. Psyche has no wings, and the group may perhaps only represent a Boy and Girl embracing.

**Hall of the Doves**, so called from the \*MOSAIC of four doves on a basin of water; very minute workmanship, and justly admired for its technical skill. It answers to a work of the most celebrated of the ancient mosaicists, Sosus of Pergamos, which Pliny describes as a dove drinking, and darkening the water with the shadow of her head; on the lip of the vessel others are pluming themselves. "Miræ illis ibi columba bibens et aquam umbra capitis infuscans. Apricantur aliae scabentes sese in canthari labro." It was found in the Villa Adriana in 1737 by Card. Furietti, from whom it was purchased by Clement XIII. Underneath is (13) a small marble \*SARCOPHAGUS with reliefs. In the centre Prometheus making man in the shape of a small figure, on whose head Minerva places a butterfly, Psyche, emblematic of the soul. Another small figure stands on a

pedestal like a lifeless statuette. Behind Prometheus are two of the Fates, Lachesis and Clotho. Lower down reclines a large figure of Earth (Gæa), holding a cornucopia with two children; at her feet a small group of Cupid and Psyche. Immediately above the head of Earth is a Triton blowing a shell to indicate the sea out of which is rising the chariot of the sun, behind which reclines Oceanus with rudder. At the angle is Vulcan at work on an anvil, and round on the left side are two of his assistant Cyclopes; farther away, figures which may be Adam and Eve. Returning to the front we see behind Minerva a veiled female figure, probably Night; behind her, Luna in a chariot (biga); below is a figure of Death, Thanatos, leaning on inverted torch over the body of a youth stretched dead on his back on the ground, at whose head sits Fate unrolling a scroll. Above Fate, Psyche with butterfly's wings flying through the air, and conducted to Hades by Mercury, the Guide of Souls (Psychopompos). At his feet a boy and a cornucopia which is held by a reclining figure of Earth (Gæa), on whose head Prometheus, now punished by the gods by being chained to a rock on the Caucasus Mountains, plants his rt. foot (rt. corner). Round the end is Hercules come to free Prometheus by shooting the vulture, and above is a figure of Pan, to indicate the mountainous scene.

Further on, Mosaic with masks; below it, Sarcophagus, Endymion put to sleep by Selene.

At the sides of the opposite window are three very important fragments of the *Tabulae Iliacæ*—tablets with illustrations in relief of the Trojan war, and the events connected with it. The most complete (83) contains illustrations of parts of the Iliad, the Iliupersis of Stesichorus, the Little Iliad by Lesches, and the Aethiopis by Arctinus of Miletus (Bovillæ). On the floor and in cases, ancient Roman weights.

The Capitoline Museum is sometimes illuminated by electricity in



honour of royal personages or some congress of illustrious men, with striking effect of flesh or ivory-coloured light upon the statues.

Entering the grounds of the *Pal. Caffarelli*, to which an open gate leads halfway up the *Via delle Tre Pile* (p. 35), and turning always to the l., the traveller may pass completely round the *Pal. dei Conservatori*, and inspect the site of the famous *Temple of Jupiter Capitolinus*. This Temple, commenced by the Tarquins, and dedicated in the early days of the Republic (B.C. 509), contained three distinct cellae, side by side, the central one consecrated to Jupiter, the wings to Juno and Minerva. Its form was therefore unusually wide, nearly approaching a square, and its sides measured 69 yds. by 64. The style was Tuscan, and the material peperino or travertine; and, as the triple front was enclosed within one pediment, its appearance must have been squat and heavy. It was three times rebuilt, but always on the old foundations; first in the time of Sulla, secondly by Vespasian, the former temple having been burnt in the assault on the Capitol by the soldiers of Vitellius; and thirdly, after another fire, by Domitian. The gilding added by this Emperor is said to have cost 2,500,000*l.* At the beginning of the 5th cent., Stilicho, the brave lieutenant of the Emp. Honorius, stripped the golden plates from its doors to provide means for the defence of the city against the Goths. It was plundered of half its gilded bronze tiles by Genseric's Vandals (A.D. 454), while Pope Honorius removed the rest in 630 to cover the roof of St. Peter's. Some years since, an excavation in the garden of the *Pal. Caffarelli* disclosed some extensive foundations, but the shape of the building to which they had belonged was not apparent. These have now been again buried; but in 1876-7 further discoveries were made, by means of which the site of the temple has been laid out with tolerable

certainty. It appears to have faced somewhat east of south; its S.E. corner being in the *Via Monte Caprino*, close to the W. door of the coach-house of the Embassy, its S.W. angle in the garden of the *Pal. Caffarelli*, and its N.W. corner on the terrace in front of the same palace. It may therefore be said roughly to have occupied the site of the *Pal. Caffarelli* and its dependencies. Unfortunately most of the substructions have been covered again. Some square tufa stones at the edge of the terrace, 50 yds. within the gateway on the rt., best seen from the *Via Tor de' Specchi* (Rte. 23), and some fragments in and behind the coach-house in the *Via Monte Caprino*, are the only remains now accessible. An account of the ruins may be found in a paper by Professor Jordan (*Ann. dell' Istit. Arch.* 1876, p. 145), which is accompanied with a plan ('*Monum. Ined.*' vol. x. tav. 30 a.). Another fragment of the temple was discovered at the N.E. angle of the *Piazza del Campidoglio* in the summer of 1886. The Capitoline Temple was surrounded by many other temples, some of considerable size; but no trace of any other ancient monument is now to be seen on this side of the hill. One of the most interesting was that of *Jupiter Tonans*, 'built by Augustus in gratitude for his preservation, when a servant carrying a torch before his litter in Spain was struck down by lightning.'—*B.*

The site of the famous *Tarpeian Rock*, from which the condemned criminals were hurled, has been as much a matter of doubt as that of the Capitoline Temple. Two localities at present claim the name. One is the cliff in the *Vicolo della Rupe Tarpea*, near the *Via Tor de' Specchi* (Rte. 23); the other is best seen from the garden of the *Casa Tarpea*, which contains the **Archaeological Institute** (p. [61]), and a Protestant Hospital. (Custode, 25 *Via del Monte Caprino*.) The traitors' leap, if on the latter site, would be inside the ancient city; if on the former, the bodies of the criminals would have

fallen outside the walls, an arrangement more consistent with the superstitions of that period. But the description of Dionysius, in which he speaks of the Tarpeian rock as a cliff overhanging the Forum, and of the execution as taking place in the sight of all the people, has induced antiquaries to give the preference to the *Casa Tarpea*.

Continuing along the *Via del Monte Caprino*, so named because this part of the hill in mediæval times was a pasture for goats, we descend through a triple portico upon the Piazza del Campidoglio. On the rt. stands the

#### PALACE OF THE SENATOR,

re-erected by Boniface IX. in 1389 on the ruins of the Tabularium, as a fortified residence of the Senator. The façade was constructed by *Rainaldi* (1592), after the designs of Michel Angelo. In front it is approached by a double flight of stairs. At the base is a large fountain constructed by Sixtus V., and ornamented with a statue of Minerva, in porphyry, found at Cori, commonly called Rome Triumphant: the marble head and arms are modern. The colossal figures of the Nile and Tiber existed on the Quirinal among the ruins of the Baths of Constantine in the 15th cent., and appear to be works of the Antonine period. The hall, decorated in the worst taste, contains busts of Count Cavour, Garibaldi, and others. In the upper rooms are the offices of the Municipality, the local police courts, and, high above all, the Observatory of the Capitol, attached to the Chair of Astronomy at the University. The low towers on the corners towards the Forum were built, that on the N. by Boniface IX. (1389), that on the S. by Nicholas V. (1447-1455). The second door on the l., in the *Via del Campidoglio*, gives access to the

\***Tabularium**, one of the most important monuments of Republican Rome. (Adm., 10 to 3, except Sun.; 50 c.) It is supposed to have been built by Q. Lutatius Catulus, Consul B.C. 78.

The exterior is best seen from the Forum, but important parts of its external wall are also preserved on the two sides, especially on the S.W., facing the *Via del Campidoglio*. The outer wall is an admirably regular construction of *opus quadratum* in *lapis Gabinus* (Sperone) and *lapis Albanus* (peperino), with blocks 2 ft. by 4; in the interior red tufa is used. At the height of about 36 ft. above the Forum an open corridor was carried along the front of the building, faced with an arcade having Tuscan half columns on the piers. The arches were closed in the middle ages, but the architrave and remains of nine capitals may be seen on the façade, and one arch with its two half columns has been reopened. It is conjectured that there was also an upper gallery of the Ionic order. The architectural decorations are constructed in travertine, so that in this building the four kinds of stone successively brought into use at Rome were employed together.

The corridor, having been used in the 15th and 16th cent. for a salt magazine, still bears marks of the damage thereby done to the stone. It is now arranged as a

**Museum**, in which are preserved carved and inscribed stones and architectural fragments. At the further end, on the l., are portions of the entablatures of the Temples of Concord and Vespasian, put together and restored by Canina. Below the corridor is a series of cells used in the middle ages as a prison, but probably designed as strong rooms for the preservation of public documents, which were inscribed on brass tablets (*tabulae*), or for treasure. They now contain an enormous number of *amphoræ*, found on the Esquiline (p. 311).

Looking down from this level may be seen the commencement of a curious and interesting flight of sixty-seven steps, roofed over by horizontal arches between walls of massive masonry. They led up from a doorway, still visible from the outside, which formerly opened into the Forum,

and was closed by the building of the Temple of Vespasian. The stairs passed up through the Tabularium to the Capitol, but had no communication with the building.

From the middle of the upper corridor a flight of steps (marked 'Torre Capitolina') ascends through several chambers to the Tower. The walls of the staircase are lined with inscriptions, reliefs, and coats-of-arms, relating to the mediæval history of Rome.

The **Tower** was built by *Martino Lunghi* in 1572, replacing an older structure. It commands a most extensive and interesting \*VIEW of Rome and the Campagna. Within it hangs the great bell of the Capitol, the celebrated *Patarina*, captured at Viterbo in the middle ages, and only rung on very solemn occasions. The following description indicates the chief points as seen from each face of the parapet, beginning at the landing-place, and walking round to the left.

I. Below lies the *Forum* (p. 57). On the *Palatine*, the most conspicuous object is the Villa Mills, backed by the Baths of Caracalla, the Porta S. Sebastiano in its line of brown walls, and the white Tomb of Cæcilia Metella. Then to the l. the low red roofs of the Military Hospital, the Passionist Convent with its extensive grounds, the yellow Villa Mattei, S. Stefano Rotondo, the long row of arches of the Aqua Claudia, and the pinnacled mass of the Lateran. Beyond in the distance rises *Monte Cavo* (3150 ft.), with *Rocca di Papa* (2045 ft.) on its higher slopes, Marino and Grotta Ferrata lower down, and to the l. Frascati with its villas, from which a line slants upwards to the Arx of *Tusculum* (2195 ft.). On a hill to the l. rises *Rocca Priora* (2520 ft.), and on a lower summit *Colonna* (1140 ft.). Then follows a depression between the Alban and Sabine range, the first important town on the slopes of the latter being *Palestrina* (1550 ft.). Nearer home is seen the brick campanile of S. Croce, the large greenish-grey Pal. Field, the two mediæval towers near S. Martino, and

the domes and campanile of S. M. Maggiore, to the l. of which rises *Tivoli* (760 ft.).

II. Below is the boundary-wall of the Forum of Augustus, with the three fluted columns of the Temple of Mars Ultor. Further l. lies the Forum of Trajan. Between these two points rises the slightly leaning *Torre delle Milizie*, backed by the gardens of the Villa Aldobrandini. Above the tower are seen the roofs and turrets of the huge *Pal. delle Finanze*. In the distance to the rt. stands *Monte Genaro* (4170 ft.), with the hill towns of *Monte Celio* (1275 ft.) and *S. Angelo Romano* (1310 ft.), at the foot of its lofty range. Immediately to the l. of the Torre delle Milizie stretches the extensive Palace of the Quirinal, while further l. is seen the Church of the Trinità dei Monti with its obelisk, the Villa Medici with its gardens, the Pincio and the woods of the Villa Borghese. Above these, *Mentana* (480 ft.) and *Monte Rotondo* (540 ft.).

III. At our feet is the Church of the Ara Coeli, and beyond it a picturesque inner loggia of the Pal. Venezia, with the little campanile or S. Marco. Further rt., the narrow Corso is visible almost in its entire length, from the foot of the hill on which stands the unfinished monument to Victor Emmanuel, as far as the Porta del Popolo at its N. end. Half-way down on the l. stands the Column of Marcus Aurelius, to the l. of which is the brown clock-faced Chamber of Deputies, and the new ugly blocks of buildings on the rt bank of the Tiber. Beyond this rises the beautiful group of *Monte Mario* (455 ft.), and to the rt. of it the isolated limestone mass of *Monte Soracte* (2265 ft.). More in the foreground is seen the flattened dome of the Pantheon, the fantastic twisted spire of *S. Ivo* (the University Church), and the dome of S. Andrea della Valle, backed by the mass of St. Peter's and the Vatican.

IV. We now face the long ridge of the Janiculum, with the Tiber and its new embankment in the foreground,

the river sweeping with a great bend round the populous quarter of the Trastevere, whose most conspicuous churches are S. Maria and S. Crisogono. On the l. bank, as the stream turns W., are the cliffs of the Aventine, crowned with the churches of S. Sabina, S. Alessio, and the Priorato. Beyond these may be faintly discerned the wooden cross on Monte Testaccio. To the l. is the Pyramid of Cestius and the English Cemetery, backed by the Church and Campanile of S. Paolo fuori le Mura. In the foreground our circuit is completed by the tower of S. M. in Cosmedin, the Janus, and the round Church of S. Teodoro, at the foot of the Palatine.

No mention has been made of the Seven Hills as a feature in the panorama, because since the extensive building operations of late years, and the levelling process of the *Piano Regolatore*, their formation is no longer discernible. It is only while traversing the streets which descend to cross the depressions between these classical eminences that the traveller becomes conscious of any perceptible rise and fall.

The Capitoline Hill is undermined with extensive artificial caverns—apparently ancient quarries—one of which is accessible (Rte. 25). Some of these caverns may be identified with the sacred *favissae* mentioned by Gellius, by which Catulus was impeded in his design of lowering the area surrounding the Capitoline temple, but they are mostly the work of mediaeval quarry-men. The largest crypts are to be seen in the substructions of the unfinished national monument to Victor Emmanuel.

During the senatorship of Brancalione (1255), who destroyed 140 private castles in Rome, the Capitol was besieged and taken by the partisans of the Pope and the nobility. In 1341 Petrarch was crowned with laurel in the Capitol; which was also the scene of the triumph and of the death of Cola di Rienzo, Tribune in 1347, killed in 1354.

## ROUTE 6.

### THE FORUM ROMANUM, WITH THE CHURCHES BUILT UPON ITS RUINS.

[Omn. p. [22], i.; Tramway, p. [28], i., iii.]

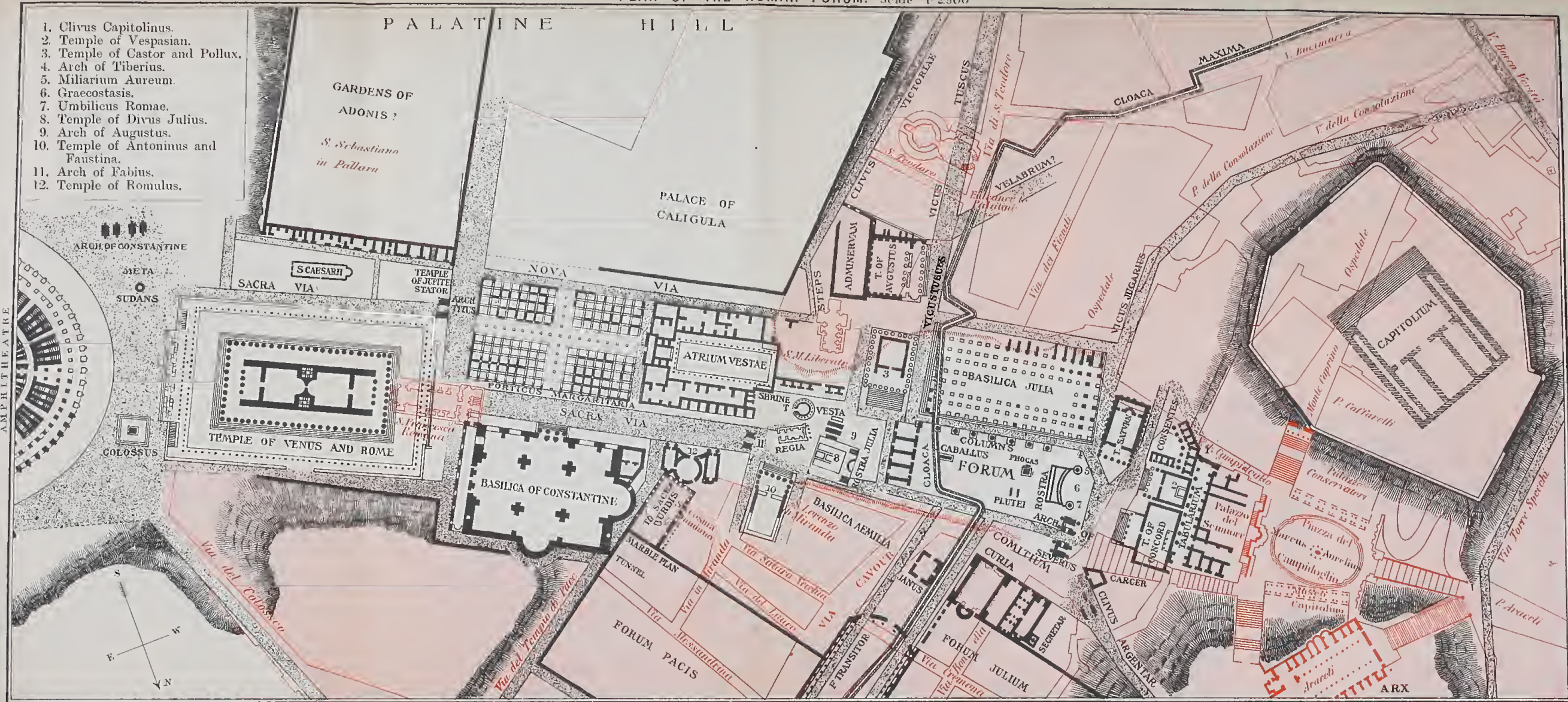
\* \* \* Open daily, without payment, from 9 to sunset. Entrance near the Church of *S. M. Liberatrice*.

The **FORUM ROMANUM** was a parallelogram or oblong space, extending N.W. and S.E., with its longest measurement (about 230 yds.) from the Rostra at the foot of the Capitoline hill, to the Regia at the foot of the Sacra Via opposite the temple of Antoninus and Faustina. The breadth of the open area is about 80 yds.; but the whole space was so limited by the monuments placed around and within it, that the impression produced upon the visitor is that of surprise at the smallness of the area in which so important and so varied affairs were transacted. The plot of ground which it occupies was originally a marsh, drained and made available for building purposes by means of the Cloaca Maxima.

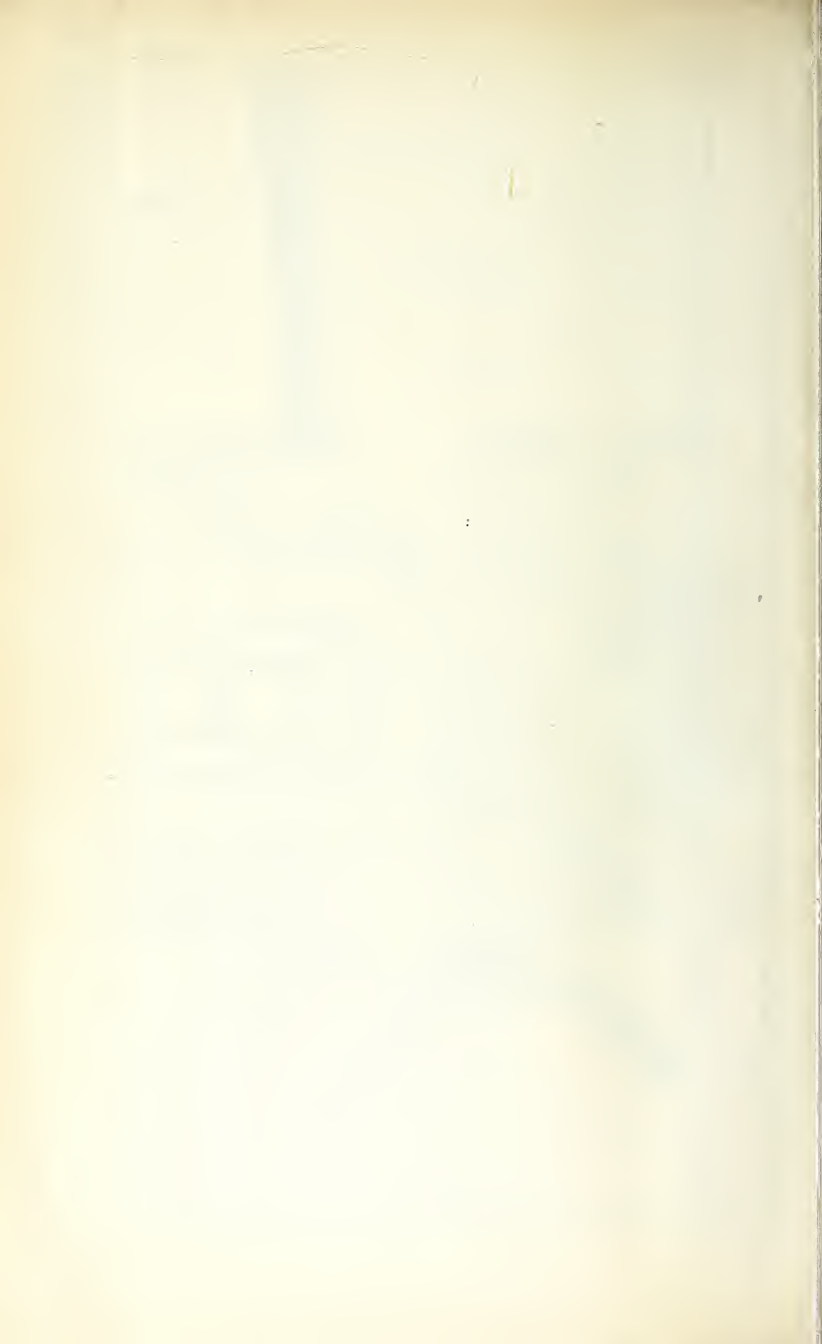
Besides being much encumbered with public buildings, the Forum was surrounded with shops (*tabernae*), having projecting galleries over them; in such open space as remained was held one of the first gladiatorial fights in B.C. 216.—*M.* The Statues which crowded the thoroughfares were also at one time so numerous that Rome was said to have two equal populations—one in flesh and blood, the other in bronze and marble. In the middle ages the Forum acquired the name of *Campo Vaccino*, from the Vaccine (calves) and other animals sold in the market.

Foot passengers usually approach the Forum from the Capitoline Hill, descending the paved *Via del Campidoglio*, on the W. of the Palace of the Senator, or else the steps on its E. side. From either side there is a fine

1. Clivus Capitolinus.
2. Temple of Vespasian.
3. Temple of Castor and Pollux.
4. Arch of Tiberius.
5. Miliarium Aureum.
6. Graecostasis.
7. Umbilicus Romae.
8. Temple of Divus Julius.
9. Arch of Augustus.
10. Temple of Antoninus and Faustina.
11. Arch of Fabius.
12. Temple of Romulus.



The Red Tint denotes Modern Streets or Buildings



\*view of the Forum. Proceeding on the W. side until this view is obtained, on the l. we see the three fluted columns of the Temple of Vespasian, the Arch of Septimius Severus, and the eight unfluted columns of the Temple of Saturn. Beyond is the Column of Phocas, and below, in front, the Basilica Julia, backed by the three beautiful columns of the Temple of Castor. To the rt. are the bare brick walls of the Temple of Augustus, above which rises the Palatine. Below the Palatine are the scattered ruins of the Temples of Vesta and Julius Caesar; further to the l. on the further side of the excavated area are the Temple of Faustina (S. Lorenzo in Miranda), and the round Temple of Romulus (SS. Cosma e Damiano). Beyond these are seen two arches of the Basilica of Constantine, the Church of S. Francesca Romana, the Arch of Titus, at the summit of the Sacra Via, and in the distance the Colosseum.

Immediately below the near wall on the l., at the S. side of the Tabularium, is a series of *cellae*, with a Corinthian portico, which has been repaired since its excavation, with an inscription recording the restoration by Vettius Praetextatus (pro-consul of Achaia under the Emp. Julian), of the images of the *Diī Consentēs*, A.D. 367. These gods were twelve, and it is thought that the intercolumniations, some of which are still concealed under the modern road, were originally of the same number.

Descending the steps, and turning l. along the line of tramway, we observe within the railings on the l. some chambers, supposed to have been offices of notaries, and sometimes called *Schola Xanthi*, from a name found in an inscription near this spot. For permission to enter the enclosure, apply at No. 1, Via in Miranda (see below). Next to this terrace is the

\***Temple of Vespasian**, erected about A.D. 94 in honour of the deified Emperor, with whom Titus was afterwards associated. The ruin consists of the

substruction, from which the facing of stone and marble has for the most part been removed, and of three Corinthian columns of Carrara marble, which supported the E. corner of the portico. The fragment of the entablature bears the letters (R)ESTITVER(VNT), the end of an inscription which recorded a restoration by Septimius Severus and Caracalla; and sculptured on the frieze are sacrificial devices, the knife, axe, hammer, patera, horse-tail for sprinkling, and flamen's mitre. This all belongs to the original Temple, the work being far too well executed for the time of Severus. These columns were formerly buried nearly to their capitals. Before laying them open, which was done during the French occupation in 1807, it was found necessary to rebuild the basement. The columns were supported by scaffolding; and the entablature was taken down, and subsequently replaced. It may be observed that the steps of the temple were continued in the intercolumniations, on account of the want of space between the road and the Tabularium.

Behind the temple the fine late Republican masonry of the Tabularium may be observed. An ancient arched doorway in this part of the wall, leading to a staircase, was closed by the erection of the temple, the wall of which is built against it (see p. 54).

Between the Temple of Vespasian and that of Concord is a passage about 8 ft. wide, at the end of which was found, in 1829, a small brick SACCELLUM, possibly dedicated to Titus. A marble pedestal, erected in honour of the deified Empress Faustina, by the bailiff of her treasure, found near this spot, has led to the error that this little shrine was dedicated to Faustina.

Against the Tabularium stood also the *Temple of Concord*, originally built by Camillus to commemorate the reconciliation of the patricians and the plebeians upon the concession of one of the consulships to the latter (B.C. 367), and rebuilt by Opimius (B.C. 121) after the

triumph of the oligarchic party over C. Gracchus. The existing ruins date from the restoration by Tiberius during the life of Augustus (A.D. 6-12). What remains is the substructure of a large cella of greater width than depth, and of a wide projecting portico, from which a lofty flight of steps led down to the Rostra. Part of the coloured marble pavement of the cella, its threshold of marble, some of the marble lining of the interior walls, and the remains of the pedestals of several statues may be seen. The unusual form of this temple is to be explained by the restricted space available for its construction. The cella was apparently made exceptionally wide on account of the meetings of the Senate, which were occasionally held in the greater temples, but especially in that of Concord. It was in the older temple, that of Opimius, that Cicero convoked the Senate to hear his exposure of the Catilinian conspiracy, after the arrest of the conspirators left in Rome, the principal of whom, Lentulus, was led into the temple by the consul himself. Some fine fragments of the frieze of this temple, as well as that of Vespasian, were restored by Canina, and are to be seen in the corridor of the Tabularium. One of the bases of the columns, very richly carved, is preserved in the Museum of the Capitol, and two capitals in the Pal. dei Conservatori.

We now return, and walk for 200 yds. along the W. side of the Forum, passing on the rt. the spacious brick enclosure of the *Temple of Augustus*. Nearly opposite are some wooden stairs, which descend upon a fine piece of pavement, in black and white lozenges, belonging to the

\***Temple of Castor and Pollux**, erected to the Dioscuri in memory of their aid to the Romans at the battle of Lake Regillus. It was originally dedicated by the son of the victorious dictator, Aulus Postumius, B.C. 484. It was rebuilt by L. Metellus Dalmaticus, B.C. 119, and again in the time of Augustus, A.D. 6, by Tiberius, in his own

name and that of his brother Drusus. The temple, which was *Octastyle*, with eleven columns on each side, stood on a lofty *podium*, 22 ft. high, formed of concrete enclosed in tufa masonry covered with Pentelic marble. A flat pilaster with finely moulded cornice and base was under each column of the peristyle. Portions of these are visible below the three remaining columns, which support the central part of the entablature on the S.E. side, and belong to the restoration of Tiberius. The columns are 47½ ft. high and 4 ft. 9 in. in diameter. 'They are of the most elegant shape conceivable, and the capitals, architrave, and frieze which surmount them are ornamented with decorations of the very best period of Graeco-Roman architecture. The work on the entablature is most delicate and perfect, even in the parts which are not easily seen, and well repays a minute examination with a glass. The designs of the cornice and corbels are very chaste, and besides the usual ornamentation there is along the upper edge a row of beautiful lions' heads, through which the rain-water ran off.'—*B.* A wide central flight of marble stairs, with smaller flights on each side led down to the Sacra Via. The Temple of Castor was the centre of agitation in the turbulent times of the Republic, the open space between it and the Temple of Julius being used for public assemblies; the terrace and steps of the temple served as a platform for haranguing the multitude. Violent contests between Cato and Metellus, and between Caesar and Bibulus, took place upon these steps. The Emp. Caligula pierced a door at the back of the *cella* to connect the Temple with his palace on the Palatine, and occasionally presented himself for adoration between the two Statues.

Out of a fragment of a column of this Temple, Lorenzetto sculptured the well-known statue of Jonah in the Chigi chapel of S. M. del Popolo; and another fragment found at the same time was used by Michel Angelo for the pedestal of the statue



of Marcus Aurelius in the Piazza del Campidoglio. Fragments of the *fasti consulares* found near this temple in 1817 are now in the *Pal. dei Conservatori*.

We now descend some more wooden steps to the **Vicus Tuscus**, which here turns off at rt. angles from the *Sacra Via*. It was the route followed by the great processions which went from the Capitol to the Circus Maximus on the occasion of the *Ludi Romani*, and from the Forum to the Temple of Juno on the Aventine. At the foot of the steps on the rt. is the marble door-sill of a chamber, possibly one of the treasure rooms of the Temple, alluded to by Juvenal (*Sat.* xiv. 260). Near the corner of the Vicus Tuscus stood, in the time of Ovid and Propertius, the Statue of *Vertumnus*, the pedestal of which was discovered in 1549. On the other side of the Vicus Tuscus is the extensive platform of the

\***Basilica Julia**, mentioned in the famous Ancyran inscription (*res gestae divi Augusti*). [The **Cloaca Maxima** passes below the level of the floor at this end, and may be inspected through an opening.] This building, begun by Julius and finished by Augustus, and more than once restored, stood on part of the site of the *Basilica Sempronia*, which was itself built (B.C. 169) partly on the site of the House of *Scipio Africanus*. The Basilica Julia was principally used as a Law Court, in which were held four separate tribunals. It served in the Middle Ages as a marble quarry, and has been much falsified by conjectural restoration. Its plan was that of a large oblong Court, probably open in the middle, and surrounded by a double colonnade of pilasters, each in two tiers. There was no apse. Fragments of the rich marble pavement of the central court may still be seen. On the white marble paving of the aisles are several slabs incised with gaming-tables. One of the piers of its façade, with a Doric half-column, has been built up from fragments, and several piers of its W. corner remain

standing. Traces of a staircase leading to some upper rooms, in tufa and travertine, still exist near the corner under the hill; and fragments of the low screen (*cancello*), which shut off the space appropriated to the advocates and judges, may be found at the N. end. Across the roof stretched the Bridge of Caligula, from which the Emperor used to amuse himself by throwing down money to be scrambled for by the crowds below.

On the rt., at the N. corner of the Basilica Julia, and forming a termination to this portion of the *Sacra Via*, is the probable site of the triumphal ARCH OF TIBERIUS, erected A.D. 16, to commemorate the victories of Germanicus and the recovery from the Germans of the Roman standards lost by Varus. It stood at the bottom of the *Clivus Capitolinus*, which ascended to the Capitol round the lofty basement of the Temple of Saturn. Towards the l., the *Vicus Jugarius* † ran in the direction of the Tiber, passing between the Temple of Saturn and the Basilica, and under the cliff of the Tarpeian Rock. Near its entrance are the remains of a 4th cent. (A.D.) archway, whose piers abutted against the Basilica and the Temple.

The \***Temple of Saturn** is conspicuous by its Ionic portico, the construction of which indicates a late restoration carelessly carried out with old materials. The columns, six in front and one in addition on each side, are of granite, the capitals being of white marble. The architrave bears the inscription: *SENATVS . POPVLVSQVE . ROMANVS INCENDIO . CONSVMPVTVM . RESTITVIT*. The steps in front of the temple are indicated upon the marble plan of Rome, in the Capitoline Museum. The Temple of Saturn was of early origin, and was used as the treasury of the Roman people. It was restored by Munatius Plancus under Augustus. Julius Caesar broke into it in order to

† From an ancient altar to *Juno Jaga*, the patroness of marriage, which stood by the road.

possess himself of the treasure of the state.

Tristi spoliatur templa rapina  
Pauperiorque fuit tunc primum Caesare Roma.  
(LUCAN, *Phars.* iii. 167.)

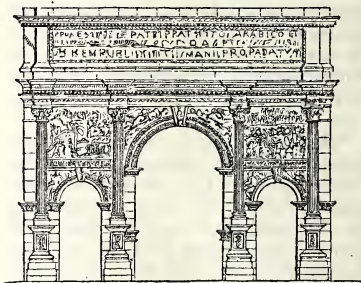
Some much-worn steps of white marble, resting on massive blocks of travertine, facing the end of the Sacra Via, may have led to the door of the treasure chamber. The *Saturnalia*, or dedication Feast of this Temple, is the origin of the modern Carnival.

Turning to the rt. we pass the supposed site of the *Milliarium Aureum*, a milestone of brick sheathed in gilded bronze (B.C. 29), on which were written the distances of the principal provincial towns from the gates of Rome. A curved plinth and floriated frieze, supposed to have belonged to the pedestal of the pillar, has been placed conjecturally upon the spot on which they were found, but the sculpture is inferior to that of the Augustan age, and probably belongs to a restoration by Severus. The pillar is studded with holes and stumps of the pins which fastened on the sheathing. Here Otho met the band of soldiers who proclaimed him emperor. To the l., where the road passes immediately in front of the Temple, is a remarkable piece of basalt paving—the finest and most carefully fitted in the Forum.

We are now on the platform of the *Graecostasis* (see below). At its further end, close to the Arch of *Septimius Severus*, is the *Umbilicus Romae*, a concrete structure of the 3rd cent., faced with brick, consisting of three superimposed cylinders, the highest one being broken off. Fragments of thin marble lining are still to be seen. The lowest is 6 ft. high and 17 ft. in diameter; the second, 4½ and 15. Both, being built up against the *Graecostasis*, show but half their circumference. The top one was 3 ft. high. The *Umbilicus* denoted the central point of the city, as the *Omphalos* did at Delphi.

We now reach the \*Arch of *Septimius Severus*, dedicated, as the

inscription shows, in A.D. 203, to that Emperor and his sons *Caracalla* and *Geta*, *Caesars*, in memory of their *Parthian* victories. The words in the fourth line, *OPTIMIS . FORTISSIMISQVE . PRINCIPIBUS*, were substituted for the name of *Geta*, after the murder of that prince by his brother *Caracalla*, in A.D. 212. The original letters have been traced as follows: *P . SEPTIMIO . GETAE . NOBILISS . CAESARI*. The material of the arch is *Pentelic*, that of the columns *Hymettian* marble. Standing on a higher level than the *Forum*, the central archway is approached by a sloping road, and the two side archways have steps cut in the base of *travertine*; but it is clear that neither



ARCH OF SEPTIMIUS SEVERUS.

the roadway nor the steps belong to the original condition of the monument, which stood on a higher level, and may have been approached from the *Forum* by an independent flight of steps. On the pedestals of the eight columns, four on each face, are reliefs of barbarian captives led by Roman soldiers. Over the side arches are reliefs executed in a style showing the decline of art. The narrow compartment, running immediately over the arches, represents *Roma* receiving the homage and spoils of the East. The four larger compartments represent on the side towards the *Capitol*, rt. the entry of *Severus* into *Babylon*, and the second siege of *Atræ* (A.D. 199); l. the passage of the *Euphrates*, and the capture of *Ctesiphon*; the flight of *Artabanus*, the *Parthian* king,

and the surrender of the Arabians (A.D. 201, 202). On the face towards the Forum, i. the raising of the siege of Nisibis (A.D. 195), and the taking of Carrhae, in Mesopotamia; rt. the siege of Atræ in Arabia (battering-ram in use), and the surrender of Abgarus, king of Osrhoene. Over the principal arch on each side are winged Victories, and beneath them the genii of the four seasons. It appears, from coins of Severus, that the arch was surmounted by a chariot with six horses, and equestrian statues at the four corners. 'The entablature is badly proportioned, and the projections over the columns of the arches are too heavy.'—B. (see p. 103).

About 775 the Church of *SS. Sergius and Bacchus*, which had been built in 735 on the ruins of the Temple of Concord, was shifted 100 ft. S.E., to prevent its being crushed by the fall of the Temple, and had one of its towers upon this arch. The arch remained half-buried in the accumulation of soil, and was not cleared of rubbish till 1803, when the workshop of a potter established in one of the side arches was pulled down. The Church itself was destroyed by Paul III. in 1536, to widen the street for the triumphal procession of Charles V. (see p. 136).

The Church of *S. Adriano*, N.E. of the Arch of Severus, has been identified by Comm. Lanciani with the *Curia*, or Senate-house of Diocletian partly rebuilt. It is mentioned in the 5th cent. as *S. Adriano in tribus Fatis*, from Statues of the Three Fates which stood near. It was rebuilt by Honorius I. in 630, restored in 780, 912, and 1228, rebuilt again almost entirely in 1589, and restored in 1650. Sixtus V. gave it to the *Padri Mercenari*, a brotherhood for the Redemption of Slaves, in 1589. The bronze doors were transported to St. John Lateran by Alexander VII. S. Adriano gives a title to a Card. deacon. The *Curia* was 28 yds. by 25, raised on a platform approached by a flight of steps, down which Servius Tullius had been thrown

by Tarquinius. It was burned by the partisans of Clodius in B.C. 53. The ground behind this Church and that of S. Martina was occupied by the *Chalcidicum* and *Atrium Minervæ* (buildings attached to the Senate-house), and perhaps by the more ancient *Basilica Porcia*.

Excavations made in 1885, in front of S. Adriano, revealed a portion of the ancient *Comitium*. It is 18 in. below the area of the Forum, and is approached by three marble steps. On one side is a large pedestal, probably of an equestrian statue, with inscription to Fl. Julius Constantius (cir. A.D. 340). Opposite is the square pedestal of a column, sculptured with rude reliefs of sacrificial scenes, of no value as a work of art, but interesting for its details. Behind the N.E. corner of the Forum was the *ARGILETUM*, containing some booksellers' shops, where Martial recommends his friends to go and purchase his new poems. It led to the *SUBURA*, 'a noisy, bustling part of Rome, full of small shops and disreputable places of various kinds.'—B.

Further S.E., beneath the modern houses, are doubtless remains of the *Basilica Aemilia*, originally built B.C. 179, and called, after its rebuilding by L. Aemilius Paullus about B.C. 50, *Basilica Paulli*. It was remarkable for its fine columns of *Pavonazzetto*, afterwards removed to S. Paolo fuori le Mura (Rte. 40), and mostly destroyed in the fire of 1823. N. of it probably stood the famous *Janus Geminus*, a small temple with two doors opening in opposite directions, which were only closed in time of peace. 'Three or more *Jani* stood at various points along the N.E. side of the Forum. Domitian erected so many *Jani* with quadrigæ and triumphal insignia upon them, that a wag at last wrote upon one of the new arches, ἀρκεί (that's enough).'—B.

Close by are the remains of the \**Rostra*, fully revealed by the removal of a street which crossed the

Forum in 1882.† The Rostra were 78 ft. long and 11 ft. high. Some of the large blocks of tufa forming their walls still exist, along the front and at each end, but most were taken away long since for building purposes. The outside was entirely covered with marble. Along the front tufa-walls exist grooves for metal pilasters and also deep holes,  $2\frac{1}{2}$  in. in diameter, indicating the position and number of the beaks of ships inserted therein; there were 20 in an upper and 19 in a lower tier. These beaks gave the name to the Rostra, the original tribune having been decorated with the beaks of ships captured by the Romans at Antium. The platform was supported by travertine piers; remains of two of them are still *in situ*, one having the fragment of a lintel still on its summit. The remains of a wall faced with bricks, which crossed the platform near the Graecostasis, is a very fine specimen, and the oldest dated piece of brick-facing in Rome (44 B.C.). The other brick-work is modern. Remains also of the thick interior coating of stucco and the herring-bone flooring (*opus spicatum*) are to be seen. A relief on the Arch of Constantine shows the Rostra with their balustrade, a seated statue at each end, and the Emp. Constantine in the centre, addressing a crowd below; in the background are the Basilica Julia and the Arches of Septimius Severus and Tiberius. On these Rostra, Cicero delivered his oration against Antony, and on them, after his murder by Antony (43 B.C.), were fixed his head and hands; here was also exhibited the bleeding corpse of Julius Caesar.

Behind the Rostra was a sun-dial, brought from Catania in B.C. 263, and therefore very incorrect for the latitude of Rome. A better one was put up beside it in 164, and five years later a water clock was erected under a roof. 'In the early days of Rome the hour of noon was proclaimed

by the Consul's marshal from the front of the Curia, when he could see the sun between the Graecostasis and the Rostra.'—*B.*

The \**Graecostasis* is a curved platform of concrete, faced towards the Rostra with beautiful slabs of *porta santa*, portions of which remain, divided by pilasters of *Affricano*. At its base is a white marble plinth. The floor of the terrace was of travertine. It was used as a platform for ambassadors waiting to be admitted into the adjacent Curia, and was restored by Antoninus Pius and Diocletian. These remains occupy a different site to that of the earlier Graecostasis mentioned by Varro and Cicero.

The \**Column of Phocas* (54 ft.) is of white marble, with a Corinthian capital, and a pedestal raised on steps. It was erected in honour of the Eastern Emperor Phocas, by the Exarch Smaragdus, A.D. 608, and was surmounted by a statue in gilded bronze—both column and statue having been stolen from some ruined or neglected building. 'A large and handsome Corinthian pillar, taken from some temple or basilica, on a huge pyramidal basis quite out of proportion to it.'—*Dyer*. The base rests on the ancient pavement of the Forum. For many years the top of this column was the only visible relic of the Forum. It was completely excavated in 1816 at the expense of the Duchess of Devonshire.

Close by, but not discovered till 1872, are two \**marble walls* or *plutei*, sculptured on both sides in relief, and surmounted with a richly moulded cornice. 'There are no indications to show what the use of these marble walls was, or even their original position.'—*M.* On the two insides, which are alike, appear the three sacrificial animals—the boar, the ram, and the bull—adorned with fillets and wreaths. Their joint sacrifice, called the *Suovetaurilia* (sus, ovis, taurus), was performed in special connection with the Census. On the outer sides

† An exhaustive treatise on the subject of these monuments was published by Mr. F. M. Nichols at Rome in 1885. ('*Dei Rostris, &c.*')

the backgrounds display an interesting view of the monuments of the Forum. The reliefs towards the S. represent the burning of some tablets before a personage seated on the Rostra to the rt., whose figure has been lost. This records the remission by Trajan of certain arrears of taxes due to the Treasury, the evidences of the debts being here publicly burned. In the background behind the Rostra is the Corinthian portico of Vespasian; then an arch, 'probably that of Tiberius, across the Sacra Via'; then the Ionic portico of Saturn; then the long line of the Basilica Julia, with its Tuscan half-columns. In the left foreground is the statue of Marsyas, a naked figure with a wine-skin (Horace, *Sat.*, I. vi. 20), and a fig-tree, probably the self-sown tree mentioned by Pliny (*Hist. Nat.* xv. 20). The relief facing the Capitol displays two groups. To the left a personage surrounded by lictors addresses a crowd from the Rostra. To the right a figure is seated on a curule chair, with attendants behind him, while in front is a female holding an infant. This group resembles some coins representing the Emp. Trajan, with Italia and her children, and commemorating his institution for the relief and education of the children of poor or deceased citizens (*pueri alimentarii*). The statue of Marsyas and fig-tree on the left of the other reliefs are repeated to the right. This probably indicates that the view is taken from the other side of the Rostra; in which case the monuments represented would be those on the 'opposite' side of the Forum, *i.e.* the Basilica Aemilia, the Curia, and an arch, of which nothing is known.

The Rostra, upon which the principal personage appears in either relief, are those which were removed from the edge of the Comitium in the time of Caesar.

About sixteen yds. S. the central area of the Forum is crossed by two parallel lines, incised in the pavement, the object of which is unknown.

Further on is a ruined pedestal suitable for an equestrian statue.

The remains are of a later date, and may belong to the *Caballus Constantini*, mentioned in the Itinerary of Einsiedeln; but the site is probably that of the colossal equestrian Statue of the Emp. DOMITIAN, upon which Statius wrote a poem (*Sylvæ* I. i. vv. 29, *et seq.*), often referred to as an important authority upon the topography of the Forum. Domitian is there described as having before him the Temple of Julius, behind him his father Vespasian and Concord, on one side the Basilica Julia, on the other that of Paulus, while in the distance are the Emperor's new structures on the Palatine and the sacred buildings of Vesta. He is mentioned as being saluted on his arrival by Curtius, the genius of the spot. Of the *Lacus Curtius* itself (p. 217), no distinct trace can now be found. It was about the central point of the Forum, and in the time of Ovid was not a pool or basin, but a dry space of ground enclosing an altar.

In front of the Basilica Julia are seven brick pedestals for honorary columns like that of Phocas. They are represented in one of the reliefs of Constantine's Arch. Some of the huge columns are lying on the pavement close by.

The site of the *Tabernæ Veteres* is still a matter of discussion. These were shops, with a portico towards the open space, surmounted by galleries (*maeniana*) for viewing the games and gladiatorial combats, which, as late as the time of Augustus, took place in the Forum. A similar row of shops in front of the Basilica Aemilia was called the *Tabernæ Novæ*. At the end of the paved area are some remains, apparently of a late time. The site was probably that of the *Tribunal Aurlium* mentioned by Cicero.

Just beyond this point are some massive remains of the Temple of the deified Julius Caesar, built, according to Dion Cassius, on the spot where Caesar's body was burnt. The *Temple of the Divus Julius* was placed upon a singularly lofty substruction, looking

in the direction of the open Forum and of the Capitol.

Ut semper Capitolia nostra forumque  
Divus ab excelsa prospectet Julius aede.  
(OVID, *Metamorph.* xv. 841.)

In front of the temple, at a somewhat lower level, was the *Rostra Julia* (B.C. 44), a broad terrace with steps on each side, which was used for public orations, especially at the funerals of the Imperial family. Its face was ornamented, after the battle of Actium, with the beaks of the ships taken by Augustus, in imitation of the ancient *Rostra*. The central part of the terrace, in a semicircular form, appears to have been built after the rest, where an opening had probably been left to avoid destroying the pre-existing column or altar to Julius Caesar. The holes for fixing the beaks may still be seen.

Abutting on the temple, between it and the Temple of Castor and Pollux, was the *Arch of Augustus*, whose foundations, discovered in 1888, may yet be traced. They consist of great blocks of travertine, and show that the Arch was triple, the central opening being 14 ft. wide. It was raised in commemoration of the victory at Actium (B.C. 30). Close by was the Pool or *Lake of Juturna*, fed by a spring which issued from the rocks of the Palatine, where the twin-gods Castor and Pollux appeared in the Forum after the battle of Lake Regillus.

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

The remains of a low round construction, which are seen here in the pavement, may be part of the stone basin of a fountain which appears to have existed in the same place in Imperial times.

To the rt., near the foot of the Temple of Castor, are some very beautiful \*architectural fragments, with

details exquisitely wrought, and worthy of close examination. They are of early Imperial date, and appear to have been found in the 16th cent. on the other side of the Forum—in which case they may possibly belong to the *Regia* (see p. 66).

Further on are the remains of the round *Temple of Vesta*, frequently destroyed and restored in the same form. The entrance faced the S.E., opposite to the House of the Vestals. Horace speaks of an inundation of the Tiber having threatened these buildings.

Vidimus flavum Tiberim, retortis  
Littore Etrusco violenter undis,  
Ire dejectum monumenta regis  
Templaque Vestae.—(Od. I. ii. 13.)

The flood of 1870 also reached to this part of the Forum. The Temple, according to tradition, was built by Numa Pompilius, A.U.C. 39, and dedicated to Vesta, the goddess of fire. It was symbolic of the family hearth of the city. Julia Domna, wife of Septimius Severus, rebuilt the Temple of Vesta with a podium about 50 ft. in diameter, supporting a peristyle with columns, *cella*, and dome, as seen on contemporary bronze medallions, and on a piece of sculpture in the Uffizi at Florence.

A few steps beyond this is a Shrine (10 × 7 ft.), whose white marble entablature is placed near and bears the following inscription:—

SENATUS . POPULUSQUE . ROMANUS .  
PECUNIA . PUBLICA . FACIENDAM .  
CURAVIT.

From its position it should probably be assigned to Vesta.

The discovery of the \*House of the Vestal Virgins in 1883-4 is chiefly due to Signor Baccelli, then Minister of Public Instruction. This building extends for some distance S.E. of the Temple of Vesta, whose vicissitudes, as regards burning and restoration, it seems to have closely shared. The Vestals, at first four in number, were afterwards increased to six, and selected from girls of patrician families be-

tween 6 and 10 years of age, who were required to be free from every defect. The duration of the vestalhood was 30 years, after which the Vestals were allowed to marry, but there is no instance on record of any of them having done so. Their essential duty was to watch by night and by day the sacred fire in the Temple, and to guard the Palladium saved by Aeneas from the burning of Troy and other relics. If the fire were permitted to go out it was considered a bad omen for the city, and the Vestal allowing it was flagellated; if one broke her vows she was buried alive. The fire was, however, solemnly extinguished on New Year's Day (March 1st), and rekindled by the Pontifex Maximus. When Augustus gave the Vestals (B.C. 12) the residence of the Pontifex Maximus which adjoined their house, preferring himself to live on the Palatine, they rebuilt the premises on an enlarged scale.

The **Atrium** was a large open court, 71 by 221 ft., surrounded by marble columns of great beauty, such as *brecchia corallina*, of which two are *in situ*, and by rooms in two stories. In the central pavement are the outlines of a circle within an octagon of brick, the intervening space having eight divisions. It has been suggested that these are the foundations of the *Penetralia*, or *Sancta Sanctorum* of the Vestals, where the more precious relics were kept; but it is more probable that it was simply a flower-bed. In the Atrium are also a well and a fountain. Here are placed portrait statues of the Vestals, and pedestals with inscriptions, but it is not known to which statues they respectively belong. The statues are mostly of Parian marble and of the 3rd or 4th cent. but not remarkable as specimens of art. The most perfect among them has been removed to the *Museo delle Terme* (Rte. 21). The pedestals are fifteen in number, all bearing inscriptions stating to whom and by whom they were dedicated; one to the chief Vestal Terentia Flavola by her brother Quintus Lollianus, his wife and daughter; another to the chief Vestal Prætex-

[*Rome.*]

tata by Julius Creticus, a religious attendant of Vesta; and a third to Numisia Maximilla (Rte. 21). The one dedicated to Coelia Claudiana is in honour of her having attained the twentieth year of her rank, and expresses a wish that she may happily complete thirty years. Six pedestals are inscribed with the name of Flavia Publicia, and bear eulogies of her piety and careful guardianship of the eternal fire. On the latest (A.D. 364)—the central one of three at the N.W. end—the Vestal's name is erased, owing most likely to her having become a Christian, as Prudentius asserts some did shortly before the worship of Vesta was finally abolished by Gratian, A.D. 367.

At the S.E. end of the Atrium is the **Tablinum**, approached by four steps between columns. Portions of the beautiful marbles forming the steps, lining, and floor are still visible. Six rooms, three on each side, open into the Tablinum. The number suggests that these were the rooms of the six Vestals. The middle room on the right, being in a damp situation, has its floor raised on amphorae cut in half, and on the side walls are the depressions where the hot-air flues were situated. Other means to counteract the effect of damp exist in the double wall built on the side of the house towards the Palatine, the interval being filled in with charcoal. At the back of the last-named rooms is a bath-room with niches for statues over the bath and a vaulted space, apparently occupied by the central heating apparatus, with flues. Leading back N. from this room is a passage, out of which open kitchens and other offices. In the second are the remains of a mill with the surrounding space for the slave who worked it. At the end of the passage is a staircase leading to the still existing upper story, which consists of chambers, each with its adjoining bath-room.

At the N. angle of the House of the Vestals were found the remains of a building of the 8th or 9th cent., in which was an earthen vessel, containing a large number of English silver coins—3 of Alfred the Great;

217 of Eadward I.; 393 of Athelstan; 195 of Eadmund I., and others ranging from 871 to 947 A.D. In the same vase was a bronze fibula with an inlaid inscription:—

† DOMINO . MARINO . PAPA †

This refers to Marinus II., who was Pope from 942 to 946 A.D. Among these was a gold coin of Theophilus (829–842). They are now in the *Museo delle Terme* (Rte. 21). It was in this building, and serving as pilasters to its S.E. wall, that the first four pedestals bearing inscriptions to the Vestals were found in 1883, before the rest of the Atrium Vestae was uncovered. They had been evidently removed from the sacred precincts when the site and materials of the Vestal's house became public property on the final suppression of their order in 394.

‘The origin of the worship of Vesta is very simple. In pre-historic times, when fire could be obtained only from the friction of two sticks of dry wood, or from sparks of flint, every village kept a public fire burning day and night, in a central hut, at the disposition of each family. The care of watching the precious element was entrusted to young girls, because girls as a rule did not follow their parents and brothers to the far-away pasture-grounds, and did not share with them the fatigues of hunting or fishing expeditions. In course of time, however, this simple practice became a kind of sacred institution, especially at Alba Longa, the mother-country of Rome; and when a large party of Alban shepherds fled from the volcanic eruptions of the Alban craters into the plain below, and settled on the marshy banks of the Tiber, they followed naturally the institution of the mother-country, and the worship of Vesta—represented by the public fire and the girl attending to it—was duly organised at the foot of the Palatine hill, on the borders of the marketplace.’—*L.*

Between the Temple of Vesta and that of Antoninus and Faustina are some ruins of marble walls; an accu-

rate examination of them made by Mr. Nichols in 1886 showed them to be the remains of the

*Regia*, probably as rebuilt by Domitian Calvinus in 35 B.C. ‘The original Regia is said to have been built by Numa as his dwelling-house, and thenceforth became the official residence of the Pontifex Maximus.’—*M.*

The \*Temple of Antoninus and Faustina was probably erected by the Emp. Antoninus Pius himself, in honour of his deified wife, A.D. 141, and inscribed with his own name after his death, A.D. 161. The dedication in two lines, the upper line being an addition of the latter date—

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

may still be read on the frieze and architrave of the porticus. In the cella of the temple, extending also into the front, is the Church of *S. Lorenzo in Miranda* (see below). The porticus has six columns in front and two at each side with Corinthian capitals and Attic bases. Each shaft, about 50 ft. high, is a single block of *cipollino*, the bases, capitals, and entablature being of white marble. The lower portion of the columns is covered with *graffiti*, scratched by idle hands in Imperial times. The cornice has no dentils. The frieze at the side is adorned with griffins, vases, and candelabra. The sides of the cella and the substructions of the porticus are constructed of peperino, in large blocks, once cased with marble. The ascent to the porticus was by 21 steps. The platform for the altar in front of the temple is distinctly seen. On the rt. side is a large Bath (4th or 5th cent.) lined with marble. An account of some excavations made round this temple in the 16th cent. for the purpose of obtaining materials for St. Peter's, when the marble steps were carried to the Vatican, has been found by Comm. R. Lanciani in a manuscript in the Bodleian Library, and published in the ‘*Bull. dell' Ist.*



Archeol., 1872. The same excavations are mentioned by Palladio. The Church of

**S. Lorenzo in Miranda** is first mentioned in 1377. Pope Martin V. granted the site in 1430 to the corporation of Roman Apothecaries, who built chapels between the columns, and established a hospital for the poor of their guild. These impediments were cleared away by order of the Roman Senate, to show the ancient temple, when the Emp. Charles V. visited Rome, and the Church was rebuilt in 1602. On the Chancel walls are tapestries of the Brazen Serpent, and the Fall of Manna. The Martyrdom of S. Lorenzo, over the altar, is attributed to *Pietro da Cortona*. At No. 1, Via in Miranda is the Government Office, where permission must be sought for entering the Casino on the Palatine, the roof of the Basilica of Constantine, and other places (p. [37]).

Nearly in front of this Church, the Forum was entered from the Sacred Way through the

*Arch of Fabius*, originally erected by Q. Fabius Maximus Allobrogicus, consul B.C. 121. Cicero has preserved a saying of Crassus against Memmius, that he thought himself so great a man that he could not come down into the Forum without stooping his head at the Arch of Fabius. Some fragments of it, discovered in 1880, lie scattered about still; but the most important of its remains appear to have been used up in the decoration of St. Peter's, between 1541 and 1545.

The SACRA VIA, or **Sacred Way**, was a road carried up a steep slope between the Palatine and Velian hills, from the Roman Forum to the ridge upon which stand the Church of S. Francesca Romana and the Arch of Titus, by which ridge the higher part of the Palatine was most easily approached. It was paved with *silex*, a hard black basaltic lava, laid in polygonal blocks, accurately fitted together. Though the name Sacred was also applicable to the extensions of this road, in one direction through

the Forum to the Capitol, and in the other beyond the ridge to the now unknown site of the Shrine of Strenia,† on the Esquiline, the only road popularly so called was the slope above described: and all the allusions to the Sacred Way in the classical poets, orators, and historians, will be found to apply to this short street.

The Sacred Way or Sacred Hill (Sacer Clivus), as it is called by both Horace and Martial:

Inde sacro veneranda petes Palatia clivo,  
(MART., Ep. i. 71, 5.)

was the road by which Horace sauntered into the Forum from the house of Maecenas on the Esquiline:

Ibam forte via Sacra, sicut meus est mos,  
Nescio quid meditans nugarum et totus in  
illis. (HOR., Sat. i. 6.)

It was ennobled by its associations with the triumphs which passed over its pavement towards the Capitol. Hence Horace imagines the unconquered Briton descending it in chains:

Intactus aut Britannus ut descenderet  
Sacra catenatus via.  
(HOR. Epod. vii. 7.)

The name is derived 'from the sacred league entered into between Romulus and Tatius on the spot where the union took place between the Sabine and Roman communities.'—*B.*

On the rt., near the House of the Vestals are the remains of some earlier buildings. They consist of blocks of the soft tufa used in the kingly period, walls of hard tufa, walls of concrete faced with brick, and columns of travertine of the 1st cent., B.C. 'The brick facing is of special interest, as being one of the earliest existing examples of the use of brick in Rome.'—*M.* These foundations are at a different angle and on a lower level than the walls of the Vestals' House, under which they appear to have extended. These ruins may very probably belong to the DOMUS PUBLICA, or House of the Pontifex Maximus

† Strenia was the goddess of New Year's Gifts—still called in Italy *Strenne*, and in France *Etrennes*.

the official residence of Julius Caesar during the latter years of his life. Parts of the Consular Fasti, now in the Capitoline Museum, were found at this spot in 1546.

A little above the Temple of Faustina is the Church of *SS. Cosmas and Damian*, the vestibule of which is formed of a round temple, 30 ft. in diameter. This has been identified as the

**Temple of Romulus**, built by the Emp. Maxentius (A.D. 306–12) in honour of his deified son, who died at the age of four. It was converted into a Church by Felix IV. in 527, by the erection of a cross wall with an apse at the N.E. end of the adjacent *Aedes Sacrae Urbis*, to which the circular Temple of Romulus served as a sort of atrium. Comm. de Rossi has published, from a manuscript in the Vatican Library, a drawing of this ruin, made in the 16th cent. by Ligorio, in which the entablature bears the remains of a dedicatory inscription to the Emp. Constantine, to whose merits, according to Aurelius Victor, all the buildings of his rival, Maxentius, were consecrated by the Senate. The same MS. contains a plan showing that the temple had a sort of vestibule on each wing. The two cipollino columns to the right of the church are the remains of one of these wings,† and the excavations of 1880 have disclosed part of the sub-structure of the other. The floor of the round temple was raised by Pope Urban VIII. with considerable damage to the structure; and the handsome doorway, with porphyry columns, was at the same time not only raised but moved a little to the left, in order to place it opposite the entrance of the inner church. It supports a rich stolen entablature, with beautifully-worked cornice. The wall on the side towards the Basilica of Constantine is built of squared tufa, with an arch and lofty doorway of travertine; that at the back is of brick.

† See the paper by Comm. G. B. de Rossi, 'Bullettino di Archeologia Cristiana,' 1867, p. 61.

It was at the foot of the latter wall, in a mason's yard at the end of the Via Alessandrina, that the fragments of the famous **Marble Plan of Rome**, now displayed upon the staircase of the Capitoline Museum, were found in the 16th cent., and some more fragments in the year 1867. The plan is of the age of Septimius Severus, and appears to have originally formed the marble casing of the wall under which the fragments were found.† It has been conjectured that these walls belonged to a building adjoining the *Forum of Peace*, which with the *Temple of Peace*, built by Vespasian, and regarded as the most splendid of Rome, was burnt down in the time of Commodus. These monuments were in all probability rebuilt in the reign of Severus.

**SS. Cosma e Damiano** has been formed by joining together the Heroon of Romulus and the *Aedes Sacrae Urbis*, and by boring an arch through the wall which separated them. This arch can be seen in the crypt of the modern church.

Two so-called Martyrs' Stones are built into the wall at the end of the *Cella*. The \***MOSAICS** (526–530) are among the finest in Rome, but were over-restored in 1660. Above the Arch of the Apse appear on each side of the Lamb four angels, of excellent but severe style, with the Seven Candlesticks, and two Evangelistic emblems; the hands with wreaths below formed part of a series of the 24 Elders, destroyed during the mutilation of the chancel by Urban VIII. in 1630. In the Apse is a colossal figure of Christ, to whom SS. Peter and Paul, in white togas, are presenting SS. Cosmas and Damianus; behind are Pope Felix (a figure of 1660), holding his Church, and S. Theodorus, much restored. 'The figure of Christ may be regarded as one of the most marvellous specimens of the art.'—K. Beneath are the Lamb and 12 sheep, emblematical of

† The existence of this plan has been attributed to the presumed fact that the office of the Prefect of the City was in this locality,

our Saviour and the Apostles. In the Sacristy is a beautiful Cosmatesque receptacle for Holy Oil, and a small figure of St. Anthony of Padua in painted marble, curiously inlaid on the altar front.

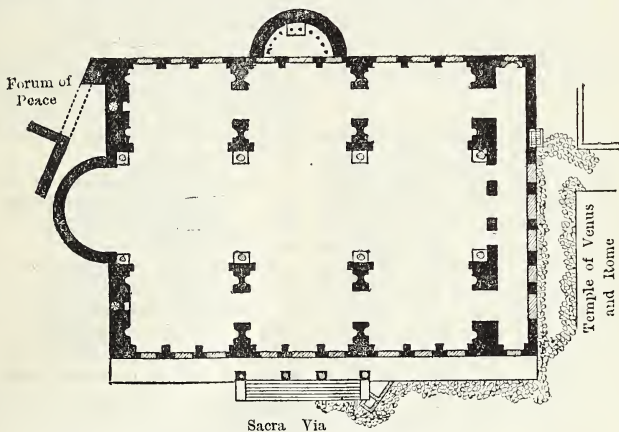
This Church, which has a small Cloister on its N. side, belongs to the Third Order of the Minor Conventuals. Festa 27th Sept.

The crypt, which has a fine Cosmatesque pavement, contains the altartombs of the patron Saints and of St. Felix, and an altar at which the latter celebrated mass. In the circular

atrium (now closed) is a well, into which it is said Christians were thrown in the time of Nero.

Close to the building, on the S. side, an ancient street branches off to the l. Here, protruding on the Sacra Via, is a mediaeval portico of brickwork, enclosing on three sides a small court. The fourth side is formed by the wall of the

\***Basilica of Constantine**, built by Maxentius, but named after his rival and successor. Its form was somewhat like that of a great church,



BASILICA OF CONSTANTINE.

with nave, aisles, and apse measuring about 100 yds. by 88. The three arches on each side between the nave and aisles were each about 68 ft. in span, and the vault of the nave, of which some remains may be seen, covered about 80 ft. (The width of the nave of St. Peter's is 93 ft.) To the piers were attached eight Corinthian columns of marble 62 ft. high, the last of which was removed by Paul V. to the Piazza di S. M. Maggiore. The original entrance was from the front of the building facing the Coliseum and the Temple of Venus and Rome. At a later period another entrance was made in the left or W. side facing the Sacra Via. This approach was adorned with porphyry

columns, fragments of which, discovered at the foot of the steps, have lately been replaced *in situ*. The apse in the middle of the E. aisle is contemporary with this side entrance. Some remains of the *horrea piperataria*, or government stores for oriental drugs, have been found under the ruin. A winding brick staircase leading to the roof (112 ft.) is nearly entire. The ascent to the summit can be made through the garden of the Ospizio delle Mendicanti (entrance No. 61, Via del Colosséo), and a fine \*view of this part of Rome may be thus obtained.

Opposite the mediaeval portico, mentioned above, is a hemicycle or curved seat of brickwork, probably of the 4th

cent. with marble pavement on a level  $4\frac{1}{2}$  ft. above the street. 30 yds. further on is the basement of a circular fountain of brick, faced with marble, found in 1879.

The pavement near this spot was believed to be the scene of a miracle. Simon Magus, being in Rome at the same time with SS. Peter and Paul, and having displayed his power by flying, the apostles knelt in the Sacred Way and prayed that the influence of the Evil one might be arrested—upon which Simon fell to the ground. A chapel erected on the spot by Pope Paul I. (760 A.D.) existed until the 14th cent.; and the stones of the pavement, bearing the impress of the knees of St. Peter, are now exhibited in the Olivetan church of

**S. Francesca Romana**, or *S. Maria Nuova*, so called to distinguish it from the Church of *S. M. Antica*, which stood on the site now occupied by the Church of *S. M. Liberatrice*. The Church of *S. Francesco Romana* was built on a portion of the site of the Temples of Venus and Roma, by Leo IV. and Nicholas I. in the 9th cent., and was restored by Paul V. in 1612. In the 2nd chapel rt., are the tombs of CARD. VULCANI (1322), and ANTONIO RIDO (1475), with his relief on horseback. He was commander of the Papal forces under Nicholas V. 3rd rt., St. Benedict healing a child, by *Subleyras*.

At the end of the nave is the Confession of S. Francesca, covered with rich marbles, and below it a Crypt, containing her remains. In the rt. transept is a monument to Gregory XI., erected in 1584 by the senate and people, with a relief of the return of the Papal Court to Rome from Avignon, in 1377, after an absence of 72 years, from the designs of *Pietro Olivieri*. St. Catharine of Siena, who persuaded the Pope to return, rides behind him. On the rt. are the two stones let into the wall (see above). On the pavement below, good slab-tomb of a Bishop (1412). Over the high altar is a miraculous Madonna (1100). In the tribune are some curious MOSAICS of the 12th cent.

(much restored), representing the Virgin and Child, with SS. John, James, Peter, and Andrew, each in compartments formed by columns in the shape of palm-trees, and twisted. 'We have here not so much the decline of Byzantine art as a Northern, perhaps Frankish influence.'—K. In a niche below to the l. is a small damaged fresco of the Crucifixion.

In the l. transept is a handsome marble ciborium, with sculptures in the style of *Mino da Fiesole*. Over the door leading to the Sacristy is a painting of Paul III., with the English Minister to the Vatican, attr. to *Pierino del Vago*.

In the Sacristy, Virgin and Child with SS. Benedict and Francesca. Behind the Church (apply to the Sacristan) may be seen the \*W. apse (coffered in lozenges) of the Temple of Venus and Roma.

1st chapel l., Virgin and Child with SS. Catharine of Alexandria, John Bapt., Benedict, and George, by *Sinibaldi Ibi* (1524).

The handsome \*bell-tower is one of the best preserved of the 13th cent. S. Francesca Romana was a noble lady of the *Ponziani* family, remarkable for her piety. She founded the order of *Oblate* nuns, who are all of noble family, and occupy the Convent of *Tor de' Specchi* (Rte. 23), which is open to the public on March 9th, and during the octave.

In this locality, probably opposite the basilica, was situated the ancient *Temple of the Lares*, rebuilt by Augustus, and the *House of the Rex Sacrificulus*, titular king of the Roman priesthood. Here, too, was the famous equestrian STATUE OF CLOELIA, the hostage of Persena.

The highest point of the road, or SUMMA SACRA VIA, 53 ft. above the level of the Forum, appears to have spread into a broad paved area, surrounded by toy-shops and apple stalls. Ovid alludes to the garlands sold at the Temple of the Lares:—

Hic ubi fit docta multa corona manu.  
(*Fast.* vi. 791.)

From this area the road branched

in three directions. One branch to the rt. led into the centre of the Palatine hill; another, to the left, passed along the E. end of the Basilica of Constantine; a third continued in a line parallel with the original direction of the Sacred Way, but more to the rt. This last road was that by which the triumphs reached the *Summa Sacra Via*; and it was spanned at its end by the

\***Arch of Titus.** This monument, erected to commemorate the conquest of Jerusalem, though built over in the middle ages, was always regarded with interest on account of its sculptures, and was called the Arch of the Seven Lamps. It was restored to its old form in 1822. The additions required for this purpose were constructed in travertine, and are easily distinguished from the



ARCH OF TITUS.

stained Pentelic marble of the original. The inscription remains on the attic: SENATVS. POPVLVSQVE. ROMANVS. DIVO. TITO. DIVI. VESPASIANI. F. VESPASIANO. AVGVSTO. The title *divus* applied to Titus shows it to have been erected after the death of the Emperor, A.D. 81. On either side over the arch are beautiful but injured figures of Victory. On the keystone towards the Colosseum is a figure of Roma; on the other side, Fortune. The frieze represents a procession of warriors leading oxen to sacrifice. The vault has in the centre a relief representing the apotheosis of Titus. The piers under the arch are ornamented with reliefs on a large scale, of the triumphs of Titus. On the l. the Emperor is drawn in his triumphal car, conducted by Roma and crowned by Victory. On the rt. the triumphal procession is about to

pass under an archway, possibly that of Fabius, at the bottom of the Sacred Way. The soldiers carry the spoils from the Temple of Jerusalem, among which may be recognised the golden table, the silver trumpets, and the seven-branched candlestick of gold. The sacred objects brought from Jerusalem were deposited by Vespasian in his magnificent Temple of Peace; and the representations of these symbols of a strange worship were doubtless copied more or less closely from the originals. This arch was incorporated in the mediaeval stronghold of the Frangipani (see below). It affords the earliest instance in Rome of the use of the Composite capital—a superposition of Ionic volutes upon two rings of Corinthian acanthus leaves, and not considered a very happy artistic design. Other examples are the *Arch of Severus* (see above), the *Arch of the Goldsmiths* (Rte. 25), and the *Baths of Diocletian* (Rte. 21).

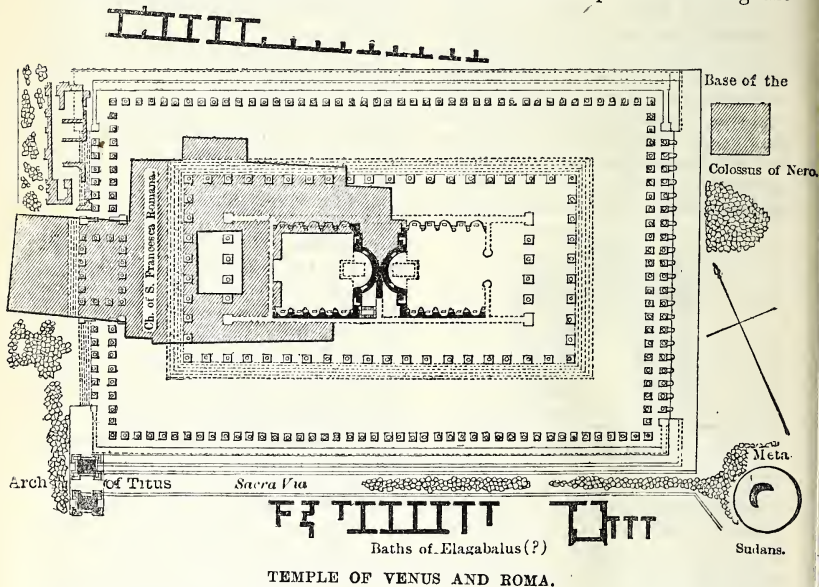
At the corner of the road, which ascends from the Arch of Titus to S. Bonaventura (Rte. 9), are foundations of the *Torre Cartularia*, a mediaeval stronghold, built by the Frangipani to protect the entrance to their fortress, which included also the Colosseum and the Septizonium. Its name seems to have been derived from the archives of the Popes, which were transferred to it for safety in the 10th cent. During the troubles of 1167, Pope Alexander III. took refuge in this tower, to escape the assault of the faction of Barbarossa. It was partially destroyed by the Senator Brancaleone in 1257, and the remaining part was pulled down in 1829 during the restoration of the Arch of Titus, which had served as a buttress to the Tower. The ruins now visible consist of a gigantic platform of lava concrete in five steps, with massive blocks in mixed travertine and peperino.

Further on, to the rt. of the paved road, are the remains of some baths, probably those built in the 3rd cent. by Elagabalus. Their brick-work is good, the flue-tiles often well preserved, and the marble lining of the baths handsome. The centre of the

group is occupied by a curious building, in the form of a basilica, ornamented with columns of Cipollino. Beneath it is a very singular kind of crypt. In the apse is a fountain or cistern, just on the spot where the altar would have stood if the building had been a Church.—*M.* Overlooking these Baths are the lower parts of vaulted chambers which formed part of the Palace of Nero.

Upon an artificial platform extend-

ing from the Summa Sacra Via to the area of the Colosseum, in the midst of an enclosure surrounded by a vast colonnade, was the double *Temple of Venus and Roma* (A.D. 125). The platform, with fragments of its 72 columns, and the ruin of part of the cellae of the temples (semicircular apses placed back to back) are all that remains of this magnificent monument. The stucco ornaments of the vault in these apses are among the



TEMPLE OF VENUS AND ROMA.

finest examples of the kind in Rome.—*M.* Part of the ruin is included in the garden of the adjoining convent, which is now used as lodging-houses.

This Temple was designed by the Emp. Hadrian himself, and was placed on one of the most commanding sites in Rome. The ground had been previously occupied by part of the GOLDEN HOUSE OF NERO, which extended from the Esquiline to the Palatine. This palace was destroyed by Vespasian; but the COLOSSUS OF NERO, which had been commenced by order of that Emperor in his own likeness, and finished after his death as an

image of the Sun, still stood on this site when Hadrian began his work. It was then removed to another position, probably to the great pedestal still existing close to the Colosseum. Dion Cassius relates that Hadrian submitted his design of the double temple to Apollodorus, the architect of the Forum of Trajan, upon which the latter observed that the statues, which were sitting figures, were too large for the cellae, for if they rose they would strike their heads against the roof; that the temple should have been raised on a higher level, so as more completely to com-

mand the Sacred Way; and that the required substructure, if made hollow, would have been a useful place for storing the machinery of the theatre (Colosseum). The historian adds, probably without truth, that Hadrian caused the architect to be immediately put to death for his bold criticism.

It is probable that the temple, lofty as it was, appeared from the Sacra Via somewhat sunk behind the colonnade of about 180 granite and porphyry columns which surrounded it. The two Temples faced towards the Forum and the amphitheatre, with a porticus of 10 columns in each direction. That of Roma appears to have looked towards the Forum. The platform was approached from the Summa Sacra Via by marble steps, still partly preserved between the Church of S. Francesca and the Arch of Titus; and from the side of the Colosseum by two staircases, the remains of which may be traced. The building was begun A.D. 121, and was probably finished in the reign of Antoninus Pius (A.D. 138), upon whose medals, as well as Hadrian's, it is represented. Within it was an altar, at which every newly married couple in Rome offered sacrifice. It was burnt in the time of Maxentius, and the existing remains of the double cella are to be ascribed to its restoration by that Emperor about A.D. 311. In 625, Pope Honorius I. obtained permission from the Emp. Heraclius to remove its gilded bronze tiles to cover the Basilica of St. Peter, whence they were stolen by the Saracens in 846. The materials of the temple were probably used in the construction of the Church of S. M. Nuova (now S. Francesca Romana), built on part of its area by Pope Leo III.; and Paul II. is said to have quarried here for the Palazzo di Venezia.

## ROUTE 7.

FROM THE CAPITOL TO THE COLUMN OF TRAJAN, BY THE MAMERTINE PRISON, THE ACADEMY OF ST. LUKE, AND THE IMPERIAL FORA.

[For plan of this Route, see p. 34.]

[Omn. p. [22], i.; Tramway, p. [28], i., iii.]

From the Palace of the Senator (Rte. 5), on the side next the Ara Coeli, a paved road leads down to the Forum. It nearly coincides with the *Scalae Gemoniae* (see below), by which the ascent was continued to the Temple of Juno Moneta, probably where the steps now mount to the south side of the Ara Coeli. Between these steps and the Forum is a piece of ground on the S.E. extremity of the Arx, in which are remains of walls, some of them of an early character, like the primitive walls of the Palatine.

On the left, at the foot of the descent, is the little Church of

**S. Giuseppe de' Falegnami** (1539), belonging to the Confraternity of Carpenters. At the 1st altar l. is a Nativity, by *Carlo Maratta*. Beneath is the subterranean Chapel of *S. Pietro in Carcere*, with a curious ancient crucifix behind glass above the altar.

From within the porch of the lower Church a flight of steps descends to the traditional Prison of St. Peter, the ancient TULLIANUM, or

**Carcer Mamertinus**, which, as Livy tells us, overhung the Forum—*imminens foro* (Sacristan, 50 c.). Above the steps is a part of the ancient façade, and of an inscription recording its restoration in the reign of Tiberius. The prison consists of two chambers, the upper being an irregular quadrangle of squared tufa roofed with an ordinary round arch in the same material, dating perhaps from an early period of the Republic. The lower is a half circle, 19 ft. by 10 in the widest part, the

walls on the straight side being partly formed of the solid tufa rock. The stones forming the curved side, which is placed towards the hill and probably built against the rock, are laid horizontally, overlapping each other in such a manner as to slope forward towards the top, where they originally formed a conical roof. The wall now terminates at the height of about  $5\frac{1}{2}$  ft., and is covered by a flat vault of a totally different construction and material. This vault has a hole in the middle, supposed to have once been the only way of descending into the lower chamber. In the rock floor is a spring, which, according to the legend, burst forth miraculously, to enable St. Peter to baptize his gaolers. In Early Latin *tullius* signified a spring; and the well still existing in the rock is believed to have given the name of Tullianum to the building, originally constructed as a well-house. The name was thought by the Roman antiquaries to commemorate its erection by Servius Tullius; while the building over it was attributed to an earlier king, Ancus Marcius. Livy says, *Anci regis opus est*. 'The Tullianum is the earliest specimen of building, other than simple wall-constructions, in Rome.'—B.

The name of *Mamertinus* is not classical, but mediæval, and refers to a statue of Mars (*Mamers*) which stood close by. The Tullianum appears to have been a state prison and place of execution for political offenders and for captives of importance. It was here that Lentulus, Cethegus, and the other accomplices of Catiline, were strangled by order of Cicero, who announced their death to the assembled people by the single word *vixerunt*. Here Sejanus, the minister of Tiberius, perished; here Jugurtha was starved to death; and here, after the triumphs of the Roman generals, the captive chiefs who had graced the procession were frequently ordered to be slain. The *Scalæ Gemoniæ* (Stairs of Sighs), which led past the prison down to the Forum, and on which the bodies of criminals were exposed, are buried

beneath the modern road, and may probably be hereafter discovered by excavation.

The underground passages, accessible from the prison, are ancient drains for carrying off the water from the spring. The passage is tortuous and troublesome, about 100 yds. in length, and the exit lies beneath a house in the *Via Marmorelle*. At intervals are vaulted chambers, with a hole by which a man could descend for the purpose of inspecting or cleansing the drain; and the whole system is connected with the Cloaca Maxima.

Opposite stands the Church of

**S. Martina**, bearing the name of a very ancient building which was raised on the site of the *Secretarium Senatus* (offices of the Senate House), restored in the 8th cent. by Adrian I., and rebuilt by Alexander IV. in 1256. In 1588 Sixtus V. gave it to the Academy of Painters, who joined to its dedication the name of their patron St. Luke. During the pontificate of Urban VIII., the body of S. Martina was discovered beneath the Church; whereupon Card. Francesco Barberini, nephew of the Pope, caused it to be rebuilt from the foundations on a slightly different site by *Pietro da Cortona*, who was so much pleased with his work that he called it his daughter. On the l. is the original model of the Statue of Christ, by *Thorvaldsen*; on the rt. one of Religion, by *Canova*.

The very handsome Subterranean Church of **S. Luca**, adorned with columns of *Serravezza* and *bardiglio*, and containing the alabaster urn of S. Martina, was erected by Pietro da Cortona, at his own cost. This artist bequeathed to the Church his whole fortune, amounting to 100,000 scudi (20,000*l.*), and painted the altarpiece, representing the saint in triumph over idols. At the foot of the stairs on the l. is a forged Inscription, stating that a Christian named Gaudentius was the architect of the Colosseum. Opposite is the painter's tomb. Behind the altar is an ancient marble seat, called the Chair of Urban VIII.



From this Church started the Procession of the *Candalora*, instituted by Pope Gelasius about 495 as a substitute for the pagan Lupercalia, and conjectured by Baronius to be the origin of our Candlemas Day. On the 2nd Feb. the Pope distributed candles to the people from the porch of S. Martina, and to the Cardinals from the high altar of S. Adriano; after which he proceeded to S. M. Maggiore, which he entered bare-foot, a Cardinal afterwards celebrating Mass. Festa, 30th Jan.

[A few paces to the rt., facing the Forum, is *S. Adriano*. Beyond it are seen the columns in front of *S. Lorenzo in Miranda*, behind which Church is that of *SS. Cosma e Damiano* (Rte. 6).]

Behind the Church of S. Martina, at No. 44, Via Bonella, is the

**ACCADEMIA DI S. LUCA**, the Roman Academy of Fine Arts, founded in 1588 by Sixtus V., who endowed the confraternity of painters with the adjoining Church. It is composed of painters, sculptors, and architects, but was deprived of its Schools in 1873. (Adm., p. [36], 50 c.; catalogue, 1 fr.)

On the staircase is a bust of Canova, and several casts from Trajan's column. The Academic rooms on the first floor are only opened on application to the custode. They contain some casts from Canova, Thorvaldsen, and Gibson, besides a fine colossal head of Napoleon, modelled by *Canova*, and a valuable collection of original drawings. The Picture Gallery is on the 2nd floor, reached through an ante-room with engravings.

**Gallery.**—1 *Early Flemish*, Deposition. 2 *Carlo Maratta*, Virgin at prayer; on the back a \*print of Raffael's original design for the Transfiguration, with nude figures. 3 *Palamedes*, Bivouac of Gipsies. 4 *Rubens*, Three Graces (sketch). 5 *Vandyck*, Virgin and Child with two

Angels. 6 *Baciccio*, Innocent XI. 7 *Salvator Rosa*, Brigands' Heads. 8 21 and 24 *Joseph Vernet*, Sea-pieces. 9 31 *Berchem*, Ruins in the Campagna. 10 36 *Mytens*, Portrait of an Admiral (1638). 11 39 *Paolo Veronese*, Toilet of Venus. 12 153 *Giulio Romano*, Copy of Raphael's Galatea. 13 49 *Claude Lorrain*, View of a Sea-port. 14 52 *J. Vernet*, Sea-piece. On the l. opens the

**Hall of Raphael.**—57 *Early Flemish*, Virgin and Child, with SS. Catharine, Barbara, Agnes, Dorothy, and Lucia. 58 61 After *Titian*, Sketch of St. Jerome. 59 194 *Salvator Rosa*, Concert of Cats. 60 66 *Bassano*, Angel announcing Christ's birth to the Shepherds. 61 68 *Vanvitelli*, Tivoli. 62 72 St. Luke painting the Virgin, wrongly attributed to *Raphael*. 63 77 *Guercino*, Venus and Cupid—a fresco transferred to canvas. 64 78 \*Fresco of a boy, att. to *Raphael*. 65 79 After *Titian*, Calisto and Nymphs.

**Hall of Fortune.**—91 *Poussin*, Copy of Titian's Bacchus and Ariadne. 92 102 *Rosa da Tivoli*, Shepherd and animals. 93 103 *Guido Cagnacci*, Tarquin and Lucretia. 94 109 *Palma Vecchio*, Susanna (not genuine). 95 107 *Paolo Veronese* (School of) Susanna. 96 116 *Guido Reni*, Bacchus and Ariadne. 97 131 *Sassoferrato*, Madonna and Child. 98 133 *Guido Reni*, Fortune. 99 136 *Spanish School*, Portrait of Claude Lorrain. 100 142 *Harlowe*, Wolsey receiving the Cardinal's hat.

The **Modern Section**, leading out of the Gallery on the rt., contains pictures by young students which have obtained prizes. In the small room l. is 197 *Greuze*, Contemplation. In this room are also portraits of members of the Academy, amongst whom are *Gibson*, the sculptor, by *Löwenthal* (full length), and another by *Perry Williams* (with a fez); *Federigo Zuccherò*, by himself; the Duke of Sussex, by *Laurence*; Byron, Virginia, Lebrun, and Angelica Kauffmann. In a case on the wall are some fine MEDALS, presented to the Academy by popes and sovereigns; one of them on the rt. bears the portrait of Queen

Victoria, presented by the Prince Consort, hon. member of the Academy.

To the rt. is the BIBLIOTECA SARTI, a library of 15,000 vols., chiefly on art, bequeathed by the late architect, Antonio Sarti.

In the angle between the Via Bonella and Via Cremona, close to the Academy on the N., stood the *Forum Julium*, the earliest of

#### THE IMPERIAL FORA.

The Roman Forum, in the later days of the Republic, was found insufficient for the multitudinous affairs which were transacted there. The first contrivance to meet this deficiency was the foundation of Basilicas in substitution for the private houses upon the sides of the Forum. The Atria of Maenius and Titius were converted into the Basilica Porcia; the house of Scipio was replaced by the Sempronia. By these means not only a considerable additional space was devoted to public uses; but places were provided in which the judges and tribunes could pursue their business without interruption from the weather. The first design for increasing the public accommodation by an additional open area was due to Julius Caesar, who, while himself pursuing his conquests in Gaul and Britain, commissioned his friends in Rome to purchase the ground necessary for 'widening the Forum and laying it open as far as the Atrium of Liberty' (Cic. Epist. ad Att. iv. 16). The example of the first of the Caesars was followed by his successors, until five additional Fora, surrounded by the most magnificent monuments of Rome, and filled with the choicest works of Greek and Roman art, occupied the entire space between the old Forum, the Carinae, and the foot of the Quirinal hill. The *Forum Julium*, as ultimately arranged, formed a grand *temenos*, or close, around a Temple erected by Caesar, in fulfilment of a vow made before the battle of Pharsalus, in honour of Venus Genetrix, the ancestress of his race. The Forum was

begun about B.C. 54, and completed after the death of Julius, by Augustus; the Temple was dedicated by Julius himself B.C. 45. The cost of the ground alone is said to have exceeded 100,000,000 sesterces (about one million sterling). Here Caesar placed a statue of Cleopatra by the side of the goddess; and it was in front of this Temple that he received the senate without rising from his chair, an offence that was never forgiven. The Temple of Venus Genetrix was re-discovered towards the middle of the 16th cent., and described by Palladio. Beneath the houses in an alley leading out of No. 29, Via Marmorata, are five chambers built with squared tufa stones, and in front of them a wall with three arches in peperino and travertine visible from the public passage, which are thought to have been some of the buildings on the W. side of the Forum Julium. From these chambers some *Cloacae* run towards the Mamertine Prison.

A little W. of the Forum Julium stood the *Forum of Augustus*, designed to supply further space for judicial business. It formed the enclosure around the *Temple of Mars Ultor*, vowed by Augustus to the god who avenged the death of Julius Caesar, in his war against Brutus and Cassius at Philippi, and dedicated B.C. 2.

Ultor ad ipse suos coelo descendit honores,  
Templaque in Augusto conspicienda foro.  
Et deus est ingens et opus: debebat in urbe  
Non aliter nati Mars habitare sui.  
(OVID, Fast. v. 551.)

At the end of the Via Bonella is the *Arco dei Pantani* (see below). To the l. of it are some fine remains of the \*Temple of Mars Ultor, consisting of a fragment of the wall of the cella, with three Corinthian columns, and a pilaster forming part of the peristyle. Until 1820 they supported the tower of the Church of *S. Basilio*. Above is a handsome architrave, and a ceiling with richly moulded sunken coffers. The cella was once covered with slabs

of white marble, grooved with sham joints to give an effect of size—of which three bands and a basement remain.

The lofty circuit \*Wall of the Forum, against which the back of the Temple was placed, has been preserved for a length of 166 yds. The upper part is built of *peperino*, the lower of *sperone*, and its height exceeds 100 ft. The hard grey blocks of *sperone* are as fresh as ever, while the softer greenish *peperino* has weathered badly. On the top is a massive and effective travertine cornice 4 ft. deep, with large simple consoles.—*M.* Its chief purpose was not so much to protect the Forum from the street fires which were so frequent in Rome, as to screen the view of the ugly houses which overhung the Forum from the slope of the Quirinal hill.

Within this wall on the rt. are the fine ruins of the \*SOUTHERN HEMICYCLE, excavated in 1889. Many pedestals of statues bearing the names of C. Marius, Q. Fabius Maximus, Sulla, and other victorious generals, were thus brought to light, and the inlaid pavement of coloured marbles exposed to view. At the same time was cleared out about 150 yds. of the Cloaca Maxima, which runs beneath the Imperial Fora.† Here stood the old Church of S. Basilio, mentioned as one of the principal Abbeys of Rome in 995. Its gable can be easily made out against the wall. The street is closed by the

**Arco dei Pantani**, which formed one of the entrances of the Forum. To the N. of the Arch stands the Church of the **Annunziata**, built in 1576 by some Dominican Nuns, to whom Pius V. had assigned the Convent of S. Basilio. It was built out of the materials of the Temple about A.D. 505. To the rt. of its entrance are four well jointed doorways in the ancient wall, buried nearly to the spring of the arch. To the N. rises the *Torre*

*del Grillo*, with a handsome marble cornice.

Turning to the rt., outside the Arch, we soon reach on the l. the very ancient Church of

**SS. Quirico e Giulitta**, which gives a title to a Cardinal Priest. In the 6th cent. it occupied a much lower level, and faced in the other direction, with its apse towards the Forum Wall. It was rebuilt by Paul V., in 1606, and given to the Dominicans in 1622.

Crossing the street a few yds. further, we reach on the rt., at the corner of the wide Via Cavour, the

**Tor de' Conti**, a huge brick tower, erected by Nicholas I. in 858, and rebuilt in 1216 by Innocent III., both Popes of the Conti family, from whom the tower derives its name. It is founded on the remains of a square Temple, supposed to be that of *Tellus*. Its walls are cased with brick and strengthened with buttresses. The tower consisted of three stories of great altitude, and is referred to by Petrarch, in one of his letters, as '*Turris illa toto orbe unica quae comitum dicebatur.*' It formed, like other towers of the same kind, a fortress during the troubled middle ages. The battlemented summit was injured by the earthquake of 1348; the tower itself was partly pulled down by Urban VIII., and reduced to its present form by Alexander VII. in 1655. It probably occupied the centre of the *Area Telluris*, in the region of the *Carinae*, and stood near the house of *Spurius Cassius*, the Consul, who in B.C. 485 was hurled from the Tarpeian rock.

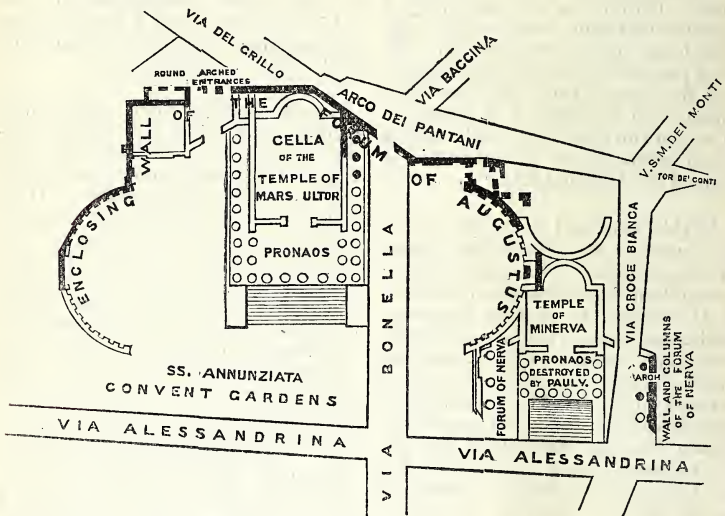
Following the tramway for a few yds. to the bottom of the Via Cavour, and turning to the rt., we reach at the corner of the Via della Croce Bianca the two half-buried columns known as the

\***Colonnacce**. This ruin, sometimes erroneously called the Temple of *Minerva*, formed part of the ornamental

† It can be examined by applying to Cav. Narducci of the City Hydraulic Service.

enclosure of the *Forum of Nerva*. A comparatively narrow space, between the Forum of Vespasian and that of Augustus, was chiefly occupied by the *Argiletum*, a great thoroughfare leading from the Roman Forum to the Subura, one of the most crowded parts of Rome. Here Domitian built another Forum, in which he placed a *Temple of Minerva*, and a Shrine of *Janus Quadrifrons*; the erection of the latter is celebrated by

Martial (x. 28). The temple was completed by the Emp. Nerva, whose name was commonly given to the Forum; which was also called the *Forum Transitorium*, from the thoroughfare passing through it. A considerable part of the hexastyle portico of the Temple of Minerva was still standing at the beginning of the 17th cent., and views of it are given in the rare works of Du Perac and Gamucci. It was pulled down by



FORA OF AUGUSTUS AND NERVA.

Paul V. in 1606, its Corinthian columns cut up to decorate his fountain on the Janiculum, and its architrave turned into the high altar of St. Peter's. Some of its material was also used in the construction of the Cappella Borghese at S. M. Maggiore. The remaining columns support an entablature with sculptured frieze and cornice, and an attic in which is a figure of Minerva in high relief. The frieze represents the attributes of Minerva as patroness of household industry; young women are weaving or spinning, weighing out money, and drawing water. All this

ornamentation is attached to a wall built of large blocks of peperino, once cased with marble. The 'entablature projects and returns round the columns, which are placed in front—a peculiarity of Roman taste, never seen in Greek work. The attic also projects, and formed a pedestal for colossal statues.'—M.

[At the opposite corner of the two streets is the ancient Church of **S. M. in Macello Martyrum**, so called because it encloses a well into which numerous Christians are supposed to have been thrown, after their condem-

nation at the office of the Praefect annexed to the neighbouring *Aedes Sacrae Urbis* (see below). The water of this well, which in reality is simply a shaft communicating with the Cloaca Maxima, was constantly drunk by devotees during the middle ages for the sake of its healing qualities. Previous to the 12th cent. the Church bore the title of *S. Marco*, but in the 16th it was given to the weavers, and changed its name to *S. Agata dei Tessitori*. It now belongs to the Third Order of Penitence. Festa, 5th Feb.]

**Forum of Peace.**—After the completion of the Forum of Augustus, no further work of the kind was projected until the time of Vespasian, who surrounded his magnificent *Temple of Peace*, dedicated A.D. 77, with an enclosure of a similar character. It stood S.E. of the Forum of Augustus, near the point where the Via Alessandrina joins the wide Via Cavour. No certain relics of these monuments remain, except portions of the pavement at the foot of the back wall of SS. Cosma e Damiano, where the fragments of the marble plan of Rome were discovered by Antonio Dosio. The *Aedes Sacrae Urbis*, represented by the Church of SS. Cosma e Damiano, was entered from this Forum, and formed, as it were, part of its enclosure. The existing ruins date partly from the time of Vespasian, partly from that of Severus. Outside the apse of the Basilica of Constantine is a fine fragment of wall in mixed blocks of peperino and tufa, with a square-headed travertine doorway, having a round relieving arch over it.

The Temple of Peace included a Public Library and a perfect treasury of antiquities and works of art. It contained the golden table of shewbread, and the golden candlestick from the Temple at Jerusalem. The building lay in ruins, having been struck by lightning, between A.D. 522 and 534; though there still existed a large number of its Greek sculptures in the adjoining Forum, among which was a Bull standing over a fountain,

and the celebrated Cow and Calf by *Myron*, which once adorned the great square at Athens.

The Via Alessandrina leads straight from the back of the Basilica of Constantine to the

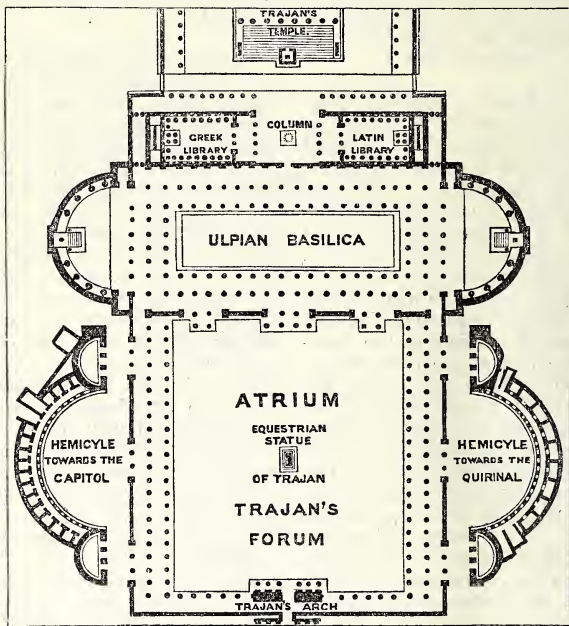
\***Forum of Trajan.** [Just before reaching it the *Via di Campo Carleo* (Carlo Leone) diverges to the rt. (see below).]

The excavated area may be visited by descending a staircase at the S.E. corner, where there is a *custode* in attendance. It was begun by Trajan after his return from the Dacian war, and completed A.D. 114. A triumphal arch gave entrance to the Forum. This was a large square with colonnades on three sides, and the *Basilica Ulpia*, so called from Trajan's family name, on the N. side. Beyond the Basilica, to the N., rose the memorial column, in the centre of a square area, having on two sides the celebrated Greek and Latin libraries. Beyond these buildings the Temple erected to Trajan by Hadrian occupied the area on which now stands the *Pal. Valentini* (Prefettura). On the E. and W. of the Forum two semicircular wings, with a double tier of shops and public offices, supported the slopes of the Quirinal and Capitoline hills, partially cut away to make room for this magnificent suite of buildings. The architect employed by Trajan for this work was a Greek, *Apollodorus* of Damascus.

Some exquisite sculptures, representing scenes in the life of Trajan, and described in the account of the Arch of Constantine, are generally supposed to have been taken from the arch which gave entrance to this enclosure. It is however more probable that they were removed from the *Arcus Divi Trajani* near the *Porta Capena*. About one-third of the extent of the Forum was disclosed in 1812, when the French prefect of Rome, Comte de Tournon, caused two convents and several houses to be pulled down to lay open the present area. The marble

pavement has almost entirely disappeared, but many fragments of marble capitals, entablatures, reliefs, and votive or honorary inscriptions, are inserted in the modern enclosure wall. Among these inscriptions, one fragment placed in the semicircular wall at the N. end of the enclosure contains the record of the liberality of Trajan when he caused the registers

of taxes due to the State to be burnt in his Forum (see p. 63). The sum of the debts was not less than *SESTERTIUM NOVIES MILLIES CENTENA MILLIA*, or about 8 millions sterling. There are also some pedestals with long inscriptions in praise of *Flavius Merobaudes*, *Nicomachus Flavianus*, and other eminent statesmen of the 4th and the 5th cent., but no remains of the base-



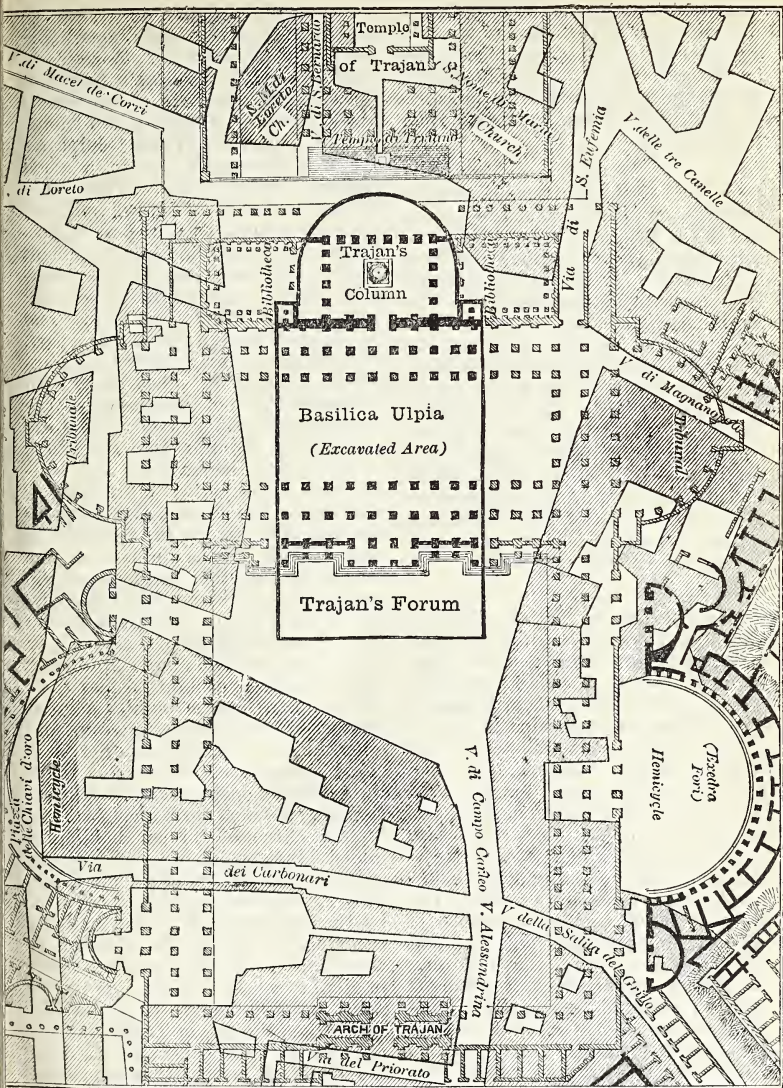
RESTORED PLAN OF TRAJAN'S FORUM.

ment which supported the great bronze equestrian statue of the Emperor, renowned throughout the Roman world.

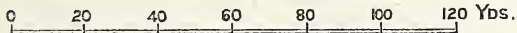
[Of the two semicircular wings, which supported the slopes of the Capitol and the Quirinal, the one to the W. is entirely concealed by modern houses in the Piazza delle Chiavi d'Oro; but that at the foot of the Quirinal is well preserved, and may be entered from No. 6, Via di Campo Carlo (50 c.). A considerable portion

of it forms the boundary of an adjacent garden. (For admission to both, apply to the Custode of Trajan's Forum.) It formerly bore the name of the Baths of Aemilius Paullus,† and consists of corridors, in two, originally perhaps three, stories, partly intended to support the lofty bank of earth behind them. The square recesses, with travertine doorways, were used as shops or public offices. The

† The adjacent *Via Magnanapoli* (Rte. 19) is a corruption of *Balnea Paulli*.



(Foro di Augusto



REMAINS OF TRAJAN'S FORUM.  
With surrounding modern buildings.

pavement in polygonal blocks of lava was laid open in 1812 by the French, and is one of the best in Rome. The brickwork is also extremely beautiful. An old staircase, connecting the corridors with the Forum, descends from the garden.]

Of the two double rows of granite columns, on which stood the bronze roof of the Basilica Ulpia, nothing remains but the lower portions with their restored bases. 'The pavement of the Basilica, with its fine slabs of white marble, is raised about 3 ft. above the level of the Forum. Some of the pedestals of the statues which flanked the steps leading down to the Forum are still visible.'—*M.* The pillars which decorated the main entrance, facing the Forum, as well as the steps leading to it, were of costly *giallo antico* marble; and some fragments of them, as well as of the frieze and cornice, are now placed under an arch of the modern enclosure wall.

The \*Column of Trajan, the base of which was excavated by Paul III. in the 16th cent., is the finest existing monument of this class. (For the ascent, apply at No. 1 Via in Miranda.) The Column was dedicated in honour of the Emperor by the Senate and Roman people while Trajan held the Tribunitian power for the 17th time, and in his 6th Consulate. It is composed of 34 blocks of white marble, nine of which form the basement, and 23 the shaft; the remaining two, the torus and capital. The pedestal is covered with reliefs of warlike instruments, shields, and helmets; and bears the following inscription supported by two winged figures: SENATVS . POPVLVSQVE . ROMANVS—IMP . CAESARI . DIVI NERVAE F . NERVAE—TRAJANO . AVG . GERM . DACICO PONTIF—MAXIMO . TRIB . POT . XVII . IMP . VI . COS . VI . P . P.—AD . DECLARANDVM QVANTAE . ALTITVDINIS—MONSET LOCVS . TANT'is . operIBUS . SIT . EGESTVS. This fixes the date about the commencement of the Parthian war (A.D. 114), from which the

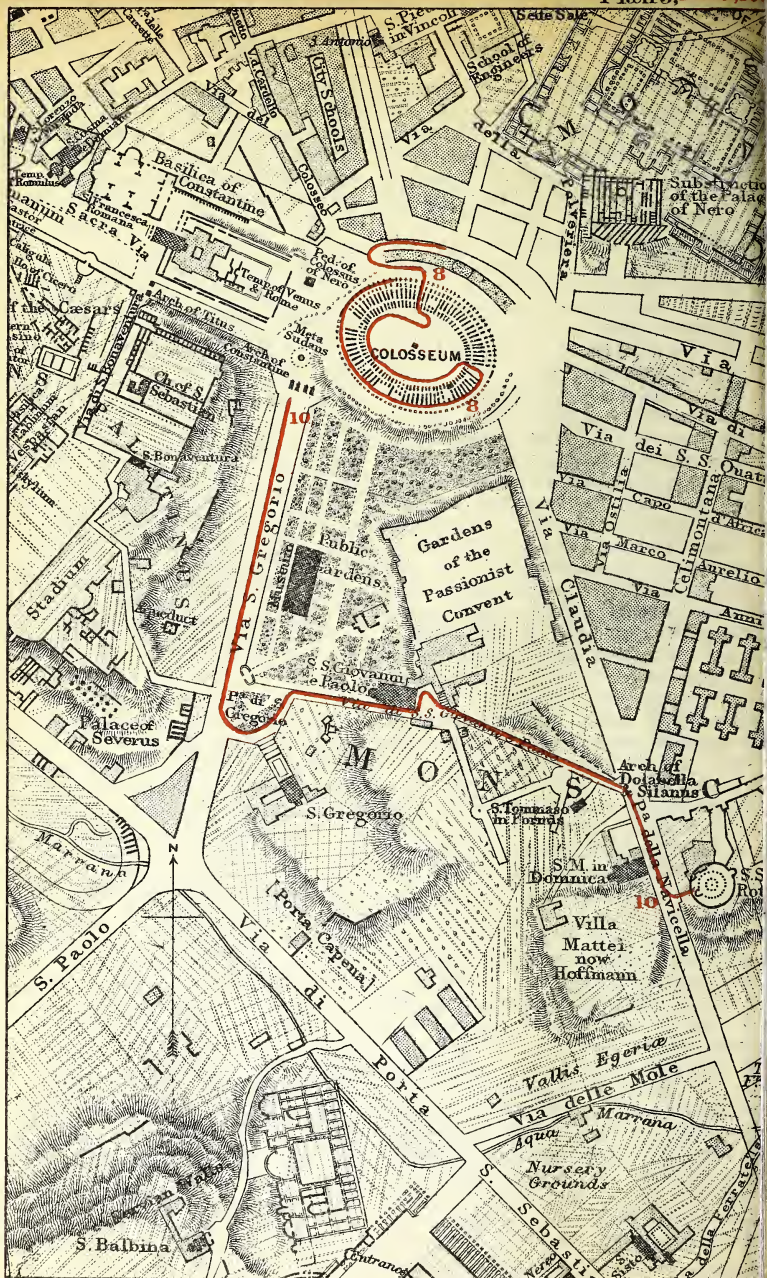
Emperor did not live to return, so that he never saw this remarkable monument of his reign. A series of reliefs ascend in a spiral band round the shaft, representing a continuous history of the military achievements of the Emperor. These sculptures are well preserved and in a good realistic style of art. They constitute a perfect study of military antiquities, and, as a record of costumes, perhaps no ancient monument which has been preserved is so valuable. They were originally covered with brilliant colours and gold. The reliefs are 2 ft. high in the lower part, increasing to nearly four as they approach the summit. They begin with a representation of the passage of the Danube on a bridge of boats, and are carried on through the successive events of the Dacian wars, representing the construction of fortresses, attacks on the enemy, the Emperor addressing his troops, the reception of ambassadors of Decebalus who sue for peace, and other incidents of the campaign. All these details may be better studied from the casts in the French Academy (Villa Medici), or from those in the Lateran Museum.† The sculptures contain no less than 2500 human figures, besides a great number of horses, ships, fortresses and other objects. In the interior is a spiral staircase of 184 marble steps, lighted by 42 openings, leading to the summit, on which stood a colossal gilt bronze statue of Trajan holding a gilded globe which was erroneously supposed to have contained his ashes. The statue was probably carried off by the Byzantine Emperor in 663; the globe is now in the Museum of the Capitol. A Statue of St. Peter in gilt bronze, 11 ft. high, was placed upon the column by Sixtus V. in 1588, when the feet of Trajan's statue are said to have been still fixed on the block of marble that supported it. The height of the shaft is 100 Roman feet (97½ English), and that of the entire column from its base, exclusive of the statue and its pedestal,

† The S. Kensington Museum has also a set of casts, not well arranged.



15





127½ feet. The diameter is 12 ft. at the base and 10 ft. beneath the capital. The latter 'is of no definite Order, but resembles the Doric, the *echinus* of which has been cut into egg and dart enrichments.'—*M.* The base consists of a large *torus*, carved with laurel leaves in relief, forming a colossal wreath. The Column of Marcus Aurelius, omitting the pedestal in both cases, is of precisely the same height, but looks lower, because it has 20 spiral bands instead of 23, and larger figures in higher relief.

The last part of the inscription has been understood to mean that the column shows the height of the hill that was cut away to make room for the Forum. This interpretation, however, would make the ridge thus levelled higher than the Capitol, and very nearly as high as the Quirinal. It is far more probable 'that the words allude to the cutting away of the Quirinal Hill, which was steep and inaccessible before, but was sloped away to a point on the side of the hill as high as the top of the column.'—*B.* The ashes of Trajan, originally placed in a golden urn, are said to have been deposited by his successor Hadrian in a vault under the column. The chamber was opened, however, in 1585 by Sixtus V., who found it empty, and walled it up again.

It should be borne in mind that the Column was originally surrounded by buildings almost to its summit, and stood practically in a narrow Court measuring only 13 or 14 yds. each way, from the various floors of which it was intended that the reliefs should be examined. The Greeks never raised Columns, as such, for the mere purpose of supporting a statue; and the object in this case was simply to exhibit a series of sculptured panels within the least possible space and in the most convenient form. The history of his successive triumphs naturally culminates in a Statue of the Emperor himself; but this, and the upper portion of the shaft, were all that could be seen above the roof of the Basilica. The Column as a whole could not be viewed, and was

never meant to be viewed, from any external point whatever.—*B.*

A leaden pipe upwards of a mile long conveyed water to the Forum of Trajan from a reservoir near the site of the Rly. Stat. It must have weighed altogether nearly 233 tons, and 'of these conduits there were many thousands in Rome and its vicinity.'—*L.*

Two Churches stand on the N. side of the Piazza. On the left

**S. M. di Loreto**, a handsome octagonal building, erected by *Antonio da Sangallo* in 1507, with a double dome, in eight compartments. The fanciful lantern was added by *Giov. del Duca* in 1580. In the 1st chapel rt. are very poor mosaics of SS. Barbara, John Evan., and Francis, by *Rosetti* (1594); at the high altar, Virgin and Child, with SS. Sebastian and Roch (School of *Perugino*). This Church belongs to the corporation of bakers, whose hospice is behind it. Festa, 10 Dec. On the rt. is the Church of the

**Nome di Maria**, originally dedicated to *St. Bernard*—a Greek cross, with a cupola rebuilt in 1736. Innocent XI. changed the dedication in honour of the deliverance of Vienna by *Sobieski* in 1683.

## ROUTE 8.

## THE COLOSSEUM.

[Omn. p. [22], i., iv.; Tramway, [28], p. i.]

**HISTORY.**—This Amphitheatre was begun by Vespasian, A.D. 72, on the site of the *Stagnum Neronis*, a lake in the grounds of Nero's GOLDEN HOUSE. This extravagant erection had swallowed up a whole district of Rome, and extended from the slopes of the Palatine to a point beyond the *Sette Sale* (Rte. 14). The destruction of this gigantic palace, and the restoration to the Romans of its site in the form of public buildings, such as the *Thermæ of Titus* and the great *Amphitheatre*, were among the most politic acts of the first Flavian Emperors.—*M.*

The \*Colosseum was commenced by Vespasian, dedicated in A.D. 80 by Titus, and completed by Domitian. It received successive additions from the later Emperors, and was altered and repaired at various times until the beginning of the 6th cent. The upper story, with its rows of wooden seats, was set on fire by lightning in the reign of the Emp. Macrinus, A.D. 217. It was replaced by the existing stone structure, opened by Gordianus III. in A.D. 244. The Arena and Podium were destroyed by an earthquake in 442 and 580 (see Inscription on a square pedestal to the rt. near the entrance from the Forum). The building was originally called the AMPHITHEATRUM FLAVIUM, in honour of the family name of the Emperors engaged in its construction; and the first mention of the name *Colosseum*, derived from its stupendously colossal dimensions, occurs in fragments attributed on very doubtful grounds to our Venerable Bede, recording the famous prophecy of the Anglo-Saxon pilgrims:—

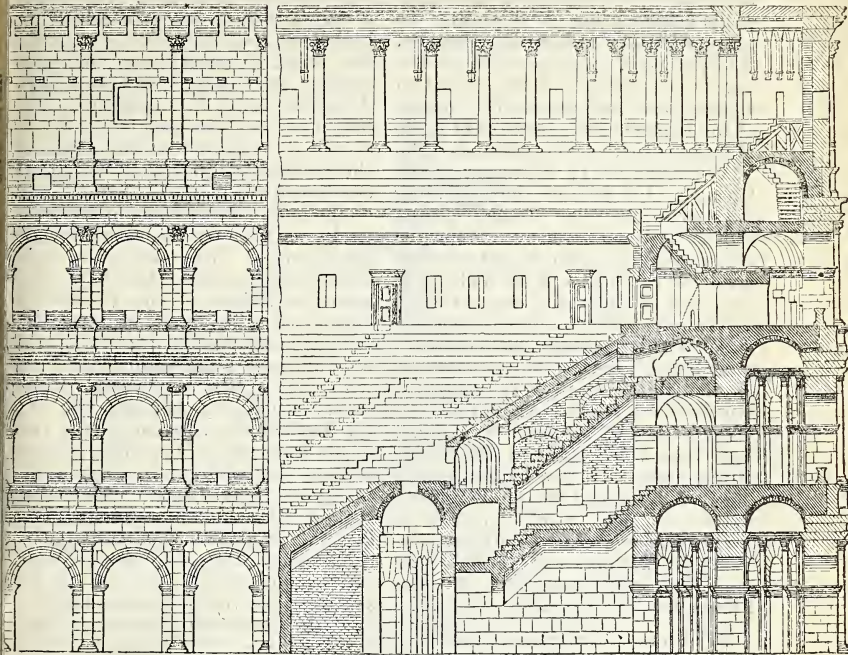
While stands the Colosseum, Rome shall stand;  
When falls the Colosseum, Rome shall fall;  
And when Rome falls, the world.

From our own land  
Thus speak the pilgrims o'er the mighty wall  
In Saxon times, which we are wont to call  
Ancient.—*Childe Harold*.

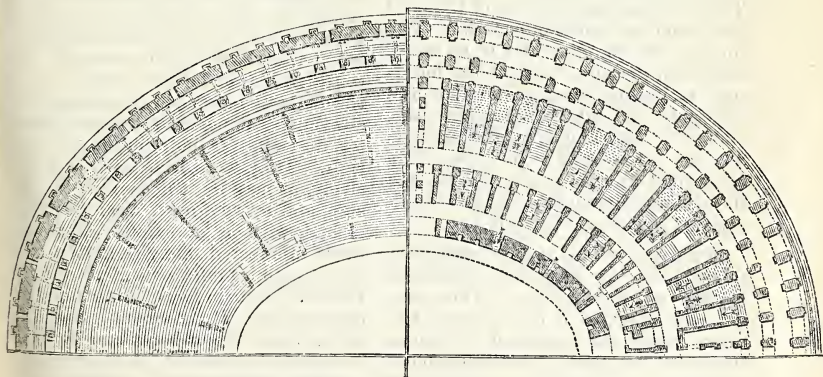
At the dedication of the building by Titus, 5000 wild beasts were slaughtered in the arena, and the games in honour of the event lasted for nearly 100 days.† During the persecution of the Christians the amphitheatre was the scene of fearful barbarities. In the reign of Trajan, St. Ignatius was brought from Antioch purposely to be devoured by wild beasts in the Colosseum; and the traditions of the Church are filled with the names of martyrs who perished in its arena. Gladiatorial combats were abolished by Honorius in 405, chiefly in consequence of the heroic devotion of the Greek monk Telemachus, 'who rushed into the midst of one of the scenes of butchery, and fell a victim to the rage of the people at having their favourite amusement interrupted.'—*M.* His spirited protest had, however, the effect of preventing any further slaughter of human victims. A show of wild beasts, which took place in the reign of Theodoric, and a bull-fight at the expense of the Roman nobles in 1332, are the last exhibitions of which history has left us any record. The 1000th anniversary of the foundation of the city was celebrated with like magnificence by the Emp. Philip in 248.

Two-thirds of the original building have disappeared. It was converted into a fortress in the middle ages, and served as a Hospital in 1450; it supplied the Roman popes and princes for nearly 200 years with building materials; the Pal. di Venezia, Cancelleria, Farnese, and Barberini having been in great part built from its ruins. Sixtus V. endeavoured to transform the building into a woollen manufactory, and employed Fontana to design a plan for converting the arcades into shops; but the scheme fortunately failed, and was abandoned after it had cost 15,000 scudi (3000*l.*). In the 17th cent. the Amphitheatre was used for the exhibition of Passion Plays. Clement XI., in 1700, enclosed

† In early times, gladiatorial fights were held in the Forum Romanum; but the earliest of all took place in the Forum Boarium (Rte. 25).



ELEVATION AND SECTION OF THE COLOSSEUM.



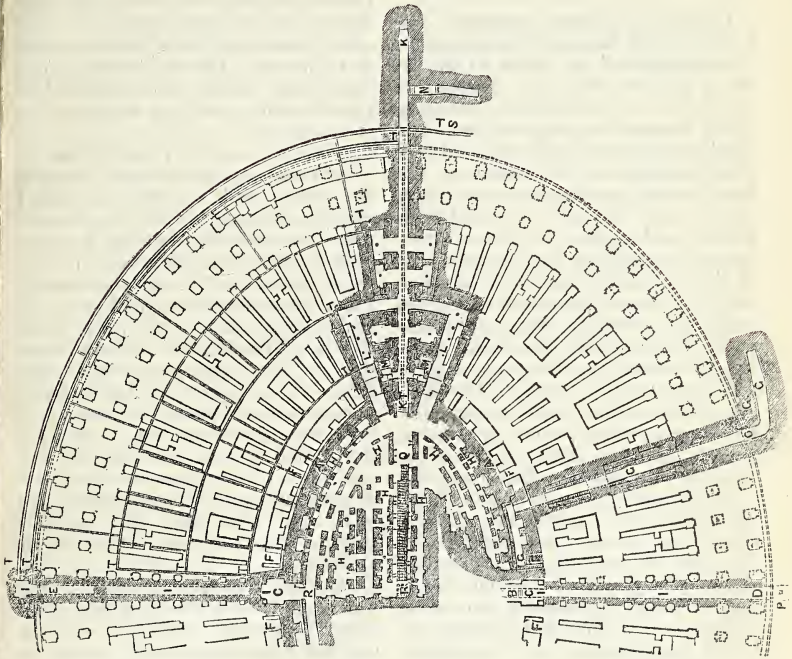
QUARTER-PLAN OF THE SEATS, AND QUARTER-PLAN OF THE BASEMENT,

the lower arcades, and established a manufactory of saltpetre for the supply of his neighbouring powder mills. To prevent further indignities, Benedict XIV., in 1750, consecrated the building to the memory of the Christian martyrs who had perished in it, and at the request of St. Leonard of Porto Maurizio (1676-1751) established the VIA CRUCIS, or 14 Stations of the Cross, at the foot of the ascending rows of seats. The French cleared the porticoes and removed from the arena the rubbish which had accumulated for centuries. Pius VII. built the wall which now supports the S.W. angle, a fine specimen of modern masonry; his successors have liberally contributed towards the preservation of the fabric; and very extensive repairs were carried on during the reign of Pius IX., directed by Canina. The Cross which stood in the middle of the arena, and the 14 Stations of the Passion ranged in a circle around it, were removed in 1874, in order to re-excavate more completely the subterranean corridors and vaults which were partially uncovered by the French between 1811 and 1814.

**MATERIAL.**—Travertine of the finest quality is employed for the external face of the building, the *ambulacra*, or two outer corridors, and the arches of the inner corridors and the stairs. The intermediate parts are of tufa and brick, and the vaults of concrete. The form of the amphitheatre is, as usual, elliptical, the major axis of the building, including the thickness of the walls, is 195 yds., the minor axis, 156 yds. The length of the arena is 93 yds., the width 50 yds. The superficial area is nearly 6 acres, and the walking distance round the building just one-third of a mile.

**EXTERIOR.**—This is best seen from the slope of the Esquiline, above the N. face of the building. The outer elevation consists of four stories: the three lower are composed of arches supported by piers faced with half-columns; the fourth is a solid wall faced with pilasters, and pierced in the alternate compartments with 40

square openings. In each of the lower tiers there were 80 arches. The lowest, of the Tuscan order, is nearly 30 ft. high; the second, Ionic, about 38 ft.; the third, Corinthian, of the same height; the fourth, Composite, 44 ft. Above the last is an entablature. The height of the outer wall is 157 ft. It should be noticed that the details of the architecture in the several orders are excessively meagre, the spiral lines on the Ionic volutes being omitted entirely, as well as the characteristic ornaments of the entablature (see *Theatre of Marcellus*, Rte. 24). The acanthus foliage of the Corinthian capitals is also very roughly worked. It is, however, possible that these portions of the building were once covered with stucco, and the usual enrichments modelled in that material. At the base of the columns in the two upper tiers runs a low thin parapet wall, as a protection for persons walking along the corridors. 'The Colosseum would have been much more dignified and noble had its designers omitted the unmeaning half-columns and capitals which are stuck on its sides, and left the noble rows of arches in their unadorned grandeur to tell their own tale. The Amphitheatre of Verona has no columns, and exhibits a purer taste.'—*B.* The holes which disfigure the walls of the building were made during the middle ages in search for the metal clamps which bound the travertine blocks together, when the value of this material was considerable, or labour cheap. 47 of the 80 bays of arches have been destroyed by Popes and Roman nobles for the sake of their building materials. They were numbered progressively, as may be still seen on the N. side, and every fourth arch was furnished with a staircase. Between those numbered xxxviii and xxxix is one with a tablet over it placed by Pius IX., which has neither number nor cornice; it is about one-sixth wider than the others, and formed an Imperial entrance. A fragment of a fluted pavonazetto column here indicates the start of a colonnade, which led to the Baths of Titus. On



PLAN OF THE EXCAVATIONS IN THE COLOSSEUM.

- |  |  |
|--|--|
| <p>A. Podium.<br/>           B. Stairs from the lower level of the Arena to the Caelian Cryptoporticus.<br/>           C. Imperial boxes.<br/>           D. Imperial entrance from the Caelian.<br/>           E. Do. from the Esquiline.<br/>           F. Marble platforms for the seats of dignitaries.<br/>           G. Cryptoporticus.<br/>           H. Ambulacra and cells for wild beasts.<br/>           I. Cryptoporticus leading to the Esquiline and Caelian.<br/>           K. Cryptoporticus leading towards the Lateran.</p> | <p>L. Corridors containing each six stone blocks, with bronze sockets.<br/>           M. Winding stairs.<br/>           N. Inclined passage.<br/>           O. Drain.<br/>           P. Well.<br/>           Q. Central ambulacrum, with wooden framework.<br/>           R. Brick arches.<br/>           S. Well.<br/>           T. Drains.</p> |
|--|--|

the opposite side there was a corresponding entrance with a subterranean passage, still visible. The entrances for processions of gladiators were at the extremities of the major axis.

INTERIOR.—Having surveyed the building from this point, the traveller is recommended to return to the rt. along the low wall, and descend to the foot of the unnumbered archway which formed the Imperial entrance. Walking thence towards the centre of the Colosseum, he will observe on the barrel vaults and beneath the arches some panels delicately moulded with foliage and figures in stucco, once painted and gilded—the only remains of this beautiful form of decoration, with which every vault and arch was originally covered. He should also notice the awkward treatment of the impostes which cap the square piers within the outside corridor. The shallow pilasters which run down from the roof do not project enough to stop the impostes, and the latter are therefore cut away to make way for them.—*M.*

The fragments of columns and capitals which lie scattered on the ground nearer the Arena have rolled down the tiers of seats from the highest story. They are of various dates, several having been taken from older buildings; but they were not set up in the Amphitheatre until the restorations of 222-244.

We now reach the **Arena**, so called because it was covered with sand to prevent the gladiators from slipping, and to absorb the blood. It originally measured about 28 yds. by 17, but is now much larger, on account of the removal of the wall in front of the Podium. Around this were arranged, upon vaultings gradually sloping down towards the centre, the seats for the spectators. The four tiers of seats correspond with the four outer stories. At the base surrounding the arena was the **Podium**, a kind of raised platform, faced with marble, and about 12 ft. high, on which the Emperor, the Senators, and the Vestal Virgins had

their places. These dignitaries sat, not on step-like seats, but on separate marble thrones, many of which were probably stolen from the theatre of some Hellenic city, where they had served a similar purpose. Some of these thrones were afterwards converted by the Christians into episcopal chairs for their Basilicas (see p. 107).—*M.* The Emperor's throne was raised above the others, and placed under a canopy supported on columns.

Above this, and separated from it, were three groups of seats forming the *cavea*, and an attic or roofed gallery, as may be seen on several coins on which the building is represented. The ascending tiers of seats were distributed in groups among the citizens according to their rank and wealth, the lowest rows being the most honourable. Above them rises a lofty brick-faced wall, once lined with marble, pierced with doors, windows, and niches for statues. 'At this point Domitian's work ends, and the galleries above are of the 3rd cent.—*M.* They were occupied by women and by the lower classes, the seats being often free. The Amphitheatre could contain 50,000 seated spectators.

The upper portion of the external wall is built with blocks of travertine taken from older buildings, cornices and half-columns being still visible on the inner side of the wall where the brick facing has fallen away. This is not due to a slovenly style of construction, but to the necessity of providing an uneven surface for the concrete wall upon which the bricks were laid. At the summit is an entablature, and many of the consoles which projected in order to support the poles of the *velarium*, or awning, still remain. The awning was stretched in a slanting direction over the seats by sailors of the Roman fleet, stationed for that purpose upon the summit of the highest wall. The line of a staircase by which they ascended may be seen at the end of the stretch of wall, looking towards the Lateran. The Arena itself, however, remained always



open to the sky. In rough and windy weather the awnings could not be set, and umbrellas or broad-brimmed hats were used. 'The air was cooled with immense jets of water, and scented with fragrant essences.'—*B.*

In the face of the Podium are twenty square recesses, about 6 ft. high by 3 deep, which probably served as boxes for sentinels or soldiers on guard. Within them may be seen the triangular start of the tiled channel which carried off the surface drainage of the Arena into the main sewer outside the oval (see below).

There were also eight projecting balconies, paved with marble, in the circuit of the Podium, which may have been 'intended for officers on guard in case of accident or conspiracy.'—*M.* One of them, towards the Lateran, is well preserved, with its gutter for rain water, and marks of its marble parapet. It rests upon a large block of travertine.

In front of the Podium ran a wall of travertine, sufficiently high to prevent the beasts from reaching the spectators. A small portion of it yet remains close to the above mentioned balcony. The floor of the arena (probably of wood) rested on walls, forming several parallel rows of corridors or galleries, from which wild beasts could be raised in cages and driven up inclined planes on to the arena, and scenery or stage properties be hoisted. The framework of several lifts constructed for this purpose, probably in the 5th or 6th cent., may be seen between the walls of the substructions. Under the Podium, in the thickness of the wall, are arched cells, extending all around the oval, and intended as cages for wild beasts. A passage not cleared out runs behind them, communicating with a kind of trap still visible, by which the keeper could let down food to the animals; and in front was a channel of running water for them to drink. It probably comes from the same springs which supplied the Lake of Nero, and the water is flowing still. Between each den project massive travertine corbels, in pairs, with a channel in the brick-

work between each pair of corbels, apparently to sustain strong masts or square poles for the awning over the Cavea. In front of the above-mentioned balcony runs a fine fragment of curved tufa wall, in blocks fully 7 ft. long, very neatly fitted together, which is of the original foundation. The remaining parts of the substructions are of various dates, some being as late as the 6th cent., and their object is unknown.

Fragments of an inscribed frieze lie scattered along the margin of the Arena, and here and there we find remains of the marble seats, but none *in situ*.

On each side of the entrance from the Forum a narrow passage slopes down to the Arena, terminating in steps and a slanting marble slab. There are two corresponding passages at the other end of the oval, but their use is unknown. Following for a couple of yards the one which runs in a straight line with the Arch of Constantine, and turning immediately to the left, we pass the start of a flight of marble steps which led up to the Podium. There is a better example further on, in which may be seen 'holes for pivots and bolts of bronze gates which shut in each staircase at its foot.'—*M.* A little further on the rt. opens one of the two Imperial entrances, and beyond it is seen the commencement of the underground passage, which turns to the l. outside the wall (see Plan).

At the extremity of the amphitheatre is another crypto-porticus  $6\frac{1}{2}$  ft. wide, going in the direction of the Lateran. About 80 yds. of this passage have been cleared out, as well as two narrow staircases leading down to it from the arena level. Its sides and vaults are composed of enormous blocks of travertine, but the floor (in *opus spicatum*) is now covered with mud, and it is practically inaccessible. Beneath it runs the main drain of the S.E. part of the Colosseum at a depth of 25 ft., vaulted with travertine and lined with brick and cement. Its ancient iron grating was

discovered at the mouth of the drain. It is 6 ft. high, and 1 ft. 8 in. wide.

The swampy nature of the ground upon which the Amphitheatre was built rendered its drainage a matter of extreme importance and difficulty, and the whole system seems to have been admirably contrived. In 1879 was discovered, at the S.E. angle of the arch of Constantine, another ancient drain of excellent brick-work 8 ft. 2 in. high and 3 ft. wide. The drainage of the Colosseum now passes through this portion of the ancient *cloaca*. In cleansing it there came to light a well preserved marble head of Gordian Junior, another, perhaps of Ariadne, a large discus of vitreous paste, three copper jugs, thirty pagan lamps, some of which adorned with gladiatorial devices, several bone spoons, *styli*, pins, and needles, and an enormous accumulation of bones and skulls of animals killed in the Arena.

Near the entrance from the Forum are some cylindrical altars with tripods in relief, and several *cippi* and inscriptions. A staircase under the arcade, facing the Temple of Venus and Roma, gives access to the

**Upper stories.** (Adm. 50 c.; Sun. free.) On the way is passed a small collection of architectural fragments (key at No. 1, Via in Miranda). The \*VIEW embraces the Caelian, Palatine, and Aventine hills, and extends as far S. as the campanile of S. Paolo Fuori.

The Colosseum is probably more effective as a ruin than it can ever have been when entire. Its chief characteristics are strength, solidity, and practical convenience; but it exhibits almost a contempt for elegance of proportion. The upper tiers, though ingeniously lightened by a graduated diminution of thickness, appear to the eye almost as heavy and compact as the lower; and the enormous unrelieved flat surface of the highest wall must have seemed ready to topple over, or crush the arcade below. 'But now that earthquakes and barbarous hands have made such ghastly rents

in its sides, the outline has become more varied, and the base more proportioned to the superstructure. Much that offended the eye has been removed; and the historic memories which cluster round its walls, of mighty Emperors and bloodthirsty mobs, of screams of death or triumph, of gorgeous pageants and heroic martyrdom, combine to render the Colosseum, in its decay, the most imposing ruin in the whole world.'—*B*

The *Flora* of the Colosseum was once famous. Professor Sebastiani, in his 'Flora Colisea,' enumerated 260 species of plants found among the ruins of the amphitheatre. Dr. Deakin, an English physician, who resided for several years at Rome, in his 'Flora of the Colosseum,' increased the number of species growing on its walls to 420. This vegetation was destroyed by Sig. Rosa in 1871, and the walls are now periodically scraped clean, lest the growth of plants should accelerate the gradual decomposition of the ancient structure.

The \***Illumination of the Colosseum** with white, green, and red lights, takes place several times during the spring, and is duly advertised for the benefit of strangers. A visit to the Colosseum by moonlight, which may be made without difficulty on any suitable evening, is more highly recommended.

Professor Gori's *Memorie Storiche del Colosseo*, published in 1875, and accompanied by a good plan, is full of interesting details.

Between the Colosseum and the Arch of Constantine is the ruin of the

**Meta Sudans**, so called from its resemblance to the *Meta* of a Circus, and from its trickling water. It appears to have been a simple jet issuing from a cone placed in the centre of a brick basin, 25 yds. in diameter, and about 30 ft. high. It stood probably in Nero's pleasure grounds, and was subsequently destroyed; but it was rebuilt by Domitian in 95, and is represented on several medals of the amphitheatre. The fountain was of concrete and

brick, once faced with marble, in the best style; the central cavity and the channels for carrying off the water are still visible. It was repaired a few years since, but these modern restorations may easily be distinguished from the ancient work.

Opposite the Meta Sudans, at the S.E. corner of the substructions of the Temple of Venus and Roma, are the remains of a huge quadrangular pedestal upon which stood the COLLOSSUS OF NERO, after its removal from the adjoining height on the N.W. by Hadrian, to make room for his Temple of Venus and Roma. Commodus turned it into an image of himself as Hercules, with a club, and couching lions. It is represented on medals of the Colosseum in the time of Gordianus III. and Severus Alexander, when it had been changed into a statue of the Sun, and its head adorned with rays 22 ft. long. It was probably destroyed by the Goths under Totila in 546. It was of bronze, with gold and silver ornamentation, 120 ft. high, and stood originally in the vestibule of Nero's Palace. On the other side of the Meta Sudans, spanning the Via Triumphalis, is the Arch of Constantine (Rte. 10).

## ROUTE 9.

### THE PALATINE.

[Omn. p. [22], i.; Tramway, p. [28], i., iii.]

(Open from 9 A.M. to sunset. Entrance 1 fr. Free on Sun.) The

**PALATINE HILL** has the form of an irregular square, and rises to a height of 167 ft. above the sea, and 117 ft. above the surrounding quarters of the city. Its circumference is 1918 yds.

A narrow deep valley, running from the Arch of Titus to the middle of the Circus Maximus, formerly divided the hill in two summits; facing the Capitol was the **Germalus**, while that towards the Caelian was called **Palatium**, and was connected with the slopes of the Esquiline by the ridge of the **Velia**, on which still stands the Arch of Titus. The name is derived from **PALES**, the goddess of flocks and shepherds, whose Festival, the 21st of April, is still observed as the Birthday of Rome.

**HISTORY.** — The discovery in 1870 of the walls of the primitive town, under the Villa Mills, show that they included both the Germalus and the Palatium; and agrees perfectly with the statement of Tacitus, who describes the four corners of **PRIMITIVE ROME** as corresponding respectively with the Forum Romanum, the Forum Boarium, the Altar of Consus, and the Curiae Veteres. Of the three gates which gave access to the town, the Porta Mugonia and the Porta Romanula have been already discovered.

The world-wide renown of this hill, as the residence of the Roman Emperors, began under Augustus, who was born in a street called *ad Capita Bubula* (near the Meta Sudans). The victory of Actium having made him master of the world, he bought a large plot of ground on the Palatium (Villa Mills), on the site of the houses of Hortensius and Catiline, and built the **DOMVS AVGVSTANA**, together with a Temple and Porticus of Apollo, a Shrine of Vesta, and extensive libraries. After his death, Tiberius enlarged the Imperial residence on the S. section of the Germalus, including in it the house of the family of Germanicus. This new palace, separated from the Domus Augustana by the valley already mentioned, and connected at the same time with it by an underground passage, is the **DOMVS TIBERIANA** of the catalogues. Caligula extended the building over the remaining part of the Germalus, as far as the Temple of Castor and Pol-

lux, and converted this temple into a vestibule for the new portion he had added. Nero, after the fire which destroyed more than half the city, began his GOLDEN HOUSE, at the angle of the Palatium, overlooking the valley of the Colosseum, and extended it as far as the Gardens of Maecenas on the Esquiline. Vespasian reduced this overgrown edifice within more reasonable limits, giving back to the people that part of Nero's grounds which was not included in the Palatine. The same Emperor filled up with lofty cross-walls the valley which divided the Palatium from the Germa- lus, and on this artificial base commenced the DOMUS FLAVIA, a magnificent Palace, the ruins of which are the most conspicuous among those excavated in 1861. This was completed by Domitian, who added the STADIUM, on the S. side of the Domus Augustana and the Temple of Apollo; and Septimius Severus raised the SEPTIZONIUM, another splendid series of buildings at the S.W. corner of the hill, the only part which had been left unoccupied. The Imperial residence was repeatedly rebuilt and altered by succeeding Emperors, and the greater part of it is supposed to have fallen into decay in the time of Theodoric, in spite of his extensive works of repair. In the 7th cent. the central portion, and particularly the Domus Flavia, was sufficiently perfect to be inhabited by Heraclius; but since that period the Palatine has become gradually a shapeless mass of ruins.

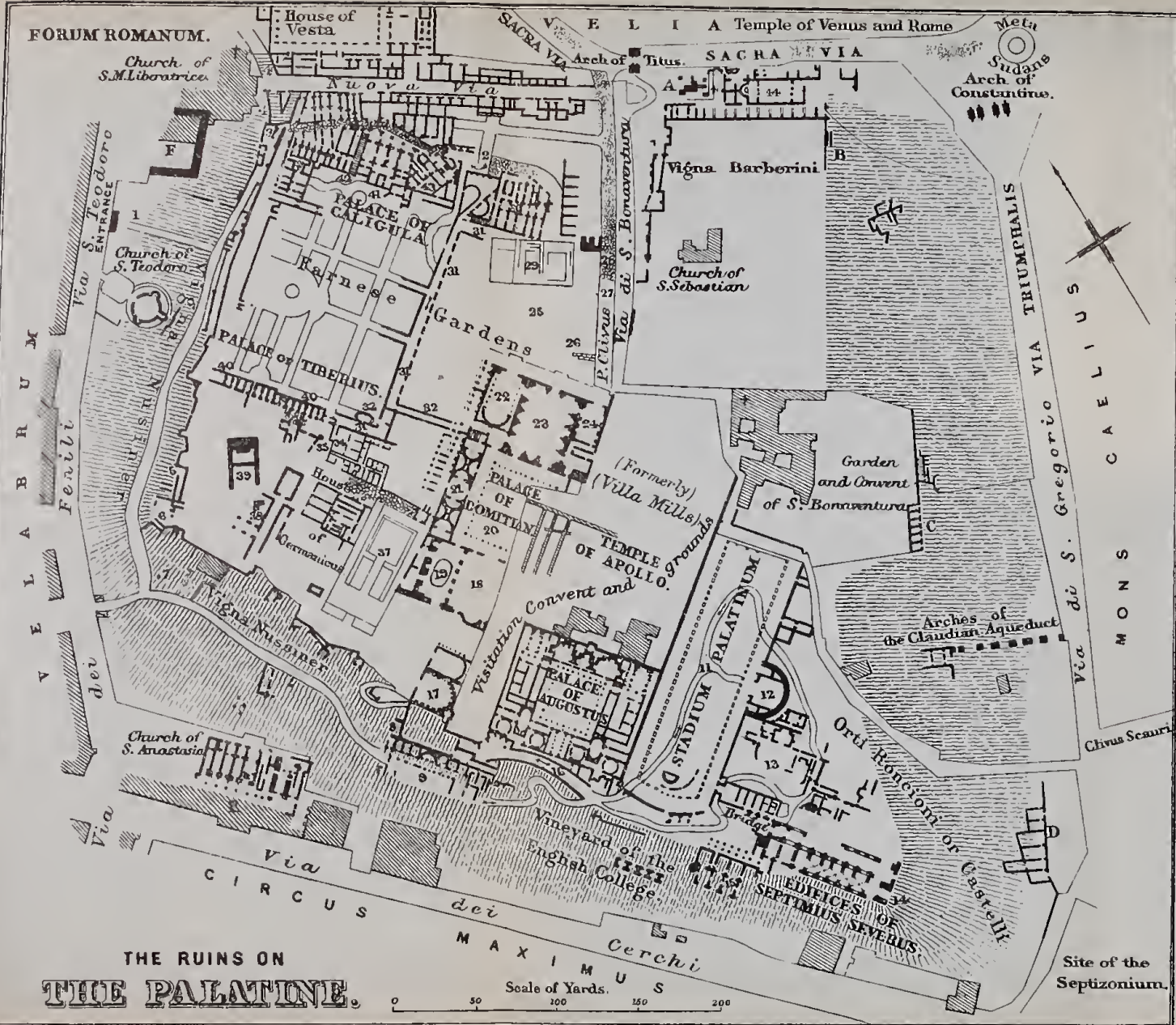
Cypress and ivy, weed and wallflower grown  
Matted and mass'd together, hillocks heap'd  
On what were chambers, arch crush'd, columns  
strown  
In fragments, choked-up vaults, and frescoes  
steep'd  
In subterranean damps, where the owl peep'd,  
Deeming it midnight:—Temples, baths, or  
halls?  
Pronounce who can; for all that Learning  
reap'd  
From her research hath been, that these are  
walls.—  
Behold the Imperial Mount! 'tis thus the  
mighty falls.

*Childe Harold.*

Excavations were made for the  
Farnese princes by *Bianchini* in

1721–1725, and many works of art discovered within the grounds were removed to Parma; but the search was not continued, and until 1870 the hill was portioned out in gardens and vineyards. The palaces of Tiberius, Caligula, and Domitian on the summit or table-land of the Germa- lus were enclosed in the Orti Farnesiani. The Vigna Nussiner occupied the N.W. slope of the Germa- lus, overlooking the Velabrum, the Forum Boarium, and the N. end of the Circus Maximus. On the S. portion of the hill (Palatium) were the Villa Mills, with the Domus Augustana and the Temple of Apollo; the Orti Roncioni or Castelli, with the Stadium Palatinum; the Vigna del Collegio Inglese, with the Palace of Severus; the Orti di S. Bonaventura and Barberini, with the buildings of Nero. All these private properties were enclosed by lofty walls; and some of them, being nunneries and convents, were utterly inaccessible. In 1848 the Emp. of Russia bought the Vigna Nussiner, where he made extensive excavations, which led to the discovery of the walls of Romulus, the pavement of the *Vicus Tuscus*, and other sites. In 1857 this valuable ground was given back to Pius IX., who bought also the Vigna del Collegio Inglese, with the Orti Roncioni and Castelli. The Orti Farnesiani, originally laid out as gardens by Card. Alessandro Farnese, and subsequently the property of the Neapolitan house of Bourbon, were purchased in 1861 by the Emp. Napoleon III., for 20,000*l.* sterling, for the purpose of excavating on a large and regular scale what remained of the dwellings of the Caesars. This splendid undertaking was carried on at the expense of 30,000*l.* under the able direction of Cav. Pietro Rosa. In 1870, the Farnese Gardens were transferred by Napoleon to the Italian Government for 690,000 fr., and the excavations have been continued under Rosa and Fiorelli.

EXISTING REMAINS.—The present  
entrance is between the Church of

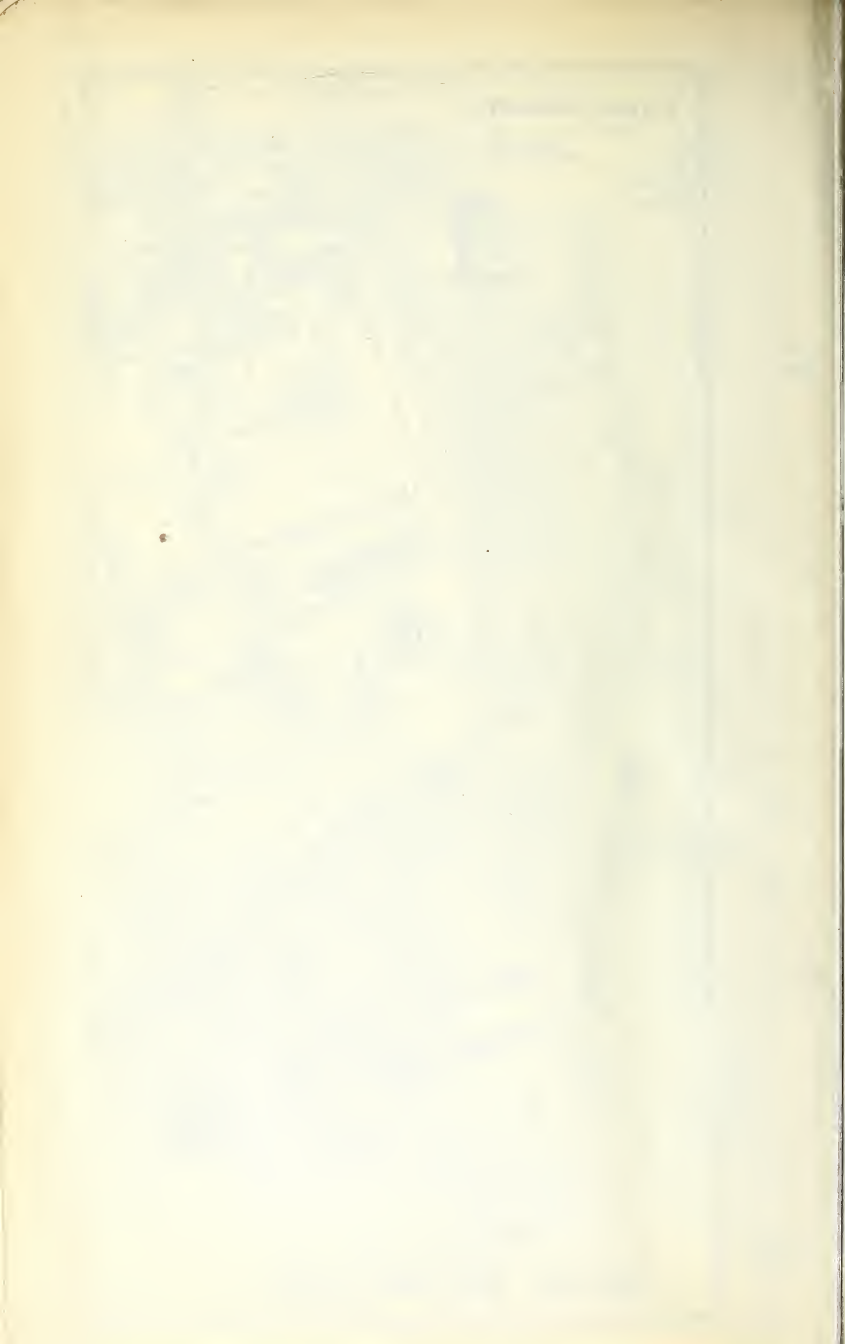


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THE RUINS ON  
THE PALATINE.

Scale of Yards. 0 50 100 150 200



S. Teodoro rt. and the ruins of the *Temple of Augustus* l.

[This remarkable building, begun by Tiberius and completed by Caligula, was of very peculiar form, and exhibits a fine example of brick-facing, with a curious row of buttress walls at its N.E. end. In the 11th cent. its cella was turned into the Church of *S. M. Antica*, and traces of fresco-painting are still discernible upon its walls.]

From the gate a path ascends to a low cliff, at the foot of which it divides. The left branch leads to the *Clivus Victoriae* and Palace of Caligula: we turn however to the rt., in order to visit the objects of interest as far as possible in chronological order. Passing several early buildings, originally faced with *opus reticulatum*, we reach, at the N.W. corner of the hill, backed by lofty concrete walls of a later date, the largest and best preserved remains of the

\*Walls of *Kingly Rome* (6 on Plan), excavated in 1853 by the Emp. of Russia. The walls are in *opus quadratum* of tufa blocks 2 ft. high, and from 4 to 6 ft. long, usually arranged in alternate courses of headers and stretchers. The tufa contains numerous fragments of charcoal, indicating that the shower of red-hot ashes of which the material is composed fell upon ground covered by forest, which it partially ignited. The thickness of the walls increases at the angle to 14 ft. The height does not now exceed 13 ft., but is supposed to have been originally about 40 ft. Behind these remains is a very ancient reservoir for rain-water, in the vault of which are some openings or shafts for letting down buckets. Portions of the same wall are observable to the rt. of the stairs round the corner leading up the hill, and in the remnants of Republican and early Imperial houses built along the N.W. side of the Palatine cliff.

Opposite the stairs may still be seen a travertine ALTAR (7) of very early construction, discovered in 1820, and dedicated to some unknown god or

goddess. It is in the early Consular style, with scroll ornaments (*pulvini*), like those on the tomb of Scipio Barbatus in the Vatican, and has the following inscription, remarkable not only for its archaic spelling, but also for its subject:—

SEI . DEO . SEI . DEIVAE . SAC .  
C . SEXTIVS . C . F . CALVINVS . PR .  
DE . SENATI . SENTENTIA . RESTITVIT .

It is supposed by Mommsen ('Corp. Inscr. Lat.,' p. 632) to refer to the mysterious *genius loci* or *aius loquens*, mentioned by Cicero and Varro, as having announced the attack of the Gauls; although, being nameless, its sex could not be designated. The praetor C. Sextius Calvinus, who, according to a decree of the Senate, replaced the altar, is supposed to be the son of C. Sextius Calvinus, consul A.U.C. 645.

Further l. is a store-room, formerly the *Casino Nussiner*, on the front of which is a white marble bust of the celebrated archaeologist *Francesco Bianchini*, whose excavations in 1721-5 have already been mentioned.

Just beyond the house a rough foot-path ascends to the l., and soon widens into an ancient paved road, bordered by massive walls. Here were the *Scalae Caci*, leading to the *Ara Maxima* of Hercules in the plain below, by which the aged king, Evander, led Aeneas to his dwelling on the Palatium:—

Ibat rex obsitus aevo  
Et comitem Aeneam juxta natumque tenebat  
Ingrediens, varioque viam sermone levabat.  
*Aen.* viii. 306.

Near the summit of the *Scalae Caci* on the l. is a curious little *Cistern*, of early Republican date, well built in blocks of hard tufa, with a square hole for the water jet, and a groove for the pipe which supplied it. Opposite is a row of arches in hard tufa below a concrete wall faced with *opus reticulatum*. The wall is early, but the Houses on the other side of it, with their very interesting remains of heating apparatus, are of the 2nd or 3rd cent. A.D. The rooms stand on various levels,

and are well worth exploring. At the end of the suite, overlooking the cliff, are some remains of early pavement. Near the angle of the rock below was the *Lupercal*, the Arcadian Grotto, consecrated as a shrine to *Lupercus*, protector against wolves, by the emigrant shepherds from Alba Longa. This spot must be the traditional den of the she-wolf, foster-mother of Romulus and Remus, and the Cradle of Ancient Rome. Here, on the 15th Feb., was held the Feast of the *Lupercalia*, when dogs and goats were sacrificed to the god, and the *Luperci*, or shepherd-priests, ran half-naked about the Palatine.

Returning to the cistern, and continuing up the hill, we reach a small rectangular Cella, about 8 ft. wide, built of soft tufa in large blocks without mortar. This is probably an example of a Roman temple in its most primitive form. Other buildings of very early date lie close at hand, but their identification is impossible. They were, however, respected and preserved even under the later Empire, and appear to have been regarded as sacred relics of the infancy of Rome. Among them may have been the Hut of the shepherd Faustulus, where Romulus was reared.

N. of this point, on rising ground in a thicket of ilex, is a huge mass of concrete wall (39 on Plan), supposed to belong to the Cella of the *Aedes Matris Deum*, or Temple of Cybele, the ruins of which, in fluted drums of peperino columns, lie scattered to the rt. It stood near the Hut of Faustulus, and was consecrated B.C. 192. Outside the mound is a colossal Statue in Greek marble, of the 1st cent. A.D., fairly well-preserved, and supposed to represent Cybele. The arms and head are missing. The fragments of the Temple are of great architectural interest, and include capitals, part of the pediment, and a cornice of very primitive Romanised Corinthian design. The whole was originally covered with *opus signinum*. The row of arches in front belong to the *Palace of Tiberius* (see p. 99).

On the rt. is the zinc roof of the *House of Germanicus*. A well-shaft on the high ground in front of it communicates with some rock-hewn chambers, which were in later times supplied by a conduit, whose *specus* may be seen near the cliff a few yards W. of the Temple of Jupiter Victor (see below). Turning S., away from the ilex grove, we reach, at a slightly higher level, a building with tufa foundations and bases of travertine piers of early Republican date, whose name and use are unknown. At its N.E. corner is another well. Below it, a few steps descend to the upper rooms of the *House of Germanicus* (p. 99). S.E. of it, on a lofty platform, stood the

*Temple of Jupiter Victor* (37), of which only the concrete nucleus remains. In front of it were a flight of steps and two broad terraces. On the upper terrace has been placed a round altar, discovered in the *Area Palatina*, and bearing this interesting inscription: DOMITIVS . M . F . CALVINVS . PONTIFEX . COS . ITER . IMPER . DE . MANIBVS . This Cnaeus Domitus Calvinus is the famous general who commanded the centre of Caesar's army at the battle of Pharsalus, and was twice consul, in B.C. 53 and 40. The phrase *de manubiis* refers to the treasures acquired by him during the Spanish war, which he employed in embellishing the Regia, or residence of the Pontifex Maximus, as related by Dion Cassius (xlviii. 42). The fluted cavity in the centre of the altar contained probably a bronze vessel. Outside the N.E. angle of the Temple are some scattered fragments of a handsome Corinthian building in white marble, with a curious mason's mark on one of the fluted drums. S.W. of the Temple, at the foot of the lowest flight of steps, on the brow of the hill, are the remains of a large *Hypocaust*, covered with stumps of the square *pilae* on which the upper floor rested.

Beside the path, 20 yds. N. of this spot, by a clump of ilex, is a portion of the *specus* of the conduit



which drained the subterranean cisterns of the hill. It lies in a straight direction with the Casino (see below). Passing again in front of the lowest Temple steps, and turning to the l., we may reach the upper rooms of the *House of Livia* by an underground passage which led to the *latomiae*, or stone-quarries of the Palatine, subsequently used as reservoirs for rain-water.

Further S. are two fine halls, to which the names of *ACADEMIA* (17) and *BIBLIOTHECA* have been given at random. To the l. are the remains of a small *atrium*, with five columns of *cipollino* and one of *bigio antico*. In front is a piece of beautiful pavement, in *pavonazzetto* and *giallo antico*. Through an opening by the columns we can see the enormous substructions of *opus quadratum*, built across the valley to afford a level platform for the Flavian Palace. And here it must be observed that, while on the S. summit of the hill the Imperial buildings cover every available square foot of ground, without any regard to the preservation of more ancient monuments, on the N. elevation the greatest care was taken by the Emperors to preserve the buildings which time and religious traditions had made venerable. The Area Palatina, and the open ground in front of the Academia (17½ yds. long, 106 yds. wide) would have afforded a convenient space for the Palace designed by Vespasian; but its sacred or historical recollections obliged him to respect that site, and to create an artificial platform instead, by filling up the valley, which contained no monuments of great interest. We now descend to the

*Domus Gelotiana* (9), a private house, which was included by Caligula in the Imperial Palace (Suet. 'Calig.,' 8). After his death it 'became a residence and a training-school for court pages, who had received their first education in the Imperial Elementary School, *PAEDAGOGIUM AD CAPUT AFRICAE*, so called from the

name of a street which led from the Colosseum to the aristocratic quarter of the Caelian.'—L. The *graffiti* scratched on the plaster by the scholars are highly interesting, but are yearly becoming less distinct. One of them runs, 'Corinthus exit de paedagogio.' Other names are—*Hilarus*, *Marinus Afer*, *Saturus Afer*, and *Doryphorus*, some of which may have been scratched by soldiers. There is also a strange mixture of Greek and Latin letters.

A far more interesting *graffito*, discovered in 1857, is now in the Kircherian Museum (Rte. 3). Several of the rooms have remains of early pavement and fresco, and the restored colonnade in front of them supports a handsome cornice. There are some more *graffiti* on the wall to the l. of the exit archway, and a well-preserved piece of ancient wall outside it to the rt.

Our path returns up the hill, and brings us to the

*Stadium* (11) built by Domitian, enlarged and restored by Hadrian and Septimius Severus. It occupies the space between the Palaces of Augustus and Severus, and consists of two parallel walls, 208 yds. long, with a hemicycle at the W. end, where the *Meta* is visible. Near the entrance on the l. a gate leads to some rooms and corridors belonging to the Palace of Augustus (see p. 96). Opposite is seen through an opening a fine piece of barrel vaulting, with deeply sunken coffers. The *Imperial Tribune* (12), which opens in the middle of the S. wall, was added by Hadrian, and has two floors. The lower one contains three rooms, decorated with frescoes of the 3rd cent., of no value as works of art, but interesting for the representation of a *sphaera*, or terrestrial globe on the l., in the large lunette.

The tribune itself stood on the upper floor, and was ornamented with beautiful pillars of *pavonazzetto* marble and oriental granite, fragments of which lie scattered in the arena below. The niches of the hemicycle contained most

likely the female statues discovered in this place at the end of the 16th cent., together with the Hercules of Lysippus, bought by Cosimo III. for the Palazzo Pitti. The colonnade is composed of half-columns of brickwork faced with coloured marble. The bases are of white marble, and one of them has an inscription of A.D. 195.

The *Meta*, excavated in 1868, was decorated with a fountain, restored by Theodoric with materials removed from earlier buildings, among which was a pedestal of the statue of a Vestal Virgin. The whole arena, in fact, is cut up by Theodoric's constructions, the purpose of which cannot be satisfactorily ascertained. The foundations of these late walls are composed of fragments of precious marbles. At the further end, excavated in 1893, is another *Meta*, and a row of vaulted chambers with coffered ceiling. At the end of each colonnade is an apse.

A broad flight of steps once faced with marble leads up from the S.E. corner of the Stadium to the extensive and once splendid rooms of Hadrian's Palace. Hence a path over a small bridge brings us to the remains of the

**Palace of Severus** (14), on the S.W. corner of the hill, more picturesque than any now existing on the Palatine (A.D. 200). Numerous arches, corridors, and vaults, still retaining their ancient stucco mouldings, are interspersed with fallen masses of buildings, among which are found fragments of mosaic pavements, frescoes, and marble ornaments. Here the student of Roman architecture will observe the difference between the delicately ornamented rooms of Hadrian's palace on the S.W. slope of the hill, and the enormous substructures, piercing through and effacing them, which Severus formed as a foundation for his State palace.

Visitors should not fail to walk to the extremity of the terrace above the arcade in order to enjoy the magnificent \*VIEW over the ruins, the Caelian, Campagna, and distant mountains. Below to the rt., near the junction of the Via de' Cerchi and the Via di S.

Gregorio, stood the celebrated *Septizonium*, built by Severus (A.D. 198) in order, it is said, to attract the eyes of his African countrymen, on their arrival in the capital through the Porta Capena. It derived its name from its seven tiers of arcades rising above each other to a height of 210 ft., and was one of the most magnificent ornaments of Imperial Rome. During the middle ages it was converted into a fortress by the Frangipani family. A portion of it was still standing in the 16th cent., when it was destroyed by Sixtus V. to furnish materials for the building of St. Peter's. The arches in the direction of the Colosseum formed the lowest tier of a lofty aqueduct by which Sept. Severus brought the *Aqua Claudia* to his Palace.

Re-crossing the narrow bridge, we return to the W. end of the Stadium, and find in its W. wall an entrance into the

**PALACE OF AUGUSTUS.**†—The front of the Palace overlooked the Circus and the Aventine, and had 10 windows, besides the central door. The prothyrum led to a square atrium, surrounded by a portico of eight columns and four pilasters, on which opened the state apartments. The inner *peristylum*, 35 yds. long, 32 yds. wide, was ornamented with 56 Ionic pillars. Of this superb building nothing now remains, except a few rooms, opening on the E. side of the peristylum, which appear to have been richly decorated. Two of them are octagonal, with domes admitting light from above.

The casino, designed by *Raffaellino del Colle*, a pupil of Raphael, has a portico exquisitely painted by *Giulio Romano* from the cartoons of his master. The frescoes represent Cupid showing his darts to Venus, Venus at her toilette, Jupiter and Antiope, Hermaphrodite and Salmacis. The paintings, well known by the illustrations of Marcantonio and Agostino Veneziano, were restored by Camuccini

† Special permission from a member of the Government is necessary in order to see the Palace of Augustus.

in 1824 at the expense of Mr. Charles Mills. N.W. of the Palace of Augustus is

The **Triclinium** (18), which ends in an apse, with a beautiful pavement of *Opus Alexandrinum*. On the l. opens the **Nymphaeum** (19), with remains of a large and richly decorated oval fountain, where the statue of the winged Eros, now in the Louvre, was discovered in 1862. Close by rises a **Casino**, built by the Farnese family, with a *Loggia* in two stories painted in fresco by *Raffaellino del Colle*. (Keys at No. 1, Via in Miranda.)

The **Peristylum** (20) covers a surface of 3000 sq. yds., and was ornamented with fluted columns of *portasanta* marble, fragments of which are still lying round the walls. According to Suetonius (*Dom.* 14), these porticoes were the favourite promenade of Domitian, who, fearing to be murdered at every moment, caused the walls to be coated with phengite marble (white, veined with yellow), which took so high a polish as to reflect objects like a mirror. From the centre of the Peristylum steps descend to a **Buried House**, with remains of painted ornaments on the vaults. In the last room, beneath the opening which serves as a window, may be observed very distinctly the imprint of the upright stakes, which formed part of the framework used by the Romans for casting their concrete walls. A semi-fluid mixture of lime, pozzolana, and small stones or fragments of brick was poured into a temporary wooden box, and the boards removed when the concrete had become dry.—*M.*

Three halls open on the front of the Palace. The one in the centre (23), called **Tablinum** by Rosa and **Aula Regia** by Bianchini, 50 yds. by 40, was used for state receptions. When first discovered by Duke Farnese of Parma it had 16 Corinthian columns of *pavonazzetto* and *giallo* marble, 24 ft. high; two of  
[*Rome.*]

them, which stood on each side of the entrance, were sold for 2000 *zecchini* (18l. 10s.). The threshold, of Greek marble, was removed to the Pantheon, for the restoration of the high altar. The niches contained colossal statues. On the l. opens the

\***Basilica**, or Hall of Justice (22), remarkable for the great width of its nave: the walls, apse, stairs leading to the tribune, and part of the pavement are well preserved. The apse was enclosed by a white marble railing (*cancello*), portions of which still remain. At its N.W. corner, on the pavement, are some earthenware tiles stamped with the potter's name, and the words VALEAT QUI FECIT (may he prosper who made it). Two statues of green basalt, representing Hercules and Bacchus, were discovered here in 1724. They are now in the Museum at Parma. On the opposite side of the *Aula Regia* is a large hall, supposed to be the **Lararium** (24), or chapel, in which the Emperor presided as Pontifex Maximus, containing an altar, with figures of the household gods. The latter are not *in situ*, but were brought from the Villa Campana and placed here by Sigr. Rosa. In the corner behind is the start of a staircase which led to an upper story. In front of these three halls ran a row of Cipollino pillars with Corinthian capitals.

Skirting the Convent wall on the rt. we now descend from the Lararium (24) by the Clivus Palatinus (27), paved with enormous blocks of lava. Near this stood the *Porta Mugionis* (28),† or *Porta Vetus Palatii*, of the wall of Romulus. On the l. are some scanty remains of the Temple of **Jupiter Stator** (29), built by the same king, and restored by M. Atilius Regulus, A.U.C. 458. On the foundation blocks, in a hole below the area, may still be traced some names of slaves

† Supposed to be derived from *Mugire* (lowing of cattle)—suggesting the purely pastoral origin of the settlement on the Palatine.

or workmen, such as PILOCRATES, DIOCLES.

Continuing towards the arches of the Basilica of Constantine, and turning l., we pass on the l. a double flight of steps, leading to the modern Casino (see below), and reach the pavement of the *Clivus Victoriae*, which led from the *Porta Romanula* to the *Temple of Victory*, on the summit of the hill. The street is bordered on the l. by the substructions of the **Palace of Caligula**, on the rt. by remains of private houses. It must have been somewhere near this place that the rich Romans of the 1st cent. B.C. had their favourite residences, and where the house of Clodius stood with that of Cicero below it.

Descending the **Clivus Victoriae**, we cross the N.E. corner of Caligula's Palace, which respected the public street, passing above it on lofty arches. On the l. we observe a long and rather steep flight of stairs leading to the upper level of the Palace, and further on a good specimen of marble balustrade. Below it is a fine piece of stucco ornamentation. The street was bordered with shops, closed by shutters, the grooves of which are still visible. The small, dark rooms standing back were probably occupied by soldiers, who kept guard at the adjacent *Porta Romanula*. The site of the gate is marked by an arch in brickwork, of the time of Caligula, repaired by Sig. Rosa. To the right of the *Porta Romanula* a broad staircase descends to the **Nova Via**, the bottom of which is not yet excavated, but probably continues under the Church of S. M. Liberatrice towards the Temple of Castor. It may be connected with the opening which Caligula caused to be made in the back wall of the Temple, in order that he might suddenly appear between the statues of the twin gods to receive the worship of their devotees. In this neighbourhood must have been the start of Caligula's celebrated bridge, connecting the Palatine with the

Capitol. The 'bridge' was more strictly speaking an open gangway, terraced upon the roofs of the Temple of Augustus, the Basilica Julia, and the Temple of Saturn, and crossing the narrow intervening streets by light bridges of wood.

At this point the street turns to the l., and leads back to the entrance by S. Teodoro. Ascending a narrow flight of steps to the l. inside the gateway, and continually turning rt. through some small rooms, we soon reach the balustrade, and pass through dark passages into some larger rooms, which emerge on the *Clivus Victoriae* close to the foot of the stairs ascending to the Casino. Passing these, we turn into a passage on the rt., which presently widens into a very long **Cryptoporticus**, or vaulted gallery (31), from which steps ascend at intervals to the Farnese Gardens.

It had a simple mosaic floor, but the walls were lined with costly marbles, fixed by iron clamps, some of which remain. Vertical clay pipes may also be seen running down the walls, for carrying off the rain-water from the roof of the corridor. At the further end 'the vault is decorated with very beautiful and spirited reliefs modelled in wet stucco, representing cupids, birds, animals, and graceful foliage.'—M. [A branch corridor runs hence at rt. angles to the Palace of Domitian.] Turning the corner, a few steps on the rt. ascend to a well-preserved oval **Piscina**, or water-tank, lined with *opus signinum*.

On the 24th of Jan., A.D. 41, one of the most tragical events in the history of Rome, the murder of Caligula, took place in this subterranean gallery. The young Emperor, after having witnessed the representation of the *Ludi Palatini* in the *atrium* of the palace, instead of going back to his apartments by the state entrance, where his guards were in attendance, entered the **Cryptoporticus**, called *crypta* by Suetonius, where some noble youths, from Asia,

were practising hymns and dancing. The Emperor stopped to witness their exercises, when Cassius Chaerea and Cornelius Sabinus rushed on him, dispatched him with their swords, and then, as the historian says, concealed themselves in the adjacent

\***House of Germanicus**, father of Caligula. This is the only Roman private house now existing. It was discovered in 1869. It is constructed of tufa concrete, neatly faced with *opus reticulatum*, and is divided into two portions, the state apartments and the private dwelling-rooms. The state apartments consist of a vestibule or **Prothyrum**, which opened on the public street, and subsequently on the cryptoporticus of the *Domus Tiberiana*. Next comes the **Atrium** with two pedestals for statues, having on the rt. the **Triclinium** or dining-room, painted with red panels, and arabesques of fruit, animals, and birds. It has a pavement of white mosaic studded with bits of coloured marble. On the l. of it is a staircase ascending to the upper story.

In front of the Atrium opens the **Tablinum**, flanked with two wings. On its walls are some interesting paintings, 'earlier in date than most at Pompeii, and equal in execution to the best of them.'—*M.* At the end, Galatea and Polyphemus, with Cupid on his shoulder (much damaged); on the rt., Mercury, Io, and Argus; a view of a street in Rome 1800 years ago, with a female knocking at a door, and others looking down from the windows. The larger frescoes appear to have been executed by Greek artists, the names affixed to the figures (ΙΩ, ΑΡΓΟΣ) being in Greek characters. Of special interest are the small imitations of easel-pictures hung on the walls, with folding doors like a triptych.

Affixed to the l. wall are some leaden water-pipes, which were found in this house, though of later date than the building. One of them bears the name of Julia Augusta, probably the daughter of Titus; another that of

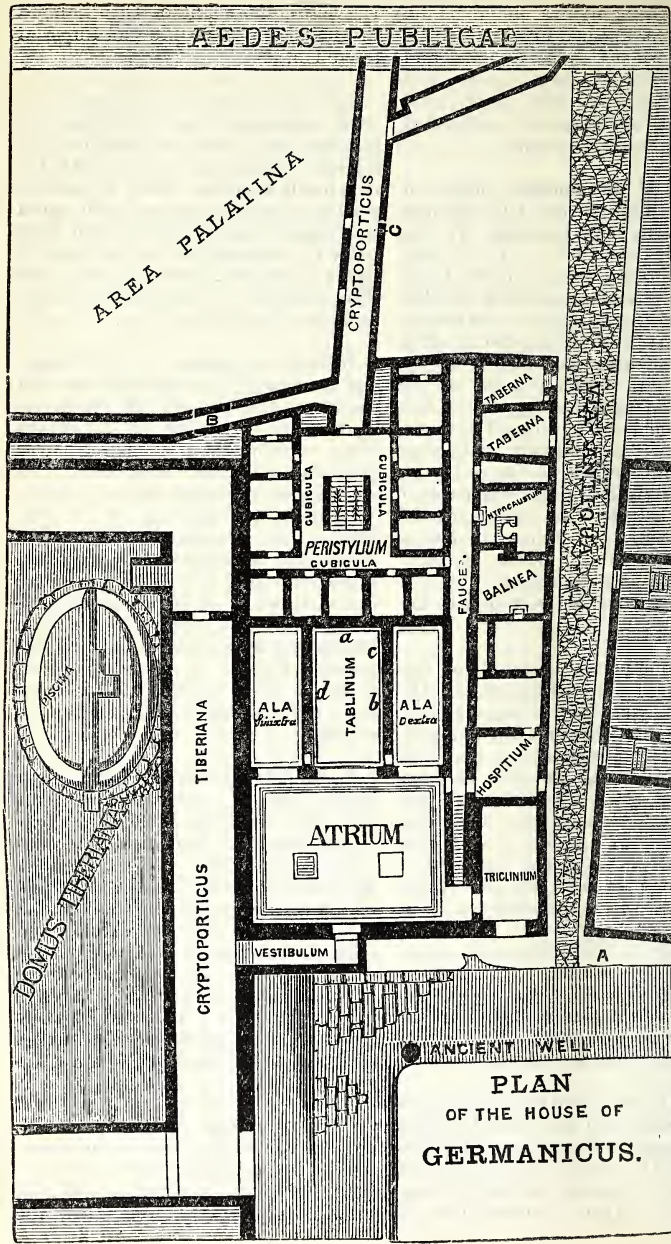
Eutychus, intendant of Domitian; a third that of a Pescennius, an Imperial freedman.

The left wing is richly decorated with arabesques, sham columns, and plinths; at the end, girls and hanging foliage, spirited and careful. In the rt. wing is a curious frieze in various shades of yellow, painted with small landscapes, figures, and animals (key below). Beneath are rich wreaths of flowers and fruit, executed in the same style as those in the villa of Livia at Prima Porta (Rte. 38).

Behind this portion of the house, and reached by a narrow staircase and corridor (*fauces*), are the domestic apartments, consisting of a *peristylum*, surrounded by bedrooms or *cubicula* and small bath-room with its furnace or *hypocaustum*. Some of the rooms on the rt. of the *fauces* were evidently shops, as at Pompeii. A subterranean passage starts from this portion of the house in the direction of the *Domus Augustana*, though it seems to have been blocked up by the foundations of Vespasian's Palace; a modern opening on the rt. leads to the extensive passages and cisterns beneath the Temple of *Jupiter Victor*.

N. of the House of Germanicus is the row of arches beneath the hill which marks the site of the *Palace of Tiberius*. A long row of domed cells, probably for soldiers, occupies the substructions. On the walls of a closed cell are scribblings and rough sketches of ships, gladiators, and soldiers under arms.—*B.* From this Palace Vitellius surveyed the burning of the Temple of *Jupiter Capitolinus* by his troops, A.D. 69. The area is now covered by gardens, which extend also over the central portion of Caligula's house.

From the grove of ilex at the N. corner, where the celebrated Accademia degli Arcadi used to meet in the 17th cent., we have a splendid view over the Capitoline Hill, the



A.—Road leading from Cryptoptorticus Tiberiana to Scaelae Caci, and the Ara  
 Maxima of Hercules.  
 B.—Cryptoptorticus.  
 C.—Cryptoptorticus leading to Palace of Vespasian beneath the Temple of  
 Jupiter Victor.  
 a, b, c.—Fine frescoes.  
 d.—Leaden water-pipes, with inscriptions of Livia and Domitian.

PLAN  
 OF THE HOUSE OF  
 GERMANICUS.

Forum Romanum, and the southern portion of modern Rome. The S. or opposite corner overlooks the Piscina and House of Germanicus or Livia; while the path turning l. from thence passes two staircases which descend into the Cryptoporticus, and leads to a fountain and a modern **Casino**. Here is a double flight of steps, and at their foot an exit gateway, opening upon the

**Nova Via.** A considerable portion of this street was brought to light in the excavations between the House of the Vestals and the huge Palace of Caligula. The buttresses supporting both buildings form arches over the thoroughfare. This portion extends from the Church of S. M. Liberatrice to near the Arch of Titus, where it was called the *Summa Nova Via*. Here are some scanty remains of a large temple, which stood close by. Among them is a fluted drum of a Corinthian column in *pavonazzetto*, and some enormous open rain-water channels in Greek marble, which probably surrounded the building. These ruins may have belonged to the Temple of *Jupiter Stator*, just inside the Palatine Wall.—*M.*

[From the Arch of Titus a road ascends between walls, passing almost immediately on the l. the very ancient but sadly modernised Church of

**S. Sebastiano alla Pallara**, built upon the spot where St. Sebastian suffered martyrdom. In the chancel are copies of some interesting frescoes, concealed behind the altar put up during a restoration of Urban VIII. The Temple of Elagabalus probably stood close by, and the name of *Pallara* may be derived from the Palladium (see p. 127), which that Emperor stole, together with other relics, for the glorification of his sun-god of Emesa. Festa, 20 Jan.

Further up the road, a turning to the l. leads to the

Church of **S. Bonaventura** (1625),

belonging to the very strict Order of *Alcantarini*, or reformed Spanish Franciscans. It is chiefly remarkable as the burial-place of S. Leonardo da Porto Maurizio, who caused the Stations to be erected in the Colosseum. His rooms to the rt. of the Church are shown on the 26th Nov. In his memory, the road leading to the Church is lined with coloured groups of the Fourteen Stations of the Cross. The Convent garden (ladies not admitted) commands a beautiful view.]

On the N.E. side of the Convent stood the TEMPLE OF APOLLO, the approach to which was flanked on the side towards S. Sebastiano with two superb Libraries facing each other, and containing as usual Greek and Latin books respectively. The entire group was burnt to the ground on the night between the 18th and 19th of March, 363, and out of many hundred thousand volumes nothing was saved but the Sibylline books, which Augustus had concealed in two golden chests within the pedestal supporting the statue of Apollo.—*L.*

## ROUTE 10.

FROM THE ARCH OF CONSTANTINE TO S. STEFANO ROTONDO, BY S. GREGORIO, S. GIOVANNI E PAOLO, THE ARCH OF DOLABELLA, AND S. M. IN DOMNICA, THE VILLA MATTEI.

[For plan of this Route, see p. 83.]

[Omn., p. [22], i., iv. ; Tramway, p. [28], i., iii.]

The \*Arch of Constantine was built over the Via Triumphalis, now *Via di S. Gregorio*, to commemorate the Emperor's victory, in A.D. 312, over Maxentius, as stated on the inscription:—IMP CAES FL CONSTANTINO MAXIMO — P.F. AVGVSTO . S.P.Q.R. — QVOD INSTINCTV DIVINITATIS MENTIS — MAGNITVDINE CVM EXERCITV SVO — TAM DE TYRANNO QVAM DE OMNI EIVS — FACTONE VNO TEMPORE IVSTIS — REMPUBLICAM VLTVS EST ARMIS — ARCV M TRIVMPHIS INSIGNEM DICAVIT. It is one of the most imposing monuments of Rome, although its later sculptures show traces of the decline of art, and is partly composed of fragments taken from one of the Arches of Trajan (Rte. 7). It has three archways, with four fluted Corinthian columns on each front, seven of which are of *giallo antico*; the 8th, at the corner nearest the Forum, was removed by Clement VIII. to the Lateran, and has been replaced by one in Carrara marble. A piece of the entablature of the Temple of Neptune has been used in its restoration.—L.

FRONT TOWARDS THE COLOSSEUM.—  
Time of Constantine: The long horizontal tablets over the side arches represents the *Forum Romanum* in the time of Constantine, and afford an interesting view of the Rostra. Time of Trajan: The medallions

above represent—1 Boar-hunt. 2 Trajan, whose head is faintly encircled with an aureole, offers sacrifice to Apollo. 3 The Emperor and his attendants standing by a dead lion. 4 Trajan pours a libation on an altar.

Time of Constantine: The inscription VOTIS X. VOTIS XX. over the smaller arches, and SIC X. SIC XX. in the same position on the opposite side, express wishes for the accomplishment of 20 years' reign by the Emperor, as he had already completed 10 years (A.D. 315).

Time of Trajan: The upper reliefs represent—1 The triumphal entry of Trajan into Rome—the temple in the background is supposed to be that of Mars, which stood outside the Porta Capena. 2 The Emperor and a recumbent figure holding a wheel, an allegorical allusion to the construction of a road through the Pontine Marshes (A.D. 110); other figures represent the surveyors, among whom is perhaps Apollodorus, architect of Trajan's Forum. 3 Trajan distributing food to the people. Among them is a woman with a child—probably the widow who is often represented as suing Trajan for redress (see Doge's Palace in *Handbook for Northern Italy*). 4 Trajan on a chair of state, while Parthamasis, king of Armenia, is brought before him. 'This fine frieze was carefully designed to form one continuous composition, and of course is much injured by being separated into four different panels.'—M. Four statues of Dacian captives stand over the column.

Time of Constantine: The figures of Fame over the arch, the reliefs inside the larger opening, representing the conquest of Verona and the fall of Maxentius, and the Victories on the pedestals of the columns, show how much sculpture had degenerated in the 4th cent. Over the reliefs on the interior of the great arch are the words FVNDATORI QVIETIS



—LIBERATORI VRBIS: the former, no doubt, alludes to the cessation of the Christian persecutions.

FRONT TOWARDS THE AVENTINE.—Time of Trajan: The third statue from the l. on this side is modern. Time of Constantine: Over the lateral arches are two long reliefs, representing a siege of some walled town by Constantine. Time of Trajan: The four medallions commemorate another successful chase. 1 The start, in which a beautiful youth leading a horse much resembles Adonis. 2 Trajan offers sacrifice in front of a statue of Hercules. 3 The Emperor on horseback at a bear-hunt. 4 Thank-offering to the goddess of hunting. Above—1 Trajan receiving Parthaspates, king of Parthia. 2 Discovery of the conspiracy of Decebalus, king of the Dacians. 3 The Emperor haranguing his soldiers. 4 Sacrifice of the Suovetaurilia (boar, ram, and bull). On the flanks of the attic are two reliefs supposed to have formed originally a single subject, the victory of Trajan over Decebalus, among the finest of all. The circular medallions below represent the chariots of the sun and moon, typifying the Emperor's dominion over the East and West. Time of Constantine: Below these are reliefs of triumphal processions.

In the last century the arch was partially buried. Pius VII. excavated down to the ancient pavement in 1804. With all the faults of its details, this is one of the most interesting and best preserved monuments in Rome, owing probably to its having been dedicated to the first Christian sovereign. 'The Romans placed an unmeaning front of pedestal, column, and capital, with abacus, frieze, and entablature, upon the surface of their massive piers of masonry, thus tying the dead to the living. In the Arch of Constantine alone the columns which stand in front are in some measure justified by the statues they support.'—*B.* The high pedestals give the effect of columns mounted on stilts, as at the *Porta Maggiore*.

The *Passeggiata di S. Gregorio* runs S. from the Arch of Constantine and affords an agreeable and well-shaded Promenade. To the left of it, below the gardens of the Passionist Convent, is a large *Gymnasium*.

Within the planted area stands the long low Hall of the \**Museo Archeologico Urbano*, in which are stored many valuable objects discovered since 1870 in the city excavations. The building was opened on the 21st Apr., 1894, and its collections have been arranged by Prof. Lanciani in six halls. Most of the objects belong to the kingly or Republican period. (Adm., see p. [36].)

I.—Building and ornamental materials, including a superb collection of marbles, among which is a column of unique *Breccia della Villa Casali*, so called from the spot on which it was found (p. 106). Brick stamps, mason's and carpenter's tools.

II., III.—Tombs discovered within the walls of Servius Tullius, and funeral supellex belonging to them. Objects from the *puticuli* (small sepulchral pits or caverns), described by Horace.

IV.—Inscriptions and sculpture of the Republican period.

V.—Temporary repository of sculpture discovered during daily excavations. Below them are some exquisite fragments of Greek reliefs found in 1887 in the Gardens of Sallust, with pieces of the frieze of the *Aedes Teluridis*, representing a Gigantomachia.

VI.—Monuments connected with Roman aqueducts and the distribution of water. Interesting collection of water pipes, inscribed with owners' names.

In the small garden on the W. side of the building are tombs (of Sulpicius Galba, and others), which have been removed bodily from the place

of their discovery. Catalogue in preparation.

Near this spot, below the carriage-road, runs an ancient drain, loftier and wider than the Cloaca Maxima, of more excellent masonry, and traversing a larger district. It was discovered in 1885, at a depth of 40 ft. below the ground.—L.

An imposing flight of steps, commanding a celebrated view, leads from the end of the Passeggiata to the

**\*CHURCH OF S. GREGORIO**, founded in 575 on the site of the family mansion of St. Gregory the Great, in the supposed CLIVUS SCAURI, and originally dedicated to St. Andrew. In 1573 it was transferred to the Camaldolese monks as headquarters of the order and residence of the general. The square atrium was added in 1633 by Card. Scipio Borghese, from the designs of *Soria*. The Church was rebuilt in 1734. Pope Gregory XVI. was for many years abbot of the adjoining monastery before his elevation to the pontificate, and did much to embellish the Church. Festa, 12 March.

In the **Atrium** are several sepulchral monuments, removed from one of the earlier Churches. On the left, tomb of ROBERT PECHAM, an Englishman (1569), who left his country in despair of ever seeing it abjure Protestantism. Further on, that of SIR EDW. CARNE, of Glamorganshire, D.C.L. of Oxford, who was united with Cranmer in 1530 in the celebrated commission appointed to obtain the opinion of the foreign universities on the divorce of Henry VIII. He was ambassador to the Emp. Charles V., by whom he was knighted. He afterwards became envoy to the court of Rome, where he died in 1561. Beyond the gate leading to the detached Chapels (see below), Tomb of the GUIDICIONI (1643), with handsome arabesques. Facing it is that of the BROTHERS BONSI (1481). The

**Nave** has 16 ancient granite columns and a beautiful Cosmatesque pavement.

In the chapel of the saint, at the end of the rt. aisle, the altar-front has some \*fine sculptures of the 15th cent., representing (at the sides) St. Gregory releasing souls from Purgatory, (in the centre) his Vision of the Crucified. The painting over the altar is by *A. Sacchi*; the Predella, St. Michael with Apostles and Saints, is att. to *Luca Signorelli*. On the rt. is a small chapel, with a marble chair of St. Gregory, and a recess in the wall, in which an inscription records that he slept. In the Chapel at the end of the left aisle is a monument raised by Gregory XVI. to CARD. ZURLA, his successor in the monastery, a very learned writer on the geographical literature of the middle ages. Card. Manning was titular of this Church from 1875–92, and his successor, Card. Vaughan, enjoys the same dignity.

The adjacent **Cappella Salviati** has a copy of *An. Caracci's* picture of St. Gregory, which once stood here (now in England); and a gilded \*Tabernacle in alabaster, with reliefs of 1469. In the centre, the Virgin and Child with SS. Gregory and John Evan., Angels, and a donor; above, the Annunciation; on the cornice, the Litany procession instituted by St. Gregory, and the apparition at the Castel S. Angelo (Rte. 29); at the foot, SS. Benedict and Scolastica.

In a garden to the left of the Atrium are three Chapels, erected by St. Gregory, and restored by Card. Baronius. That on the rt. dedicated to

**S. Silvia**, mother of the saint, who lived here, has a statue by *Niccolò Cordieri*, and a damaged fresco on the vault by *Guido Reni*, representing a concert of Angels with the Almighty above; 'the whole picture is imbued with a glow of youthful animation which reminds us of the best times of Italian Art.'—K. Festa, 5 Nov.

Adjoining the Chapel of S. Silvia is a fine remnant of the Servian wall, on the line of which the foundations of the neighbouring Porta Capena were discovered in 1868 (Rte. 41). The Chapel of

**S. Andrea** contains the celebrated rival frescoes by *Guido Reni* and *Domenichino*. By the former, on the left wall, St. Andrew, adoring the cross as he is led to execution; by the latter, his Flagellation. The third chapel, called the **TRICLINIUM PAUPERUM**, and dedicated to

**S. Barbara**, has a statue of St. Gregory by *Niccolò Cordieri*, begun, it is said, by his master, Michel Angelo. In the centre is a marble table, on which St. Gregory fed every morning 12 paupers, among whom it is said that our Saviour, under the form of an angel, once appeared as the thirteenth. For this reason the Pope upon Maundy Thursday used to wait upon 13 pilgrims instead of 12. Handsome feet support the table. On the left wall is a fresco representing this repast. Another fresco (to the l.) commemorates the well-known tradition of the fair-haired British children in the Forum—non *Angli* sed *Angeli*—who first suggested to St. Gregory the thought of sending St. Augustine as a missionary to England.

Ascending the *Clivus Scauri*,† we now reach the Church of

**SS. GIOVANNI E PAOLO**, attached to a Passionist Convent, and conspicuous by its beautifully arcaded external **apsce**, which, as well as the portico and pavement, date from 1159. It was erected by St. Pammachius, a monk and a friend of St. Jerome, in the 4th cent., on the site of the house occupied by the Saints to whom it is dedicated, who suffered martyrdom in the reign of Julian the Apostate. In front is a mediæval portico supported by granite and marble columns.

The **Nave** has 16 ancient columns. The pavement is partly Cosmatesque. The vault of the tribune is painted by *Pomarancio*. Within a railing in the nave is a stone on which the patron saints are supposed to have suffered

† The reticulated wall high up on the left belongs to some public building of Trajan's time, which was subsequently used for the support of a private house, and afterwards for that of the l. aisle of the Church.

martyrdom. Opening out of the rt. aisle is a handsome **Chapel** built by Prince Torlonia and lined with choice marbles. The urn under the altar contains the relics of S. Paolo della Croce, founder of the Passionist Order.† On each side are beautiful columns of Egyptian alabaster. Pilasters of the same material, and panels of coloured marble, cover the walls. At the end of the rt. aisle is a painting of S. Saturninus, by *Marco Benefial*.

A flight of steps descends to the very interesting 5th cent. \***House of SS. John and Paul**, which formed the Crypt of the original Church, but lay buried and forgotten until discovered by one of the Passionist fathers in 1889. It rests on foundations of the 3rd and 1st cent., and contains 15 brick-faced chambers, some of which have coarse mosaic floors. In a vaulted room are eight fairly well-preserved frescoes of youths with festoons hanging from shoulder to shoulder, and peacocks, pheasants, and storks between them; above, on the roof, boys, birds, and foliage (3rd cent.). Another room is painted in panel, with animals on the roof. There are also some stiff Passion scenes of the 9th and 10th cent., and some highly decorative frescoes of the 13th. The room which served as the Tomb of the martyred Saints was turned into the Confession of the Church in the 12th cent. Festa, 28 Apr.

A portion of a more ancient edifice (see below), in massive blocks of travertine, forms the base of the elegant 13th cent. **Bell Tower**, one of the best-preserved in Rome. Card. Howard was titular of this Church.

The adjoining **Passionist Convent** and its garden enclose the site of the *Temple of Claudius*. Of the edifice raised by Agrippina, pulled down by Nero, and rebuilt by Vespasian, nothing now remains but part of the corridor which surrounded the substructions of the platform. The best preserved portion under the Campanile consists of eight large Tuscan arches of travertine.

† The room in which the Saint died is worth a visit.

The true history of these very remarkable and interesting ruins is probably the following. They first served as a reservoir to feed, by means of ornamental cascades, the artificial lake in the pleasure grounds of Nero's Golden House. Upon the destruction of the latter by Vespasian, and the erection of the Colosseum, the reservoirs, now dry, served as temporary dens for the beasts intended for the gladiatorial shows. They were driven over night from the *Vivarium* near the Praetorian camp, and entered the Colosseum by the underground passage on the S. side. This theory accounts for the size of the substructions, upon a small portion of which the Temple of Claudius stood; and accounts also for the extension of the Claudian aqueduct to this point by Nero (Rte. 11). A copious supply of water would be necessary for the reservoir which fed the lake, but could not be required for a temple. The style of these substructions is not the same all around. On the N. side of the platform they are built of bricks with a row of shops or store rooms; on the E. side, facing the Church of SS. Quattro, they are ornamented with semicircular and square niches. The \*VIEW from the shady avenue of ilexes, overlooking the valley of the Colosseum and the slopes of the Palatine, is exceedingly beautiful (ladies not admitted).

A road between walls leads now to the Arch of Dolabella and Silanus, a structure of travertine, with a single line as cornice, and an inscription, from which we gather that it was erected by the above-named consuls (A.D. 10). It affords an example 'of the impressive effect of a plain Arch without Greek ornament.'—B. (See p. 103.) Nero included it in the line of his aqueduct to the Palatine. Just within the Arch, on the rt., is the entrance to the little Church of

S. Tommaso in Formis (*Claudii*), so called because it was built partly upon the arches of the Aqueduct. It belonged originally to the Trinitarians

of S. Crisogono, and was the burial-place of S. Giovanni de Matha, their founder, who established here a Hospice, and died in 1213. His remains were carried to Spain, and during the absence of the Papal Court at Avignon the Convent was abandoned. It now belongs to the Canons of the Vatican.

At the high altar are four very beautiful fluted columns of *pavonaz-zetto*, and a painting of the Virgin and Child, with SS. Boniface, Francis, and Pope Boniface VIII., by *Pomerancio*. On the 21st Dec. and 8th Feb., the Church is open all day, and the cell in which the founder died, which stands over the Arch of Dolabella, may be visited.

To the rt., just beyond the Arch, is a pointed arch of peperino, and further on a fine marble doorway, the chief entrance to the former Hospice. Above the latter, under a canopy, is a \*MOSAIC of the Saviour having on either side a captive, in allusion to the foundation of the Trinitarian Order, whose principal object was to redeem Christians carried off by the Barbary pirates, or detained as prisoners in Palestine at the time of the Crusades. The doorway bears the name of *Jacopo Cosma* and his son (13th cent.).

Opposite is an extensive and admirably arranged **Military Hospital** with 1000 beds, built partly on the site of the *Villa Casali*, once celebrated for its works of art.

A few yards further on is the Church of

\*S. M. in Domnica, or *S. M. della Navicella*, so called from a small marble Boat, which Leo X. placed in front of it—a copy of an ancient one which stood here. This Church occupies the site of the house of S. Ciriaca, which stood where the foreign soldiers were quartered on the Mons Caelius—the *Castra Peregrinorum*. The house is more interesting as the traditional spot where St. Lawrence, by order of Pope Sixtus II., distributed the treasures of the Church among the poor. It was entirely restored by Leo X.,

when titular Cardinal, from the designs of *Raphael*. The interior has 16 fine columns of grey granite, and two of red. The frieze of lions and genii over the windows was painted in chiaroscuro by *Giulio Romano* and *Pierino del Vaga*. The MOSAICS in the tribune are of the year 817. On the vault the Virgin and Child, with a host of white-robed angels; at her feet Paschal I., whose monogram is upon the centre of the arch. Upon the front wall, the Saviour with two angels, 12 Apostles, and two large figures of Prophets below. The rich floral decoration is remarkable. Open all day on the 2nd Sun. in Lent; every Sun. for an early morning Mass by a Greek Priest. *Domnica* is the Latin form of the Greek *Ciriaca*.

A gateway just beyond the Church leads into the *Villa Mattei (Caelimontana)*, built by a duke of that family in 1572, now the property of Baron Richard von Hoffmann (Adm., see p. [36]). The grounds command a splendid \*VIEW of the Alban hills, with the aqueducts of the Campagna and the walls of Rome, the Baths of Caracalla and the Aventine. Several ancient marbles are placed in the grounds, which have been found on the spot; on each side of the fine alley of ilex are pedestals of statues dedicated to Marcus Aurelius by the officers and soldiers of the 5th cohort of the *Vigiles*, who were stationed here. The wall of Servius Tullius encircled that part of the Caelian on which the *Villa Mattei* stands.

Within the grounds is a small red granite obelisk, partly ancient, and found, with that in the *Piazza della Minerva*, on the site of a temple of *Isis*. The upper third part bears a hieroglyphic inscription of the time of *Psammeticus II.* It was lengthened (nearly two-thirds) with another block of paler granite; and between the two stones were crushed the hands of the mason who superintended the work, by the sudden sliding down of the upper piece.

In a corner of the paddock nearest the Baths of Caracalla, below the

ornamental grounds (beware of the dog which guards the farm buildings) is a \*Spring of beautifully clear water, the probable source of the *Fountain of Egeria* (Rte. 41).

The road continues S.S.E. to *S. Cesareo* (Rte. 40). We retrace our steps a few yds., and then turn to the rt. The first door on the rt. opens into the courtyard of

\*S. STEFANO ROTONDO, one of the remarkable churches of Rome. Though probably a Pagan edifice, there is no foundation for the theory that it was the circular portion of the *Macellum Magnum*, or great market, erected in the time of Nero. It was consecrated as a place of Christian worship by Pope St. Simplicius, A.D. 467, and given to the German College by Gregory XIII. In the vestibule is a Greek marble throne (signed *Magister Johannes*), from which St. Gregory the Great is said to have read his fourth homily. It probably formed the seat of some Roman dignitary on the podium of the Colosseum. The Rotonda, which is 44 yds. in diameter, has two concentric rows of grey granite columns with Ionic capitals, 36 in the outer circle, 20 in the inner. The intercolumniations of the outer one were filled up by Nicholas V. (1453), to form the wall of the present building, beyond which are still traces of the third circuit, a solid wall, which formed the outer enclosure in more ancient times. On the W. side are four fluted Corinthian columns, supporting a loftier arcade. In the central area are two Corinthian columns, higher than the rest, which, with two pilasters, support a cross wall; it is probable they were added at a later period to support the roof, as the top pilasters occupy the places of Ionic columns in the inner circular row, which were removed to make room for them. In the clerestory are 22 small windows, only eight of which are pierced.

The walls are covered with frescoes by *Pomaranco*, representing 32 scenes of martyrdom in chronological order, which, although displeasing to

the eye and imagination, and having nothing to recommend them as works of art, are interesting as legends. In the apse of the 1st chapel on the left is a **Mosaic** (642-649), representing the Saviour in a medallion *above* the Cross, beside which stand SS. Primus and Felicianus. This chapel formed the entrance to the Church until the 7th cent. The 2nd l. has a beautiful Tomb of a Canon of St. Peter's, with statuettes of SS. Stephen and Bernardino—the latter being patron of the deceased (1524).

Open early on Sun. morning, and all day on the 26th of Dec., when the Church is densely crowded with peasants. Station, Fri. before Palm Sunday. Adm. at all times by ringing the bell.

The brickwork of Nero's time is extremely neat, but required strengthening by Sept. Severus, who added an inner arch to the original. Another Emperor, perhaps Constantine, inserted a lower arcade all along the line; and Theodoric filled up both tiers of arches with solid masonry. The work of each of these four periods can be readily detected.

Near the end of the road the *Via dei SS. Quattro* on the l. leads straight to the Church of

\***SS. QUATTRO CORONATI**, with its massive and ancient Campanile. This remarkable castellated group of buildings stands on a spur of the Caelian not far from the site of the *Paedagogium Capitis Africae*—the high school for boys of ancient Rome. The Church was rebuilt by Paschal II. in 1111 to replace a more ancient one erected by Honorius I. in 626, and destroyed by Rob. Guiscard in 1084. In front are two square courts. To the rt. of the outer one (the atrium of the early Church) is the

**Chapel of St. Sylvester**, erected by Innocent IV. (1246), with some paintings (1248), representing scenes in the life of Constantine and Sylvester, and (on the end wall) our Saviour with the Virgin, St. John the Baptist, and the Apostles. 1 (to the l.) Constantine, who had been attacked by leprosy, and was advised to bathe in children's blood, restores to their mothers the infants collected for that purpose. 2 He sees a vision of SS. Peter and Paul, approving the deed. 3 He sends for Sylvester. 4 Sylvester looks out of his cell at the messengers. 5 He shows effigies of SS. Peter and Paul to Constantine, who recognises the likeness. 6 Baptism of Constantine. 7 His donation of Rome to Sylvester. 8 Constantine leading Sylvester's horse into Rome. On the l. wall, Discovery of the true Cross. The Chapel belongs to the *scarpellini* (stonecutters), five of whose craft suffered martyrdom for refusing to make images of pagan gods. The pavement is extremely beautiful.

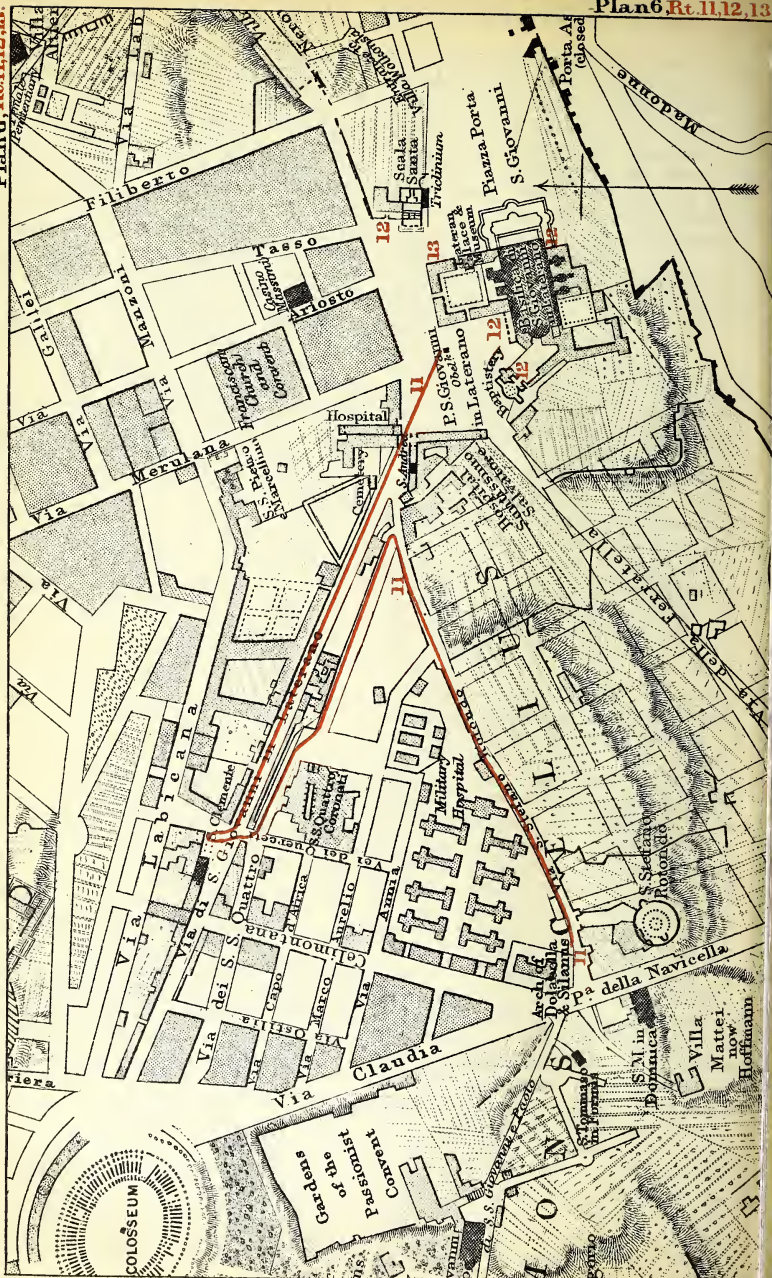
## ROUTE 11.

FROM S. STEFANO TO THE PORTA S. GIOVANNI, BY THE CHURCHES OF THE SS. QUATTRO CORONATI AND S. CLEMENTE.

[Omn. p. [22], i., iv.; Tramway, p. [28], i.]

Opposite S. Stefano Rotondo is the extensive *Ospedale Militare*. The *Via di S. Stefano* runs between the Church and the Hospital, passing on the l. a line of arches built by Nero for the extension of the Claudian Aqueduct to the reservoir which supplied his artificial lake (Rte. 8).







**Nave.**—The original Church of Honorius I. was much larger than that of Paschal II. Its colonnades, still left standing, extended as far as the walls which divide the inner from the outer court. The present nave has eight columns of granite, surmounted by a women's gallery of smaller pillars, with a marble screen behind which its occupants were concealed. These columns were subsequently added to form aisles *within* the nave, which was originally of the same width as the Chancel.

At the end of the rt. aisle is the tomb of Mons. d'Aquino (1679), famous for his library, now dispersed. Further on is half of an inscription by Pope Damasus, in honour of SS. Protus and Hyacinth, from the Catacombs of S. Hermes, but discovered on the pavement of this Church. The apse has a modern episcopal chair, and frescoes of martyred saints by *Giovanni da S. Giovanni* (1630). Fine pavement full of fragments from Catacombs, and handsome flat uncoloured wooden ceiling. On the last pier to the l. is a fine white marble ciborium.

Beneath in a subterranean chapel are the relics of SS. Carpoforo, Severo, Severiano, and Vittorino, to whom the Church is dedicated, in urns placed here by S. Leo IV. In the apse of this Crypt is a window opening, closed by a slab of marble with glazed holes, which formerly served as a *fenestrella* at the high altar. The adjoining Convent is shared by Augustinian and Carmelite Nuns. Festa, 8 Nov.; Station, 4th Mon. in Lent.

On the opposite side of the Via di S. Giovanni lies the very interesting

\***CHURCH OF S. CLEMENTE**, one of the least altered of the mediaeval Christian buildings of Rome, built over a still more ancient basilica discovered beneath it in 1857. According to the tradition, Clement, the third Bishop of Rome, the fellow-labourer of St. Paul, and a member of the Flavian family (by some considered the nephew of Flavius Clemens, an Imperial Christian martyr), erected an oratory in his

own house on the Esquiline, which after the Peace of the Church † was replaced by a basilica. Here Gregory the Great (590) read his 32nd and 38th homilies; a council was held within the walls in 417 to condemn the Pelagian Celestius; and to this building St. Jerome referred in 392 in a celebrated passage which represents Celestius as feeding on Scotch porridge (*pultibus Scotorum*). This older Church, whose date is fixed by an inscription at A.D. 385, was considerably restored (A.D. 772) by Adrian I.; much damage was done by an earthquake in 896; and it was almost entirely destroyed in 1084, when Robert Guiscard burned all the public edifices from the Lateran to the Capitol. It had been long forgotten, until, in the latter months of 1857, some repairs having become necessary in the adjoining convent, which belongs to the Irish Dominicans, its prior, the late Father Mullooly, came upon a wall covered with very ancient paintings, at a level of nearly 20 ft. below the modern Church. Further research showed that this was the aisle of an extensive building, below which again were massive substructions of Republican date. Subsequent excavations resulted in the clearing out of the aisles and nave, and in bringing to light the ancient Basilica.

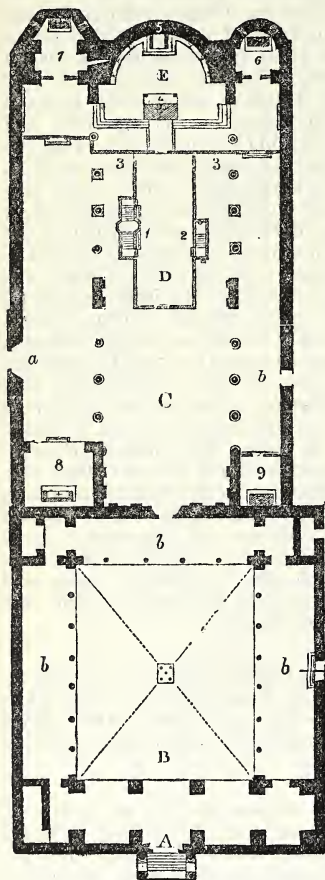
The UPPER CHURCH was nearly rebuilt by Paschal II. in 1108, when the choir and *ambones*, which stood formerly in the lower, were removed hither.

The atrium, with its quadriporticus, is the only perfect specimen in Rome, although traces of similar ones are to be seen at other early churches.† It dates probably from Paschal II.'s time, and is surrounded on three sides by granite columns with Ionic capi-

† Writers on Church History designate under this name the period after Constantine's conversion, when religious persecution ceased, and the open celebration of Christian worship was permitted.

‡ S. Cecilia, SS. Quattro Coronati, S. Alessio.

tals. Over the entrance gate rises a canopy of the 13th cent. flanked by rude Ionic and composite columns, partly rebuilt by Clement XI. The labrum or vase for ablution before entering the Church has been replaced by a fountain.



S. CLEMENTE. (Upper Church.)

- A. Entrance. B. Atrium. *b*. Quadriporticus. C. Nave. D. Choir. 1, 2. Ambones. 3. Ancient marble screen. 4. High altar. E. Presbytery and Tribune. 5. Episcopal chair. 6. Chapel of St. John. 7. Rosary. 8. Passion. 9. St. Dominic. *a*. Side entrance from the street. *b*. Entrance to the sacristy and lower church.

The UPPER CHURCH has 16 ancient columns of different materials and orders. The aisles are of unequal width, that on the right being the narrower, a treatment for which no satisfactory reason has yet been assigned. To the l. of the principal door is a marble slab engraved with an index of books offered to the church.—*L*. In the middle of the nave is the curious

Choir, removed from the lower Church. It is enclosed by walls of marble, bearing sculptured Christian emblems, and the monogram of Pope John II. On the sides of the choir are the **Ambones**: that on the l., from which the Gospel was read, has a double staircase with a handsome candelabrum in mosaic-work for the Paschal candle. From the opposite one, with reading-desk turned towards the tribune, was read the Epistle. On its steps also was sung the Antiphon. The position of the ambones depended upon the orientation of the Church. The **Presbyterium** is separated from the choir by a screen of sculptured marble panels, of the same period as the choir. Three of them are perforated (see *Fenestrella* in the Glossary). Beneath the high altar lie the remains of Flavius Clemens and of SS. Clement and Ignatius of Antioch. Over it is a **baldacchino**, with two columns of *pavonazzetto* and two of *bigio* marble, placed diagonally. Attached to its roof is a fragment of the chain by which the ciborio, in the form of a Dove, containing the Sacrament, was originally hoisted up for reservation above the altar. On the rt. is a handsome Cosmatesque tabernacle afterwards used for a similar purpose, but now serving for the reception of the sacred oil. The **marble throne** bears the name of Anastasius, who was titular Cardinal of the Church in 1108, but the slabs of which it is composed formed part of an inscription of the time of Pope Siricius. The ceiling was added by *Carlo Fontana* in the time of Clement XI.

**Apse.**—The wall and vault are covered with elaborate and beautiful

\***MOSAICS** executed in 1112. In the centre is our Saviour on the Cross; † from the clouds above appears a hand (symbolic of the Almighty) holding a wreath of victory. On the Cross are 11 white doves, and beside it stand St. John and the Virgin, within a *vesica* of thorns. A vine (emblematic of the Church), springing from the foot of the Cross, 'spreads like a rolling frieze over the hollow of the tribune, the Doctors of the Church, with many other figures, ensconced among its branches. The four rivers of Paradise, with shepherds, flocks, &c., on the banks, are beneath; and below the whole composition are thirteen sheep, having come from two archways which lead respectively to the cities of Jerusalem and Bethlehem, on the walls.'—(Lindsay's *Christian Art*, p. 278.) The frescoes on the walls beneath have been attributed to *Giovenale da Orvieto*, or *da Celano* (1299). On the face of the arch is the half-figure of the Saviour pronouncing the benediction, with two emblems of the Evangelists on either side. Below are SS. Peter and Clement with Jeremiah on the rt., SS. Laurence and Paul with Isaiah on the l.

Near the high altar, in the rt. aisle, is the \***Tomb of CARD. BART. ROVERELLA** (1476), with beautiful sculptures. Next to it, that of his nephew **ABP. BRUSATI** (1480). In the Chapel on the rt. of the tribune, the statue of St. John the Baptist is by *Simone Ghini* (1433); in the opposite chapel of the Rosary, the picture of the Virgin is by *Seb. Conca*. The sepulchral monument of **CARD. VENERIO** (1479) has two handsome half-columns from the ciborium of the old Church, with basket-work capitals and foliage reliefs. The l. capital bears the name of *Mercurius*, who became Pope John II. in 532.

The 13th cent. **Chapel of the Passion**, on the rt. of the side entrance, has interesting \*frescoes by *Masolino* (1422), which, though they have suffered much from restoration, 'still show

† The only apsidal Mosaic of the Crucifixion in Rome.

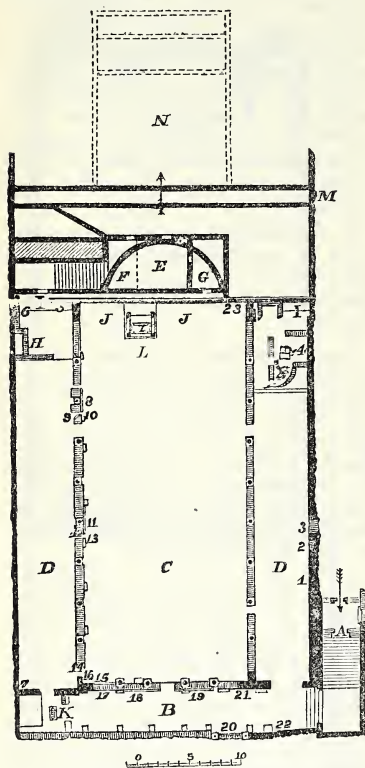
characteristics of remarkable power.'—**K.** Outside the arch, Annunciation, and St. Christopher carrying the infant Christ over the stream; within, St. Catharine refusing to worship Idols; her Instruction of the daughter of king Maximilian in prison; Martyrdom of the King's daughter; Dispute with the Alexandrian Doctors before Maximilian; Miracle of her Deliverance; Martyrdom, with her burial and transport to heaven by angels in the background. Opposite is the History of St. Clement (much damaged), and over the altar the Crucifixion.

In the **Sacristy** are hung coloured copies of the frescoes in the Lower Church, which may be advantageously studied before and after their inspection below.

The **LOWER CHURCH** is shown daily by the Sacristan, but is open to the public, and lighted up upon the festivals of St. Clement (Nov. 23), St. Ignatius (Feb. 1), and on the 2nd Monday in Lent. It is reached from the Sacristy by wide stairs, whose walls are covered with inscriptions discovered during the excavations. At the foot of the steps is the

**Narthex**, or Vestibule of Catechumens, by which the subterranean Basilica is entered from its E. end. On the walls are several Roman and Christian fragments, including, immediately on the l., a statuette of St. Peter as the Good Shepherd, with a restored copy. A curious painting further on gives perhaps the best of the early representations of our Lord (20), with the head surrounded by a broad nimbus, and holding in the l. hand a book, while with the rt. he blesses in the form practised in the Greek Church, with the third finger turned down. Beside him stand the Archangels Michael and Gabriel, presenting two tonsured personages, supposed to be Cyril and his brother St. Methodius; beside the latter, SS. Andrew and Clement. Cav. de Rossi supposes this painting to be of the 10th cent., and those of two

heads (21) opposite to date from the 4th, although the female has remains of a halo round the head. Continuing l., we pass a revolving slab tomb, with Pagan inscription on one side, and Christian on the other.



S. CLEMENTE. (Lower Church.)

- A. Entrance from the Sacristy of Upper Church. B. Narthex of ancient Basilica. C. Nave. D, D. Aisles. E. Primitive Tribune or Apse. F, G. Supposed chambers of the House of Clement, possibly his Oratory, beneath the Apse, and opening on M, or Ambulatory, and on N. a large chamber, supposed to be an Aedes of Mithras of the age of Hadrian. H. Supposed site of Tomb of S. Cyril. I. Entrance to stairs leading to Oratory of Clement. J. Massive wall of Republican period. L. Modern Altar.

PAINTINGS ON THE WALLS OF SUBTERRANEAN BASILICA.

- 4 Our Saviour. 6 Baptism of St. Cyril. 8 Miracle of Sisinius. 10 Daniel among the

Lions. 11 Life and Death of S. Alexis. 12, 13 SS. Giles and Blasius. 15 Crucifixion. 16 Women at the Sepulchre. 17 Assumption of the Virgin. 18 Translation of the Relics of St. Clement from the Vatican to this church. 19 Miracle at the Tomb of St. Clement at Cherson. 20 Christ giving his Benediction, with Saints. 21, 22 Male figures, probably of the Imperial period.

At the extremity of the Narthex are marks of a door opening on what appears to have been the Atrium, nearly 20 ft. below the level of the modern one. Here three sarcophagi were found. Portions of the marble pavement were also discovered with an inscription bearing the name of two consuls of the time of Constantine. To the left of the entrance from the narthex into the nave is the removal from the Vatican of the body of St. Cyril (18) in A.D. 863, in the time of St. Nicholas I.† The painting is well preserved, and was executed as a votive offering from Maria Macellaria. On the rt. of the entrance is the legend of a widow's child that had been drowned, but was found alive in the tomb of the saint, built for him by angels at the bottom of the sea, near Cherson, in the Crimea. The painting represents the sepulchral urn, on which tapers are burning, with the child raised by the widowed mother; on the l. is a procession of tonsured priests with a bishop at their head, issuing from the gate of a town, on which is written the word CHERSONA. On the rt. is the anchor of St. Clement. Beneath is his head with a nimbus; on the rt. an inscription; at the sides, figures of Beno de Rapiza and his wife, who caused the painting to be executed, with two of their children, Clement and Altilia. The arabesque paintings round this fresco are elegant; the upper part is surrounded by the sea, indicated by numerous marine animals and fishes, in commemoration of Clement's martyrdom.

† St. Cyril, patron of the Slavonic Church, who died at Rome A.D. 863, was first buried at St. Peter's, from which his remains were transferred to S. Clemente. For his life, see Leger's 'Étude sur Cyrille et Méthode,' Paris, 1868. It will be observed that Pope Nicholas wears a single conical cap or crown.

To the rt. may be seen one of the columns of the Narthex; they were enclosed in walls, covered with paintings. At the E. end of the nave is the Assumption of the Virgin, with the Apostles below, and at the sides a pope—probably S. Leo IV.—and St. Vitus. The square green nimbus, round the Pope's head, shows that he was alive when the painting was executed (845-57). Possibly of an earlier date are the Crucifixion, with the Virgin and St. John; the Supper at Cana (below); Christ releasing Adam and Eve from Hades (on the rt.); and the Marias at the tomb (above).

**Left Aisle.**—Near the end, S. Methodius baptizing a youth; on the outer wall close by, St. Cyril before the Emp. Michael. We turn through an opening into the

**Nave.**—On the l. wall are three \*Frescoes, one above another.† The highest represents the induction of St. Clement into the Papal chair by SS. Peter, Linus, and Cletus, with their names annexed (half destroyed). In the centre, Clement celebrating mass, during which Sisinius, a Pagan, was struck blind. Below, Sisinius, who had been restored to sight by the prayers of his wife Theodora, but is yet unconverted, orders his servants to drag St. Clement to prison. They however bring a column instead. According to the inscription, these paintings were dedicated by *Benno de Rapiza*, a name mentioned in some local chronicles as that of an inhabitant of this quarter of the city in 1080. Round the corner is Daniel in the lions' den. Nearer the entrance, are three scenes from the life of St. Alexis, who, abandoning his paternal home to follow a life of penitence and chastity,

(1) returns home to die, in the presence of his father, (2) is blessed by Boniface I., (3) is recognised when dead by his bride. Further on, St. Antoninus, who suffered in the reign of Diocletian; and St. Blasius, who is extracting a thorn from the mouth of a child. The paintings on both these pilasters resemble the Byzantine style; the inscriptions beneath are in well-formed Roman letters; the arabesque ornaments around are graceful.

**Right Aisle.**—In the first niche on the rt., 7th cent. fresco of the Virgin and Child, with Christ above, and damaged Saints at the sides; at the end, Christ, with rich ornamentation, the head unfortunately destroyed. On the rt., at the end of the inner aisle, Christ liberating Adam from Hades. A range of columns, half buried in masonry, separates the outer aisle from the nave; on them was erected the outer wall of the church above. The more modern inner wall supports the columns of the rt. aisle of the upper church. A few steps lead to the raised

**Tribune,** where some relics of SS. Ignatius and Clement, lately discovered, are placed under an altar, with a canopy supported by handsome columns of *breccia di Serravezza*. Behind this altar may be seen a portion of the apse of the primitive church, once covered with marble slabs. At the end of the left aisle are some ancient Roman stairs leading to several chambers of the Imperial Age (now flooded and inaccessible), below the apse, which rest on an extensive area cased with huge blocks of volcanic tufa, having a cornice in travertine, resembling that of the Forum of Augustus. The largest of these chambers is supposed to have been the *Memoria* or Oratory of St. Clement (Plan, F G), used before the erection of the first Basilica. Beyond this, an ante-chamber leads to a *sacellum* or chapel dedicated to the worship of the divinity MITHRAS, and fully excavated by Father Mullooly.

† Photographs of all these paintings may be procured in the Sacristy at S. Clemente, as well as a notice on the 'History of the Excavations,' and a larger work in English ('St. Clement and his Basilica in Rome,' 1 vol., 8vo.) both by Father Mullooly. Another very interesting description of S. Clemente was published (1871) by Comm. de Rossi, in which all the more recent discoveries have been described.

From S. Clemente the Via S. Giovanni ascends in 5 min. to the Lateran, passing at the end of the street a large group of buildings in connection with the Hospital. On the l., the *Cemetery*, with its Chapel; opposite, a handsome marble gateway of 1348, just within which on the l. is the Chapel of

**SS. Andrea e Bartolommeo**, with a beautiful Cosmatesque pavement of 1462. Near this spot stood the *Porta Coelimoniana*. [Hence to S. Stefano and SS. Quattro (Rte. 11).] Further on, at the corner on the rt., the

**Ospedale del S. Salvatore**, for sick and aged females, founded in 1219 by Card. Giov. Colonna, with nearly 600 beds. On the stairs (1st floor) is a very remarkable \*relief in marble of St. Michael and the Dragon with traces of colour, and a 14th cent. inscription. We now enter the spacious PIAZZA DI S. GIOVANNI, in the centre of which rises an

**Obelisk**, erected by Fontana in the pontificate of Sixtus V. (1588). It is of red granite and covered with hieroglyphs. It was brought from Heliopolis to Alexandria by Constantine the Great, and removed to Rome by his son Constantius, who placed it on the spina of the Circus Maximus. It was conveyed from Alexandria to the mouth of the Tiber in a vessel of 300 oars, and was landed 3 m. below Rome, A.D. 357. According to Champollion's interpretation of the hieroglyphs, it commemorates Thothmes IV. of the 18th dynasty, the Moeris of the Greeks. It is remarkable that this inscription was altered at an early date—it is supposed about the time of Moses. The name of the god Amun was then substituted for that of another deity whose worship had gone out of fashion, and in certain lights this alteration may still be easily seen. When discovered by Matteo da Castello it was lying in the Circus Maximus, broken into three pieces. In order to adapt these fragments, it was necessary to cut

off a portion of the lower part; notwithstanding this, it is still the loftiest obelisk in Rome. The height of the shaft, without the ornaments and base, is 105 ft. 7 in.; the whole height from the ground to the cross is 141 ft. The sides are of unequal breadth at the base: two measure 9 ft. 8½ in., the other two only 9 ft.; one of them is slightly convex. The weight of the shaft has been estimated at 455 tons.

The Via Merulana leads hence N. to S. M. Maggiore (Rte. 14), passing on the left in 3 min. the Church of

**SS. Pietro e Marcellino**, founded in the 8th cent., and several times rebuilt or restored. It was given by Clement XI. in 1707 to the Maronites, and on their removal to S. Antonio (Rte. 14) was assigned to the bare-footed Carmelite Nuns by Benedict XIV. Festa, 19 March.

Nearly opposite is the large red-brick Church and Convent of S. Antonio di Padova, erected by the Franciscans upon the partial destruction of the buildings attached to the *Ara Coeli* (Rte. 4). It is the great College of the Order, and can admit 200 students. Behind it, in the *Via Ariosto*, is the

**Casino Massimi**, belonging to a Villa now destroyed for building purposes, and very difficult of access. On the outer walls are some reliefs—partly ancient and partly in stucco. It contains frescoes, by modern German artists, of scenes from the works of the Italian poets. In the Central Room, subjects from the Orlando Furioso of Ariosto, by *Julius Schnorr* (1827). Room on the rt., the Divine Comedy of Dante, by *Koch* and *Veit*. Room on the l., Jerusalem delivered (Tasso), chiefly by *Overbeck*. All these were painted for Prince Camillo Massimo between 1831-7.

A short lane leads E. to the *Via Tasso*. In this street were discovered in 1886 extensive remains of the barracks of the *Equites Singulares*,

or horse-guards in attendance on the Emperor. They contained in a hall, 30 yds. long, 43 inscribed bases of statues to deities, mostly thankofferings from veterans who had been discharged after faithful service.—*M.*

Continuing E., the next parallel street is the *Via Emanuele Filiberto*, which leads in a straight line N. to the *Piazza Vitt. Emanuele*, S. to the *Porta S. Giovanni* (see below). Turning to the rt., we soon reach a large open space, bounded on the W. side by the front of the Basilica, and on the E. by blocks of houses. Among these, in a corner to the l., is seen the entrance to the

*Villa Wolkonski*, now belonging to the Marchese Campanari. It was formerly one of the loveliest spots within the walls of Rome, but has been deprived of nearly all its beauty by the erection of a hideous suburb on a portion of its grounds. The picturesque arches of the Neronian Aqueduct, which carried the Claudian waters from the *Porta Maggiore* to the Caelian, traverse the gardens, and a number of interesting epitaphs and reliefs have been affixed to their lower piers. Close to the old house is a curious COLUMBARIUM, consisting of three brick chambers superposed; on the front which faced the ancient *Via Labicana* is an inscription in fine Roman characters, stating that it belonged to T. Claudius Vitalis, an architect, and was erected by Eutyclus, one of the same profession. It is supposed to date from the time of Nero. The terra-cotta sarcophagus in the lowest chamber, with bones, is of a much later period.

The *Porta San Giovanni*, built for Gregory XIII. in 1574 by *Giac. della Porta*. An additional arch has been made to accommodate large traffic. It is the starting-point of the roads to Frascati, Marino, and Albano (Rte. 50). Close by to the W. runs the *Marrana*, the ancient *AQUA JULIA*, with sufficient rapidity to turn a marble saw-mill, and enters the city  $\frac{1}{2}$  m. further on under a closed postern gate. Behind

the mill rises the *PORTA ASINARIA*, the best preserved of all the gates of the Aurelian wall, flanked by round brick towers; it is memorable as the gate through which Belisarius first entered Rome. Here also Totila gained admission into the city, by the treachery of the Isaurians. The gateway is now walled up, and is a very picturesque ruin from the outside.

Between the *Porta Asinaria* and the *Porta Latina* several portions of the lower part of the Aurelian wall are formed of massive square blocks of volcanic tufa, derived probably from the Servian defences, which are situated at a short distance within it.

## ROUTE 12.

THE BASILICA OF S. GIOVANNI IN LATERANO, WITH ITS BAPTISTERY AND THE SCALA SANTA.

[Omn., p. [22], i., iv., and Tramway,  
p. [28], iv.]

### SAN GIOVANNI IN LATERANO.—

This celebrated \*Basilica occupies part of the Imperial palace which belonged originally to the family of Plautius Lateranus, mentioned by Tacitus as having been implicated in the conspiracy of Piso, for which he was put to death by Nero. Juvenal refers to the residence as *Egregiae Lateranorum aedes*. The site afterwards passed to the family of Marcus Aurelius, who was born near the palace, which became subsequently an Imperial residence. Early in the 4th cent. the Lateran house was con-

ferred by Constantine on St. Sylvester, bishop of Rome, as his episcopal residence, and the Emperor founded within it this Basilica, assisting with his own hands in digging the foundations. It was at first dedicated to the Saviour, and the inscription on each side of the entrance styles it the Mother and Head of all Churches of the city and world (*omnium urbis et orbis Ecclesiarum Mater et Caput*). The Chapter of the Lateran still takes precedence of that of St Peter's; and the ceremony of taking possession of this Basilica is one of the first observed on the election of a new Pope, whose coronation previous to 1870 took place in it. It is one of the four Basilicas which have a 'Porta Santa.' 'The Church became Benedictine in 580, when some monks of Monte Cassino, their convent having been plundered by Toto, Duke of Beneventum, established themselves in a monastery here.'—*L.* The old Basilica was ruined by an earthquake in 896, but rebuilt immediately by Sergius III., and dedicated to SS. John Bapt. and Evan. It was nearly destroyed by fire in the pontificate of Clement V. (1308), but it was rebuilt by that Pope, and subsequently extended and remodelled by his successors. Clement VIII. enlarged the transepts and aisles from the designs of *Giacomo della Porta*. In the time of Innocent X. (1644) *Borromini* loaded the nave with ornaments, and surrounded the granite columns, no longer capable of supporting the roof, with the present cumbrous piers. Clement XII. completed the work of renovation in 1734, by erecting the principal façade from the designs of the Florentine architect *Alessandro Galilei*. Pius IX. and Leo XIII. have destroyed the old apse of Constantine, and erected in its place the present gaudy chancel from the designs of *Vespignani*, whereby the Basilica has entirely lost whatever was left of its original character.

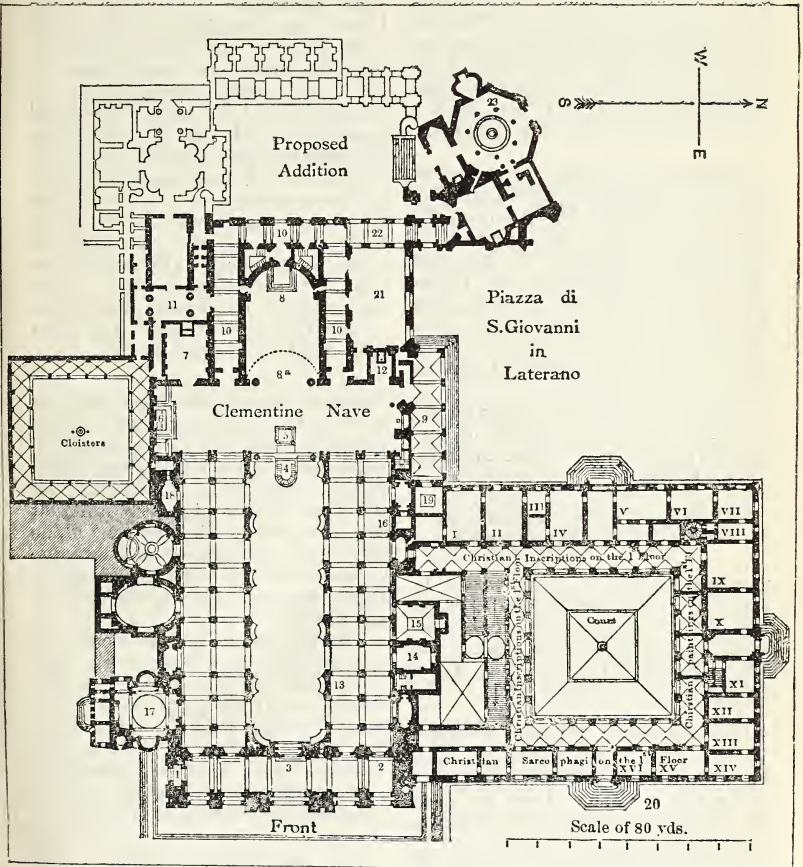
The great **Front** is imposing, though not in the purest style. It is built entirely of travertine, with columns

and pilasters of the composite order, sustaining a massive entablature and balustrade, on which are placed colossal statues, 20 ft. high, of our Saviour and ten saints. Between the columns and pilasters are five balconies; from that in the centre the Pope used to give his benediction on Ascension Day. The **View** from the steps, looking towards the Alban hills and away from the modern houses, is very beautiful. In the vestibule is an ancient marble statue of Constantine from his Baths on the Quirinal. There are five entrances; the middle one has \*bronze doors brought by Alexander VII. from the ancient Senate-house (S. Adriano). 'They have been slightly lengthened at each extremity by strips of bronze, easily distinguished by their stars, but in all other respects are untouched and genuine.'—*M.* The Porta Santa on the rt. is walled up, and only open in the year of Jubilee (every 25 years).

**INTERIOR.**—The **Nave** (142 yds. long) has double aisles, separated by rows of piers. Against those of the nave, in which *Borromini* encased the columns of the old basilica, are niches containing statues of the Apostles, characteristic specimens of the extravagant school of *Bernini*, erected by private families at a cost of 1000*l.* apiece. The best are Matthew (2nd rt.) and James the Greater (5th rt.). Above are stucco reliefs of (1.) Old Testament subjects; (rt.) New. The latter are easily recognised; the former represent (1) Jonah; (2) Red Sea; (3) Joseph sold into Egypt; (4) Sacrifice of Isaac; (5) Deluge; (6) Expulsion of Adam and Eve. Higher still, medallions of prophets; best, Joel (3rd l.), and Jeremiah (last rt.). Each statue is flanked with two handsome columns of *verde antico*. The **Ceiling**, sculptured with arms of Popes, and curious emblems of the Passion and of SS. Peter and Paul, is the work of *Giac. della Porta*. The pavement of coloured marble dates from 1420.

**Right Aisle.**—In the corner to the





- 1 Statue of Constantine. 2 Porta Santa. 3 Bronze Doors. 4 Monument of Martin V. (1431).  
 5 Tabernacle (1367). 6 Altar of the Sacrament. 7 Winter Choir. 8 Tribune. 8a Site of Ancient Tribune. 9 Sixtine Portico. 10 Leonine Corridor. 11 Sacristy. 12 Chapel of the Crucifix. 13 Boniface VIII., painted by Giotto (1300). 14 Torlonia Chapel. 15 Massimi Chapel. 16 Monument of Card. de Clavis (1287). 17 Chapel of S. Andrea Corsini. 18 Entrance to the Cloisters. 19 Statue of Henry IV. of France. 20 Entrance to the Museum. 21 Vestibule. 22 Stairs leading to the Baptistry. 23 Baptistry.

rt., tomb of P. P. MELLINI (1527). There is a remarkable whispering gallery between this point and the nearest diagonal pier. On the inner pier is the portrait of Boniface VIII. between two cardinals, announcing the jubilee of 1300, by *Giotto*, the only fragment remaining of his frescoes which covered the loggia of the old Lateran palace. Opposite, tomb of GIULIO ACQUAVIVA (1574), made a cardinal by Pius V. at the age of 20.

CAPPELLA TORLONIA, decorated in 1850, at an expense of 65,000*l.* sterling. Over the altar is a Descent from the Cross, by *Tenerani*, and at the sides sepulchral monuments to the first duke and his wife, the latter in the character of a Roman matron, with statues of Charity and Hope. The Chapel was formerly dedicated to St. John Nepomucen,<sup>6</sup> canonized here in 1729.

Against the 2nd inner pier on the l., inscription from the tomb of Sylvester II., who was buried in the l. aisle. It begins:—

Iste locus mundi Silvestri membra sepulti  
Venturo Domino conferet ad sonitum—

meaning that the Pope would be ready to appear before the Lord at His coming. The words were, however, interpreted to mean that, at the near succession of every new Pope, Sylvester's bones would rattle.

The CAPPELLA MASSIMI, designed by *Giac. della Porta*, has a Crucifixion by *Sicciolante*, and some tapestry (Marriage in Cana). Over the open window screen outside is a beautiful relief of St. James.

3rd pilaster, tomb of ALEXANDER III., the friend of Becket and St. Bernard, who canonized Edward the Confessor. It is in the worst possible taste, and was raised by Alexander VII. in 1660.

Further on, at a closed door leading into the Museum, four pilasters of *cipollino rosso*, a very rare marble in Rome.

4th pilaster, tomb of SERGIUS IV.

Facing it, \*Cosmatesque tomb of CARD. DE CLAVIS (1287). Further on, tomb of CARD. ANTONIO of Portugal (1447).

Rt. Transept.—Opening on to the Piazza del Laterano is the handsome PORTICO erected by Sixtus V. from the designs of *D. Fontana*, in 1587. The twin towers, which are singularly good for their period, date from 1560. At the E. end of the portico is a bronze statue of Henry IV. of France, by *Niccolò Cordieri*, erected by the canons out of gratitude to the French monarch, who bestowed on their church the rich monastery of Clerac in Gascony. One of the two large fluted \*columns of giallo antico was brought from the Basilica Ulpia, in the Forum of Trajan; the other from the Arch of Constantine.

In the CHAPEL OF THE CRUCIFIX, on the rt. of the door, is a curious kneeling statue of NICHOLAS IV., which originally stood in the old Basilica of St. Peter's. This figure is interesting for the form of the tiara, so different from the present triple crown.† The base and slab are of Cosmatesque mosaic. On the l. is the Tomb of Canon LORENZO VALLA, the philologist (1465).

The large white marble monument to INNOCENT III. was erected in 1892 by *Aureli*, on which occasion the remains of that great Pope were brought from Perugia, where they had for six centuries shared a tomb with two other pontiffs. Above the corresponding doorway to the left will be placed the remains of Leo XIII.

The semicircular corridor, called the **Leonine Porticus**, supposed to have been erected by Leo I., which surrounded the apse before its enlargement, has been replaced by a three-sided corridor, forming aisles or

† The Papal tiara or *Regnum* had a single circlet until the latter years of the 13th cent. under Boniface VIII., when the second was added; the third dates from the pontificate of Clement V.

ambulatory to the choir. At the end of the rt. aisle, on the l., is the tomb of the architect *Aless. Galilei* (1737). On the rt. a door opens upon a flight of 24 steps, which descend to the Baptistery (see below). Behind the altar, archaic Statues of SS. Peter and Paul (10th cent.), saved from the fire of 1308. Opposite the former, two water-pipes inscribed with the names of Sextius and Torquatus Laterani. Opposite the latter, fragment of a relief believed to represent the *Porta Asinaria*. At the end of the l. aisle, tombs of the painters *Andrea Sacchi* (1661) and *Cav. Arpino* (1640).

From the l. aisle a door leads into the

**Sacristy.** Beside the entrance are two large slabs inscribed with a catalogue of the relics preserved in the church, in beautiful letters of enamel (1291). In the SAGRESTIA DEI BENEFICIATI are two very fine columns of *granito bianco e nero*, a relief of St. Anthony and St. Lawrence, and an Annunciation by *Marcello Venusti*, from a design of Michel Angelo. In the SAGRESTIA DEI CANONICI is an altar with reliefs of SS. Francis, John Bapt., John Ev., and Augustine. On the wall of the SALA DEL CAPITULO hangs a drawing, attributed to *Raphael*, of the Madonna di Casa d'Alba, now at St. Petersburg. The adjacent oratory has a small Holy Family with St. Jerome, and a well-wrought ivory Crucifix. In the GUARDAROBA is a wooden Statue of St. John Baptist, by *Donatello*. The bronze doors leading into the Cloisters were made by artists of Piacenza, in the time of Pope Celestin III. (1196).

The **Choir**, flanked by two colossal columns of pink granite from Baveno, is a modern addition to the church. Its entrance marks the spot where the ancient Tribune stood. So long ago as 1673 it was found to be in an unsafe condition, and Pope Alexander VII. constructed a massive arch for its support; but in 1865, instead of adding the buttresses which would

have saved this priceless relic of ancient art, the whole apse was pulled down—an utterly irreparable loss. The new apse, began by Pope Pius IX., was completed by his successor in 1886. The choir is lined with canons' stalls and is gorgeously decorated with marbles, gilding, and frescoes by Roman artists. Five steps lead up to the **Tribune**, where stands the Pontifical Throne of marble enriched with mosaics.

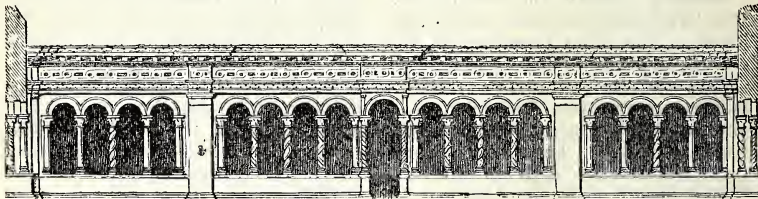
The old **Mosaics** on the vault of the apse have been refixed on the new vault, but are so much restored and modernised as to have lost much of their value. They were executed for Nicholas IV. (1287–1292) by *Fra Jacopo da Torrita*, author of the mosaic in the Baptistery at Florence. His portrait may be seen in the figure of a little friar kneeling by a window on the rt., with a square and compasses in his hand. On the left is the inscription: 'Jacopus Toriti pictor hoc opus fecit.' He was assisted by *Fra Jacopo da Camerino*, and on his death the work was finished by *Gaddo Gaddi* in 1292. The subject is the union of heaven and earth by baptism. The head of Christ, preserved from an older tribune, in a glory of angels, looks down from heaven, the Holy Ghost descends like a dove shedding a stream of water upon the Cross which stands upon the hill of Paradise. Lower down, the spiritual waters form rivers of life, from which stags and sheep, symbolical of the faithful, are drinking. On the l. are colossal figures of the Virgin (at whose feet kneel the small figures of Nicholas IV.) with SS. Peter and Paul; on the l., SS. John Bapt., John Ev., Andrew, and a smaller figure of St. Anthony. In the foreground flows the river Jordan, with fishes, ducks, and boats. The Apostles between the windows are by *Camerino*.

The restored **HIGH ALTAR** stands beneath a magnificent Gothic **canopy** in white marble, supported by three columns of grey granite and one of marble. It was erected in 1367, partly at the expense of Charles V. of

France, to receive the heads of SS. Peter and Paul, which had been found, according to current belief, in the *Sancta Sanctorum* (see below), and are represented in the upper part of the canopy. Within the marble altar is enclosed a table of wood brought from the Catacombs, and said to be an altar at which St. Peter celebrated; only the Pope, or a cardinal authorised by a special brief from him, can celebrate mass here, as in all the Patriarchal Basilicas. The paintings on the tabernacle, much restored, and practically invisible, were originally by *Barna da Siena* (1390). In the enclosed space in front of the Confession of St. John, is the bronze \*Tomb of MARTIN V. (Colonna), by *Simone Ghini* (1433).

To the rt. opens the **Winter Choir** of the canons. Over the altar, the Saviour, with the two Saints John, by the *Cav. Arpino*; on the rt. wall, a portrait of Martin V., by *Scipione Gaetano*. The black marble monument on the l., to a lady of the Colonna family, is flanked with two rare columns of *nero antico*. The carved oak stalls are the finest specimens of the kind in Rome. On each side are 18 statuettes of Apostles and Saints divided by columns.

The splendid **Altar of the Holy Sacrament**, from the designs of *P. Olivieri*, is flanked by \*four bronze Corinthian columns, thickly plated with gold. 'Two date from the time of Constantine, who raised them on either side of the apse to serve as



CLOISTERS.

*Pharo - canthari* (lighting - towers), while two were cast under Clement VIII. with bronze discovered among the tombs at Corneto.—*L.* 'They are well worthy of examination as being among the most important examples of ancient metal-work on a large scale which still exist. Their fine workmanship shows that they were cast during a good artistic period.'—*M.* Above is a fresco of the Ascension by *Cav. d'Arpino*, and on the tympanum the head of the Almighty, by *Roncalli*. Behind a gilded silver relief above the altar is preserved the cedar table on which the *Last Supper* is supposed to have been laid.

[The \*Cloisters, entered from the end of the l. aisle, retain their beautiful Romanesque architecture of the 13th cent. Engrafted upon an older and simpler structure of the 8th or 9th,

they are considered to be the masterpiece of *Vassallectus*, whose name may be seen engraved below the frieze, on the side opposite the entrance door. This noble monument had been allowed to fall into decay, and had been propped up in various places with heavy stone buttresses. In 1887 it was admirably restored at the expense of Leo XIII. by *Vespignani*, who has transformed the corridors into a museum of Pagan and Christian works of art, connected with the history of the Basilica. The cloisters are ornamented with a multitude of shafts varied in design, and encrusted with mosaic bands. The middle arch on the S. side rests on Sphinxes, one of which is bearded. In the centre is the mouth of a 9th cent. well, having several Christian emblems and Runic knots in relief.

In a corner to the l. is a relief representing a procession of Levites with

various religious emblems. Further on are fragments of the episcopal throne, candelabra, chancel-screens, and tabernacles, in fine Gothic design; a Slab supported by four columns, which are supposed to be the height of our Saviour (6 ft.); many slab-tombs from the ancient church, and a few Roman inscriptions; bronze doors leading to the Sacristy (p. 119); five reliefs of Saints from the Ciborium of *S. Matteo in Merulana*, a delicate work of the early Renaissance.]

**Left Aisle.**—In the last Chapel is the recumbent effigy of CARD. PIETRO PIPPINI. 3rd Chapel, Tomb of CARD. GIROLAMO CASANATE, founder of the Library (p. 159). Outside the 2nd, recumbent effigy of CARD. BERN. CARACCILOLO (1280); tomb of CARD. GERARDO DA PARMA (1302), and of CARD. RICCARDO ANNIBALDI (1240).

\***Cappella Corsini**, built in the form of a Greek cross by Clement XII., in honour of his ancestor, S. Andrea Corsini, from the designs of *Alessandro Galilei* (1729). This costly structure is decorated with the richest marbles, the most elaborate ornaments and gilding, reliefs, and even gems. The altarpiece, representing the Carmelite S. Andrea Corsini at prayer, is a copy in mosaic of a painting by *Guido Reni* (Pal. Barberini). The porphyry sarcophagus which forms the sepulchral urn of Clement XII. (1740) formerly stood under the portico of the Pantheon; the cover is modern. Opposite is the tomb of Card. Neri Corsini (1678). In the family vault beneath is a Pietà by *A. Montauti*. During its construction remains of the barracks of the Imperial horse-guards (*castra equitum singularium*) were discovered, with many marbles now in the Pal. Corsini. Festa, 4 Feb. Near this was the Tomb of Sylvester II., destroyed in digging foundations for the l. aisle of the Church in 1648. Its marble lid was supposed to become moist on the approaching death of a Pope.

The Basilica is served by a Chapter

of Canons, *beneficiati*, chaplains, and beneficed clerks, over which is a Card. arch-priest, represented by a prelate vicar—an office held at present by Abp. Stonor. Attached to the Lateran is also a College of Penitentiaries (see *Glossary*).

The principal Church ceremonies in St. John Lateran are:—Ordination on the Sat. morning before Easter, after the baptism of Jews and others in the Baptistery, by the Card. grand vicar of Rome. The heads of SS. Peter and Paul are exposed on Easter Sun. and Mon., 29th June, 6th July, 9th Nov., and 27th Dec., when there is fine music.

It was in one of the halls of the Lateran that Gregory the Great, to whom we owe the *Canto fermo*, or Gregorian chant, established his first Singing School.

The **General Councils** which have given celebrity to this basilica, and are known as the Lateran Councils, were the following—(1) March 19, 1123, in the pontificate of Calixtus II., at which the questions connected with the Investiture were settled. (2) April 18, 1139, under Innocent II., at which the doctrines of Peter de Bruys and Arnold of Brescia were condemned, and measures taken to terminate the schism of the Antipope Anacletus II. (3) March 5, 1179, under Alexander III., at which the schism caused by Frederic Barbarossa was terminated, and the doctrines of the Waldenses and Albigenses were condemned. (4) Nov. 11, 1215, under Innocent III., at which the Latin Patriarch of Constantinople, the Patriarch of Jerusalem, 400 bishops, and the ambassadors of England, France, Hungary, Arragon, Sicily, and Cyprus were present; when the doctrine of Transubstantiation was first imposed on the Western Church. At this council the doctrines of the Albigenses were again condemned, and the errors of Almaric and the Abbot Joachim, the pretended prophet of Calabria, respecting the Trinity, were denounced as heresies. (5) May

3, 1512, summoned by Julius II., and continued for a long time under Leo X. This council is remarkable for the abolition of the Pragmatic Sanction, and for the conclusion of the Concordat between the Pope and Francis I., by which the liberties of the Gallican Church were sacrificed. The only general councils held since that time were those of Trent, A.D. 1525, and of the Vatican in 1869-70.

In the **Casa dei Penitenziarii** (apply to the Sacristan), overlooking the city walls, is a chapel containing some interesting frescoes, copied by order of Benedict XIV. from those which adorned the demolished Chapel of *S. Nicola*. They represent St. Nicholas of Bari, with four popes on either side; above, the Virgin and Child with two Angels, Sylvester and Anastasius I. at the sides, and Calixtus and Anastasius IV. on their knees. Over the altar is a small Virgin and Child with nine Cherubs.

The \***BAPTISTERY**, or Church of **S. Giovanni in Fonte**, erected by Constantine, and decorated with the remains of more ancient edifices, is an octagonal building in brickwork. At the E. entrance are two magnificent red porphyry columns, half-buried in the wall, with composite capitals, beautiful bases, and a rich entablature. It opened into the portico or atrium of the Baptistery, enclosed in the 13th cent. by Anastasius IV. (see below). Within, eight columns of porphyry sustain a handsome cornice which runs round the building, supporting eight smaller columns of white marble, above which rise the octagonal drum of the cupola and lantern. The exterior, and the general arrangement of the interior, have very probably been preserved since the time of Constantine, but the whole building has been frequently repaired and was restored by Urban VIII. and Innocent X. (1630-50). The paintings on the sides of the Cupola, illustrating the Life of the Baptist, are by *Andrea Sacchi*; the frescoes, by *Carlo Maratta* and others, represent events in the

life of Constantine (Vision of the Cross, Victory over Maxentius, Triumphant entry into Rome, Overthrow of Idols, Council of Nicaea). The

**Baptismal Font**, in the centre of the sunk octagon, is of green basalt. In this urn Constantine, according to Gibbon, was cured of his leprosy by St. Sylvester in 324.† Here also, according to an equally groundless tradition, Cola di Rienzo bathed, on Aug. 1, 1347, the night before he appeared with his insignia of knighthood, and summoned Clement VI. and the electors of Germany to appear before him. He was then crowned in the basilica of the Lateran with the seven crowns of the Holy Spirit, which he declared to be typical of the gifts he had received from heaven. Before the close of the year this pompous display terminated in his captivity at Avignon; and it was superstitiously believed by many of his own followers that his downfall was a divine judgment for the profanation of this font. Converted Jews are baptized here on the Sat. before Easter.

Opening out of the Baptistery are two Oratories, formed, it is said, out of apartments in the house of Constantine, and converted into chapels by Pope St. Hilary (461-467)—that on the rt. dedicated to ST. JOHN THE BAPTIST, with a bronze statue by *Valadier* (1772), between two very rare columns of *porfido serpentino verde*, copied from the one in wood by Donatello in the sacristy. The bronze doors are said to have been brought from the Baths of Caracalla. That on the l., to ST. JOHN THE EVANGELIST, with two beautiful columns in oriental alabaster and a statue of the patron saint by *Landini* (1594). Its roof is covered with mosaics—on each section of the vault four birds (ducks, parrots, partridges, and doves), standing face to face at a flower vase. On the wall to the l. is a 15th cent. relief of St. John. The

† He was baptized at Nicomedia by Eusebius, a few days before his death, on May 20th, 337.

bronze gates are of the time of Celestin III. (1196).

Opposite the main entrance is a large Chapel, which formed the atrium of the Baptistery. Over the door which opens into it is a relief of the Crucifixion (1194). On the rt. is the altar of SS. CYPRIANUS AND JUSTINA, adorned with beautiful \*Mosaics of the 5th cent. 'The semicircle of the Apsis is filled with the most beautiful green-gold tendrils upon a dark blue ground, above which the Agnus Dei appears with four Doves.' They are among the most ancient Christian mosaics in Rome, 'and give us a high idea of the fine feeling for decoration in this otherwise degenerate age.'—K. The opposite Chapel of SS. RUFINA AND SECUNDA had a similar mosaic vaulting, destroyed in 1757.

Another door opens from the Baptistery into the Oratory of St. Venantius, erected by Pope John IV. (640-642) and completed by Theodorus I. (A.D. 642-648) to receive the remains of certain martyrs brought from Dalmatia. On the vault of the apse is a remarkable \*MOSAIC of the 7th cent. In the centre, the Virgin; on the l., John IV. holding his Oratory, Venanzius, John Evan., Paul; on the rt., Theodorus with a book, Domnius, John Bapt., Peter. Above are half-length figures of Christ and two angels. On the face of the arch are the two Holy Cities, the emblems of the Evangelists, and eight Slav saints, remarkable as showing the costumes of the period—l. SS. Paulinianus, Tellius, Asterius, and Anastasius; rt. Maurus, Septimius, Antiochianus, and Gaianus. These mosaics are rude in execution, and were restored in 1674.

**Scala Santa.**—Under a portico N.E. of the Basilica, erected from the designs of *Fontana* in 1589. Sixtus V., in rebuilding the Lateran palace, religiously preserved that portion which had escaped the fire, and constructed this portico over the *Scala Santa*, which also remained entire.

The stairs consist of 28 bluish white marble steps (*Marmo Tirio*), from quarries on the slopes of Mount Lebanon. They are said to have belonged to Pilate's house, and to be the identical ones which our Saviour descended when he left the judgment-seat. They may be ascended only by penitents on their knees; and the multitude of the faithful who visited them in the time of Clement XII. was so great that he found it necessary to protect them by planks of walnut wood, which have been renewed three times. The *Ecce Homo* and *Betrayal* at the foot of the steps are by *Giacometti*. Two lateral flights on each side, by which pilgrims descend, lead to the very beautiful and interesting Gothic chapel of the

\***Sancta Sanctorum**, built by one of the *Cosma* family in 1278. It was formerly the private Chapel of the Popes, and is the only part which remains of their ancient Palace except the Stairs. It is square in plan, with a gilded column at each corner, from which springs a vault bearing frescoes of the Evangelistic symbols. On the walls, damaged scenes from the life of St. Laurence and other Saints, in fresco. Below the vault runs a lovely arcade of trefoil headed arches, seven on each side, divided by twisted or spiral shafts. The pavement is very beautiful. Behind the altar is preserved a painting of the Saviour on cedar-wood, 1 ft. 8 in. in height, apparently of Greek workmanship, but said to have been drawn in outline by St. Luke, and finished by an angel. It is enclosed in a silver tabernacle, with finely wrought doors, given by Innocent III. On the inner panels, Annunciation and six Saints, in silver-gilt relief. On the barrel vault above, Mosaics of our Lord with four angels, St. Laurence and St. Agnes. This chapel, which no woman is allowed to enter, is open only for a few minutes, while the Image is being covered or uncovered, six times a year. To the rt. is the CHAPEL OF S. LORENZO, usually

thronged with devotees who have ascended the Scala. The Scala Santa was entrusted by Pius IX. to the care of the Passionists in 1854.

S. of the Scala Santa is the little **Oratorio di S. Giovanni**, with two very beautiful columns of *Giallo di Siena* at the high altar. On the l. is a handsome Renaissance altar-piece, with Cosmatesque columns; and an alms box of similar mosaic work on the rt. of the door. Behind the Chapel, facing S., is a

TRIBUNE erected by Benedict XIV., in 1743, to receive the **Mosaics** which covered a *triclinium* in the Lateran Palace, of the time of Leo III. They are, however, only copies, the originals having been destroyed in the time of Clement XII. They represent the Saviour in the midst of the Apostles, and on the face of the vault (l.) Christ delivering the keys to St. Peter and a banner to Constantine, (rt.) St. Peter, seated, giving a banner to Charlemagne, and the Pallium (in the form of a Stole) to Pope Leo III.

S.E. of this point, across the Piazza, stands the *Porta S. Giovanni*, facing which a road leads N. in two minutes to the entrance of the *Villa Wolkonski* (Rte. 11). 10 min. E. lies *S. Croce* (Rte. 15).

## ROUTE 13.

### THE MUSEUMS OF THE LATERAN.

(Entrance from the Piazza di Porta San Giovanni by the E. door. Adm., p. [36].)

[Omn. p. [22], i., iv.; Tramway, p. [28], iv.]

The **LATERAN** was the Palace of the Popes from the time of Constantine to the period of the return of the Holy

See from Avignon (1377), when Gregory XI. transferred the papal residence to the Vatican. The ancient Palace, much more extensive than the present one, was damaged by fire in 1308, and destroyed by Sixtus V. in 1587. The present building is from the designs of *Dom. Fontana*. It was converted into an orphanage by Innocent XII. in 1693. Pope Gregory XVI., in 1843, appropriated it as a Museum of Christian antiquities and other works of art, for which room could not be found in the Vatican, whence it is called **MUSEO GREGORIANO LATERANENSE**. By a law of the 13th of May, 1871, known as the *Legge delle Guarentigie*, this Palace was assigned absolutely to the Pope, together with Castel Gandolfo, the Vatican, S. M. Maggiore, the Cancelleria, and the Dataria, and an annual income of 150,000*l.*†

The **Museo Profano** on the ground floor contains ancient Roman and Greek sculptures.

On entering cross the arcaded Court to the l., and begin at the S.W. angle.

ROOM I.—8 Relief, Paris and Helen. 10 Soldier's farewell. 13 Two boxers, Entellus and Dares, discovered near the Arch of Gallienus: fragment of a relief in vigorous style. 15 Bust of Marcus Aurelius. 20 Relief oflictors from the Forum of Trojan. Head on the rt. restored by *Thorvaldsen* as Trajan. 19 Nemesis. 26 Relief, nymph feeding the infant Bacchus. 35 Relief of a circus-race, a draped figure giving the signal for the start. In the centre of the room is a mosaic pavement from the Baths of Caracalla, representing three athletes; the boxer on the rt. has the caestus on his arms.

II.—Architectural fragments. On the walls, portions of a frieze from the Basilica Ulpia, representing arabesques, with children, chimaeras, and griffins.

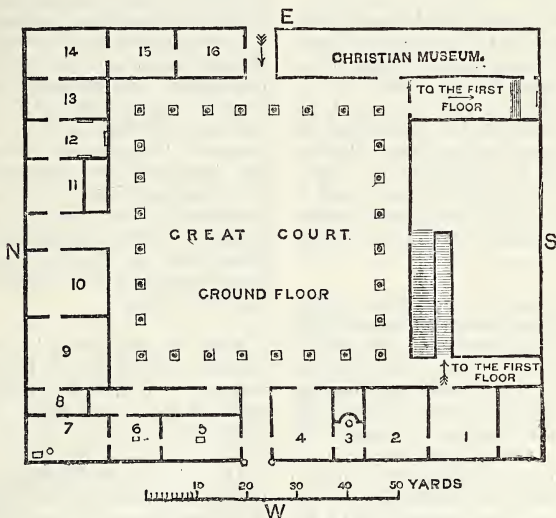
† The money payment has, however, never been accepted. Every five years the accumulation lapses to the Government, and cannot afterwards be claimed.



III.—255 Statue of Aesculapius, very life-like, found near Tivoli. 256 Colossal \*Antinous, head restored, from Ostia. 258 Child's sarcophagus, sculptured with athletic contests. By the window, three feet of a Table (Greek).

IV.—278 \*Greek relief of Medea and the daughters of Pelias, whom she

persuaded to cut their father in pieces and boil him in a cauldron, promising that this would renew his youth, which did not happen. This relief belongs to the best period of Athenian art, and is probably the grandest example of Greek sculpture to be seen in Rome. The majestic figure standing on the rt. with sword in hand and in



#### LATERAN PALACE AND MUSEUM.

##### Ground Floor.

1. Hall of the Mosaic.
2. ,, Architectural fragments.
3. ,, Statue of Aesculapius.
4. ,, Antique Sculptures from Ostia and Via Appia.
5. ,, Stag.

6. Hall of the family of the Caesars, from Cervetri.
7. ,, Sophocles.
8. ,, Neptune.
9. ,, Architectural Fragments.
10. ,, Reliefs.
11. ,, Reliefs and unfinished Statue.
12. ,, Sarcophagi.
13. ,, Relief.
14. ,, Unfinished statues.
- 15, 16. ,, Mosaic of Silenus; miscellaneous.

\*\*\* A Catalogue in German of the Roman marbles and inscriptions on the ground-floor was published at Leipzig in 1867 (*Die antiken Bildwerke des Lateranischen Museums*, v. R. Schöne und O. Benndorf); and a Description of the Sculptures by the Jesuit Father Garrucci, in 2 vols. Rome, 1861.

a grave mood recalls the Pompeian painting of Medea with her children in the Naples Museum, though some think that the figure is rather one of the daughters of Pelias, and that the opposite figure holding a small vase and wearing an Asiatic head-dress with a veil is Medea producing the

drug which was to work the charm on Pelias when his limbs were cut up and put in the cauldron on the tripod. But this figure may be an attendant of Medea. The very graceful girl who bends to lift the cauldron from the tripod is a daughter of Pelias. 291 Statue of Germanicus, found at

Veii. 317 Child's Sarcophagus, with Bacchanalian Scenes. 319 \*Mars. 348 Good copy of the Faun of Praxiteles. 352 On a cippus, \*bust of the young Tiberius. Several sepulchral cippi and reliefs, discovered during the excavations on the Via Appia and Ostia. In the centre is a fine basin of *lumachella* marble.

V.—391 Coarsely sculptured group of Mithras, found near the Scala Santa. 399 Colossal stag in grey basalt, found beyond Porta Portese. 406 Cow in Carrara marble. 407 Altar with reliefs: on one side is a cock-fight, the backers being Cupids, one of whom is carrying off the dead bird, in a weeping mood, while the victor is led to an altar, on which are laurel crowns. On another side is a bird in a nest feeding its young.

VI.—Statues of members of the family of Augustus, and other sculptures, all discovered at Cervetri, the ancient Caere, in 1839, with (at the further door) 440 dedicatory inscription by the *Senatus Populusque Caeres*. 433 Uncertain portrait. 435 Tiberius. 436 Agrippina, wife of Germanicus. 437 Claudius, crowned with wreaths of oak-leaves. 438 Drusus (?). 439 Drusus (?). 442 Relief, with figures, having inscriptions beneath, of the inhabitants of the Etruscan cities of Vetulonia, Vulci, and Tarquinii, the first six letters of *Vulcentani* being alone wanting. 445 Livia (?). 428. Colossal head of Augustus. 427 Circular altar with Pan and dancers upon it.

VII.—476 \*Sophocles, found at Terracina in 1838, one of the finest ancient portrait statues that exist; at his side is a *scrinium* full of MS. rolls. 462 \*Marsyas, found in the Via di S. Lucia in Selei, the arms restored as if dancing; but the attitude may rather be that of drawing back in astonishment at something on the ground, in which case this figure may be a copy from a group by the Greek sculptor Myron, in which Marsyas was surprised at the flutes

cast away on the ground by Minerva—a subject occurring on a painted Greek vase and on a marble relief. The face preserves a good deal of the simplicity and breadth of style of the great age in which Myron lived (early 5th cent. B.C.), but otherwise this sculpture is an example of the softening down and over-refining of the bodily forms characteristic of much of the Graeco-Roman sculpture.

On a jamb of the door leading into the next room is a curious sepulchral inscription of Musicus Scurranus, from Lyons, who died in Rome; after the titles of their master follow the names of 16 persons of his suite, with the designation of their offices, such as physician, master of the wardrobe, cook—*qui cum eo Romae cum decessit fuerunt*. This singular record was found over a cinerary urn in the Columbarium of the Vigna Codini on the Via Appia.

VIII.—In the centre, 534 \*Statue of Neptune from Porto, the legs and arms restored. On the l. 487 Relief, with a dramatic poet, and a Muse. 494 Calydonian Hunt.

IX.—Architectural fragments from the Forum and the Via Appia. 657 Triangular base of a handsome candelabrum from the Forum, surmounted with an engrailed column. Two columns, covered with ornaments of foliage.

X.—Sculptures from a sepulchral monument of the Aterii, discovered in 1848 at Centocelle (Rte. 45): 676 Tomb in the form of a temple, with a crane for raising stones moved by a tread-wheel. 675, 677 Busts of a man and wife. \*Two columns of *Astracane*, 11 ft. high; between them, coloured garland of Robbia ware, with the arms of Gregory XVI. 721 Relief with several monuments of Rome: an arch, inscribed *Arcus ad Isis*, a circular building consisting of three rows of arcades, a triumphal arch seen endways, the arch of Titus, inscribed *Arcus in Sacra Via Summa*, and a hexastyle Corinthian temple, with a

figure of Jupiter under the portico, and decorated with instruments of sacrifice and thunderbolts, from which it has been supposed to represent that of Jupiter Stator, on the Palatine. Above, Ceres, Pluto, and Proserpine; the broken relief on the l. is Mercury. In the centre, 740 Cupid on a dolphin.

XI.—Sculptures mostly found by Signor Fortunati on the Via Latina in 1857. To the l., 743 Sleeping Nymph (headless); to the rt., 751 Sarcophagus, with Bacchanalian subjects. 765 Relief of Pugilists. 768 Diana of Ephesus. 769 Sarcophagus with Adonis. 777 Hippolytus. Above it, 778 Three labours of Hercules. 783 Relief, not of the best period, but still fairly good and purely Greek, of youths approaching a bearded figure. In the centre, 792 Large sarcophagus with the triumph of Bacchus.

XII.—793 Cupid as the Young Hercules. Three large sarcophagi discovered at the Vigna Lozzano near the Praetorian Camp in 1839: 813 Slaughter of Niobe and her children. 799 Orestes and the Furies. 806 Festoons and Gorgon masks. 815 Graceful female figure seated on a chair. 831 Round altar, found at Veii, with festoons of fruit, suspended between four lyres. Below the festoons are instruments used in coining.

XIII.—841, 843, 850 Marble eaves ornaments, with figures of the Palladium. 840 Ulpia Epigone, with a strange coiffure of the time of Titus. 846 \*Statue of C. Caelius Saturninus, in Parian marble, found below the Pal. Filippini, in the Piazza della Pilotta. Opposite, 864 Senatorial Statue. 868 Pylades supporting Orestes. 866 Sarcophagus busts in high relief of five members of the Furia family, discovered on the Via Appia. In the centre, 882 Sepulchral urn, with recumbent figure surrounded by women and servants bearing the viands for a banquet.

XIV.—909 Unfinished statue in porphyry, found in the garden of the

Ospedale (Rte. 11). In the corners, portions of a terra-cotta syphon, 16 ft. in diameter. 902 Colossal statue of a captive barbarian, found in 1840, in digging foundations in the Via de' Coronari, still preserving the sculptor's points to guide the workman's chisel. 895 Sarcophagus of Octavius Valerianus, with representation of bread-making, from Casal Rotondo, on the Appian Way, inscribed:

*Esasi, effugi. Spes et Fortuna valete;  
Nil mihi vobiscum est, ludificate alios.*

On the rt., 892 \*Mosaic of an Unswept Floor, formed of very minute tesserae and representing actors' masks and objects of still life, inscribed with the name of the artist, ΗΡΑΚΛΙΤΟC · ΗΡΓΑCΑΤΟ (Ἡράκλιτος ἠργάσατο); found on the Aventine.

XV.—This and the next room are chiefly filled with objects found at Ostia, the smallest of which are in glass cases. Niche in mosaic, representing Silvanus with his dog. 916 Sarcophagus with sea-deities. 975 Small \*Head of a Nymph.

XVI.—1061 Recumbent statue of Atys, dedicated by C. Cartilius Euplus as he was admonished to do by the goddess Cybele. On the walls are fresco paintings: 1063 Scene in a tragic play. 1064 Orpheus bringing back Eurydice, inscribed with their names: on the l. is the entrance to Hades, near which is Cerberus and a young figure called here the janitor; Orpheus is in the act of looking back to Eurydice, forgetting that this would be fatal. Behind them sits Oknos twisting a rope of straw, which an ass eats as fast as he produces it. 1065 Pluto seizing Proserpine. On the floor, fragments of leaden water-pipes. 1043 Bronze \*Statuette of Venus.

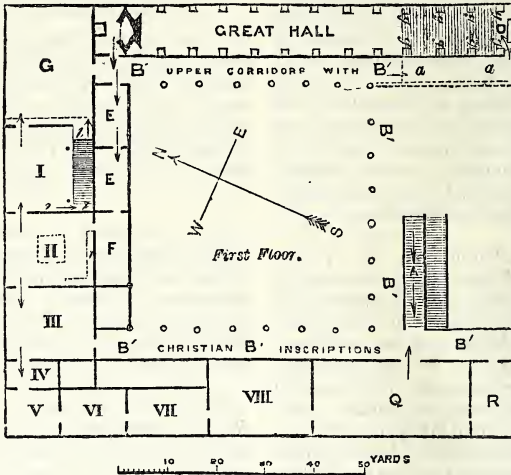
The FIRST-FLOOR is reached by the S.E. corner of the quadrangle, or by the staircase opposite Room I. of the preceding series, on the walls of which are inscribed early Christian inscriptions.

The \***Christian Museum**, founded by Pius IX. in 1854, was arranged by the late Padre Marchi and by Comm. G. B. de Rossi.

**VESTIBULE.**—55 Sarcophagus, with Statuette groups of the Raising of Lazarus, Denial of Peter, Moses receiving the tables of the law, Sacrifice of Isaac, Pilate at the Condemnation, Moses striking the rock, Daniel in the Lions' den, Christ in the Syna-

gogue, Healing the blind, Loaves and Fishes. 56 Bust of Christ, in Mosaic. 58 The Virgin bathing the Infant Jesus, from the Chapel of Pope John VII. in the old Basilica of St. Peter's (707). 57 Christ enthroned between SS. Paul and Peter; copied from the tomb of Otho II. at old St. Peter's. It is remarkable that St. Peter holds three keys.

The **GREAT HALL** was formerly the



- B' B' B'. Corridors.
- a, a. Entrance from the Court, on the ground floor.
- g, g. Stairs.
- E E. Copies of Paintings in the Catacombs.
- F. Modern Terra-cotta Busts and Statues.

- G. Hall of the Great Mosaic.
- I. Frescoes.
- II. Ancient Mosaic Floor.
- III.-V. Paintings.
- VI.-VIII. Modern Paintings.
- Q. Plaster Casts.
- R. Archives of the Inquisition.

state passage leading from the Palace to the vestibule of the Basilica; the roof is covered with arabesques and frescoes by the *Zuccheri* and their school.

At the bottom of the stairs: 103 Statuette of the Good Shepherd, legs restored; interesting for the extent to which the classical type of face and hair as well as the classical method of treating the drapery have been retained; in contrast with the companion statuette (105) where the art is

singularly rude; there also the lower parts of the legs are restored. 104 Very large sarcophagus with reliefs in two bands, discovered under the pavement of the Basilica of St. Paul, and supposed to date from late in the 4th cent. In the centre of the upper band are two unfinished portrait busts. On the l., Creation of Adam and Eve, both represented as children; Christ between Adam and Eve in the Garden of Eden, beside the forbidden tree, round which the serpent is twined as

in classical representations of the Garden of the Hesperides. Christ changing the water into wine, Miracle of the loaves and fishes, Raising of Lazarus. Below, Virgin and Child, with the three kings, in Phrygian bonnets; Restoring sight to the blind; Daniel between two lions, and Habakkuk bringing a basket of bread; Our Saviour, and St. Peter taken prisoner by the Jews, who wear round caps; Moses striking the rock.

111 Destruction of Pharaoh's army in the Red Sea, over which the Israelites have passed; they are accompanied, on the rt., by a very literal pillar of fire and of cloud.

On the stairs, l., 119 Story of Jonah; in the centre a double figure of the whale placed with classical symmetry; the one towards the l. receives with open mouth Jonah, who is being cast from the ship; the one turned to the rt. vomits him on land; above this, Jonah—a classical type of figure—lies at ease under the gourd; other scenes in the life of Jonah. The figure of the whale vomiting Jonah has a classical prototype in the dragon vomiting forth Jason on a fine red figure vase in the Museo Gregoriano.

At the top of the stairs, rt., 138 Figures arranged within arches in the manner of late Roman sarcophagi; in the centre Christ; on each side three apostles.

189 In the centre a medallion with portrait busts of man and wife, which seems to break the monotony of the two bands of reliefs. Underneath, Daniel between the two lions, a symmetrically composed group which also breaks the composition of the lower band into two halves, and shows that the sculptor had felt the artistic necessity of such an element of repose.

181 In the centre and at each angle the Good Shepherd; the central figure is bearded, and holds a ram. Cupids employed in vintage or tending sheep, the relief deeply undercut and often quite free. This sarcophagus is incised at the back. To the l. is a sarcophagus presented by Leo XIII. having the Good Shepherd in the

[Rome.]

centre and figures remarkable for the classical type of their costume; at each angle is a ram.

178 Central medallion with portraits of man and wife; two friezes of subjects from Old and New Testaments curiously mixed as usual; several of the heads restored.

175 Central medallion within a shell; two friezes in high relief and rude; scenes from the Old and New Testament.

174 Between Corinthian columns richly decorated sits Christ enthroned between Peter and Paul. On the extreme l. Abraham sacrificing Isaac; on the extreme rt. Pilate with a look of disgust washing his hands. On the ends are two very curious representations of streets, with temples and houses.

164, 171 In the centre the ✠ monogram of the first two Greek letters in the name of Christ, within a wreath and surmounting a cross under which sit a sleeping and a waking Roman soldier (Labarum of Constantine). Scenes from the Old and New Testament.

198 On the stairs, Relief of Elijah ascending to heaven from a chariot drawn by four horses, and leaving his cloak to Elisha, whose figure, however, is here a modern restoration, as are also the two children above. This piece of sculpture may date from the early part of the 4th cent., as the classical element is so strongly marked in it. Above, 199 Nativity.

At the end of the hall is the sitting statue of St. Hippolytus, discovered near S. Lorenzo. Although the head is modern, it is a fine specimen of early Christian sculpture, and probably contemporaneous with the saint (A.D. 240). On the rt. arm of the chair is engraved in Greek the celebrated Paschal Calendar, composed about A.D. 223 to combat the error of those early Christians, denominated *Quartadecimani*, who observed the festival of Easter on the same day as the Jews. On the l. arm is a list of the saint's writings.

**Upper Corridor**, extending round three sides of the quadrangle.

[On the rt. is the Mosaic of the Athletes (see below). Facing the entrance a door leads into some rooms hung with extremely interesting \*copies of paintings from the Catacombs, including beautiful figures of the Good Shepherd; the Adoration, with four Magi; Bathers from a boat, probably intended for Jonah; Boy Christ among the Disciples; single figures, recumbent or erect, of great beauty. An adjacent room (closed) contains terra-cotta sculptures, chiefly busts and groups of North American Indians, by *Pettrich* of Dresden.]

On the walls of the corridor are early Christian inscriptions discovered chiefly in the catacombs, commencing with those of which the dates can be ascertained, or otherwise by the names of the Consuls; the oldest is of the 3rd Consulate of *Vespasian*, A.D. 71, but there are doubts as to its being of Christian origin. Between this and the next is an interval of 167 years. One of the divisions is occupied by inscriptions written by *Pope Damasus* (chiefly fac-similes).

I.—Inscription in praise of *Projecta*, who erected a church to the *Martyr Liberalis*, found on the floor of *S. Martino ai Monti*. *Projecta* was the daughter of *Florus*, and died at the age of nearly 17, in the consulate of *Fl. Merebaudes* and *Fl. Saturninus* (A.D. 383). The inscriptions in the first seven compartments can approximately be dated; those in the remaining 17 belong to different epochs, from the 3rd to the end of the 6th cent.† A very common method of decoration is by means of designs incised in the marble, and filled in with colour. Many of the inscriptions are written in Greek. From the end of the corridor a door opens upon the 3rd room of the *Pinacoteca*.

† *Comm. de Rossi* has written a voluminous work descriptive of these memorials under the title '*Inscriptiones Christianae Urbis Romae.*'

Turning rt. into the 1st room, a staircase ascends to a gallery, from which we look down upon a

\***MOSAIC FLOOR**, found in the Baths of *Caracalla*, with full-length figures and busts of boxers. The names of some of them are inscribed. On the walls are drawings which show how these mosaics were originally placed in the *Thermae*. The frescoes represent events in the life of *Constantine*, after his conversion to Christianity.

**Pinacoteca.**—**ROOM I.**—Damaged frescoes transferred from *S. Agnese fuori le Mura*, attributed to the school of the *Cosimati*. There are also some medallions of prophets and figures of birds, possibly dating from the 10th cent., from the crypt of *S. Niccolò in Carcere*.

II.—In the centre is a *Floral Mosaic* from the *Pal. Sora*. 65 *Filippo Lippi*: \**Triptych*, with the *Coronation* of the *Virgin* and two *Olivetian monks* on either side, presenting donors. Three beautiful angels. 64 *Benozzo Gozzoli*: *St. Thomas* receiving the *Girdle*, with a *Predella* of six scenes from the life of the *Virgin*. 62 *Antonio Vivarini*: \**Carved figure* of *St. Anthony*, with paintings of *SS. Sebastian, Christopher, Venantius, and Vitus*; above, the *Saviour* showing his wounds, with half-length figures of *SS. Jerome, Peter, Paul, and Augustine* (1464). 60 *Carlo Crivelli*: \**Virgin and Child* with *SS. Jerome, Gregory, John Bapt., John Evan., and a tiny donor* (1481). 61 \**Virgin and Child* enthroned, with a tiny *Franciscan friar* (1482). 66 *Giov. Santi*: \**St. Jerome*. 67 *Cola dell' Amatrice*: *Assumption* (1515). *SS. Benedict and Laurence, SS. Mary Magd. and Scolastica*.

III.—74 *Andrea del Sarto*: *Virgin and children* with *S. Anna* (replica). 71 *Francia*: *Annunciation*. 77 *Cesare da Sesto*: *Baptism of Christ*. 79 *Giulio Romano*: *Cartoon* of the *Stoning of Stephen* (*Genoa*). 78 *Venetian School*: *Entombment*. 70 *Marco Palmezzano*:







Virgin and Child with SS. John Baptist and Jerome (1510). 73, 75 SS. Peter and Paul (tapestries), from pictures by *Fra Bartolommeo*. 72 *Palmezzano*: Virgin and Child with SS. John Baptist, Laurence, Francis, Dominic, Anthony the Abbot, and Peter (1537).

IV.—81 Portrait of Sixtus V. by *Sassoferrato*. 84 Sixtus V. as Cardinal, by *Domenichino*. 80 Pagan Sacrifice, by *Caravaggio*. 87 After *Vandyck*: Male Portrait. 82 *Cav. d'Arpino*: Annunciation. 86 George IV. of England, by *Sir T. Lawrence*, presented by the King to Pius VII.

The remaining rooms contain modern pictures. At the end is the Great Hall of the Council, surrounded by portraits of popes from St. Peter to St. Sylvester; lower down, the principal embellishments of Rome by Sixtus V. Casts of celebrated sculptures. The fine inner court of the palace has frescoes by *T. Zuccherò*.

The THIRD-FLOOR contains a series of casts from Trajan's column, executed at the expense of Napoleon III. The custode will show them, if requested.

The Terrace commands a fine \*view of the Sabine hills and Campagna.

## ROUTE 14.

FROM THE COLOSSEUM TO S. M. MAGGIORE, BY THE BATHS OF TITUS, S. PIETRO IN VINCOLI, S. LORENZO IN PANISPERNA, AND S. PUDENZIANA.

[Omn. p. [22], i., ii., iv.; Tramway, p. [28], iv.]

Two streets, nearly parallel, run E. from the Colosseum—the *Via di S.*

*Giovanni*, leading to S. Clemente and the Lateran, and the *Via Labicana*, leading to the Porta Maggiore. In the latter, about 150 yds. on the l., is the short ascent to the \*Baths of Titus (Adm., p. [36]).

'The *Golden House of Nero*, with its park and lakes and plantations, occupied the whole space between the Palatine and the gardens of Maecenas near the modern Rly. Stat. Vespasian and his son Titus restored to public use the ground usurped by Nero, save the spaces now occupied by the amphitheatre and by the Baths of Titus. In the construction of this last edifice advantage was taken of Nero's work; the Golden House was not destroyed, it was simply vaulted over and used as store rooms and cellars for the Baths above. Hence its admirable preservation.'—*L.*

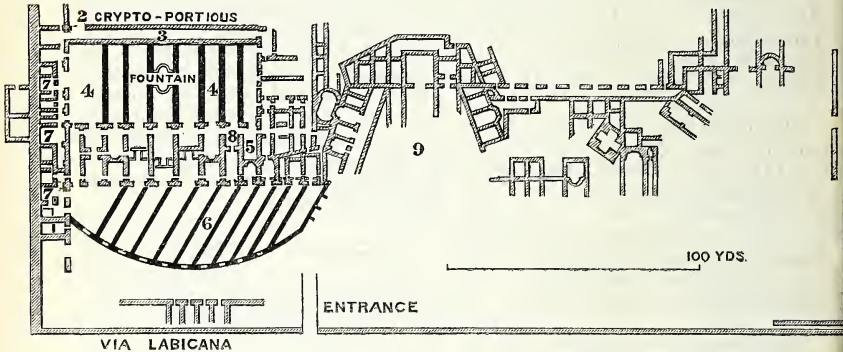
'The *Thermae* of Titus were called *velocia munera* by Martial, because constructed with such haste that Trajan was obliged to rebuild them almost from the foundation. The Baths of Titus and Trajan† comprehend, as usual, a central edifice with *caldarium*, *tepidarium*, *frigidarium* and other bathing accommodations, surrounded with an extensive park or garden. The whole was enclosed within four walls, ornamented at the angles with hemicycles and halls of various designs.'—*L.* One of the hemicycles was converted by the French into a powder magazine (Polveriera), which gives its name to the adjoining street. On the side nearest the Colosseum facing the modern entrance a semicircular theatre, where curved outlines are well preserved, together with the eleven parallel walls, diagonally set, which formed its substructions. To the l. of the entrance is a small Chapel (1), dedicated to *S. Felicitas*, discovered in 1813. It is supposed to have been used for Christian worship as early as the 6th cent.: on the wall was found a Christian calendar, which has

† Trajan appears to have added a separate wing for women.

been engraved by De Romanis. Faint traces of frescoes representing S. Felicitas and her martyred boys may yet be discerned behind the rude altar, and on the stucco attached to the rt. wall are some graffiti.

Descending a few steps, we now pass on the l. a row of slaves' rooms (7), and at the end of the corridor observe on the l., sunk below the level of Nero's palace, part of the pavement

(2) of a more ancient private house, upon which he laid his foundations. To the rt. runs a long corridor or crypto-porticus (3), excavated in 1813. Its beautifully painted ceiling will be shown by the Custode, with the aid of tapers at the end of a long pole. The vault is pierced with square openings, through which Raphael and Giovanni da Udine are said to have gained access, and admitted the light necessary for copying the paintings



PART OF THE PALACE OF NERO UNDER THE BATHS OF TITUS.

- |  |  |   |
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| <ol style="list-style-type: none"> <li>1. Chapel of S. Felicitas.</li> <li>2. Mosaic pavement of an earlier house.</li> <li>3. Painting on vault.</li> </ol> | <ol style="list-style-type: none"> <li>4. Walls added by Titus.</li> <li>5. Decorations of Nero.</li> <li>6. Walls of Titus to support Theatre.</li> </ol> | <ol style="list-style-type: none"> <li>7. Room for slaves.</li> <li>8. Corridor (Nero).</li> <li>9. Unexcavated portion.</li> </ol> |
|--|--|---|

'The Roman THERMAE were a combination on a huge scale of the common BALNEAE with the Greek GYMNASIA. Their usual form was that of a large quadrangular space, the sides of which were formed by various porticoes, exedrae, and even theatres for gymnastic and literary exercises, and in the centre of which stood a block of buildings containing the bath-rooms and spacious halls for undergoing the complicated process of the Roman warm bath. All were built of brick, and the interior was decorated with stucco, mosaics, or slabs of marble, and other ornamental stones. The exterior of the Thermae was probably very plain, and even unsightly, and illustrates the Roman tendency to develop the interior of

their buildings at the expense of the exterior. Greek *Gymnasia*, on the contrary, opened outwards, and were ornamented on the exterior with colonnades and gateways.'—*B.* Before the time of the Emperors the only bathing establishments were the *Balnea*, which were on a much smaller scale, and had none of the luxurious accessories of the *Thermae* (see Rte. 41).

The seven principal Thermae were those of *Agrippa*, B.C. 21 (Rte. 16), *Nero*, A.D. 60 (Rte. 17), *Titus*, A.D. 80, *Trajan*, A.D. 115, *Caracalla*, A.D. 217 (Rte. 41), *Diocletian*, A.D. 300 (Rte. 21), and *Constantine*, A.D. 320 (Rte. 19). In the time of the last-named Emperor there were upwards of 850 *Balnea*.

as studies for the Loggie at the Vatican. These interesting works, now almost effaced, were among the most perfect specimens of ancient paintings which have been preserved in Rome; they represented arabesques of flowers,

birds, and animals, exhibiting the most graceful outline and remarkable acility of design.

We now enter a Corridor (8), from which open a series of seven parallel

rooms, with side walls added by Titus. These walls cut up into strips the large oblong peristyle of Nero's palace, whose central fountain may be seen in the fourth room. It was surrounded on all sides by columns, whose bases are occasionally visible. Further on are some yet more beautiful paintings, which the Custode will light up, if desired. A dark room at the extreme end is said to have been a prison, and has some well-preserved graffiti on its walls.

The chambers and their paintings are described by several writers of the 16th cent., but they were almost lost sight of and forgotten in the 17th. In 1776 they were again partially opened by Mirri, for the purpose of publishing the paintings; and in 1813 the whole site was cleared, when Romanis' 'Camere Esquiline' was published. There is no doubt that many interesting fragments still remain buried under the accumulations of soil.

Returning to the Colosseum, and ascending a road which winds upwards to the rt., we pass on the l. a large School. On the rt. rises a Convent, with a handsome loggia (see below). After 2 min. we turn rt. into the *Via di S. Pietro in Vincoli*. This street is supposed to correspond with the *Vicus Sceleratus*, the scene of the impiety of Tullia, who there drove her car over the dead body of her father after he had been assassinated by her husband Tarquin.

On the l. is the Minimite Convent of **San Francesco di Paola** (Festa, 2 Apr.), founded in 1623, the belfry of which is perched on a well-preserved mediæval tower of the Frangipani. The church is entered from the other side (see below), and the Convent has become an *Istituto Tecnico*.

Opposite on the rt. stands the Convent of **S. Antonio**, belonging to the Maronites of Mount Lebanon. At the high altar of the little Church are two beautifully chased columns of Pentelic marble. Festa, 17 Jan. In

the garden is a picturesque palm-tree. On the S. side of the Piazza stands a large **Convent** belonging to the Little Sisters of the Poor.

At the E. side of the square, on the Oppian tongue of the Esquiline, is the Church of

\***S. PIETRO IN VINCOLI** (*Basilica Eudoxiana*), built in 442 by Eudoxia, wife of Valentinian III., to preserve the chain with which St. Peter was bound at Jerusalem. It was repaired by Pelagius I. in 555; rebuilt by Adrian I. in the 8th cent.; and restored in 1503 by Julius II., from the designs of *Baccio Pontelli*. In 1705 it was altered to its present form by *Fr. Fontana*. In front is a portico, out of which opens the fine nave separated from its aisles by 20 ancient fluted Doric columns of Hymettian marble with added bases, the arch of the semicircular tribune being supported by two columns of grey granite with Corinthian capitals.

**Rt. aisle.**—1st altar, St. Augustin with SS. Agnes and Monica, by *Guericino*. Beyond it, monuments of Card. Margotti and Agucchi, from the designs of *Domenichino*, who painted the portrait of the latter.

Near the end of the rt. aisle is the \***MOSES** of *Michel Angelo*, one of his most celebrated sculptures. It was intended to form part of a magnificent tomb of Julius II., the plan of which was so imposing that it is said to have induced the pope to undertake the rebuilding of St. Peter's. Michel Angelo's design was a parallelogram, surmounted by 40 statues, and covered with reliefs and other ornaments. The vicissitudes of this monument form one of the curious chapters in the history of art. The quarrel of Michel Angelo with Julius II. arrested its progress for two years; but on their reconciliation the great sculptor returned to Rome, and continued to work upon it until the death of the pope in 1513. It was then suspended during the greater part of the reign

of Leo X., and was not fairly resumed until after his death. The original design, after all these interruptions, was never executed: Michel Angelo had only completed at his death the statue of Moses and the figures supposed to represent the Active and Contemplative Life, but called by Vasari *Leah* and *Rachel*. The one holds a looking-glass and wreath; the other gazes upwards as if in prayer. Two of the slaves, which were intended to serve as Caryatides, are now in the Louvre, and the 3rd is in the Boboli gardens at Florence. To complete this list of misadventures, the Pope is not buried under his monument, but in St. Peter's, and without any memorial, except a paltry marble inscription. The statue is therefore not so advantageously seen as it would have been if surrounded by all the accessories of a finished monument; but it is impossible not to be struck with its commanding expression and colossal proportions. Above are the Prophet Elias and the Sibyl, by *Raffaello da Montelupo*, a very poor recumbent figure of Julius II., by *Maso dal Bosco*, and the Virgin and Child, by *Scherano da Settignano*.

The last chapel contains a fine St. Margaret, by *Guercino*, and an Annunciation, in two panels, by *Carlo Maratta*.

In the **Sacristy** is the Deliverance of St. Peter, by *Domenichino*. Here may be purchased for a franc a model of the chains which give their name to the Church in the form of a steel watch-chain which has touched the original fetters. They are publicly exhibited on the 1st of Aug., and are kept under the custody of an arch-confraternity. The Sacristy has a good mosaic pavement, and a very beautiful \*Cosmatesque altar.

**Chancel.**—The tribune is painted by *Jacopo Coppi*, a Florentine artist of the 16th cent., representing on the vault the story of a miraculous Crucifix; on the walls St. Peter liberated by the angel, Eudoxia the elder ob-

taining the chains at Jerusalem, and Eudoxia the younger giving them to Leo the Great. Below is a civic throne in Greek marble, from the podium of the Colosseum. On the rt. pier of the arch is a memorial, with his bust in relief, to GIULIO CLOVIO (1582), the celebrated missal and miniature painter, who was a canon of this church. The high altar with its canopy of painted and gilt wood, the handsome Confession in front of it, and the crypt where the lately discovered relics of the Seven Macca-bees are preserved, were dedicated on June 3, 1877, the 50th anniversary of the consecration of Pius IX. as Bishop of Spoleto, in this church. Over the altar of the Confession is a bronze tabernacle in which are preserved St. Peter's chains.

**Left aisle.**—On the wall is an interesting inscription of 532, which identifies Mercurius the priest with Pope John II. (see *S. Clemente*). Over the 2nd altar is a curious Mosaic of St. Sebastian (680), represented as an old man with a beard; it commemorates a deliverance by means of the saint from a pestilence (see Inscription on the rt.). Between this and the next chapel, which has over the altar a picture of the Dead Christ, is the tomb of CARD. CINZIO ALDOBRANDINI, the protector of Tasso and nephew of Clement VIII. Further on is a relief in gilded marble of St. Peter delivered by the Angel, with kneeling Donor, executed in 1465 for CARD. NICCOLÒ DI CUSA (Cues), whose gravestone is beneath. On the pavement opposite is a good slab-tomb of a Bishop (1475). Near the door, the tomb of PIETRO and ANTONIO POLLAJUOLO (1498), with their busts; the fresco is descriptive of the plague of 680. The mosaic of St. Sebastian stood beside it until 1576.

In this Church, which belongs to the Regular Canons of the Lateran, John II. was elected Pope in 532, and Hildebrand in 1073, under the name of Gregory VII.

The adjoining convent, now a school of engineering attached to the Uni-

versity, was built by *Giuliano da Sangallo*: a good \*view of the Colosseum is to be had from its upper Loggia. The great cloister, surrounded by a handsome Ionic portico, erected by Julius II. when titular Cardinal, has in the centre a cistern by *Antonio da Sangallo*, with a beautifully worked plinth in white marble. In the adjacent vineyards are many interesting remains of the Baths of Titus.

[From S. Pietro the *Via delle Sette Sale* leads to *S. Martino* (Rte. 15). At No. 11, 3 min. on the rt., is the entrance to the

**Sette Sale** (ring the bell, 50 c.). The ruins are quite  $\frac{1}{4}$  m. distant, abutting on the *Via Leopardi*. On the way are passed three large hemicycles, the first of which lies within the area of the Baths of Titus. Beyond the last we turn to the rt., and reach a low massive building of concrete faced with brick in two stories, one of which is still buried. It was a reservoir built originally to supply the Golden House of Nero, and afterwards connected with the Baths of Titus. The interior is divided into nine parallel compartments, of which only seven are excavated. They communicate by four arched apertures, placed so that the spectator, standing in the first chamber, can look obliquely through several at once. The object of this arrangement was to produce perfect stillness in the water, and to prevent the formation of currents between the chambers. The central compartment is 40 ft. by 13, and 9 ft. high. The internal walls of *opus signinum* still retain an incrustation of carbonate of lime formed by the water.]

From the Piazza we descend some steps by the *Scuola Tecnica*, at the foot of which, on the l., is a granite Cross. A few yards further l. is the entrance to *S. Francesco di Paola*. Looking back from the steps may be seen a handsome fragment of a Doric cornice.

We now reach the broad VIA

CAVOUR. 100 yds. to the rt. is the Church of **SS. Gioacchino ed Anna**, belonging to Minime Nuns (1722). During a partial rebuilding of the Convent in 1774 was discovered a hidden treasure of great value, including a unique toilette service in silver, which was sold and dispersed by the nuns.† Festa, 10 Dec.

[From this point the *Via Cavour* leads direct to the Rly. Stat., while the *VIA DELLO STATUTO* branches rt. to the *Piazza Vitt. Emanuele* (Rte. 15). A short loop street, ascending from *S. Gioacchino*, passes in 2 min. on the rt.

**S. Lucia in Selci**, mentioned in 500, but rebuilt by *Carlo Maderno* for the Augustine Nuns in 1604. Its name has reference to the basaltic pavement of the *Clivus Suburanus*, which ran close by; but the Church was anciently called *S. Lucia in Orfea*, from a large fountain with a statue of Orpheus (Martial x. 19). Festa, 13 Dec. 100 yds. higher up are the Towers near *S. Martino* (Rte. 15).]

From the foot of the steps we descend the *Via Cavour* as far as the point where the front of *S. Francesco di Paola* rises above the wall on the left. Just below this stood formerly the Convent of the *Sepolte Vive* (see Glossary). [Further down, at the entrance of the *Via dell' Agnello*, is the little Church of the **Madonna del Buon Consiglio**, or *S. Pantaleo*. To the l., in a passage leading to the Sacristy, are some damaged 14th cent. frescoes of our Saviour with Saints, and the Virgin and Child.] Then turning down the *Via dei Serpenti* we reach on the l.

**S. M. dei Monti**, formerly attached to a Nunnery of Poor Clares, now belonging to the *Pii Operai*. At the end of the l. aisle is buried St. Benoît Labre (1748–83), a French pilgrim, canonized by Leo XIII.; the room in which he died, at No. 3, *Via dei Serpenti*, which runs beside the Church, is shown on Apr. 16.

† E. Q. Visconti: *Antologia Romana*, 1794.

Following this street to the N., we pass on the rt., beyond a fountain, the little Church of *SS. Sergius and Bacchus*, only interesting as the successor of one which was built in very early times on the ruins of the Temple of Concord. Turning to the rt. in the Via Panis Perna we reach on the l.

**S. Lorenzo in Panis-Perna** (160 ft.), on the summit of the Viminal, supposed to stand over the spot where St. Lawrence suffered martyrdom, now enclosed in the Crypt. It derives its singular name from Perperna, or Perpenna, an inscription to a member of that family having been found on the spot. It was rebuilt in 1300 by Boniface VIII., and restored in 1575 by Gregory XIII., and in 1892 by the titular Cardinal. Above the high altar is a fresco by *Pasquale Cati*, one of the best scholars of Michel Angelo. In the 2nd Chapel rt. is the front of an old Sarcophagus. St. Bridget died in the adjoining convent of S. Chiara. Station, 2nd Thurs. in Lent.

The convent has been entirely rebuilt by the Italian Government, and turned into a *University* for students in Physic, Chemistry, and Botany.

We now descend into the depression between the Viminal and Esquiline. In front rises S. M. Maggiore.

[200 yds. further S. in the Via Urbana is the Church of **S. Lorenzo in Fonte**, said to have been built over the prison of St. Lawrence, in which a spring burst forth miraculously to enable him to baptize his gaoler Hippolytus, afterwards martyred. In the 14th cent. it was attached to a Benedictine Monastery.]

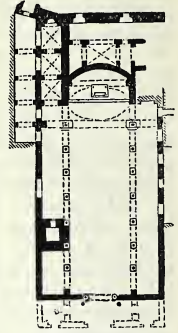
Turning left into the Via Urbana we pass on the rt. the large Educational Institution of **Gesù Bambino**, with its Chapel. The Hospital, founded in 1869 by some private citizens for children suffering from acute diseases, has been removed to the Janiculum (Rte. 34). Nearly opposite is the Church of

the most ancient Christian edifice of Rome (*omnium ecclesiarum urbis vetustissima*), and in early times the cathedral of the Christian city. It occupies the site of the house of the senator Pudens, where St. Peter lodged from A.D. 41 to 50, converted his daughters Prassede and Pudenziana, and baptized many thousands of converts. The Church was consecrated by St. Pius, A.D. 145,† restored by Adrian I. in the 8th cent., by Gregory VII. and Innocent II. in the 12th, and again in 1597 by Card. Enrico Caetani. It was given to the Cistercians by Sixtus V. in 1586, and now belongs to the Regular Canonesses of St. Augustine. Festa, 19th May.

The Via Urbana in front of it, the ancient *Vicus Patricius*, was much raised, in 1873, to improve the ascent to S. M. Maggiore, so that the Church now stands below the level of the road, and is approached by a double flight of steps. About 403 was built a Colonnade more than 300 yds. long, leading from the Suburra to the Vestibule. At the entrance are ancient spirally fluted columns, supporting a lintel, on which are early Christian medallions of Pastor, Pudenziana, the Lamb and Cross, Prassede, and Pudens. The façade, with its modern mosaics, has been entirely rebuilt by Card. Bonaparte. The interior has 14 ancient columns of grey marble built up into piers.

On the rt. is the tomb, with effigy in cast bronze, of Card. Czachi (1888). In the Chapel at the end of the rt.

† 'The name of the Church was simply *Ecclesia Pudentiana*, the Church of Pudens, its owner and founder. In course of time the ignorant people changed the adjective *Pudentiana* into the name of the Saint. It appears for the first time in a document of the year 745.—L.



PLAN OF STA.  
PUDENZIANA.

\*S. PUDENZIANA, supposed to be

aisle is a curious relief from the Catacombs.

The \***Mosaics** of the Tribune are the finest in Rome, but much restored. They must have been originally executed in the 4th cent., or, at all events, copied from others of that date.† Our Saviour is enthroned, blessing with his rt. hand and holding a book with his left. Beside him are St. Peter crowned by S. Prassede, and St. Paul by S. Pudenziana; Pudens, his sons Novatus and Timothy, and others, with edifices in the background (supposed to represent the Church and the *Vicus Patricius*), and the Cross and emblems of the Evangelists above. 'Eight half-length figures overlap like double profiles on a coin.'—K.

In the chapel on the left is a large marble group by *G. della Porta*—the Delivery of the Keys. On the l. wall are copies of inscriptions discovered in the catacombs of S. Priscilla, to Cornelia, of the family of Pudens, with a rude portrait (originals in the Lateran Museum). Beneath the altar is part of a table on which St. Peter celebrated the *Agapai* with his Roman converts. The rest was removed to the Lateran by Card. Wiseman, when titular of S. Pudenziana.

In the left aisle, as in other parts of the Church, are remains of the old Roman mosaic pavement, supposed to have formed part of Pudens' house. The well, with a grating over it, is full of the bones of Martyrs. Opening out of the l. aisle is the richly decorated

**Cappella Gaetani**, erected for the Cardinal by *Francesco da Volterra*; the Adoration of the Magi over the altar, in high relief, is by *Olivieri*; on each side is a fine column of Lumachella marble. On the roof are ancient mosaics of the Evangelists with Angels; over the entrance arch S. Pudenziana collecting the blood of martyrs; beside the windows, sibyls (5th cent.).

† Spithöver has published good drawings of these Mosaics, with text by Comm. de Rossi.

The \***Campanile** is the most elegant of its kind in Rome (1130). The three upper tiers, with their open colonnades, are unique.

Beneath the Church are some remains attributed to the **Baths of Novatus**, mentioned in the Acts of S. Prassede, and in the *Liber Pontificalis*, as the place where Pius I. consecrated a Church to that noble martyr. They consist of square chambers in brickwork, with mosaic pavements, all nearly destroyed in laying the foundations of new houses.

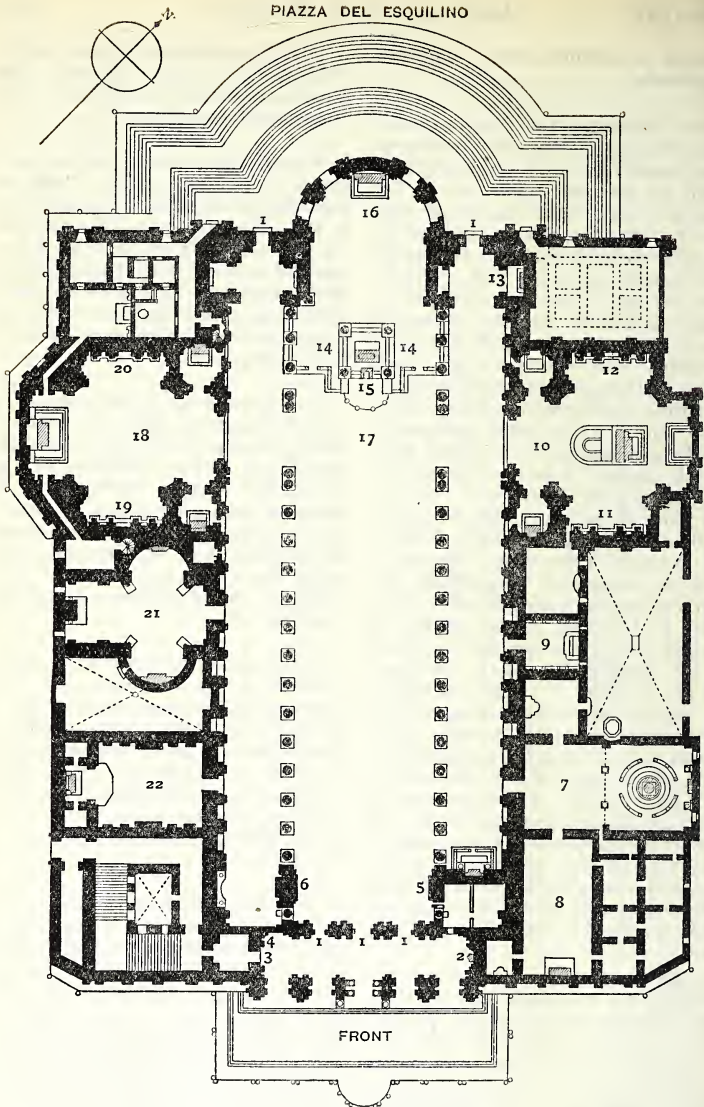
In the imposing **PIAZZA DELL' ESQUILINO** stands an **Obelisk**, erected in 1587 by Sixtus V. It is of red granite, 48 ft. high, broken into three or four pieces, and without hieroglyphs. It was one of a pair which originally flanked the entrance to the mausoleum of Augustus, and were brought from Egypt by Claudius, A.D. 57. The other was placed on Monte Cavallo by Pius VI.

A few yds. N. of the Piazza, at the junction of the Via Farini and Via Cavour, some remains were discovered, in Apr. 1873, of the *Baths of Naerattius Ceriatilis*. Some pedestals, with honorary inscriptions, and many beautiful statues and fragments, were dug up among the ruins.

The **Basilica Liberiana**, or Church of

\***S. M. MAGGIORE**, ranks third among the great Churches of Rome, and is one of those which have a Porta Santa. It was founded near the *Macellum Liviae*, on the Cispan tongue of the Esquiline (177 ft.) in A.D. 352, by Pope Liberius, and John, a Roman patrician, in consequence of a miraculous fall of snow on the 5th of August, which covered the precise space occupied by their Basilica. From this legend, which is represented in a relief in the Borghese chapel, the edifice was at first called *S. M. AD NIVES*; it afterwards took the name of *S. M. Maggiore*, from being the chief of all the Roman churches dedicated to the

PIAZZA DEL ESQUILINO

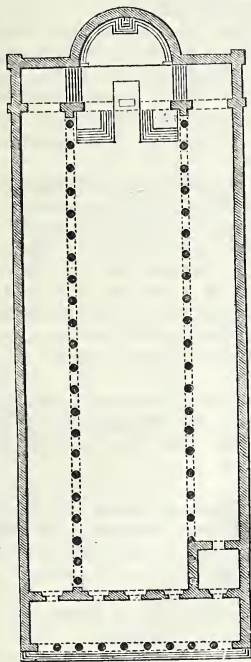


PIAZZA S. MARIA MAGGIORE

- |                         |                         |                          |
|-------------------------|-------------------------|--------------------------|
| 1. 1. Entrances.        | 9. Cap. del Crocifisso. | 17. Mosaics.             |
| 2. Philip IV. of Spain. | 10. Sixtine Chapel.     | 18. Cap. Paolina or Bor- |
| 3. Entrance to Loggia.  | 11. Sixtus V.           | ghese.                   |
| 4. Porta Santa.         | 12. Pius V.             | 19. Paul V.              |
| 5. Clement IX.          | 13. Card. Consalvi.     | 20. Clement VIII.        |
| 6. Nicholas IV.         | 14. Baldacchino.        | 21. Cap. Sforza.         |
| 7. Baptistery.          | 15. Confession.         | 22. Cap. Cesi.           |
| 8. Sacristy.            | 16. Mosaics.            |                          |



Virgin. The interior has undergone numerous alterations and additions, which have impaired the simplicity of its original plan; but in spite of these changes it has retained its basilican form. It was enlarged in 432 by St. Sixtus III. The tribune with its mosaics were added by Nicholas IV. (1288-94). The whole building was



ORIGINAL PLAN OF S. MARIA  
MAGGIORE.

repaired by Gregory XIII. in 1575, and the principal façade added in 1741 by Benedict XIV., from the designs of *Fuga*, when the old one of the 12th cent., erected by Eugenius III., was pulled down. At the same time the interior was completely renovated, the columns were fitted with new Ionic bases and capitals, and the beautiful mosaic pavement re-laid.

The principal Façade, facing the S.E., is one of the least happy in the

church architecture of Rome. It has five doors, including the walled-up *Porta Santa* on the left. On the rt. is a bronze statue of Philip IV. of Spain. The loggia, reached by a staircase on the left in the vestibule, is covered with mosaics; they were restored in 1825, when their date (1317), with the name of the artist, *Philippus Rusutus*, an otherwise unknown master, were discovered. The subject is Christ giving his Benediction, with SS. James, Paul, and the Virgin on the l., SS. John Bapt., Peter, and Andrew on the rt. SS. John Evan. and Peter at the extremities have been destroyed to make way for a modern cornice. Below, the Dream of St. Liberius and the Miraculous Fall of Snow. At the foot of the stairs is a passage lined with slab tombs from the ancient pavement of the Church. The back of the Church, by which visitors usually enter the building, was constructed by *Carlo Rainaldi* (1673), and is in better taste. The **Bell-tower** (cir. 1145) is the largest and one of the best preserved in Rome. It is decorated with handsome mouldings and bronze ornaments. The short spire dates from 1375.

The \*Interior consists of an immense nave, 93 yds. by 20, divided from its aisles by 36 fluted Ionic columns of Hymettian marble from quarries close to Athens.† These support a continued entablature, which has unfortunately been broken by modern arches flanked with columns of grey granite constructed by Paul V. and Sixtus V. as entrances to the Borghese and Sixtine chapels. Upon the entablature rests the upper wall of the nave, with a row of fluted and gilded Corinthian pilasters. The flat coffered roof, designed by *Giuliano da Sangallo*, and divided into five longitudinal rows of panels, is elaborately carved, and gilded with the first gold brought to Spain from South America, presented to Alexander VI. by Ferdinand and Isabella. The aisles are comparatively low and narrow, and have

† The 2nd and 4th (broken) on either side are of Carrara.

vaulted roofs little in character with that of the nave.

The \***Mosaics** are of much interest in the history of art. The square panels above the cornice of the Nave represent Old Testament subjects, illustrating chiefly the lives of Moses, Joshua, Abraham, Isaac, and Jacob. They are known by a letter from Adrian I. to Charlemagne to have been in existence in the 8th cent., and are generally considered to date from the pontificate of Sixtus III., whose name is over the arch. On the face of the arch outside the Tribune are subjects from the New Testament, the Annunciation and Presentation in the Temple, Adoration of the Magi, Massacre of the Innocents, and the cities of Bethlehem and Jerusalem. The \*finest, in the apse of the Tribune, are by *Jacopo da Turrita* (1295): they 'are surpassed by no contemporary work in dignity, grace, and decorative beauty of arrangement.'—K. Within a blue circle, starred with gold, Christ and the Virgin are enthroned together—an especially fine group—the Saviour placing a crown on the Virgin's head, while she bends forward to receive it in an attitude of adoration and modest remonstrance. On the l. are SS. Francis, Paul, Peter, and Nicholas IV., Card. Colonna, SS. John Bapt., Jerome, and Anthony of Padua, with adoring angels. The Pope and Cardinal are smaller figures on their knees. The upper part is filled: in with vine branches, and below is a river with boats. The execution is very careful. Lower down are mosaics by *Gaddo Gaddi*; they represent the Annunciation, Nativity, Adoration of the Wise Men, Presentation in the Temple, and (in the centre) the Death of the Virgin. Beneath the windows are reliefs of the Nativity, Fall of Snow, Assumption, and Adoration, from the old altar, attr. to *Mino da Fiesole*.

Returning to the main entrance, on the rt. is a monument to CLEMENT IX. (1669), erected by Clement X.; on the left, that raised by Sixtus V., when

cardinal, to *Nicholas IV.* (1292), by *Leonardo da Sarzana*. The **Baptistry**, on the rt., has for its font a fine basin of red porphyry. Among the Archives is preserved the sepulchral inscription of the patrician John, founder of the basilica. In the **Sacristy** are reliefs of SS. Jerome, Bernard, and the Virgin; and in the **CHAPTER ROOM** others of great beauty by *Mino da Fiesole*, from the old ciborium (Annunciation, Virgin and Child, SS. Paul and Peter, God the Father). In a passage leading out of the Baptistry on the l., is a bronze statue of Paul V. Fine pavement.

The tapering granite **Column** surmounted by a bronze crucifix, and the Virgin and Child, in a court outside this doorway, was erected in 1595 in memory of the absolution granted by Clement VIII. to Henry IV. of France. It stood formerly in front of S. Antonio, but was removed to its present place in 1881.

Returning into the Church, in the rt. aisle is the **Cappella del Crocifisso**, surrounded with ten half-columns of porphyry.

The \***Sistine Chapel** was erected by Sixtus V. from the designs of *Fontana*, and is rich in marbles and other ornaments. It was restored at much expense by Pius IX. in 1865. On the rt. is the tomb of Sixtus V., with his statue by *Valsoldo*; opposite, that of Pius V. by *Leonardo da Sarzana*, with effigy in gilded bronze relief below. The reliefs, by *Cordieri*, represent the battle of Lepanto, which took place during the pontificate of Pius V., and his sending assistance to Charles IX. of France for the persecution of the Protestants. The statue of St. Dominic is by *G. B. Porta*. Over the altar is a fine tabernacle in gilded bronze sustained by four angels. In the Confession below, a marble group of the Nativity by *Cecchino da Pietrasanta* (1480). The \*altar over which it stands is the one originally consecrated for the Church of Liberius, and was beautifully decorated with mosaics

by one of the Cosma family in the 12th cent. In a passage behind it is a very interesting ancient group of the Adoration of the Magi.

We are told that Sixtus commenced this Chapel while Card. di Montalto, and that Gregory XIII. suspended his allowance on the ground that he must be a rich man to incur such an expense. The work would have been postponed in consequence, if Fontana had not placed at the founder's disposal the whole of his savings, an act of generosity which Sixtus repaid by constant patronage after his elevation to the pontificate.

At the extremity of the rt. aisle is the \*Gothic tomb of Card. RODRIGO CONSALVI, Bishop of Albano, by *Giovanni Cosma* (1299), and a mosaic of the Virgin and Child with SS. Matthias and Jerome.

The high altar rests on a large sarcophagus in red porphyry, supposed to have been the tomb of the Patrician Johannes. The baldacchino, erected by Benedict XIV. from the designs of *Fuga*, is supported by four columns of red porphyry. Beneath is the Confession of S. Matthias, where his relics are preserved. In front of it is a semicircular atrium reached by a double flight of steps, and decorated with coloured marbles, and columns of Egyptian alabaster, by Pius IX. The kneeling statue of that Pontiff by *Giacometti* was placed here in 1879 by the College of Cardinals, who thought that Pius would have selected this as his last resting-place; he however preferred S. Lorenzo.

In the Confession, within a shrine constructed for the purpose by Pius IX., is preserved the great relic of the Church, the sacred CULLA. It consists of five boards of the Manger at Bethlehem; they are enclosed in an urn of silver and crystal, with a gilt figure of the Child on the top. They were brought to Rome from Bethlehem when the remains of St. Jerome were also removed, in the middle of the 7th cent., by Pope Theodorus. The Culla is exposed in the Sacristy on Christmas Eve.

It is placed over the high altar in a magnificent silver and crystal ornament on Christmas Day, and is carried back into the Sacristy about 5 P.M., during the singing of a beautiful processional hymn.

To the left of the high altar is a very beautiful paschal Candle-bearer in *bianco e nero*.

The sumptuous \**Cappella Paolina*, belonging to the Borghese family, was built by Paul V. from the designs of *Flaminio Ponzio* (1608). Over the altar is a miraculous painting of the Virgin and Child, which St. Gregory the Great carried in procession to stay the plague that desolated Rome in A.D. 590; above it is a gilded bronze relief by *Stefano Maderno*, representing the miracle of the snow. The frescoes above are by *Guido Reni*, except the Madonna on the left, which is by *Lanfranco*. Those on the pendentives beneath the cupola are by *Car. d'Arpino*. The Tombs of Paul V. (1.) and Clement VIII. (rt.) are covered with reliefs by pupils of *Bernini*. The recessed altars on each side of the entrance are dedicated to S. Carlo Borromeo and S. Francesca Romana. This Chapel has 12 chaplains, and a separate Sacristy. Beneath are the sepulchral vaults of the family, including our countrywoman, the popular and benevolent Princess Gwendoline Talbot Borghese and her three infant children. On the 5th of August the Feast of S. M. ad Nives is celebrated in this chapel.

The next Chapel is that of the Sforza family, designed by *Michel Angelo*, now the winter choir, with an Assumption by *Gir. Sicciolante da Sermoneta*. Further on is the *Cappella Cesi*, containing two sepulchral monuments with bronze effigies of cardinals of the family, by *Gugl. della Porta*.

High up, at the bottom of the l. aisle, is the tomb of Card. Abp. *De Levis*, of Ayles (early 16th cent.).

## ROUTE 15.

FROM S. M. MAGGIORE TO S. CROCE,  
BY S. PRASSEDE, S. MARTINO, THE  
HALL OF MAECENAS, THE CHURCHES  
OF S. EUSEBIO AND S. BIBIANA, THE  
MINERVA MEDICA, AND THE PORTA  
MAGGIORE.

[Omn. p. [22], ix.; Tramway, p. [28], iv.]

On the E. side of S. M. Maggiore is a fluted Corinthian Column 62 ft. high, raised by Paul V. on a lofty modern pedestal in honour of the Virgin, one of the eight which supported the vault of the great hall in the Basilica of Constantine. The uppermost capital is modern.

Hence the Via Carlo Alberto leads to the *Piazza Vitt. Emanuele*, passing on the l. the Church of

**S. Antonio Abate**, which occupies part of the site of the Basilica of Junius Bassus, dedicated in the middle ages to *S. Andrea*; the only part remaining of the edifice, founded in 1259 and rebuilt in 1481, is the handsome marble doorway, supported on crouching sphinxes. The Convent is now a hospital for chronic diseases, and the Church is dismantled. The blessing of animals on Jan. 17th, which formerly took place here, has been transferred to the Church of S. Eusebio.

S. of the Column is a side entrance to

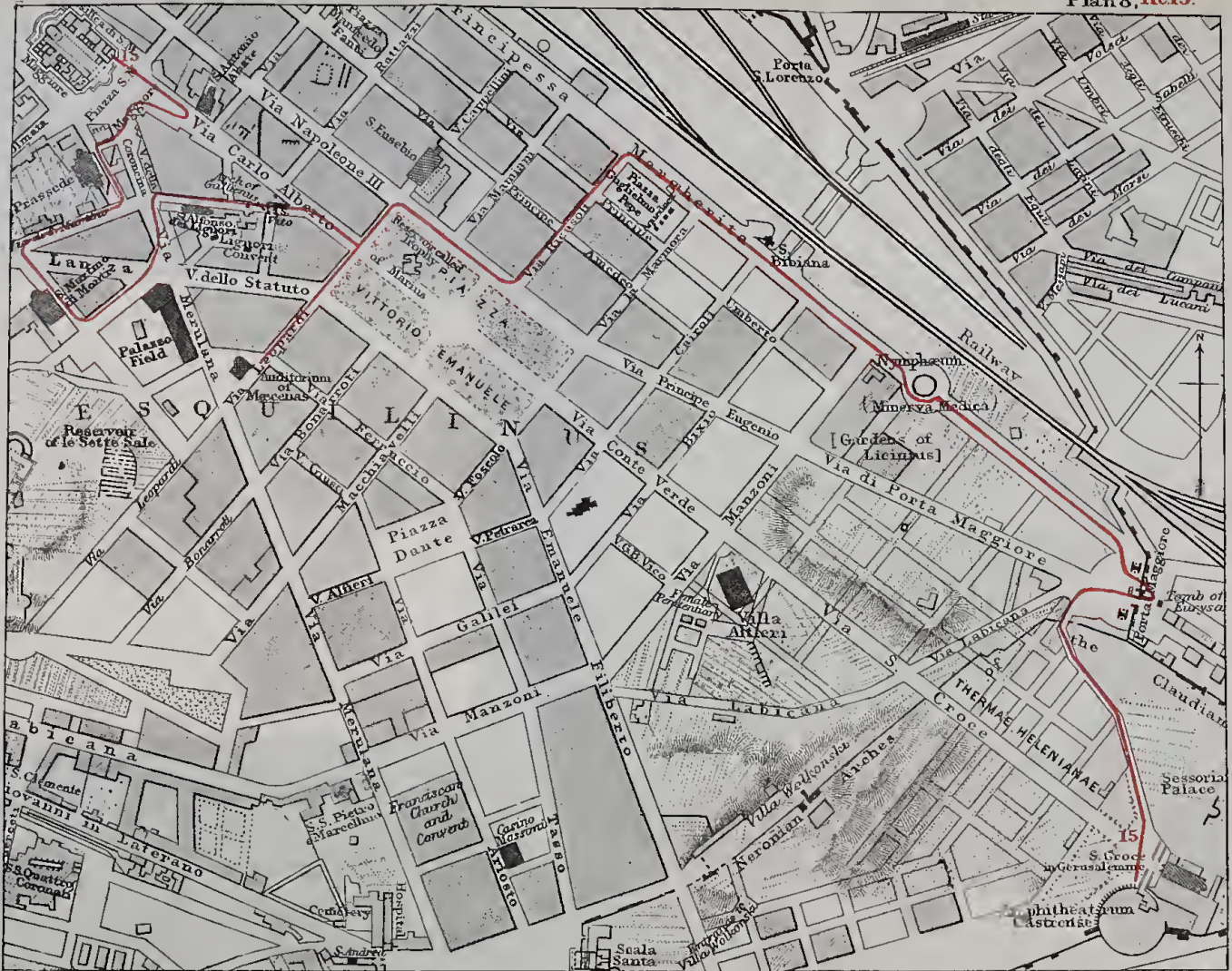
**\*S. PRASSEDE**, founded on the site of a small oratory built by Pius I. (A.D. 160) as a place of security to which the early Christians might retire during the persecutions. Prassede was the daughter of Pudens, the first person in Rome converted to Christianity by St. Peter; the apostle lodged in his house from the 1st year of Claudius to the 9th, and again A.D. 62, when he returned to Rome (see *S. Pudenziana*). The present building was erected in 822 by Pas-

chal I., restored in the 15th cent. by Nicholas V., and modernised by San Carlo Borromeo, who was titular cardinal. It is remarkable as the place of the attack of the Frangipani on Pope Gelasius II. in 1118. At the principal entrance from the Via di S. Martino is an ancient portico, supported by two Ionic columns of granite. The interior has 16 columns of granite with composite capitals.

The **Chapel of the Column** (3rd rt.), so called because the Column was formerly kept in a niche to the rt. of it, is open to ladies only on Sundays in Lent. It was originally dedicated to S. ZENO. Outside are two very rare columns of *granito bianco e nero*, and *porfido serpentino nero*, supporting a portion of an elaborately sculptured frieze. Above is a double archway of mosaic-busts: (1) Christ and the Apostles; (2) Virgin and Child with SS. Novatus and Timothy, and eight crowned females; lower down, SS. Pudens and Zeno. Within, the walls are covered with \*Mosaics of the 9th cent.; from their richness this chapel was called the *Orto del Paradiso*. On the vault the Saviour holding a book with four angels; over the altar, the Virgin and S. John Bapt.; on the rt. wall, SS. John, Andrew, and James; on the l., SS. Agnes, Pudenziana, and Prassede; over the door, the Throne of God, with SS. Peter and Paul; over the side door, four half-lengths, one of which (Theodora, mother of Paschal I.) has a square nimbus.

The bust of Monsignore Santoni, by *Bernini*, nearly opposite upon a pier of the nave, is said to have been executed when the artist was only 10 years old. On the other side of the pier is an interesting Inscription of the time of Paschal I., relating to the transfer of relics from the Catacomb. In the next recess is the \*tomb of CARD. ALAIN CETIVE (1474), with his recumbent statue, and reliefs of SS. Peter, Paul, Prassede, and Pudenziana. At the end of the aisle, \*Cosmatesque Tomb of CARD. ANCHERA of Troyes (1286).





The tribune is ascended by a double flight of seven steps, composed of *rosso antico*, which Napoleon I. had ordered to be sent to Paris a few months before his fall. Beautiful pavement. Under the music galleries are six pillars of white marble, remarkable for their foliage ornaments.

In the **Confession** beneath the high altar are four sarcophagi of early Christians, one of which contains the remains of SS. Prassede and Pudenziana. Above the altar, which has a very beautiful \*Cosmatesque front, is an ancient fresco of the Virgin between the Sister Saints. Here also is temporarily kept the SACRED COLUMN of Egyptian granite (blotched in large patches of black and white) at which our Lord is said to have been scourged, brought from Jerusalem in 1223 by Card. Giov. Colonna.

The \***Mosaics** are of the time of Pope Paschal I. (817–824). On the face of the triumphal arch is the Saviour with an angel on either side, SS. Prassede, Pudenziana, and other figures, in the centre of a city, the gates of which are guarded by angels. Over the apse is the Lamb, having three candlesticks on one side and four on the other, and on either side two angels, and two symbols of the Evangelists. At the sides of the arch are Elders advancing to cast their crowns before the Lamb. In the vault our Saviour stands on a mound, from which issues the Jordan; SS. Peter and Paul are presenting SS. Prassede and Pudenziana. On the l., bearing a Church, is Pope Paschal I., with square nimbus round the head, showing that he was then alive. On the rt. is S. Zeno. Below, a lamb bearing a cross, with six sheep, emblematical of Christ and the Apostles, and the cities of Bethlehem and Jerusalem.

In the **Sacristy** is a Flagellation, by *Giulio Romano*. The 3rd chapel on the l. contains a picture of Christ bearing the Cross, by *Federigo Zuccherò*; the Ascension, on the roof, is by *Cav. d'Arpino*. Remains of coloured tiles

on the pavement. In the l. aisle, near the door, is the slab of granite on which S. Prassede slept; and in the nave a well which opened on the court of her ancestral house. There are remains of a **bell-tower** (S15), on the basement of which are paintings in a rude style (entrance from a door to the l. of the Choir). This Church belongs to the Vallombrosian monks. Station, Mon. in Holy Week; Festa, 21 July.

From the main entrance to S. Prassede, the Via S. Martino descends to an open space, between two lofty red brick mediaeval Towers. That on the rt. is named the *Torre dei Cantarelli*, after the family to whom it belonged. To the l. rises the apse of

**S. Martino ai Monti**, on the ruins of the *Prædium Equitii*. It was built by S. Symmachus, A.D. 500, on the site of a Church founded by St. Sylvester in the time of Constantine. After being restored by several popes in the middle ages, it was modernised in 1650 at a cost of 14,000*l.* by Giov. Ant. Filippini, general of the Carmelites, to whom the Church belongs. The nave is divided from the aisles by 24 ancient columns, said to have been brought from Hadrian's Villa. The handsome roof was added by S. Carlo Borromeo. On the walls are landscapes in fresco by *Gaspar Poussin* (restored), with several figures by his more celebrated brother-in-law, *Nicolas*. In the rt. aisle the Life of Elijah, the reputed founder of the Order; l. aisle the Council of 325 (see below), with the condemned heretics and burnt books in the rt. foreground, and the interior of St. John Lateran and St. Peter's before their re-construction. The latter introduces the bronze fir-cone which stood in the centre of the fountain in front of the Old Basilica. The **CAPPELLA DEL CARMINE**, at the end of the left aisle, is rich in marbles. The high altar is raised upon a platform, beneath which a flight of steps leads to the Confession, arranged and decorated by *Pietro da Cortona*, containing the remains of SS. Sylvester and Martin and of five

other Popes. Below this is an ancient CRYPT, formed out of a part of the house of Equitius, and excavated by Padre Filippini. The ancient pavement is of black and white mosaic. At the foot of the descent lies the *Fenestrella* of the primitive Church, formed of a slab of marble pierced with holes. There is an antique Madonna in mosaic behind an altar (copy above), and some figures of Saints in fresco. In this primitive Church was held by St. Sylvester the Council of A.D. 325, when, in the presence of Constantine, the acts of the Council of Nice were confirmed, and Arius, Sabellius, and Victorinus condemned. Festa, 11 Nov., and 31 Dec.

The Via delle Sette Sale leads hence in 5 min. to *S. Pietro in Vincoli* (Rte. 14). In Dec. 1883, a *Lararium*, or private chapel, a *Mithraeum*, or underground cell in which the secret rites of Mithras were performed, and the remains of an ancient Library, were discovered near the N.E. corner of S. Martino.—*L.* The excavations are now closed, and there is nothing to be seen.

A few yds. E. of S. Martino is the large *Pal. Field*, where we turn rt. into the Via Merulana.

In this neighbourhood were the *Horti Lamiani*, extending as far S. as the modern Piazza Manfredo Fanti. Many works of sculpture have been found in this part of the Esquiline during the construction of the new quarter, which are now in the *Pal. dei Conservatori*.

The adjoining *Gardens of Maecenas*, afterwards incorporated by Caligula in the Imperial estates, occupied portions of the Viminal and Esquiline hills, reaching from the modern Rly. Stat. to the Via Merulana, S.E. of S. M. Maggiore. In 1874, near the junction of the Via Merulana with the Via Leopardi, a hall was discovered dating from the time of Maecenas and from the first establishment of his gardens. 'It is built of concrete faced with fine *opus reticulatum* unmixed with any brickwork. In construction it closely

resembles the House of Livia or Germanicus. It is a rectangular hall (62 ft. by 30) with apsidal end; all round the wall are tiers of high steps looking like seats, whence it has been called the **Auditorium of Maecenas**, or place where poets and other writers read their works to an assembly of Maecenas and his friends. (Adm. p. [38]).

'It has, however, been shown that it really is a greenhouse, and that the apparent seats are stages on which rows of flower-pots were set. The Romans were fond of the cultivation of flowers and shrubs in this way.

'On each side of the hall are six recesses, very gracefully decorated with paintings of garden scenes, with flowers and fountains treated in a very realistic way, as if the back of each niche were a window opening on a garden. The whole walls and vault were covered with similar paintings (now rapidly perishing) of trees and flowers, very skilfully executed and apparently contemporary with the building.

'The hall was covered with a barrel vault in which openings were formed to admit light, there being no windows in the walls.—*M.*

The gardens of Maecenas occupied first the slope of the Esquiline Hill from the Carinae (now Subura) to near the Esquiline gate of the Servian wall, and subsequently the ancient cemetery, or *puticoli*, outside the wall. The first part was absorbed in the Palace of Nero, and afterwards in the Baths of Titus and Trajan. The abolition by this means of the Public Cemetery, which appears to have been a receptacle for half the accumulated filth of Rome, was the first step taken by the authorities in the direction of hygienic reform.

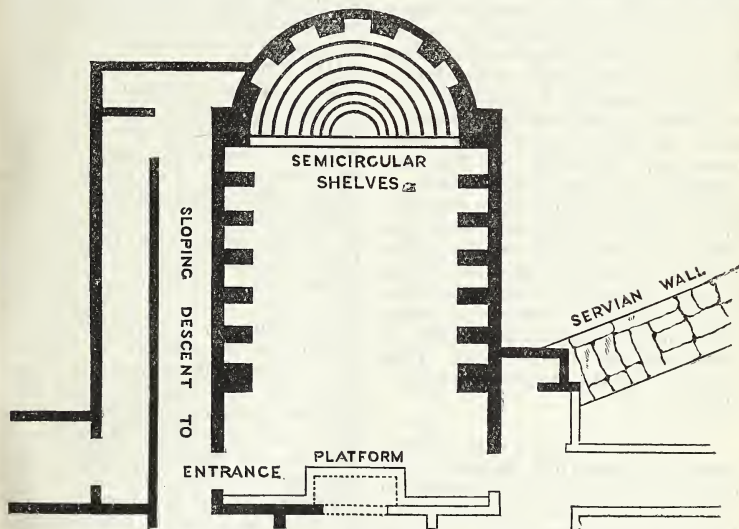
It was from one of the towers in the pleasure-grounds of Maecenas that Nero surveyed the conflagration of Rome.—*B.*

Returning along the Via Merulana towards S. M. Maggiore, on the rt. is the Redemptorist Church of **S. Alfonso dei Liguori**, built in a debased Gothic



style at the cost of Father Douglas since 1855, on the site of the well-known *Villa Caserta*. Here is preserved the famous *Madonna del perpetuo soccorso*, brought from the destroyed Church of S. Matteo in Merulana. At the end of the Via di S. Vito is the **Arch of Gallienus**, upon the site of the Porta Esquilina of the Servian Wall, dedicated to Gallienus and his wife Salonina, by Marcus Aurelius Victor, a prefect of Rome about A.D.

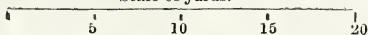
260. It is now a simple arch of travertine, with four Corinthian pilasters in the roughest style of art, and an entablature of the commonest kind; but there were originally three arches, the two smaller ones at the side and the central pediment having been taken away in the 16th cent. The original form is given by Bellori, *Vet. Arc.* xxii. Adjoining the Arch is the little Church of **SS. Vito e Modesto**, on the site of the Roman *macellum Livianum*,



SO-CALLED AUDITORIUM OF MAECENAS.

(A Greenhouse.)

Scale of yards.



founded before 768, Cistercian in 1685, and now belonging to S. M. Maggiore. It is very largely built of blocks taken from the retaining wall of the Agger of Servius.—*M.* On the rt. wall near the altar is a stone called *pietra scellerata*, because many martyrs were slain upon it.

We now enter the **Piazza Vittorio Emanuele**, one of the largest squares in Europe, surrounded by arcades, and planted with a pleasant Public Garden.

[Rome.]

In its N. corner are the **Trophies of Marius**, a picturesque ruin, so called from the misnamed trophies formerly placed on its summit, but transferred in 1585 to the balustrade of the Capitol. Recent writers have referred the building on which they stood to an age as late as Alexander Severus. 'It consists in its lower part of a number of small and curiously shaped compartments of brickwork, with openings at seven or eight different points.'—*B.* Excavations made

in 1822 proved that this ruin was a reservoir for the distribution of water, and a fountain (*Nymphaeum*), represented on coins of that Emperor. In Gamucci's '*Antichità della Città di Roma*' (1580) there is an engraving of the monument, with the trophies *in situ*, and a plan of the reservoir, which the author supposes to have served for the water of the Marcian Aqueduct. The *Nymphaeum* was supplied by the **Aqua Julia**, conveyed from the Porta S. Lorenzo by an aqueduct, of which six arches are still standing in the Piazza Guglielmo Pepe, and the base of many of the piers in the Piazza Vittorio Emanuele. From the works of art found in the vicinity, the monument appears to have been richly decorated. 'Between the Via Machiavelli and the Via Buonarroti, parallel streets which issue from the S.W. side of the Piazza, were discovered in 1887 some remains of the *Temple of Minerva Medica*—blocks of tufa belonging to an early *Cella*, with an immense number of votive thank-offerings for restored health in terra-cotta and bronze.'—*M.* They are now in the *Museo Archeologico* (Rte. 10).

Close by, in the corner of the Piazza, stands the Church of **S. Eusebio**, which has given a title to a Cardinal deacon since the time of Gregory the Great. It is said to occupy the site of the house of Eusebius, a Roman patrician and priest, whom Constans, in the days when he favoured Arianism, starved to death for his orthodoxy. The *Triumph of the Saint*, on the ceiling, is a really good work by *Raphael Mengs* (1759). Behind the altar are some well-carved Choir-stalls, with statues of Saints and arabesques. Good Campanile. The blessing of animals on Jan. 17th takes place in this Church.

[From S. Eusebio the Via Napoleone III. and Via Rattazzi (1st rt.) lead to the PIAZZA MANFREDO FANTI, in which is an *Aquarium*† (1885), surrounded with gardens, and a fine fragment of the *Servian Wall*.]

† No longer open.

Following the tramway along the N.E. side of the Piazza Vitt. Emanuele, the Via Ricasoli (2nd left) leads into the unfinished PIAZZA GUGLIELMO PEPE, usually crowded with Shows for the amusement of the lower orders. It is crossed by six restored Arches of the *Aqua Julia*.

At the N.E. corner of the Piazza, close to the Rly., is

**S. Bibiana**, founded in 363 on the site of the house of the saint, near the Licinian Gardens, consecrated in 470, and entirely re-modelled by Urban VIII. from the designs of *Bernini* in 1625. Within are eight columns of granite and marble, the two latter with spiral flutings and Corinthian capitals. Above the arches of the nave are frescoes of events in the life of the saint; those on the rt. are by *Agostino Ciampelli*; the opposite ones by *Pietro da Cortona* (repainted).† Over the high altar is a fine statue of the saint by *Bernini*. Beneath the high altar is a magnificent sarcophagus of Oriental alabaster; it contains the remains of Bibiana, her mother Dafrosa and her sister Demetria. To the left of the door, enclosed in an iron cage, is the stump of a square column, at which S. Bibiana was flogged to death. Her anniversary (Dec. 2nd) is the St. Swithin's day of the Romans. The Church was formerly attached to a Dominican Nunnery, the slab-tombs of whose abbesses (1341, 1424, 1435) may be seen on the pavement. There is another good incised tomb of 1420 on the l. aisle. The Church now belongs to S. M. Maggiore. Originally it bore the name of AD URSUM PILEATUM (capped bear), probably derived from some tavern in the vicinity. Behind the Church, a road on the l., passing under the Rly., leads to *S. Lorenzo fuori le Mura* (Rte. 35).

Further on is the so-called **Temple of Minerva Medica**, a picturesque ruin,

† From the l., by the altar 1 Demetria falls dead before the executioner could touch her. 2 Bibiana refuses to sacrifice. 3 She is scourged at a column. 4 Her unburied body is found by a dog. 5 Burial of the sisters and mother. 6 Foundation of the Church.

consisting of a large ten-sided hall, 27 yds. in diameter, covered by a lofty cupola 90 ft. high. On nine sides of the decagon are niches for statues, of which several have been found. Above the niches are ten windows. The design is that of a Nymphaeum, and it probably formed the central portion of extensive *thermae* built in the Licinian Gardens by Gallienus. These Gardens were situated between the Porta S. Lorenzo and the Porta Maggiore, and were a favourite resort of the Emperor. The curious name of *Galluzze*, given to this ruin in the Middle Ages, seems to be but a corruption of the Emperor's name.

Beyond the *Minerva Medica* were discovered in 1736 two *Columbaria*. One of them, in the *Vigna Belardi*, was constructed (A.D. 6) by L. Arruntius, the consul, to receive the ashes of his freedmen and slaves. The vineyard was bought in 1871 by the *Compagnia Fondiaria Italiana*, whose learned director, Signor G. B. Malatesta, largely excavated in the triangle between the *Via Praenestina* and the *Labicana*. Five *Columbaria* of the Servants of the *Stabilii*, a patrician family connected by marriage with the house of Claudius, were discovered within the period of a few weeks. The collection comprised 204 inscriptions, 200 terra-cotta lamps, two marble cinerarii, 40 of terra-cotta, 195 coins, two gold ear-rings, 150 balsamaria of glass, and a large number of domestic utensils, now in the *Pal. dei Conservatori*. Several interesting 'subsequent excavations made by the city, while laying out the avenues *Principessa Margherita* and *Emanuele Filiberto*, have brought to light other tombs and *Columbaria* containing many hundred inscriptions. The tombs have all been buried over, together with those discovered in 1736.'—L.

The \**Porta Maggiore*, a noble construction in travertine, the finest gate in the walls of Rome, is formed by two arches, with rustic piers, carrying the *Aqua Claudia* and *Anio Novus* over the *Via Labicana* and *Praenestina*. In the 5th cent. it was greatly

disfigured and concealed by the fortifications of Honorius; the *Porta Praenestina* was closed, and the *Labicana* strengthened by two lofty towers. The removal of these later additions and alterations, in 1838, led to the discovery of the tomb of the baker *Eurysaces* (see below). It has three inscriptions; one recording that the *Emp. Claudius* brought into the city the aqueduct which bore his name; the 2nd relating to the restorations by *Vespasian*; and the 3rd to those by *Titus*. In the attic are channels for the water, the lower one being that of the *Aqua Claudia*, and the upper of the *Anio Novus*. The effect of grandeur is somewhat marred by 'unmeaning pediments and tasteless columns.'—B. (see p. 94).

This structure was seriously damaged under *Sixtus V.* by *Fontana*, who bored a third channel in the thickness of the wall for the passage of the *Aqua Felice*. The neighbourhood of the gate, called in classic times *ad Spem veterem*, was the meeting point of seven aqueducts—the *Marcia*, *Anio Vetus*, *Tepula*, *Julia*, *Claudia*, *Anio novus*, and *Alexandrina*. The channels of all except the last can still be singled out.

Immediately outside the *Porta Maggiore* is the

\**Tomb of the Baker Eurysaces*. This very curious monument was discovered in 1838 imbedded in the tower built by Honorius, close to the colossal gateway in the *Claudian aqueduct*; it was consequently so effectually concealed that its existence was unknown to the older antiquaries, although in the *Galleria degli Uffizi*, at Florence, a drawing has been discovered by *Herr Abeken*, probably by *Baldassare Peruzzi*, or *Sangallo*, in which part of this monument, and some letters of the inscription, are shown. Another drawing of the 16th cent., showing the tomb and inscription, has been found by *Lanciani* in the *Queen's library* at Windsor. It is a quadrilateral building of unequal sides, in three tiers

covered with slabs of travertine. The basement is of quadrangular blocks; the second stage is composed of stone mortars, such as were used by bakers for kneading their dough. On the band above is inscribed three sides of the tomb:—EST HOC MONIMENTVM MARCEI VERGILEI EVRYSACIS PISTORIS REDEMPTORIS APPARET; showing that Eurysaces was not only a baker, but a public contractor or purveyor of the *apparitores*. Above this are three rows of stone mortars, placed on their sides, so that their mouths face the spectator. The angles are terminated by pilasters, supporting a frieze, with interesting reliefs of the various operations of baking, the carrying of the corn to the mill, the kneading-trough, the oven, and the final weighing and distribution of the bread. The Frieze is surmounted by simple semi-Corinthian cornice, with consoles and rosettes under the cymatium, which is much too small for its place.

On the opposite wall has been placed a statue of the baker and his wife, below which was the following inscription, now removed to the *Museo delle Terme* (Rte. 21):—FVIT ATISTIA VXOR MIHEI—FEMINA OPTVMA VEIXSIT—QVOIS CORPORIS RELIQVIAE—QVOD SVPERANT SVNT IN—HOC PANARIO (bread-basket). The workmanship and the spelling indicate the early part of the 1st cent. B.C. To the rt. are some travertine fragments of a baker's tomb, having flat round loaves marked with a cross, like buns.—*M.* Further to the rt. have been placed the remains of the *Gate of Honorius*. The Aurelian wall stretches from this point S.E., following for about 400 yds. the line of the Claudian aqueduct. It then turns at an angle S.W., passes behind Santa Croce, and skirts the outer wall of the Amphitheatrum Castrense, which was included by Honorius in his line of fortifications.

For Excursions from hence into the Campagna, see Rte. 43.

A winding road leads S. in 5 min. from the Porta Maggiore, passing under the double tier of arches of the

*Aqua Claudia*, to the Basilica of *S. Croce*. In the *Vigna Conti* on the rt. are some ruins of Baths, with an oblong reservoir for water, in a tolerable state of preservation, which have been attributed to the *Thermae of the Empress Helena*, from the discovery of an inscription now preserved in the Hall of the Greek Cross at the Vatican.

**S. CROCE IN GERUSALEMME** was founded in 331 by Constantine, and from its vicinity to the Sessorium (see below) was at first called the *BASILICA SESSORIANA*. It derives its present name from the portion of the true cross deposited in it by the Empress Helena. It was consecrated by St. Sylvester, and restored by Gregory II. in 720. The bell-tower dates from 1196. It underwent frequent alterations under later popes, and received its present form from Benedict XIV., who added the poor façade and oval vestibule in 1774. The Church was given to the Benedictines in 1050, to the Carthusians in 1369, and to the Cistercians, who still hold it, in 1560.

On the wall is the sepulchral inscription of Benedict VII., who was buried here. The *Crescentius* mentioned in the epitaph was the son of John and Theodora, and the murderer of the Pope's predecessor (p. 232). 'Franco, a deacon, his accomplice, usurped the papacy under the title of Boniface VII., but was deposed; upon which he plundered the Vatican of its valuables, and migrated to Constantinople, a rich and free man.'—*L.* Eight of the original columns, three of which are in red Egyptian granite, the others grey, divide the nave from its aisles. Beneath the high altar is an ancient tomb in black basalt, with four lions' heads, in which the remains of SS. Caesarius and Anastasius are deposited. Two of the columns which support the baldacchino are of Breccia corallina, and two of Porta Santa. On the rt. is a painting of the Virgin with the infant St. Robert, curious for the subject. The vault of the tribune is covered with \*Frescoes representing the Discovery of the Cross, probably by *Pintoricchio*, but

much re-painted. Pope Sylvester II. expired as he was celebrating mass in this basilica on Quadragesima Sunday, 1003, and was buried at St. John Lateran. A story of his death, somewhat similar to those told of our Henry IV. and Robert Guiscard, has been handed down. Sylvester, who had acquired magical knowledge from the Mahomedans in Spain, having had a brazen head made which answered questions, received on one occasion a reply that he would not die before he had celebrated mass in Jerusalem—here represented by this Church.

Behind the choir, reached by stairs on the l., is the **Chapel of St. Helen** (ladies admitted only on March 20th), the roof of which is decorated with mosaics of Christ and the Evangelists, attributed to *Baldassare Peruzzi*. On the arch above the altar, SS. Peter and Paul; above the entrance, SS. Helen and Sylvester. The statue of St. Helen over the altar is a copy of the Barberini Juno in the Vatican, with the substitution of a cross and nail for the sceptre and vase. The floor is formed of earth brought by St. Helen from Jerusalem. Outside the entrance is an altar dedicated by a certain Julius Maximilianus to St. Helen. At the opposite end of the ante-chapel, 12th cent. statuettes of SS. Peter and Paul.

The relics of the Cross are exhibited on the 4th Sun. in Lent, on Good Friday, and May 3, but can be closely inspected at other times. They consist of fragments of the Cross itself, with nails and thorns, and part of the Title of the Cross with the trilingual inscription. They were re-discovered in 1492 enclosed in a leaden box placed in the apse. The benediction of the golden rose, which the popes still send annually to sovereigns, formerly took place in this basilica.

During the first French occupation the library was removed to the Vatican; it was subsequently restored, but many of the rarer manuscripts had been stolen or lost. The remainder is now in the *Biblioteca Vitt. Emanuele*.

Immediately to the left of the Church are some slight remains of *Horti Variani*, the favourite residence of Elagabalus. The palace called *Sessorium* and the adjoining *Thermae* were rebuilt in the time of Constantine, by his mother Helena. The principal ruin is that of an apse of a basilica, miscalled the temple of Venus and Cupid from a statue of Sallustia Barbia Orbiana, wife of Severus Alexander, with the attributes of that goddess, discovered in the garden.

The Convent of S. Croce has been converted into barracks. A gate to the rt. leads into the *Amphitheatrum Castrense*, the only Amphitheatre in Rome except the Colosseum.† It is built entirely of red and yellow brick, mixed at random, but very neatly put together, and ‘appears to belong to the early part of the 2nd cent. It was probably built for the amusement of the soldiers in the Praetorian camp.’—*M.* A portion of its circuit was included to form a part of the Aurelian walls. On the outside we see the arches of the lower tier filled up; but the half-columns of the Corinthian order, with their brick capitals, are still visible. The inside is completely gutted, and planted as a kitchen garden. Here bones of wild beasts have been discovered, with an Egyptian statue and numerous fragments of marble, which show that the building was richly decorated. Outside the city wall are traces of a circus, supposed to have been the *Circus Varianus*, erected by Elagabalus within the extensive gardens of his Palace. The Obelisk now on the Pincio was discovered among its ruins.

† Scarcely worth entering, because it is best seen from the outside.

## ROUTE 16.

FROM THE PIAZZA DEL POPOLO TO THE PIAZZA DELLA MINERVA, BY THE MAUSOLEUM OF AUGUSTUS, THE PALAZZO BORGHESI, AND THE PANTHEON.

[Tramway, p. [28], vii.]

From the **Piazza del Popolo** (Rte. 1) the *Via di Ripetta* leads almost due S. along the site of the ancient **CAMPUS MARTIUS**, which stretched from the *Via Flaminia* to the river, and was formerly uninhabited. Augustus built largely upon it, and it afterwards became covered with handsome mansions and interesting churches. It is now mostly peopled by the poorer classes, and its by-streets are tortuous and narrow.

In 5 min. we pass on the rt. a hemicycle, which forms the front of the **Scuola di Belle Arti**, or Lecture Rooms and Studios for young artists, formerly attached to the Academy of St. Luke (Rte. 7). Opposite is the Church of *S. M. in Porta Paradisi* (1339), restored in the 17th cent., and attached to the Hospital of *S. Giacomo* (Rte. 1). 100 yds. further, we turn l. into the *Via dei Pontefici*, where at No. 57 on the rt. is the entrance to the

**Mausoleum of Augustus** (Adm. 50 c.), erected by Augustus in his 6th consulate (B.C. 27), in the then open

space between the *Via Flaminia* and the *Tiber*. It was a circular building, 220 Roman feet in diameter. Strabo describes it as the most remarkable monument in the **Campus Martius**, and says that it 'was raised to a considerable elevation on foundations of white marble, and covered to the summit with plantations of evergreens. A bronze statue of Augustus surmounted the whole. In the interior were sepulchral chambers containing his ashes and those of his family. The ground around the mausoleum was laid out in groves and public walks.' The entrance on the S. side was flanked by bronze pillars, engraved with a catalogue of the acts of the Emperor's reign. At a later period were placed here also two Egyptian obelisks, of which one now stands in front of the **Quirinal**, the other in the **Piazza of S. M. Maggiore**. The Mausoleum contained the ashes of Augustus himself, of Marcellus, Octavia, M. Agrippa, Livia, Drusus, Germanicus and his wife Agrippina, Tiberius, and Caligula; of Drusus the son of Tiberius, Antonia, Claudius, Britannicus, and Nerva. The first member of the imperial family whose ashes were deposited here was the young Marcellus, who died A.D. 22; and to whose memory Virgil touchingly alludes (*Aeneid*, vi. 873). The Mausoleum was first devastated by Alaric in 410, and afterwards by Robert Guiscard; it was converted into a fortress in the 12th cent. by the Colonna family, who were dislodged by Frederick Barbarossa, in 1167, when the tomb was reduced to ruin. Here was burnt in a bonfire the body of Cola di Rienzo, after being dragged along the **Corso** and exposed to insult for two days and a night on the steps of **S. Marcellino** (1347).

The Mausoleum was converted into an amphitheatre for bull-fights until the time of Pius VIII., by whom all cruel representations of that kind were forbidden; it is now a covered circus and theatre, named from **Humbert I.** The outer circular wall of concrete, faced with *opus reticulatum*,







is still visible from the court of the Pal. Valdambriani, in the Via di Ripetta. A cellar-like chamber, said to be the tomb of Augustus, is still shown. Connected with the Mausoleum, and corresponding to the Vicolo degli Otto Cantoni, was the *Ustrinum*, where the bodies of the imperial family were burned. The site of this was discovered in 1777, between S. Carlo and the end of the Via della Croce. Some blocks of travertine, bearing the names of members of the family of the Caesars, and a large alabaster vase may still be seen in the Hall of Statues at the Vatican. A *cippus*, bearing the name of Agrippina, wife of Germanicus, is preserved in the courtyard of the Pal. dei Conservatori.

A little further on, outside the Pal. Valdambriani, is a curious fountain, with a barrel. Adjacent is the Church of S. Rocco (1657), with some handsome marbles. Near the apse are some remains of a corridor which led to the Mausoleum from the river.

Adjacent is the Church of S. Girolamo degli Schiavoni, given by Nicholas V. to some Dalmatian refugees, and rebuilt in 1587. It was restored again in 1854, and ornamented with good frescoes of the Nativity, Crucifixion, and other subjects, by *Gagliardi*. Opposite was the *Porto di Ripetta*, now buried under a new embankment and a temporary bridge, leading to the new quarter on the rt. bank of the Tiber. At this wharf, before the construction of the railway, most of the wine, oil, grain, and other produce from Umbria were landed.†

[On the other side of the bridge is the *Palazzo di Giustizia*, in the large Piazza Cavour. In digging the foundation of this large building, on May 12th, 1889, was discovered a marble sarcophagus, containing the remains of CREPEREIA TRYPHAENA, apparently

† The entire river bank within the city was divided into similar wharves, serving for marbles, lead, pottery, timber, fuel, &c.

a bride, who lived about the beginning of the 3rd cent. It is now in the Capitoline Museum.]

Further on, a portico of six columns marks the extremity of the

**Palazzo Borghese** (entrance from the Piazza on the l.), begun in 1590 by Card. Dezza, from the designs of *Martino Lunghi*, and completed by Paul V. (Borghese) from those of *Flaminio Ponzio*. The court is surrounded by 96 granite columns, Doric in the lower and Ionic with Corinthian pilasters in the upper stories. Among the colossal statues are Julia Pia as Thalia; another Muse; Apollo Musagetes; and a fragment of an Amazon—all from the Porticus of Europa, near S. Salvatore in Lauro. The celebrated Gallery of Paintings, formerly here, was removed in 1890 to the *Villa Borghese* (Rte. 38), and the decorations, furniture, and library, were sold by public auction in 1891. The ground-floor is now occupied by a series of ART SALE ROOMS (open daily, 9 to 6), where valuable Antiquities may be purchased. One of its rooms is handsomely decorated with paintings on mirrors, by *Mario dei Fiori*.

From the S.W. corner of the Piazza the *Vicolo del Divino Amore* leads immediately to the little Church of the **Madonna del Divino Amore**, originally dedicated to *S. Cecilia*, who is said to have had a private oratory upon the spot. In the Sacristy is an inscription, and a fresco of Cecilia with her husband and two other saints. Festa, 3 Feb., 2 Apr.

Returning to the Piazza, we rejoin the Via di Ripetta at the *Piazza Nicotia*, on the shortest road to St. Peter's. Turning l. into the Via della Scrofa, a prolongation of the Ripetta, and again l., we pass on the rt. the *Teatro Metastasio*, and on the l. (entrance round the corner) the **Palazzo di Firenze**, built by *Vignola* in 1560, and now the seat of the Minister of

Justice. Opposite is the *Archivio di Stato*, an invaluable collection of State records and private deeds dating from the 15th cent. [The street on the left leads past the Church of **S. Niccolò dei Prefetti**, so called from the *De Vico* family in the vicinity, who held the office of Prefect from 1297 to 1485. The Church was Dominican from 1568 till 1846. Festa, 6th Dec.]

The Via Metastasio leads to a small Piazza in which stands the ancient Church of the

**Concezione in Campo Marzio**, attached to a white Benedictine Nunnery. It was Basilian from 750 to 1395, and was converted by the French Government into a Lottery Office. Pius VII. restored it to sacred uses. Here was discovered, while excavating for the restoration of the building, the column of *capollino* now in the Piazza di Spagna (Rte. 2). Good brick Campanile, at some distance N.

We now enter the *Via della Madalena*. [In the first street on the rt. is the Church of **S. Salvatore delle Coppelle**, so called because the coopers had a street of shops in the neighbourhood. It was consecrated in 1195. The

**Palazzo Bembo**, 35 Via delle Coppelle, was designed by *Sangallo* for Messer Marchionne Baldassini, and decorated in fresco by *Pierino del Vaga*, some remains of whose work have been discovered on the first floor under a thick coat of whitewash. They are in two rooms, now used as a School, and are best visited on Sunday (25 c.). The palace was first inhabited by Monsignor Pietro Bembo, secretary to Pope Leo X., and afterwards by Monsignor Giovanni della Casa, author of the *Galateo*. The last illustrious occupant was General Garibaldi, in 1876, as is recorded by an inscription in the vestibule, which concludes thus:

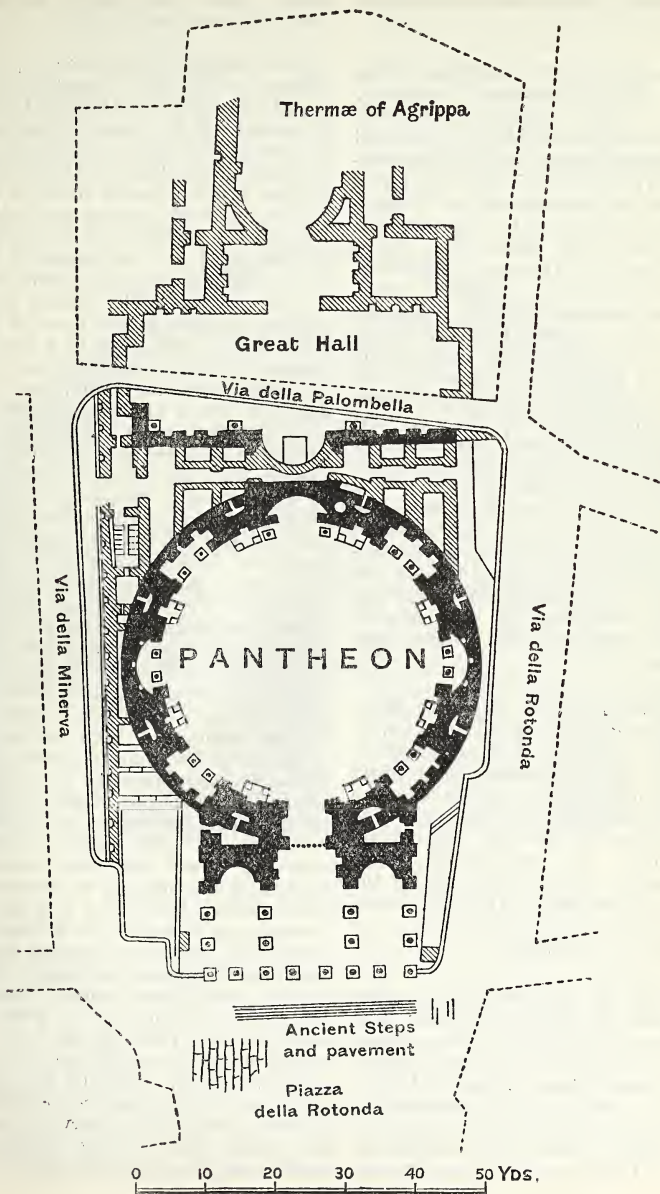
*A tanto nome il mondo inter s' inchina,*

100 yds. further W. is *S. Agostino* (Rte. 18).]

Returning to the main street, on the l. is the Church of **S. M. Madalena**, belonging to the *Ministri degl' Infermi*, a noble brotherhood of Priests founded by S. Camillo Lellis in 1584, and devoted to the spiritual care of the sick in the various Hospitals of Rome. The chamber in which the founder died on the 15th of July, 1614, is shown by the Sacristan. At the 2nd chapel rt. is an ancient and highly venerated Virgin and Child, and at the 2nd left a Vision of S. Lorenzo Giustiniani, said to have been painted in one night by *Luca Giordano*. The 3rd left is the property of a congregation of Roman ladies who visit the patients at S. Giacomo degl' Incurabili (Rte. 1).

We now turn E. into the *Piazza Capranica*, in which is a College, founded by Card. Dom. Capranica in 1458 for the free education of poor theological students. It is the most ancient in Rome, and numbers about 50 pupils. Here also stands the Church of **S. M. in Aquiro**, originally founded by Pope S. Anastasio, A.D. 400. Its name has been derived from *Equiria* (horse-races), but the circus where they were held stood nearly  $\frac{1}{2}$  m. distant, by the river. The present Church is annexed to a College of Orphans founded by Paul III., and given in charge by Leo XII. to the *Padri Somaschi*. The Piazza Capranica is believed to occupy the site of a portico and temple dedicated by Hadrian to Matidia, his wife's sister.

We now turn S.W. into the *Piazza della Rotonda*, in the centre of which is a small **Obelisk** of Egyptian granite, 17 ft. high, with hieroglyphs of the time of Psammeticus I. It was removed by Clement XI. from the Piazzetta in front of S. Macuto, close to S. Ignazio, where it had been previously erected by Paul V. On the S. side of the Piazza stands the



\***PANTHEON**, or Church of *S. M. Rotonda*, the best preserved monument of ancient Rome.

According to the inscription on the frieze of the portico—*M. AGRIPPA . L . F . COS . TERTIVM . FECIT*—it appears that a building was erected by Marcus Agrippa in his third consulate (B.C. 27) on this spot. Agrippa's building was consecrated as a Temple to Mars, Venus, and other mythical ancestors of the Gens Julia, out of compliment to Augustus; and it was used occasionally as a meeting place by that important College of Priests, the *Fratres Arvales*. It was rectangular in shape; was burnt down in the reign of Titus, and replaced by the present rotunda in the reign of Hadrian, in the years 120–124 A.D. 'The columns, capitals, and entablature of the portico inscribed with Agrippa's name may be original, and may date from 27–25 B.C.; but they were first removed and then put together again by Hadrian.'—*L.* A second inscription, engraved in two lines on the architrave, refers to slight and superficial restorations by the emperor Septimius Severus and his successor, Caracalla.

In 608 Boniface IV. consecrated the Pantheon as a Christian Church, under the name of *S. M. ad Martyres*; and to this circumstance the world is indebted for the preservation of the only monument of ancient Rome which has retained its original appearance. To commemorate this dedication, and to Christianise the name of Pantheon, the Pope instituted the Feast of All Saints, which occurs on the 1st of November.

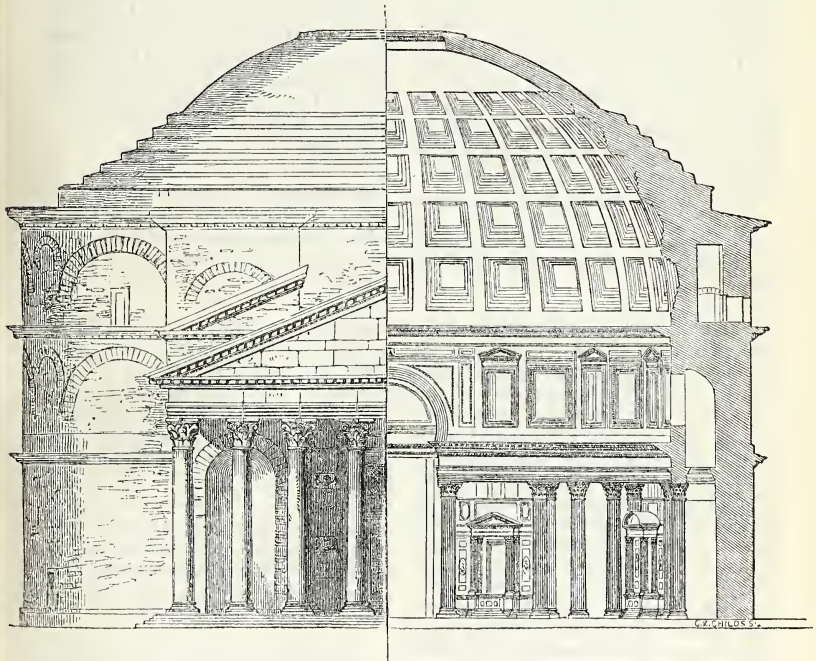
In 655 the Eastern Emp. Constans II. took off the gilded bronze tiles of the roof, which, with the plunder of the Forum of Trajan, were removed to Constantinople. Urban VIII. (Barberini) continued this spoliation in 1632, melting down the remains of the bronze roof for the baldacchino at St. Peter's, and for cannon (see

below). Hence the saying of Pasquino: *Quod non fecerunt barbari, fecere Barberini* (see p. 163).

The **Portico** is supported by 16 columns of Egyptian granite, with Corinthian capitals and bases of Pentelic marble. Half of these columns are in front, and the rest are arranged in two lines behind them. All are in their original position except three on the l.; of these the front one was added by Urban VIII. in 1627, and may easily be recognised by the Barberini *bee* on the capital; the others, found near S. Luigi, by Alexander VII. in 1662, are distinguished by the arms of the Chigi family, introduced in a similar manner. Each column is composed of a single block, 46½ ft. high, and 5 in diameter; seven of those in front are grey, the others red. The vestibule is supported by fluted pilasters of white marble, and the whole surmounted by a pediment. On the left of the door is a Latin inscription, recording that Urban VIII. in 1632 melted the remains of the bronze roof for the construction of the baldacchino over the great altar of St. Peter's, and also of cannon (*bellica tormenta*) for the Castle of S. Angelo. More than 200 tons of bronze, of which the nails alone weighed 4 tons, were then removed. As the gold-plated tiles on the outside of the cupola had been previously stripped by the Emp. Constans II., the reader may form some idea of the original magnificence of the temple. Of this splendid metallic work there remains only the circular bronze moulding round the inner circumference of the opening in the dome. From below, the aid of a glass is necessary to recognise the delicacy of finish with which the different members of mouldings are executed. The bronze cross-beams, which formed the roof of the portico, were planned on the same principle as that on which our cast-iron tubular bridges are constructed. Some of the nails used in riveting the bronze plates together are still preserved; and the whole plan of this ingenious contrivance may be examined in one

of Serlio's drawings. The marble doorway corresponds in its architecture with the portico. Within it are bronze fluted pilasters, on which are hung bronze doors, largely restored by Pius IV.; the opening is about 39 ft. high and 19 wide. Over it is the ancient bronze grating, which has been preserved unaltered. At the entrance stood colossal Statues

of Augustus and Agrippa, of which only the niches remain. 'All round the external walls are tiers of useless arcades in brick facing, only 5 or 6 in. deep—the main wall, 20 ft. thick, being of solid concrete.'—*M.* This affords a good illustration of the use to which brick was applied by the Roman builders. The bricks are  $1\frac{1}{2}$  in. thick, and the mortar rather more



HALF ELEVATION, HALF SECTION OF THE PANTHEON.

than  $\frac{1}{2}$  in. The lower part was formerly coated all round with white marble, which has disappeared.

The Interior is a rotunda, covered by a dome, 142 ft. in diameter, and the same in height. The walls (20 ft. thick) have three apses and four oblong recesses, formerly filled with Statues of gods, among whom were Venus, Mars, and Julius Caesar; the recesses

have fluted columns of *giallo antico*, and the lateral apses of *pavonazzetto*. The main apse, facing the entrance, has a larger column of *pavonazzetto* on each side. Between the apses and recesses are eight *aediculae*, each occupied by an altar. Above them runs a marble cornice, richly sculptured, perfectly preserved, and supporting an attic, with 14 niches surmounted by a second cornice. Here

probably stood the caryatides by Diogenes of Athens, described by Pliny. Above the attic rises the majestic dome, divided into square panels, which are supposed to have been originally ornamented with bronze rosettes. In the centre a circular opening, 28 ft. in diameter, supplies the only light which the temple receives. The pavement, restored by Pius IX., has disks of porphyry and granite, with slabs of pavonazzetto, porphyry, and giallo. Some feet below it runs a drain to carry off the water which enters by the opening in the dome. Unfortunately it carries in also the freshets of the Tiber, to a height sometimes of 18 ft. The floor now lies below the level of the Piazza, though it was originally raised five steps above it.

By the 2nd altar l. are the tombs of *Perino del Vaga* and *Taddeo Zucchero*.

The Pantheon is sacred in the history of art as the BURIAL-PLACE OF RAPHAEL (b. 6th April 1483; d. 6th April 1520). His tomb is behind the 5th altar on the left, which has a semi-colossal statue of the Virgin and Child, known as the Madonna del Sasso, executed at his request by his friend and pupil *Lorenzetto*. On the 14th Sept., 1833, the place was opened in the presence of several ecclesiastical dignitaries and artists resident in Rome, and the bones of the immortal painter were discovered behind the altar of the chapel. Four views of the tomb and its contents were engraved from drawings by Camuccini. The skeleton measured about 5 ft. 7 in.; the coffin was extremely narrow, indicating a very slender frame. The relics were ultimately restored to the same spot, after being placed in an antique marble sarcophagus from the Vatican Museum, presented by Pope Gregory XVI. The epigram by Card. Bembo runs:—

*Ille hic est Raphael, timuit quo sospite vinci  
Rerum magna parens, et moriente mori.*

The inscription on the l. by Card.

Bembo, ending with the words *VIXIT AN. XXXVII. INTEGER INTEGROS*, refers to Raphael's having died on the anniversary of his birth. On the rt. is the tomb of Annibale Caracci; above which a tablet records that Raphael was affianced to Maria, niece of Card. Bibiena, their union being cut off by his untimely death.†

At the 7th altar is a monument containing the heart of Card. Consalvi (1824), who was titular of this Church, with a portrait-relief by *Thorvaldsen*, of that enlightened and patriotic statesman. The high altar is built of marbles taken from the Palace of Domitian.

In 1878 the Pantheon became the mausoleum of the first King of United Italy. His remains are placed in the central apse on the rt., with a monument by *Manfredi* (1886).

Excavations begun in Nov. 1874, in front of the portico, brought to light some of the steps which led from the paved area, and two ornamental reliefs belonging to the vestibule. This area was a large open space, paved with travertine, which extended in front of the Pantheon. It went as far as the Via delle Coppelle; and the house No. 7 Via degli Orfani on the E., and the Pal. Crescenzi on the W., mark its width. A triumphal arch stood in the middle, called in the *Mirabilia* the *Arch of Piety*.

Behind the Pantheon are some remains of the *Baths of Agrippa*, erected B.C. 21, and bequeathed by Agrippa to the Roman people. They are supposed to have extended as far S. as the Via delle Stimate, and to have been bounded on the W. and E.

† In the small Museum of the Virtuosi del Pantheon, in the attic, entered from the l., under the portico, are preserved all the relics of Raphael, with the drawings made at the time by Camuccini, and a fine original one of the Virgin by the great painter himself. The cast of the skull is remarkably beautiful in form.

by the Via di Torre Argentina and the Via del Gesù, occupying a space of about 300 yds. from N. to S., and 316 from E. to W. They contained the famous bronze statue by Lysippus, representing a youth using a Strigil (marble copy in the Vatican), which Tiberius removed to his palace, but was obliged subsequently to restore, in order to appease the clamours of the people. The demolition in 1882 of the houses in the Via della Palombella, which concealed the S. curve of the vast Rotunda, has shown that there was no connection between Agrippa's *Thermae* and the Pantheon. The recently discovered apse, visible from the Via della Palombella, containing the pedestal of a statue, and the lateral walls at the back of the Pantheon are works of Hadrian, with restorations by Septimius Severus. One of their Phrygian marble columns and an entablature and frieze, with sculptured dolphins, have been placed in position. In the Via dell' Arco della Ciambella (see below) may still be seen a portion of a circular hall, probably the *Laconicum* or *Calidarium*. Attached to the *Thermae* were extensive gardens and an artificial lake, the *Stagnum Agrippae*, which extended nearly to the Church of S. Andrea della Valle.

Important ruins exist also in the courtyard of the Pal. dell' Accademia Ecclesiastica, opposite S. M. sopra Minerva.

In the Piazza della Minerva is a small **Obelisk** of Egyptian granite (17 ft. high) with hieroglyphs indicating that it dates from the reign of Hophres, a king of the 26th dynasty; it is supposed to have been one of a pair which stood in front of the Temple of Isis and Serapis, whose site is now occupied by the gardens of the Dominican convent of the Minerva. Both these obelisks were found here in 1665; one was erected in front of the Pantheon; the other was placed by Bernini in the Piazza della Minerva on the back of

a marble elephant, the work of *Ercolo Ferrata*.

The \*Church of S. M. SOPRA MINERVA, so called from standing on the site of a temple of Minerva, dedicated by Pompey after his victories in Asia, and destroyed at the beginning of the 16th cent. The earliest Church was attached to a Convent of Basilian Nuns, established here by Pope Zachary in 750. Upon their removal to the Concezione in Campo Marzio this Church was granted to the Dominican friars of S. Sabina by the Roman Senate and people under Gregory XI. in 1370, and entirely reconstructed. It is the only Gothic Church in Rome that has retained any considerable part of its original architecture. On the bare and unfinished façade are inscriptions marking the height of the waters in different inundations of the Tiber from 1422 to 1870. The interior has been restored (1849-1854), at an expense of 25,000*l.*, the columns being covered with coloured stucco (*scagliola*) in imitation of cipollino marble, and the roof painted in the most florid style.

**Right Aisle.**—By the entrance, Tomb of NERONE DIOTISALVI (1482). Beyond the 3rd chapel, in a passage within a closed door, \*Tomb of JOH. ARBERINUS, with a relief of Hercules and the Lion, from an ancient sarcophagus.

IV.—\*Annunciation, on gold ground, by an unknown painter, with the Spanish Card. Juan de Torrequemaa, founder of the confraternity for distributing marriage portions to poor girls † in 1460, presenting three children to the Virgin. On the left, tomb of Urban VII., by *Ambrogio Buonvicino* (1590).

V.—Capp. Aldobrandini, built from the designs of *Giac. della Porta*. Last

† This society distributes every year, on the 25th March, 400 portions of 165 fr. each. The ceremony formerly took place in this Church, and was very interesting. It is now under the management of the Municipality.

Supper, by *Baroccio*. Monuments of the father and mother of Clement VIII. In the rt. corner, St. Sebastian, by *Cordieri* (1558).

VI.—Tomb of *Benedetto Superanzio*, bishop of Nicosia (1495), and of *Juan de Coca*, bishop of Calahorra, in Spain. The latter has a second effigy, set up against the wall (1480). To the l. of the altar, slab-tomb of a son of *William Wilberforce*, a convert to Romanism, who died at Albano in 1857.

**Right Transept.**—Small Gothic chapel with a wooden Crucifix attributed to *Giotto*. The *Caraffa Chapel* (handsome screen) has some fine and interesting \*frescoes by *Filippino Lippi* (1487). Over the altar the Annunciation, in which *Card. Oliviero Caraffa*, founder of the chapel, is presented to the Virgin by *St. Thomas Aquinas*; on the wall above, the Assumption; on the rt. wall, *St. Thomas* and his Vision of the Crucifix; below, the Disputation of *St. Thomas*. The roof, painted by *Raffaellino del Garbo*, has sibyls surrounded by angels. The tomb of *Paul IV.* (1559) is from the designs of *Pirro Ligorio*. The statue of the old man, the founder of the Inquisition, was executed by the brothers *Casignola*. So unpopular was this pope that another statue of him was hurled into the Tiber on his death.

Further on, \*Gothic tomb of *Guillaume Durand* (1296), the learned bishop of Mende, author of the 'Rationale Divinorum Officiorum,' supposed to have been the first book printed with movable types. The mosaics represent the Virgin and Child enthroned, with *Bp. St. Privatus*, the kneeling *Durand*, and *St. Dominic*, by *Giovanni Cosmas*. In the chapel of the Rosary, the history of *St. Catharine of Siena*, by *Giovanni de' Vecchi*; the Mysteries of the Rosary on the ceiling, by *Marcello Venusti*. On the rt., Tomb of *Card. Capranica* (1469).

On the l. of the high altar is a

Statue of *Christ*, by *Michel Angelo* (1521), very deficient in the requisite expression of divinity, 'heavy and repulsive.'—*K.* It is mentioned in the letter of *Francis I.* to *Michel Angelo*, speaking of the *Pietà* in *St. Peter's*, as one of those works which made the king desirous to enrich his chapel at *Paris* with some productions of the same sculptor, and is supposed to represent the Saviour meeting *St. Peter* on the *Appian Way* (Rte. 42). It was to have been finished by *Pietro Urbano*, one of *M. Angelo's* workmen, who vainly attempted to improve upon his master's design, and is stated in a letter by *Sebastiano del Piombo* to have 'spoilt everything, especially the feet and hands.' Thereupon the latter entrusted the work to his friend *Federigo Frizzi* of *Florence*, who completed it. The drapery is a modern addition. On the rt. is a good modern figure of *St. John*, by *Obicci*. Beneath the high altar, gorgeously restored in 1856, lies the body of *St. Catharine of Siena* in an open shrine, round which tapers are burning.

The Choir contains monuments of *Leo X.* and *Clement VII.*, designed by *Baccio Bandinelli*. The statue of *Leo* is by *Raffaele da Montelupo*, that of *Clement* by *Nanni di Baccio Bigio*. Below the monument of *Leo* is the gravestone of the celebrated *Card. Bembo*, the friend of *Michel Angelo*, of *Raphael*, and *Ariosto* (1547). In a semicircle beyond are modern inscriptions to *Card. Casanate*, the founder of the library which bears his name, and to *Card. Howard* (1694), Great Almoner of *England*, and grandson to *Thomas Earl of Arundel*. The modern painted glass in the windows represents six saints of the *Dominican Order*.

In the passage leading to a door on the l. of the choir is the tomb (on the l.) of *FRA ANGELICO*, who died in the adjoining convent.

Non mihi sit laudi quod eram velut alter  
Apelles,  
Sed quod lucra tuis omnia, Christe, dabam:  
Altera nam terris opera extant, altera coelo;  
Urbs me Joannem Flos tulit Etruriae.



He is represented as an emaciated figure in the Dominican habit; at the feet is written, *Hic jacet Venet<sup>us</sup>. Pictō Fr. Jō. de Flō. ordīs Predicatō, 1455.* On the opposite wall is the sepulchre of the celebrated Card. *Latinus* (Orsini). Beside the exit door are good tombs of the RUSTICI family (1482 and 1488).

**Left Transept.**—A passage leads to the Sacristy, where is a Crucifixion by *Andrea Sacchi*; and over the door leading to it from the Church a fresco representing the Election of Eugenius IV. and Nicolas V., which took place here in 1431 and 1447. In a Chapel behind the sacristy are some paintings attributed to *Perugino*, brought from a house in the adjoining Via di Santa Chiara, in which St. Catharine of Siena died in 1380.

**Left Aisle.**—IV.—S. Vincenzo Ferrerio, by *Bernardo Castelli*, a Genoese painter and friend of Tasso. III.—\*Statuette of St. Sebastian, on the rt., by *Mino da Fiesole* (?). Over the altar, Head of Christ (Umbrian School). Two good Maffei monuments (1494).

On the last pilaster of the nave is a bust of Raffaello Fabretti, a learned antiquary from Urbino (1700). In the corner is the \*Tomb of Francesco Tornabuoni (1480), by *Mino da Fiesole*; above it that of Card. Tebaldi (1466), by *Andrea del Verrocchio*.

Festa, 7 March (St. Thomas Aquinas); 25 March (Annunciation); 29 Apr. (St. Peter Martyr), 30 Apr., St. Catharine. On this day females only are allowed to enter the Chapel beyond the Sacristy.

The Monastery, once the headquarters of the Dominicans, is now occupied by the Minister of Public Instruction, and the

**Biblioteca Casanatense**, a Library of 200,000 vols. and 2000 MSS., open on week days from 9 to 3. Entrance in the corner, to the left of the Church.

A bridge connects it with the Library in the Collegio Romano. In the first Court is the handsome Tomb of Card. Pedro Ferrix (1478). Beside it, that of Card. Astorgio Agnensi (1451); on the rt., five slab effigies from the pavement of the old Church.

In this Convent took place the disgraceful trial of Galileo, on the 22nd June, 1633. Galileo, formerly the friend of the reigning Pontiff, Urban VIII., having obtained previously the permission of the ecclesiastical authorities at Rome, published his celebrated Dialogues, in which he propounded that the sun, instead of the earth, as then believed, was the centre of our planetary system, or, as it was designated, of the world, and that our planet had a proper motion, and revolved round the sun. These two propositions were, in the 17th cent., considered heretical, and, as the sentence of his judges stated, absurd in philosophy and opposed to Holy Writ. Denounced by the Pope's friends, and abandoned by the Pontiff, the septuagenarian philosopher was dragged, during the depth of winter, from Florence to Rome, thrown into the prisons of the Inquisition, and ultimately brought here before a tribunal consisting of 10 cardinals, all creatures of Urban VIII., headed by one named Borgia. Before this court the illustrious Florentine was obliged to recant on his knees before receiving absolution. On rising after having made his so-called submission to the malice and ignorance of his persecutors, Galileo is said to have pronounced, in an undertone, those celebrated words, 'E pur la gira.'

This Monastery stands on the site of the Temple of Minerva Campensis, erected by Pompey the Great, a portion of which still existed in the 16th cent. Between it and the Piazza di S. Ignazio was a Temple of Isis; and farther S. that of Serapis, on which stand the Church and Convent of *S. Stefano del Cacco*.

S.W. of the Piazza is the large Convent of *S. Chiara*, with a modern

Chapel, now belonging to a College of French Priests.

Behind the large Hotel, on the S. side of the Piazza, is the little Church of **S. Giovanni della Pigna**. To the l. of the entrance is the sepulchral slab, with mosaics and incised effigy, of Giuliano dei Porcari (1182), whose family mansion was in the street close by. On the rt., another without mosaics (1362). The Church belongs to a Confraternity for visiting Prisoners.

Returning to the street which runs S. from the Piazza della Minerva, we pass on the rt. the so-called **Arco della Ciambella**. At the end of the street on the l. is the Church of the **Stimmate di S. Francesco**, formerly dedicated to the Forty Martyrs. Festa, 10 March. It belongs to a Brotherhood of the same name, founded at S. Pietro in Montorio in 1595. We now reach the *Corso Vitt. Emanuele* (Rte. 17).

W. to the Ponte S. Angelo. In the 2nd street on the l. is the Church of **S. Nicola dei Cesarini**, so called from its vicinity to a mansion of that family. Its original name was *S. N. de Calcarario*, derived from the *calcare* (lime-kilns) in the neighbourhood. Festa, 6 Dec., 3 Feb. The circular ruin in the courtyard of the Carmelite Convent is commonly attributed to the *Temple of Hercules Magnus Custos*, described by Ovid (Fast. vi. 209) as standing at the N. end of the Circus Flaminius. It has four fluted columns of tufa and four of marble, with fragments of frieze and capitals. Entrance at the door marked *Croce Rossa* on the l. On the opposite side of the Corso is the Church of the *Stimmate* (Rte. 16).

The next street on the l. passes immediately the **Teatro Argentina** and leads to the *Ponte Garibaldi*. [Nearly opposite a street leads N. to the Redemptorist Church of **S. M. in Monterone**, attached to a Hospice built by that family for Sieneſe pilgrims. It was restored in 1245, in 1597, and in 1680. It formerly belonged to the *Padri della Mercede*. This Church, which retains its Basilican form, and its ancient columns, stands on the ruins of the *Templum Eventus Boni*, built of large blocks of tufa, and discovered about 1836 by Sarti.] Crossing the tramway line, we reach on the l.

**S. Giuliano dei Fiamminghi**, the national Church of the Belgians, founded in 713, and rebuilt in 1675, in the form of a Greek cross. Festa, 27 Feb.

Adjacent is the small Church of the **Sudario**, built in 1605 for the Piedmontese in Rome, and named after the celebrated relic in the Cathedral of Turin, a copy of which may be seen over the altar. It is now the court chapel of the king and royal family when in Rome. On the vault is a group of beatified persons belonging to the house of Savoy, including the Beato Bonifacio, consecrated Abp. of Canterbury by Innocent IV. in 1245. Festa, 4 May.

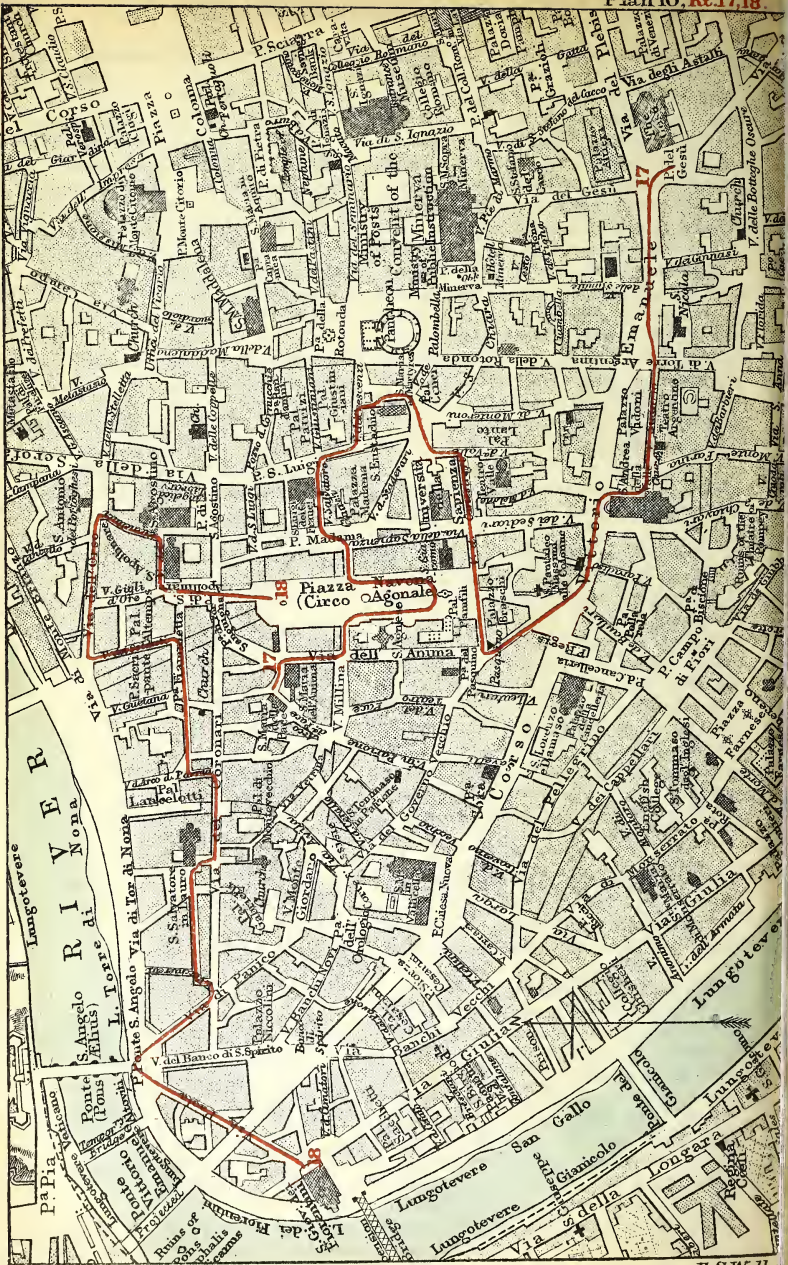
## ROUTE 17.

FROM THE GESÙ TO THE PIAZZA NAVONA,  
BY S. ANDREA DELLA VALLE, THE  
PALAZZO MASSIMO, THE PASQUINO,  
THE UNIVERSITY, AND S. LUIGI DEI  
FRANCESI.

[Omn., p. [22], ii., iii., v., vi. ; Tramway,  
p. [28], vii.]

From the *Piazza del Gesù* (Rte. 4) the broad **Corso Vitt. Emanuele** leads

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Opposite is the **Palazzo Vidoni** (Giustiniani-Bandini), designed by *Raphael* (1515) for Duke Caffarelli, who sold it to Card. Stoppani. The upper part is a subsequent addition. At the top of the first flight of stairs on the l. is an ancient Roman statue appropriated by the Abate Luigi (Rte. 4), which formerly stood outside the Palace. Here are preserved the fragments of the ancient Roman Calendar found in 1771 at Palestrina by Card. Stoppani, and illustrated by Nibby. The Emp. Charles V. stayed here in 1536. We now reach

\***S. Andrea della Valle** (1591-1620), by *Olivieri* and *Carlo Maderno*. Several of the Chapels are celebrated for their rare and beautiful marbles.

In the Strozzi chapel (2nd rt.) are copies in bronze of the Pietà in St. Peter's, and of the Leah and Rachel at S. Pietro in Vincoli. Handsome bronze candlesticks. High up at the end of the nave are \*Monuments of the Piccolomini Popes, Pius II. (1464), and Pius III. (1503), by *Niccolò della Guardia* and *P. P. da Todi*; they formerly stood in Old St. Peter's. The cupola was painted by *Lanfranco* (1581-1647). At the angles are the Evangelists, by *Domenichino*; 'One of the best specimens of his work . . . wonderful compositions.' St. John, on the rt., is 'one of the best efforts of the kind.'—K. By the same master, on the vault, St. John Bapt. pointing to the Saviour; below, Calling of SS. Peter and Andrew; l., Flagellation of St. Andrew; rt., his crucifixion; in the centre, his glorification. Between the windows, Six Virtues.

St. Sebastian in the 3rd chapel l. is by *Giovanni de' Vecchi*. In the 2nd l. (to the l. of the altar) is the Tomb of Giov. della Casa, the learned Abp. of Benevento (1556). He was the biographer of Card. Bembo. Within the doorway between the 1st and 2nd chapels are good porphyry reliefs of the parents of Urban VIII.

[Rome.]

The Feast of the Epiphany is celebrated with great pomp here, and sermons in different languages preached during its Octave. The **PRESEPE** (manger) is also famous. On Christmas Eve the whole space behind the altar is fitted up as a stage with life-size figures representing the Adoration of the Shepherds, for which the Magi are substituted on the 6th Jan.

This Church is supposed to occupy the site of the Gardens and of the *Hecostylon* of Pompey, very near the spot where Caesar fell. It belongs to the Theatines, for whom Princess Costanza Piccolomini gave up her adjoining Palace as a residence in 1589.

Nearly opposite is the **Pal. del Bufalo**, formerly *Pal. della Valle*, designed by *Lorenzetto*, for Card. Andrea della Valle. The ceilings of the first floor have splendid carved and gilt sunk panels designed by *Giulio Romano*, by whom also are the frescoes and frieze in the grand saloon. This was the paternal mansion of Pietro della Valle, the celebrated traveller of the 14th cent., and is supposed to have given its name to the neighbouring Church and Theatre.

Further on to the rt., in the Corso Vitt. Emanuele, is the

**Palazzo Massimi alle Colonne**, built in 1532-36 by *Baldassare Peruzzi*, who died about the time of its completion. The fine portico of six Doric columns was designed to follow the curve of the original narrow street. Within is a double court and a pretty fountain. The lesser front, towards the Piazza Navona, has some frescoes in chiaroscuro from the life of Q. Fabius Maximus, ascribed to *Daniele da Volterra*. On the 2nd floor is the

**CHAPEL OF S. FILIPPO NERI** (open on 16th March), when the miraculous resuscitation of Paolo dei Massimi, a boy of 14, by the Saint in 1651, is commemorated. On the l. wall is a good

painting of the Virgin and Child, with SS. Francis, Lawrence, Stephen, and Anthony of Padua. It was in the adjoining *Pal. Pirro*, so called from the statue of Pyrrhus or Mars, now in the Capitoline Museum, that Pietro de' Massimi, in 1455, established the earliest printing-office in Rome. Here also the first works that issued from it, Apuleius and St. Augustine's *de Civitate Dei*, were printed by Sweinheim and Pannartz in 1467. They had settled previously at Subiaco; but in consequence of a disagreement with the monks they removed to Rome.

This family claims descent from Fabius Maximus (B.C. 203), called *Cunctator* from his caution in war.

We now reach the irregular PIAZZA S. PANTALEO, a central starting-point for several omnibus lines. On the l. rises the graceful little \**Pal. Linotte*, with a handsome Doric court and staircase. Little is known of its history; it bears lilies on its frieze, and has thence been erroneously called the PALAZZETTO FARNESE. Almost every great architect of the Renaissance has been claimed as its designer, but the style of the building mostly accords with that of *Bald. Peruzzi*. On the rt. is the Church of S. Pantaleo, founded by Honorius III. in 1216, restored in 1621, and given by Gregory XV. to the *Padri Scolopi (delle Scuole. Pie)*, instituted by S. Giuseppe Calasanzio (1556-1643), who lived in the adjoining Convent and is buried in a porphyry urn beneath the high altar. His rooms may still be seen. To the l. of the door is the Tomb of Giov. Alfonso Borelli, of Naples (1680), author of a celebrated work on the movement of animals. Close by is the

Palazzo Braschi, now the Ministry of the Interior. It was built about 1770 by Pius VI. while Cardinal, and bequeathed to his nephew duke Luigi Braschi Onesti, from the designs of *Morelli*. The imposing marble staircase is ornamented with 16 columns

of red oriental granite, and Statues of Commodus, Ceres, Achilles, and Bacchus. Here were the Carceres of the Stadium Agonale.

At the N.W. corner of the P. Braschi is the little Piazza di Pasquino, so called from a tailor of that name who had a shop here, which was the rendezvous of all the gossips of the city, and from which their satirical witticisms on the manners and follies of the day obtained a ready circulation. Opposite his shop was a \*statue, supposed to represent Menelaus supporting the dead body of Patroclus, of which a mutilated fragment, much admired by artists, remains. Witticisms on the events of the time were placed by Pasquino and his friends on the pedestal of this statue: hence the term, Pasquinade. The statue of Marforio (or Ocean), which formerly stood near the Arch of Septimius Severus, was made the vehicle for replying to the attacks of Pasquino, and for many years they kept up a constant fire of wit and repartee. When Marforio was removed to the Museum of the Capitol, the Pope wished to remove the Menelaus fragment, called Pasquino, also; but the Duca di Braschi, to whom it belonged, would not give his consent. Until the introduction of a free press, the Romans seemed to regard Pasquino as part of their social system: he was in some measure the organ of public opinion, and there was scarcely an event upon which he did not pronounce judgment. Some of his sayings were very witty, and fully maintained the character of his fellow-citizens for satirical epigrams and repartee. During a bad harvest in the time of Pius VI., when the *pagnotta*, or loaf of two *bajocchi*, had decreased considerably in size, the passion of the Pope for the inscription which records his munificence on so many of the statues in the Vatican was satirised by the exhibition of one of these little rolls, inscribed *Munificentia Pii Sexti*. Canova exhibited his draped figure of Italy for the monument of Alfieri during the French invasion; Pas-

quino immediately launched this criticism :—

Canova questa volta l' ha sbagliata,  
Ha l' Italia vestita, ed è spogliata.

Soon after certain decrees of Napoleon had been put in force, the city was desolated by a severe storm, upon which Pasquino did not spare the emperor :—

L'Altissimo in sù, ci manda la tempesta,  
L'Altissimo qua giù, ci toglia quel che resta,  
E fra i Due Altissimi,  
Stiamo noi malissimi.

One of his most remarkable sayings is recorded in connection with Urban VIII. It was this Pope whom the satirist so severely castigated for stripping the Pantheon of its brazen roof, which all preceding plunderers of Rome had spared :—*Quod non fecerunt barbari, fecere Barberini.*

Opposite is the little Church of the **Agonizzanti**, belonging to a Brotherhood who offer up special prayers for persons *in extremis*. The *Via del Governo Vecchio* leads hence to the Ponte S. Angelo (Rte. 22).

Turning E., through the Via di Pasquino, and crossing the S. end of the Piazza Navona, the 1st street on the l. leads to the

**UNIVERSITÀ DELLA SAPIENZA**, founded by Innocent IV. in 1244, as a school for canon and civil law. It was enlarged in 1295 by Boniface VIII., who created the theological schools; the philological professorships were added in 1310 by Clement V. Subsequent pontiffs enlarged the plan by the introduction of scientific studies. The present building was finished in 1576 by *Giacomo della Porta*. Over a window above the entrance is the inscription *Initium Sapientiae timor Domini*. The University was entirely remodelled by Leo XII. in 1825, and by the Italian Government in 1871. It has faculties of Law, Medicine, Philology, and Mathematics, and an Archaeological School. Eleven Professors are attached to the first faculty, 24 to the

second, 13 to the third, 16 to the fourth, and 6 to the last. All lectures are gratuitous. Their salaries vary from 3000 to 6000 fr., paid by the Government. The number of students is about 2000. The oblong court has a double portico, supported in the lower tier by Doric and in the upper by Ionic pilasters. On the E. side is the

**Chapel of S. Ivo**, now a class-room, with a twisted spire in the most fantastic style of *Borromini*.

On the N. side is the **University Library** (*Biblioteca Alessandrina*), founded by Alexander VII., and liberally increased by Leo XII. It contains about 90,000 vols. (Adm., p. [16]). The **Museum** has a very good collection of minerals, much increased by the purchase of that of Monsignore Spada, particularly rich in Russian specimens; a collection of gems bequeathed by Leo XII.; an extensive series of geological specimens illustrative of Brocchi's work on the 'Suolo di Roma;' a collection of fossil organic remains from the environs of Rome; 600 specimens of ancient Roman marbles formed by Signor Belli; and a cabinet of zoology and comparative anatomy. The technical faculties have been removed to S. Pietro in Vincoli, and a handsome building for the study of physics and chemistry has been erected in the garden of S. Lorenzo in Panisperna.

Opposite (at the corner) is the **Pal. Maccarani**, built for the Cenci family by *Giulio Romano* in 1526.

Adjoining it (entrance round the corner to the rt.) is the **Pal. Lante**, begun by *Sansovino*, but altered. In the Court are a few ancient columns, and a group of Ino nursing Bacchus.

**S. Eustachio**, mentioned in the 8th cent., was restored and consecrated afresh by Celestin III. in 1196. The bells of its ancient tower were brought from Castro, a city demolished by Innocent X. in 1649 because of the

murder of its bishop. Beneath the high altar is a handsome urn of red porphyry, containing the Saint's remains. Here was baptized, in 1557, the celebrated captain Aless. Farnese. Festa, 20 Sept.

The Via Palombella leads hence immediately to the Pantheon.

A short distance N. of S. Eustachio is the

**Pal. Giustiniani**, begun by *Giov. Fontana* in 1580, and completed by *Borromini*. It is built on a portion of the site of Nero's Baths, and was formerly celebrated for its antiquities. The greater part of these treasures are now in the Vatican or in the Museo Torlonia. On the stairs are a few ancient statues. There are several reliefs in the walls round the court, belonging to sepulchral urns, one of which represents a Bacchanalian procession, with Asiatic elephants, panthers, a giraffe, and a chariot drawn by lions.

On the first floor are the rooms of the **Virtuosi del Pantheon** (p. 156), an artistic Congregation, which invites young artists to compete for prizes in sculpture, painting, and architecture.

Immediately N. is the **Pal. Patrizi**, with a good collection of Pictures and of Limoges enamel.

On its N. side is the *Piazza Randanini*. Opposite stands the Church of

**S. Luigi de' Francesi**, erected in 1589 by Catharine de' Medici, from the designs of *Giacomo della Porta*.

**RT. AISLE.**—On the l., Monument to the French soldiers who fell at the siege of Rome. The Church is full of tombs of artists and other illustrious Frenchmen. In the 1st chapel rt. is the Tomb of Card. d'Angennes (1587). The 2nd contains some fine \*Frescoes from the Life of S. Cecilia, by *Domenichino*. On the vault S. Cecilia expressing her contempt for idols, the Saint borne to heaven by Angels, and the Angel offering crowns to S.

Cecilia and her husband Valerian; on the walls the saint distributing her clothes among the poor (a masterly group), and her Death, 'cold and studied.'—K. Over the altar, copy of Raphael's S. Cecilia at Bologna, by *Guido Reni*. 3rd chapel, Tomb of Card. d'Ossat (1604), ambassador of Henry IV., with mosaic portrait. In the 4th chapel, frescoes by *G. Sicciolante* and others; on the rt., Victory of Clovis over the Huns, during which the three toads on his flag were changed into lilies; on the l., Baptism of Clovis by St. Remy; over the altar, Destruction of idols. 5th chapel, Tomb of the painter Guérin, and of the art-historian S. d'Agincourt. Over the door of the Sacristy is a monument to Card. de la Grange d'Arquian, father-in-law of Sobieski, who died at the age of 105. The Assumption, at the high altar, is by *Francesco Bassano*.

**LEFT AISLE.**—In the chapel of St. Matthew are pictures of the calling and death of the Saint, and an altar-piece, by *M. Caravaggio*.

The tomb of Pauline de Montmorin (1st chapel l.) was erected by Châteaubriand, who wrote the inscription. Opposite is a monument to Claude Lorrain, erected by the French nation. San Luigi is the national Church of France, and under the protection of the French Government. High mass with music every Sun. at 10. In the Court of the house on the rt. (apply in the Sacristy) are some very interesting sculptures and a good tomb from the demolished Church of *S. Ivo*.

In the street which runs S. of this Church is the little chapel of **S. Salvatore in Thermis**, with a curious relief at a Tomb opposite the door. It represents St. Giles, patron Saint of the deceased, offering his Soul to God and the Madonna (1523). The name of the Church helps to identify the site of the

*Baths of Nero and Alexander Severus*. These extensive and richly decorated Thermae stood between the



Church of S. Eustachio and the Pantheon. The Baths of Nero were erected about A.D. 60; and restored by Alexander Severus about A.D. 229. Considerable remains have been discovered at various times under the Piazza di S. Luigi, the Pal. Giustiniani, and the Pal. Madama. The only remnant now visible is the hemicycle, which exists in the stable of an inn in the Piazza Randanini. The two columns added to the portico of the Pantheon by Alexander VII. were taken from the Baths.

We next reach the Piazza Madama, in which is the front entrance to the

**Palazzo Madama**, named after Margaret of Parma, natural daughter of Charles V., and rebuilt in 1642 by Catharine de' Medici, from the designs of *Marucelli*. It occupies a portion of the site covered by Nero's Baths, of which there remained standing in the second court, as late as 1740, an enormous arch of brickwork, and some massive walls. All this was wantonly destroyed by Benedict XIV., during his additions to the Palace. In the court and on the staircase are a few statues, sarcophagi, and reliefs. Within is the Italian Senate House, a beautiful semi-circular hall, with adjoining suites of offices, and committee-rooms. On the first floor are frescoes illustrative of Roman History, by *Cesare Maccari* (1888), and there is a valuable Library. We now enter the

\***PIAZZA NAVONA**, officially called *Circo Agonale*, which occupies the site and preserves the form of the Stadium built by Domitian, and restored by Alexander Severus. *Navona* is a corruption of *Agones*—the contests which are supposed to have taken place in the Arena. The official name is, however, a mis-nomer, as 'the place was not a Circus, but a Stadium; nor were the games held in a Circus ever called *Agonalia*.'—*B.* The Piazza is 250 yds. in length, and occupies  $4\frac{1}{2}$  Eng. acres. The Stadium could accommodate 33,000 persons. Some

ruins of its arches may be seen under the Church of S. Agnese, and some remains of the *Carceres* were discovered in 1868, near the Pal. Braschi, in building a subterranean gallery for the *Acqua Vergine*, as well as portions of the curve and seats at the N.E. extremity of the Piazza.

It contains three **Fountains**. Those at the extremities were erected by Gregory XIII. That to the N., restored in 1878, represents Neptune struggling with a sea monster. That to the S. is adorned with the figure of a Moor, Masks, and Tritons, by *Bernini*. The central fountain was raised by *Bernini* under Innocent X. in 1651. It forms a circular basin, 73 ft. in diameter, with a mass of rock in the centre, to which are chained four river-gods, representing the Danube, Ganges, Nile, and Rio de la Plata. The figures and design are criticised by Forsyth as 'a fable of Aesop done into stone.'

Above the whole rises an **Obelisk** of red granite, covered with hieroglyphs, and broken into five pieces. It was found in the Circus of Maxentius (Rte. 42), and is supposed to be a Roman work of the time of Domitian. The mass of artificial rock upon which it stands is about 40 ft. high, and the height of the shaft 51 ft. During the Papal rule, the Piazza Navona was flooded every Sat. and Sun. in August, and turned into an artificial Lake for the amusement of the people.

The Church of **S. Agnese** occupies the site of a much older building, erected on the spot where St. Agnes is said to have been publicly exposed after her torture, and to have struck with blindness the first person who saw her degradation. It existed in the 8th cent., was reconsecrated in 1123, and entirely rebuilt in 1652. The interior, in the form of a Greek cross, has eight fine columns of red Cottanello marble, and is almost the only Church in Rome without pictures or painting upon its walls. In place of these are statues and reliefs by 17th cent

sculptors. On the l., St. Eustace amidst the wild beasts in the Amphitheatre; next, St. Sebastian, an antique statue altered; Martyrdom of S. Cecilia; over the high altar, Holy Family with Saints; Martyrdom of St. Emerentiana; St. Agnes, in the midst of flames; Death of St. Alexis. The monument of Innocent X., over the entrance, is by *Maini*. In a recess behind the high altar is the sepulchral chapel of Princess Mary Talbot Doria (1857). Between the 1st and 2nd chapels rt. a staircase descends to a Crypt, the altar of which is supposed to stand on the subterranean vault of the Stadium where St. Agnes was exposed. Above it is a relief of the Saint miraculously covered with hair, by *Algardi*. An inner Chapel, supposed to be the cell wherein the youthful Saint was imprisoned, has a beautiful pavement of 14th cent. mosaic.

S. of the Church stands the **Palazzo Pamfili**, erected in 1650. It was the residence of Olimpia Maidalchini Pamfili, sister-in-law of Innocent X. The roof of the gallery was painted by *Pietro da Cortona* with the adventures of Aeneas; there are also some frescoes by *Romanelli* and *G. Poussin*. Part of the Palace is occupied by the

**Collegio Pamfili**, founded by Innocent X., for the education of youths connected with the family, who serve at the functions held in the adjoining Church. The College has a good Library, and numbers about twelve students. Here is established the **Accademia Filarmonica** (p. [60]). Opposite is the Church of

**S. Giacomo degli Spagnuoli**, founded by an Infante of Spain in the 12th cent., restored in 1450, and richly endowed by a Canon of Seville in 1485. Alexander VI., being of Spanish descent, further embellished it, and added a new front, the Church having formerly faced the Via della Sapienza, where is now the entrance to the College. Its numerous works of art have been removed by the Spaniards.

After remaining closed and out of repair for many years the Church has been bought and restored by the French Congregation of the Sacred Heart and is now called SACRO CUORE. Over the door, Angels, l. by *Paolo Romano*, rt. by *Mino da Fiesole*. The large \*Chapel on the rt. is one of the best works of *Antonio da Sangallo*; the Statue of St. James is by *Sansovino*.

From the N.W. corner of the Piazza Navona we reach the Church of

**S. M. dell' Anima**, so called from a marble group of the Virgin and two figures, representing souls, over the doorway. It was begun in 1400, and completed by *Giuliano da Sangallo*. The fine interior is supported on massive pilasters. Over the entrance, copy of a window by *Guillaume Mar-sillac*, introducing the two souls.

On the rt. of the entrance is the Tomb of Card. Andrew of Austria (1600); on the l., Tomb of Card. Enckenworth (1534). Over the 1st altar rt., S. Benno, by *Saraceni*. The Saint was Bishop of Meissen, and had thrown the keys of his Cathedral into the Elbe, to prevent the excommunicated Emp. Henry IV. from entering. He now receives them from a fisherman, who had found them inside a fish. To the rt. is a tomb of 1518, with good arabesques. 2nd, Holy Family, by *Gimignani*. To the l., Tomb of Card. Johann Slusius (1687). 4th, altered copy of Michel Angelo's Pietà, by *Nanni di Baccio Bigio*. The handsome monument of Adrian VI., on the rt. of the high altar, was designed by *Baldassare Peruzzi*, and executed by *M. Angelo Sanese* and *Niccolò Tribolo*. Upon the urn lies the statue of this semi-barbarian pontiff; above is a relief of the Virgin between St. Peter and St. Paul, and in the niches statues of the four cardinal Virtues; the relief represents the entrance of the Pope into Rome. Opposite is the tomb of the Duke of Cleves (1575). Modern paintings of (rt.) Charlemagne and St. Boniface, (l.) Henry of Bavaria and Leo IX.

Over the high altar, \*Holy Family with SS. James and Mark, by *Giulio Romano*, fine but much injured. On the l. by the door leading to the Sacristy is the Tomb of Lucas Holstenius of Hamburg, the celebrated librarian of the Vatican (1661). In the passage is a relief belonging to the tomb of the Duke of Cleves, representing Gregory XIII. giving him his sword of command. In the Court beyond, leading to S. M. della Pace, are some interesting fragments of sculpture. 1st chapel l., Martyrdom of St. Lambert, by *Saraceni*.

S. M. dell' Anima is the national Church of the German Austrians, for whom a large hospital (*Xenodochium*) is attached. Excellent music every Sunday at 11, sung by a choir of boys from the adjacent *Scuola Gregoriana*. Good Organ, built in Germany.

At the corner of the street, S. of the Church, is the mediæval **Torre Mellini**, marking the site of a Mansion which belonged to that once powerful family. Opposite S. M. dell' Anima is **S. Niccola dei Lorenesi**, the national Church of the Alsatians, rebuilt in 1636 with blocks of travertine found among the ruins of the Stadium.

Behind S. M. dell' Anima is the Church of

**S. Maria della Pace**, built by Sixtus IV. in 1487, to commemorate the Peace of Christendom, after it had been threatened by the Turks in 1480. The Church occupies the site of *S. Andrea de Aquarenariis*, so called from the water carriers who plied their trade in the vicinity. It was designed by *Baccio Pontelli*, and restored by Alexander VII. from the designs of *Pietro da Cortona*, who added the semicircular portico. It now belongs to the Seminario Romano. The interior consists of a short nave followed by an octagonal domed transept, with chapels. Over the Chigi chapel (1st rt.) are the celebrated \*SIBYLS by *Raphael*, painted in 1514—the Cumæan, Persian, Phrygian, and Tibur-tine. They are universally 'classed among the most perfect works of

*Raphael's* maturer pencil combining grandeur and grace,' though so much restored that 'little remains of the original but the composition.' (Best light, from 10 to 11.) The figures of Joshua, David, Daniel, and Jonah in the lunette above are by *Timoteo Viti*. Outside the 2nd chapel are some overladen reliefs, rich in arabesque designs, by *Simone Mosca*; by him also, in his best style, are the two \*monuments of the Cesi family. The high altar has a miracle-working Madonna, famous for her jewels, and some graceful children on the vault, painted by *Albani* when young. To the rt., Baptism of Christ, by *Sermoneta*; in the opposite Chapel fine gilded marble sculptures (1490). Over the next altar Adoration of the Shepherds, by *Sermoneta*, 'a pleasing picture.'

1st chapel l., fresco by *Baldassare Peruzzi*, discovered under a modern painting, 'showing the influence of Sodoma.'—*M*. It represents Card. Ponzetti kneeling before the Virgin and Child, with SS. Bridget and Catharine (1516). Above are Old Testament scenes, by the same painter. At the side, family \*Monuments of 1509 and 1505.

Turning to the rt. from the portico, a doorway on the rt. leads to the

\*MONASTERY COURT, with a double tier of arcades, built by *Bramante* in 1494. (Entrance also through the Sacristy.) On the E. side is the Tomb of Bp. Boccicacio of Modena (1497).

Opposite, standing back in the little **Piazza di Montevecchio**, is a house of good early cinque-cento design. It consists of a rustic basement with three round-headed entrances and two upper stories with Ionic and Corinthian pilasters. To the l. is another house in good Tuscan style.

## ROUTE 18.

FROM THE PIAZZA NAVONA TO THE PONTE S. ANGELO, BY S. APOLLINARE, THE PALAZZO ALTEMPS, S. AGOSTINO, AND S. SALVATORE IN LAURO.

[For plan of this Route, see p. 161.]

[Omn. p. [22], v., x.; Tramway, p. [28], i., v.]

Standing back on the rt., immediately N. of the Piazza Navona, is the Church of

**S. Apollinare**, supposed to stand on the site of a temple of Apollo, converted into a Christian Church by St. Sylvester. It was entirely rebuilt by Benedict XIV., and consists of a large vestibule, and an undivided nave; the choir and high altar were erected by the architect *Fuga* at his own expense in 1750. In the vestibule on the l. is a 16th cent. painting of the Umbrian School, representing the Madonna with SS. Paul and Peter. Beneath the Church, which is celebrated for its sacred relics, is an extensive Crypt, with several plain tombs of martyrs. S. Apollinare belongs to the **Seminario Romano**, founded by Pius IV. in 1560 as a Theological College for the diocese, and now one of the most important in Rome.

[Close to this Church was the *Statio Rationis Marmorum*, or central office for the regulation of imported marbles. In classical and even in mediæval times, all the principal stonecutters of the Campus Martius had their shops in the vicinity.]

Opposite is the **Palazzo Altemps**, built in 1580, and now the property of Pope Leo. XIII. The porticoes surrounding the court, by *Baldassare Peruzzi*, are handsome. Crossing the court, a staircase on the rt. ascends to a richly ornamented Chapel, in which is preserved the body of Pope S. Apiceto, martyred in 168. On the

l. wall are five small birds, very cleverly formed of inlaid marble. Festa, 17 Apr. A few yds. S., at the corner of a Piazzetta, is the

**Torre Sanguigna**, so named from the family to which it belonged.

E. of S. Apollinare stands the Church of

**S. AGOSTINO**, rebuilt in 1484 on the site of a small 13th cent. structure by Card. Guillaume d'Estouteville, ambassador of France, from the designs of the Florentine architect *Baccio Pontelli*. The whole building was remodelled by *Vanvitelli* in 1740, and more recently in a very tasteless style. The elegant simple front (1483) which remains untouched is of travertine taken from the Colosseum: the cupola (1480) was the first constructed in Rome. The interior retains its original pointed roof over nave, choir, and transepts. Three piers on each side are painted with Prophets, the modern subjects above being scriptural histories, and subjects relative to St. Augustine and his mother S. Monica. On the third pilaster l. is a \*Fresco of Isaiah and two angels holding a tablet. 'Raphael painted it (probably in 1512) for John Goritz (whose name is on the tablet), a native of Luxemburg and apostolic protonotary at the Holy See. It shows the influence of Michel Angelo's works in the Sistine Chapel.'—*K*. It was so much restored by *Daniele da Volterra* that little of the original remains.

The fine \*Madonna and Child in marble on the entrance wall is by *Jacopo da Sansovino*. It is held in great veneration, and the entire wall beside it is covered with offerings of devotees. 'Colossal, recalling Michel Angelo in massive figure, pose of hands, and drapery.'—*P*.

**Rt. aisle**.—1st Chapel, St. Catharine, between SS. Stephen and Laurence, by *Venusti*.—2nd, Copy by *Nucci* of Raphael's Madonna della Rosa, so called from the wreaths of roses held by the angels above (original lost).—4th, Delivery of the Keys to Peter, in

white marble, by *Cotignola*. Beyond the 5th, Tomb of Panvinius the antiquary (1568). In the passage leading to the Sacristy are two good Tombs (1500). Beyond the door, Tomb of Card. Noris (1704).

**Rt. transept.**—St. Augustine, between SS. John Bapt. and Paul the Hermit, by *Guercino*. **High altar:** over it, Virgin and Child, a Greek painting brought from Constantinople.

**Left transept:** In the Chapel to the l. of the high altar are the remains of St. Monica, mother of Augustine, in an urn of *verde antico*. In a niche on the l. is her tomb, by *Isaia da Pisa*. Further l., St. Thomas of Villanueva, three groups by *Ercole Ferrata*. **Left aisle:** 4th Chapel, S. Apollonia, by *Muziano*.—2nd, Virgin and Child with St. Anne, by *Andrea da Sansovino* (1512), 'not very good.'—P.

[The Convent to the rt. of the Church, now the *Marine Office*, contains the **Biblioteca Angelica**, so called from Card. Angelo Rocca, who founded it in 1605 (Adm., p. [17]). It comprises 150,000 printed books, 6000 pamphlets, and 2950 MSS. There are many valuable works from the collections of Holstenius, presented by Card. Barberini and Card. Noris; besides several cinque-cento editions, inedited Chinese and Coptic MSS., a Syriac Gospel of the 7th cent., a Dante of the 14th cent. with miniatures, and an edition of Walton's Polyglot, with the preface acknowledging the encouragement of Cromwell, the 'Serenissimus Princeps,' which was afterwards altered to suit the dedication to Charles II. Here also are several very interesting tombs belonging to S. Agostino. Two of them have Greek epitaphs.]

Issuing from the side door in the left aisle, within which are some sculptures of Latin Fathers and other subjects, and turning to the rt., we reach, in the *Via dell Orso*, the Church of

**S. Antonio dei Portoghesi**, originally dedicated to St. Anthony the Abbot, but rebuilt in 1695 by the Portuguese nation in honour of St. Anthony of Padua. Juana of Lisbon annexed to it a richly endowed Hospice in 1417. The whole Church is gaudily decorated with coloured marbles and Sicilian jasper, and contains numerous tombs of Portuguese who have died at Rome. At the 2nd altar l. are two columns of *fiore di persico*—the only ones in Rome, except two which were found in 1893 behind the apse of S. Martino ai Monti, among the remains of the House of Equitius.

A few yards W. of the Church rises the **Torre della Scimia**, erected about 1450. "At one angle of the tower is a shrine of the Virgin with a lamp. Three or four centuries ago the adjoining palace was inhabited by a nobleman who had an only son and a large pet monkey. One day the monkey caught the infant up, and clambered to this lofty turret, and sat there with him in his arms, grinning and chattering like the devil himself. The father was in despair, but was afraid to pursue the monkey lest he should fling the child from the height of the tower, and make his escape. At last he vowed that if the boy were safely restored to him he would build a shrine at the summit of the tower, and cause it to be kept as a sacred place for ever. By-and-by the monkey came down and deposited the child on the ground; the father fulfilled his vow, built the shrine, and made it obligatory on all future possessors of the palace to keep the lamp burning before it. Centuries have passed; the property has changed hands, but still there is the shrine on the giddy top of the tower far aloft over the street, on the very spot where the monkey sat, and there burns the lamp in memory of the father's vow."—*N. Hawthorne*.

The *Via dell' Orso* now leads W. to the new embankment of the Tiber. Turning l. into the *Via del Soldato* we reach the little *Piazza Fiammetta*. On the l. is the *Pal. Attems* (see

above); on the rt. the **Pal. Sacripante**, built by *Bart. Ammanati*. Further on, at No. 7, in the Via Maschera d'Oro, is the Fable of Niobe over the front, painted in chiaroscuro by *Polidoro da Caravaggio*. On the l. in a by-street is the little Church of **S. Salvatore in Primicerio**, united with that of *S. Trifone*, and belonging to a Confraternity.

We now reach the **Pal. Lancellotti**, begun by *Fr. da Volterra* under Sixtus V., and finished by *C. Maderno*. The doorway was added by *Domenichino*. It was formerly celebrated for its ancient sculptures, the best of which have gone to the Vatican. In the private room of the Prince, only shown by special permission, is the celebrated \*DISCOBOLUS, found on the Esquiline in 1781. This noble statue is supposed to be a copy of the famous one in bronze by *Myron*, and is one of the finest in Rome. At the corner on the rt. is the ancient Church of **S. Simone Profeta**, rebuilt in 1610.

Returning into the Via dei Coronari, a little further W. is

**S. Salvatore in Lauro**, founded by Card. Latino Orsini in 1450 for the Canons of S. Giorgio in Alga, on the site of the laurel-grove which stood near the Portico of Europa. Upon the suppression of this body in 1669, it was bought by the Confraternity of the Marchegiani, who dedicated it to the Madonna di Loreto, and established here a College for twelve boys from the March of Ancona.

At the 3rd altar rt. is a Nativity, the first work of *Pietro da Cortona*. Left transept, copy of a very ancient Crucifix at Sirolo near Ancona. 2nd left, Madonna delle Grazie, said to have been painted in 1494. This Church is full of memorials of Loreto and its neighbourhood, and over the W. front is a huge tasteless relief, representing the transport by angels of the Holy House.

The adjoining College has a handsome Cloister, from which opens on the rt. a room with some good mediaeval monuments that stood formerly in

the Church. Among them is that raised by the Canons of S. Giorgio (instituted by Ant. Cornaro of Venice) to their patron Eugenius IV., with his recumbent statue by *Isaia da Pisa* (1440), and an inscription relative to the part he took in the Councils of Basle and Florence. In a smaller court beyond the cloister is a monumental doorway to an oratory, erected to Card. Latino Orsini, with his portrait-bust. Facing it is a similar doorway, and above the entrance a relief of St. Peter's deliverance from prison.

On the N. side of the Piazza is a **School of Choristers**, under the charge of the *Frères des Écoles Chrétiennes*, an admirable Brotherhood of laymen who devote themselves to education. The boys sing on high festivals at St. Peter's, St. John Lateran, and other churches.

On the river bank N. of S. Salvatore, 175 yds. above the Ponte S. Angelo, were discovered in 1891 the remains of a Pier, at which marbles were landed for the adornment of buildings in the Campus Martius. It dated probably from the time of Augustus, and was intended to relieve the traffic at the Marmorata (Rte. 40). 'The Pier was about 28 yds. long, and is of exceptional interest from its form and elaborate construction. From it a well-paved road led to the *Statio Rationis Marmorum*.'—M.

S. of this Church, on rising ground to the rt. above the narrow *Vicolo della Vetrina*, is the Oratory of **SS. Simone e Giuda** (Festa, 28 Oct.), annexed to the

**Pal. Gabrielli**, which is entered from the other side, in the Via di Panico. It was built about 1400, on the top of an artificial mound called *Monte Giordano*, because Prince Giordano Orsini had a house there. One of his successors erected the Palace, which has a round tower and a copious fountain, supplied from the Acqua Paola. The mound is said to be caused by the ruins of the *Amphitheatre of Statilius*

*Taurus* (B.C. 29), the first erected in stone.

The Via di Panico leads hence to the river, passing on the rt. the end of the Via dei Coronari, where on the l. (No. 142) is the so-called HOUSE OF RAPHAEL. By his will 1000 golden scudi, derived from its rent or sale, were to be expended in Masses for his soul, at the Chapel in the Pantheon, where his ashes repose. We now reach the

**Ponte S. Angelo**, the ancient PONS AELIUS, so called from the family name of the Emp. Hadrian, by whom it was built. This noble bridge is ancient, with the exception of some stone-work casing the parapets, and the connection of its extremities with the Tiber Embankment. Originally, however, it had three other arches, which led straight to the entrance of the Mausoleum. Medals of Hadrian represent the bridge with three large arches of equal size in the centre, and two smaller ones on each side; a dedicatory inscription to the same emperor formerly existed on it, stating that it was erected in his 3rd consulate to afford the means of reaching his mausoleum. In the middle ages it was covered with booths or shops, by which the passage was so much contracted, that the pressure of the crowd during the Jubilee of 1450 caused 200 people to be suffocated or crushed to death. In consequence of this accident, the booths were removed and the bridge restored to its original form. Nicholas V. built the twin circular Chapels of *S. M. Maddalena* and *SS. Innocenti* to commemorate the above catastrophe, which is said to have been caused by the crowd taking fright at the restiveness of a cardinal's mule. These chapels were demolished in 1530 by Clement VII., who erected on their site the statues of St. Peter and St. Paul. In 1668 Clement IX. added the present parapet, and the 10 attitudinizing angels which stand upon the piers.

About 200 yds. lower down the river, beyond the new cast-iron bridge,

stood the *Pons Triumphalis*, or *Vaticanus*; it was the longest of all the bridges, and is supposed to have been built by Nero. It led from the Campus Martius to the Via Triumphalis, which rose over Monte Mario. From a passage in Prudentius it would appear to have been entire in the early part of the 5th cent. Some portions of its piers are still visible, when the river is low. The *Castello di S. Angelo*, on the other side of the bridge, is described in Rte. 29, and the Via Giulia, which runs S. from this point along the l. bank of the Tiber, in Rte. 22.

## ROUTE 19.

FROM THE PIAZZA DEGLI APOSTOLI TO THE QUIRINAL, BY THE PALAZZO COLONNA, THE TORRE DELLE MILIZIE, S. SILVESTRO AL QUIRINALE, AND THE CASINO ROSPIGLIOSI.

[For plan of this Route, see p. 19.]

[Omn. p. [22], i.; Tramway, p. [28], i.]

Near the S. end of the Piazza degli Apostoli is the entrance to the

**Palazzo Colonna**, begun by Pope Martin V. in the 15th cent., and completed later. It formed at one period the residence of Julius II., and subsequently of S. Carlo Borromeo. It now belongs to the princely family whose name it bears; a portion of the state apartments have been let for several years past, and are now occupied by private families. Five rooms on the ground-floor contain frescoes by *Tempesta* (marine subjects), *Pomarancio*, and *Gaspar Poussin*. On the first floor is the

\***GALLERIA COLONNA** (Adm., p. [36]). Entrance from No. 17, Via della Pilotta, which divides the Palace from the Gardens (see below). At the top of the stairs the visitor rings (50 c. on leaving). On a table in the vestibule

is an antique figure of a girl playing with astragali, in white marble.

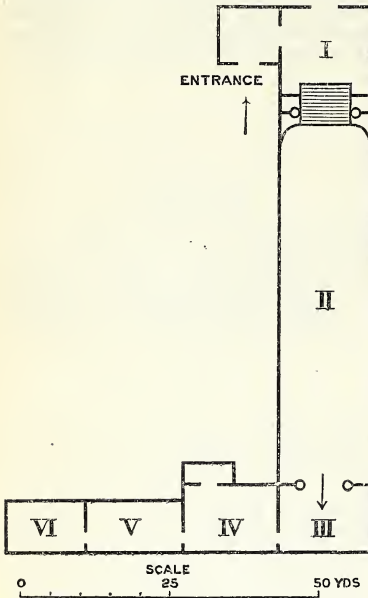
**Room I.**—22 *Palma Vecchio*: \*St. Peter presenting a donor to the Madonna and Child.—23 School of *Ghirlandajo*: Rape of the Sabines.—24 *P. Novelli*: \*Isabella Colonna and her Child.—1 *Bonifazio Veronese* (not Titian): \*Holy Family.—2 School of *Ghirlandajo*: Peace between the

In the centre is the so-called *Colonna Bellica*, a spiral column in *Rosso antico*, surmounted by a statue of Mars; round the column run a series of low reliefs, the whole probably a work of the 16th cent.

**II.**—**Great Hall**, one of the finest in Rome, 150 ft. long. Under the window on the l., relief of Selene in her chariot. Rt. wall, 38 *Scipione Gaetano*: Portraits of the Colonna family.—36 *Guercino*: Martyrdom of S. Emerenziana.—35 *Vandyck* (School of): Carlo Colonna, Duca de' Marsi, on horseback.—34 *C. Allori*: Descent into Hades.—Venetian mirror, painted with wreaths of flowers, by *Mario dei Fiori*, and Cupids, by *Carlo Maratta*. On the table are some antique bronzes, and a small bronze statue of a faun, by *Sansovino*.—49 *Sustermans*: \*Federigo Colonna.—46 *Rubens*: \*Assumption, in his best and most careful manner.—Colossal head of Minerva.—39 *Niccolò da Foligno*: Madonna liberating a child from a demon.—31 *Poussin*: Shepherdesses.—30 *Tintoretto*: Double Portrait. On the steps is a cannon ball fired during the bombardment of 1849. On the ceiling, the Battle of Lepanto, 8 Oct., 1571, in which Marcantonio Colonna specially distinguished himself.

**III.**—54, 55, 56, 68, 69, 76, 77, 84, 85, 87, 88, 89 \*Water-colour landscapes, by *Gaspar Poussin*. Under the first window, Roman relief of numerous small figures. Cabinet, with reliefs in ivory of Michel Angelo's Last Judgment, and other subjects, by *Fr. and Dom. Steinhart* (34 years' labour).—62 *Nicholas Poussin*: Apollo and Daphne.

**IV.**—92 *Bonifazio Veronese*: Holy Family, with SS. Anne and Jerome (by *P. Bordone, M.*)—90 *Paolo Veronese*: \*Male portrait dressed in green.—118 *Holbein* (?): Lorenzo Colonna, brother to Martin V.—119 *Bassano*: Body of Christ with two angels.—116 *Paris Bordone*: \*Holy Family, with SS. Mary Magd., Jerome, and Sebastian.—115 *An, Caracci*: Greedy



PLAN OF THE PICTURE GALLERY AT THE PAL. COLONNA.

Romans and Sabines.—3 *Vandyck*: Lucrezia Colonna.—4 *Bronzino*: Venus and Cupid.—5 *Hieronimus Bosch*: Temptation of St. Anthony.—7 *Tintoretto*: Four portrait heads, adoring the Holy Spirit.—9 *Agostino Caracci*: Pompeo Colonna.—13 *Lor. Lotto*: Card. Pompeo Colonna.—14 *Muziano*: Vittoria Colonna.—15 *Pietro Novelli*: \*Marcantonio Colonna.—17 *Moroni*: Portrait.—20 *Tintoretto*: Narcissus with a fine landscape.



Bean-cater.—114 *Puligo*: Virgin and Children, with angels.—112 *Spagna*: \*St. Jerome in the Desert.—111 *Albani*: Rape of Europa.—109 *Girolamo da Treviso*: \*Poggio Bracciolini, the Florentine historian.—107 *Titian* (?): Onofrio Panvinio, the celebrated antiquary, as an Austin friar.—106 *Bronzino*: Holy Family.—104 *Giov. Bellini*: Head of St. Bernard. On the ceiling, Apotheosis of Martin V., by *Luti* and *Pompeo Battoni*.

V.—**Throne-room** with a handsome old carpet. In the Roman palaces of the nobility it is customary to set apart a room for the reception of the Pope. The reversed chair in the centre of the room is reserved exclusively for His Holiness.

VI.—121 *Innocenzo da Imola*: Holy Family, with St. Francis.—120 *Dutch School*: \*Two pictures of the Virgin, surrounded by small medallions of her Seven Joys and Sorrows.—122 *Parmigianino*: Holy Family.—127 *Albani*: Two Landscapes with groups of figures.—130 *Stefano da Zevio*, att. to *Gentile da Fabriano*: Madonna surrounded by angels.—131 *Catena*: Holy Family, with St. Francis.—132 *Giulio Romano*: \*Madonna and Children, an early work.—134 *Jacopo degli Avanzi* of Bologna: Crucifixion (signed), one of the only two known pictures by this artist.—135 *Giov. Santi* (father of Raphael): Portrait of a Boy in a red cap.—136 *Bugiardini*: Virgin and Child.—138 *Luini*: Virgin and Children, with St. Elizabeth, a charming work, much repainted.—140 *School of Botticelli*: Virgin and Child.—141 *Luca Longhi*: Virgin and Children, with a monk. In two of the private rooms are some Tapestries, seldom shown.

Ascending the Via Nazionale, in front is the *Teatro Nazionale*, behind which rise the Colonna Gardens. Following the tramway, we pass on the rt. the mediæval **Torre delle Milizie**, a lofty brick tower, long called the Tower of Nero, and pointed out to unsuspecting travellers as the place

from which Nero beheld the fire of Rome (p. 144). It is generally attributed to Pandolfo della Suburra, senator in 1210. In the second half of that cent. it belonged to the Annibaldi family, and thence passed into the hands of the Gaetani.

The Church of **S. Catarina** (1565-1640), attached to an extensive convent of Dominican nuns, is only remarkable for the rarity and variety of its coloured marbles. There are no columns, but every altar is lavishly decorated with the choicest kinds of *breccia*, jasper, and (so-called) alabaster. Festa, 30 Apr.

Opposite this Church is the *Pal. Antonelli*, the residence of the late Cardinal's relations. On the rt. of the court may be seen a fine \*Archway, supposed to be the *Porta Fontinalis*, though it appears very small for so important a Gate. Near this spot in 1885 were discovered a number of fluted tufa columns, probably belonging to a corridor which led to the Campus Martius (B.C. 193), together with the statues of an athlete and bearded gladiator, now in the Museo delle Terme (Rte. 21). In the middle of the street, facing the house, is an interesting fragment of the Servian Wall.

Higher up to the rt. stands the Dominican Church of

**SS. Domenico e Sisto** (1611), formerly attached to a Nunnery, whose buildings are now used for the Court of Accounts. The pretentious front is approached by a double flight of steps. The interior is highly decorated with stucco and costly marbles. At the 1st altar rt. are two handsome columns of Sicilian jasper, almost the only ones in Rome which are entire. The 2nd altar has a fine copy of Titian's St. Peter Martyr, by a Siense painter. To the l., conspicuous by its charming Garden raised above the street, stands the

**Villa Aldobrandini**, rebuilt by *Carlo Lombardo* for Prince Borghese. In its Coffee House was the celebrated

fresco of the *Nozze Aldobrandine*, now in the Vatican Library. The street between the Church and the Villa leads to *S. Agata in Subura* (Rte. 21), and *S. Lorenzo in Panisperna* (Rte. 14).

We now turn l. into the Via del Quirinale, and pass on the l. a doorway, from which a double flight of stairs leads up to the Church of

**S. Silvestro al Quirinale**, formerly Theatine, now belonging to the Mission Priests of St. Vincent de Paul. The Church is entered at the corner of the l. transept, the cupola of which is remarkable for its four circular paintings on the pendentives by *Domenichino*. They represent Judith showing the Head of Holofernes, David dancing before the Ark, the Queen of Sheba sitting with Solomon on the Throne, and Esther in a swoon before Ahasuerus. The Assumption over the altar by *Scipione Gaetani* is painted on slate. Facing the entrance door is the Tomb of Card. Guido Bentivoglio (1644), historian of the war in Flanders. The Martyrdom of St. Stephen in the 1st chapel l. was painted by *Cav. d'Arpino*, and the landscapes on the walls by *Polidoro da Caravaggio* and *Maturino*. They introduce the Marriage of St. Catharine and the *Noli me tangere*. Very interesting pavement of enamelled tiles. Nearly opposite is the Tomb of Prospero Farinacci, the celebrated lawyer (1618) who defended Beatrice Cenci. In the rt. transept, portraits of the Theatine Saints, Gaetano and Andrea Avellini, by *Barbalunga*. Good ceiling. The main entrance and its adjacent chapels were destroyed during the prolongation of the street. In this Church the Sacred College used to assemble before going in procession to the Quirinal to elect a new Pope.

At No. 15, a little further up the street, is the entrance to the

\***Colonna Gardens** (50 c.). They extend along the western slope of

the Quirinal, and consist of a series of terraces rising to the summit, well planted in avenues of box and ilxes. There are considerable ruins of a double staircase and massive brick walls belonging to the *Temple of the Sun*, built by Aurelian after the Palmyrene war. At the end of the terrace are two portions of a gigantic frieze and entablature in white marble, one measuring 1490 cubic ft. and weighing upwards of 100 tons (see below). This terrace commands one of the best views of the city. In the middle ages the Gardens bore the name of *Frontespizio di Nerone*. Palladio, du Pérac, and other architects, have left interesting drawings of them; but the only traces which have come down to us are part of the above-mentioned architrave and frieze, and the angle of a Corinthian pediment, highly ornamented. In point of size they are the most stupendous fragments of marble in Rome. Their style and exaggerated ornamentation would certainly refer them to a period when art was in a state of decay. In lowering the *Piazza del Quirinale* in 1864-65, part of the massive foundations of the Temple were discovered composed of broken lava and Pozzolana cement, and covering a fine fragment of the Servian wall. The best preserved portion is to be seen over the modern washing-troughs in the Gardens.

On the rt. of the Terrace, as we look towards the city, are the remains of the vast staircases, which afforded a direct communication between this part of the Quirinal and the field of Agrippa in the Campus Martius, at the foot of the hill. The extensive vaults under the staircases, which were employed as cellars for wine sold to the people, are now used as store rooms for the gardener's tools.

Opposite the Colonna Gardens rose the immense *Baths of Constantine*, extending over the ground now covered by the Consulta, the Pal. Rospigliosi, and the Villa Aldobrandini. They were erected about A.D. 326, and, according to an inscription in the Pal. Rospigliosi, were restored by Petronius

Perpenna, a praefect of the city, in the 4th cent. Considerable remains of them existed until the 16th cent., when they were removed by Paul V. to build the Pal. Rospigliosi. Opposite is the

**PALAZZO ROSPIGLIOSI**, built in 1603, by Card. Scipio Borghese, on the site of the Thermae of Constantine. It afterwards belonged to Card. Guido Bentivoglio, and was purchased from him by Card. Mazarin. It finally passed into the Rospigliosi family (from Pistoia).

The **Casino** (Adm., p. [36]), consists of three halls on the garden floor. Outside are some reliefs from ancient sarcophagi. At the entrance, most unfortunately buried in the partition wall, are two fine columns of *rosso antico*, and four of *breccia corallina*. On the ceiling is a celebrated \*Fresco by *Guido Reni*—Aurora scattering flowers before the chariot of the sun, drawn by four piebald horses; seven female figures, in the most graceful action, surround the chariot, and typify the advance of the Hours. The composition is extremely beautiful, and the colouring brilliant beyond all other examples of the master. A large mirror has been so arranged as to enable the visitor to view the fresco with greater facility. On the frieze, Triumph of Fauna and Cupid, by *Tempesta*, and landscapes by *Paul Bril.* By the door is a Statue of Athena, with a Nereid and an owl. On the wall, Male Portrait by *Vandyck*.

ROOM ON THE RIGHT.—32 \*Juno, Venus, and Cupid, by *Lor. Lotto*. 36 Fall of Adam, by *Domenichino*. 48 Holy Family, by *Luca Signorelli*. 35 Death of Samson, by *Lodovico Caracci*. In the centre a bronze horse from the Baths of Constantine.

ROOM ON THE LEFT.—61, 62, 63, 68, 69, 70, 75, 78, 79, 80, 82, 83, 84, Thirteen pictures of the Saviour and Apostles, by *Rubens*, (Copies—originals at Madrid). 64 Andromeda,

by *Guido Reni*. 67 Portrait of himself, by *Poussin* (Copy—original at the Louvre). 74 Christ bearing the Cross, by *Daniele da Volterra*. In the corner, bronze bust of Sept. Severus. 81 Triumph of David, by *Domenichino*.

In the garden are several fragments of antique sculptures, found chiefly among the ruins of the Baths of Constantine, and one of the largest trees in Europe of the South American *Schinus Molle*. The private apartments of the palace contain several good paintings, and an interesting bust of Scipio Africanus in green basalt, said to have been found at Liternum; they are only shown by special permission.

In the centre of the *Piazza di Monte Cavallo* (so called from the Horses mentioned below), stands an **Obelisk** of red granite, erected in 1786, without hieroglyphics, and broken into several pieces. It formerly stood in front of the Mausoleum of Augustus, being the fellow of that in front of S. Maria Maggiore, and was brought from Egypt by Claudius, A.D. 57. The height of the shaft, without the base, is 45 ft. At the sides are the celebrated \*HORSE TAMERS—colossal marble statues of two youths, each leading a restive horse; they are Roman copies of a very fine bronze group of the 5th cent. B.C. Possibly the originals stood in front of the *Porticus Metelli* (Rte. 24). The names of Pheidias and Praxiteles on the pedestals were renewed and interchanged in 1589, but there is no reason to doubt that the one is copied from a late work by Pheidias, and the other from one by the elder Praxiteles. These noble statues once stood in the Thermae of Constantine, probably flanking the entrance to the Baths. The **Fountain**, placed here by Pius VII., is a simple but pretty jet, flowing from a basin of grey Oriental granite, 25 ft. in diameter, found in the Forum.

N. of the Pal. Rospigliosi is the **Palazzo della Consulta**, built in 1730. It was formerly the seat of the Supreme Court of the Papal States, and is now

the residence of the Minister of Foreign Affairs.

S.W. of the Piazza is the **Pal. della Dataria**, built in 1615 by Paul V. as a residence for the *Cardinale Pro-Datario*, who administered the patronage of the Holy See, decided questions of ecclesiastical precedence, and granted dispensations of marriage. It still belongs to the Vatican. In lowering the ascent to the Quirinal by the Via della Dataria in 1866, a very interesting fragment was discovered of the *Tomb of the Sempronii* (1st cent. B.C.). It lies at a considerable depth below the surface, covered by extensive constructions of the Empire of two distinct periods, the latest belonging probably to the Baths of Constantine, and by an ancient road, with its pavement in blocks of lava. The ruin consists of a massive front of rectangular blocks of travertine, in finely fitted courses, pierced with a handsome arch, and surmounted by a cornice on which are sculptured palm-branches, and an inscription. It marked the limits of the Servian Wall on the W. declivity of the Quirinal Hill and the position of the *Porta Sanqualis*, which led into the republican city from the Campus Martius. It is situated within the palace of the royal household, on the rt. of the *Salita della Dataria*, and can be examined by applying to the Ministero della Casa Reale. A short descent leads hence by the American College to the Corso.

On the N. side of the Piazza stands the

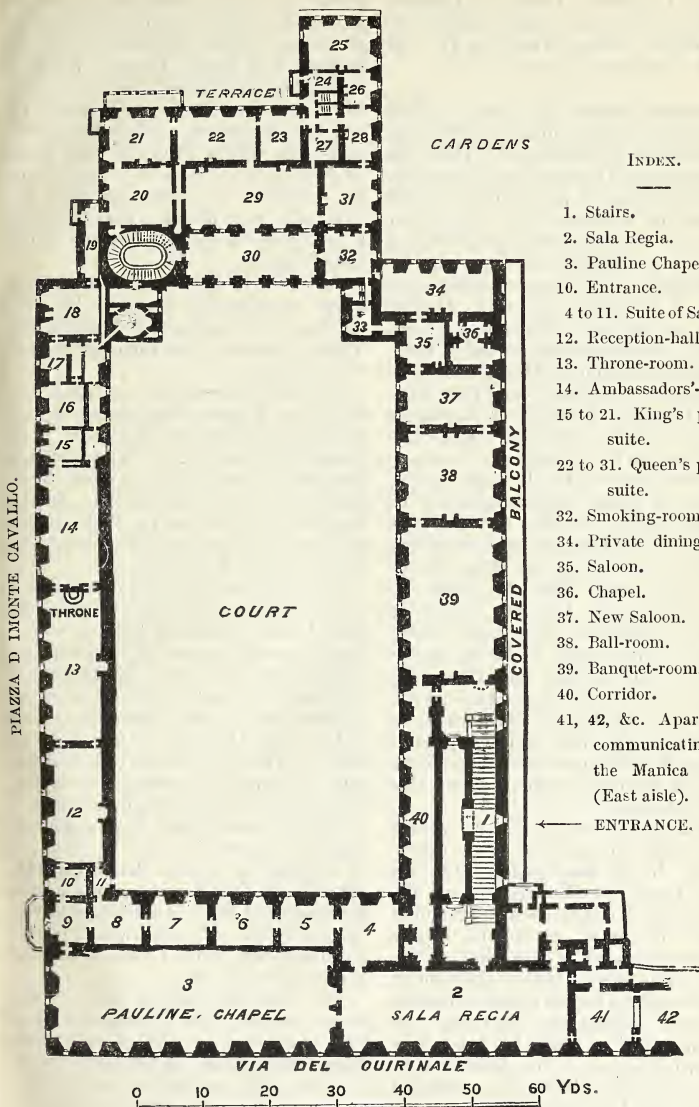
**PALAZZO REGIO**, better known historically as the **Pal. Apostolico al Quirinale**, and supposed to occupy the site of the Temple of Mars Quirinus and of the Capitolium Vetus. Several inscriptions belonging to the latter were discovered in 1626, under Urban VIII., in laying out the gardens.

This Pontifical palace has become the residence of the King of Italy since 1870. Paul III. was the first Pope who retired to this spot during

the summer months, inhabiting a Benedictine Monastery which then occupied the summit of the hill, and which he afterwards exchanged with the monks for S. *Calisto* (Rte. 27). It was begun by Gregory XIII. in 1574, continued by Sixtus V. and Clement VIII., from the designs of *D. Fontana*, enlarged by Paul V. and Innocent X., and completed under Clement XII. by *Bernini*. The garden was added by Urban VIII. It was the favourite residence of Pius VII., and was inhabited by his successors during a part of every summer, until Nov. 1848, when Pius IX. left it for Gaeta, and never occupied it again. It was the seat of the Conclaves for the election of popes for many years; the new Pontiff's name was announced to the people from the balcony over the principal entrance. Gregory XVI. and Pius IX. did much to embellish this palace, and opened several new apartments, decorated with fine specimens of tapestry and other gifts from different sovereigns to the Head of the Church. Since the change of government the Palace has been entirely refurbished and modified in accordance with the requirements of a modern royal residence. Adm. daily, in the absence of the King and Queen; but the visitor cannot depend upon being allowed to see the whole.

On the landing of the **great stairs** (see Plan No. 1) is a remarkable \*Fresco of Christ surrounded by Angels, which formed part of an Ascension, painted in 1472 by *Melozzo da Forlì* in the tribune of SS. Apostoli, and removed hither in 1711. Other fragments are in the sacristy of St. Peter's. 'One of the most grand and daring feats of foreshortening that art has bequeathed.'—*K.* At the top of the staircase is the **Sala Regia** (2), a grand hall 150 ft. long, built by Paul V. The ceiling is richly decorated but heavy. The escutcheons of a hundred cities of Italy are painted round the frieze, under the frescoes.

On the E. wall is a large picture, painted by *Defino* in 1672, representing in characteristic costumes and on horseback the two wives of Carlo



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  - 2. Sala Regia.
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  - 10. Entrance.
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  - 12. Reception-hall.
  - 13. Throne-room.
  - 14. Ambassadors'-hall.
  - 15 to 21. King's private suite.
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  - 38. Ball-room.
  - 39. Banquet-room.
  - 40. Corridor.
  - 41, 42, &c. Apartments communicating with the Manica Lunga (East aisle).
- ← ENTRANCE.

PLAN OF THE QUIRINAL PALACE.

Emanuele, Francesca di Valois and Maria Giovanna Battista, Duchess of Savoy, who was regent during the minority of Victor Amedeus II. At the W. extremity is the

**Pauline Chapel** (3), with a relief by *Landini*, representing our Saviour washing the Apostles' feet. Here the Cardinals used to assemble in conclave for the election of a new Pope. It is divided by a screen with eight short columns of *porta santa*, on the left of which is a large piece of tapestry by *Barthelemy* (1781), representing the death of Leonardo da Vinci. On the walls are Gobelin tapestries (1755, 1759):—Washing of the Apostles' Feet, Miraculous Draught of Fishes, Money-changers in the Temple, and Last Supper. Copies in grisaille of Raphael's Apostles at S. Vincenzo (Rte. 40). Returning to the Sala Regia, we enter, by a door close to the Pauline chapel, a suite of rooms richly decorated in modern style. In the 2nd (5) is a large piece of tapestry by *Barthelemy* (1783), representing the Massacre of the Huguenots. The 6th room (9) looks on to the Piazza. From its balcony over the great gate newly-elected popes used to show themselves to the people, and Pius IX., in the days of his early popularity, frequently blessed the Romans from this spot. The late and the present King of Italy have on several occasions received popular ovations from this same balcony.

From this corner room the visitor looks down the suite of state apartments. In the large saloon (12) is a fresco frieze by *Lanfranco*, of the Passage of the Red Sea. The next saloon (13) used to be the Pope's throne-room, and is now that of the King. The present throne and canopy formerly served for the Dukes of Parma, and were brought from that city. In the Ambassadors' Hall (14) is a fresco, by *Carlo Maratta*, of the Adoration by the Shepherds. The mosaic pavement of birds from Hadrian's Villa is usually covered with caprets.

Room 15 is the first of King Humbert's suite of apartments; it used

to be the Pope's writing-room. Next comes the Pope's bedroom (16), small and now simply furnished, containing portraits of Maria Adelaide, the king's mother, and Maria Teresa. From it is reached the King's bedroom (18), in which Pius VII. was arrested by order of Napoleon on July 6th, 1809, and from which Pius IX. took flight 40 years after. Here is a fine fresco by *Overbeck* of Christ eluding the Jews who were about to cast him over a precipice, in commemoration of the Pope's escape.

In a corridor (19) are frescoes of works executed by Urban VIII., including the fortress of Urbino, the Vatican armoury, and the consecration of St. Peter's.

The next saloon but one (21), formerly the Pope's dining-room, is now the King's private drawing-room. The rooms following (22 to 28) constitute the private suite of the Queen, overlooking the Quirinal gardens. In the large hall (29) to the rt. of the saloon (20) are large battle-pieces (Valleggio, Custoza, and Solferino).

The adjoining Hall (30) is occupied by the Queen's collection of rare birds. The Pope's audience hall, now the Queen's music saloon (31), has a frieze, representing the entry of Alexander into Babylon, cast in plaster from the original reliefs by *Thorvaldsen*, now in the Villa Carlotta, on the Lake of Como. The little saloon (33) looking into the court is decorated with subjects from Don Quixote, in tapestry.

At the door of the Pope's private chapel (36), built in 1610 by Paul V., an inscription records that Pius VII. administered the Sacrament to Charles Emanuel and Maria Clotilda of Savoy here in 1801. The altar-piece of the Annunciation is by *Guido Reni*, and the vault by *Albani*.

The last and largest room of the suite, formerly the Consistorial Hall (39), has become the King's state **Banqueting Room**. A long and narrow corridor (40), containing ancient inlaid cabinets, tapestries, and marble busts, leads hence to the *Sala Regia*. A covered balcony, overlooking the garden, has been added to the E. side







of the Palace, giving a separate entry to each saloon.

At the extremity of the Sala Regia, opposite to the Pauline chapel, a door opens on to a suite of eight rooms, beyond which is a passage 255 yds. long, overlooking the garden, and communicating with the E. wing of the Palace.

The **Stables**, on the N. wall of the garden, are 500 yds. long, and will hold 140 horses; attached to them is a *rotunda* for exercising. There are upwards of 100 carriages, many of them extremely handsome.

The royal stables may be seen from 1 to 3 P.M., by bearers of tickets from the *Grande Scudiere*.

The **Gardens**, entered from the Via del Quirinale, can be visited on any day in the absence of the royal family. They are of considerable extent, handsomely laid out and decorated with statues and fountains. In a grotto, constructed by Clement VIII. in 1596 and ornamented with fresco paintings and marble groups of Vulcan at his forge, satyrs, and fauns, is a curious organ played by water; from it the spectator gets an occasional sprinkle from some jets planned for the purpose of a surprise.

## ROUTE 20.

FROM THE QUIRINAL TO THE VILLA LUDOVISI, BY THE SCOTS COLLEGE, THE PALAZZO BARBERINI, THE CAPPUCCINI, AND S. ISIDORO.

[Omn., p. [22]. iii. ; Tramway, p. [23]. i.]

The *Via del Quirinale*, with its prolongation the *Via Venti Settembre*, corresponds exactly with the old ALTA SEMITA, a street of great importance, on account of its length, straightness, and surroundings.—*L.* On the rt., proceeding from the Monte Cavallo, is a small **Public Garden** laid out by Baron Huffer, whose residence stands below, in the Via Nazionale. Further l. is the entrance to the Gardens of the Quirinal Palace (Rte. 19). Nearly opposite is the Church of

**S. Andrea al Quirinale**, built in 1678 by Prince Camillo Pamfili, nephew of Innocent X., from the designs of *Bernini*. It has a Corinthian façade, and a semicircular portico with Ionic columns. The interior is oval, and richly decorated. Under the altar the body of St. Stanislas is preserved in an urn of lapis lazuli. In the recess to the l. of the high altar is the tomb of Charles Emanuel IV., king of Sardinia, who abdicated in 1802, and became a Jesuit in the adjoining College, where he died in 1819. At the high altar are fine columns of Cottanello marble. In the convent is shown the chamber of St. Stanislas (1550-68), converted into a chapel (open on Nov. 13th). It contains a singular statue of the dying saint by *Pierre Legros*: the head, hands, and feet are of white, the robes of black, and the couch is of yellow marble.

Passing the little Church of S.

Anna, to which is attached the *Belgian College*, we reach the Church of

**S. Carlo alle Quattro Fontane** (1640) at the corner of four cross roads. It belongs to the Trinitarians, whose red and blue cross may be seen high up over the doorway. The services here are performed with singular reverence and devotion. The united Church and Convent are said to occupy precisely the same area as one of the four piers which support the dome of St. Peter's. Close to this spot was the house of *Flavius Sabinus*, brother of *Vespasian*, where *Domitian* was born.—*L.*

Crossing the *Via Quattro Fontane*, on the rt. is the

**Palazzo Albani**, built for *Card. Massimi* by *Dom. Fontana*, purchased by *Cristina*, Queen Dowager of Spain, who restored it handsomely, and now the property of her son-in-law, *Prince of Drago*. The collections of pictures and statues, and the valuable library, formerly here, have been dispersed since the death of the last male heir, *Card. Albani*, Secretary of State under *Pius VIII.* In a room upstairs is a floor of *opus sectile marmoreum* removed from the basilica of *Junius Bassus*, on the *Esquiline*, forming a pair with one in the *Museum of the Capitol* (Room I.); and in a room on the ground-floor to the rt. is a similar fragment, representing an Emperor driving a biga. In one of the smaller courts (entered from 22 *Via Quattro Fontane*) is an interesting relief, built into the wall, with an inscription to a certain *Pompeius Atimetus*, head of one of the Roman legions in the time of *Trajan*, with good representations of the insignia of the chief of the cohort, of the phalera or breastplate of his rank, and two fowls of the auspices (*pulli*) feeding below.

On the opposite side of the street is the little Church of **S. Dionigi** (1619) belonging to a Sisterhood engaged in education. Festa, Oct. 9.

Returning to the cross-roads, and descending the *Via delle Quattro Fontane*, on the rt. is the

\***PALAZZO BARBERINI**, begun by *Urban VIII.* from the designs of *Carlo Maderno*, and finished by *Bernini* in 1640. It is one of the largest palaces in Rome, and has a remarkable winding staircase. In the garden is a STATUE OF *THORVALDSEN*, designed by the sculptor himself, to indicate the site of his studio, and executed by *E. Wolff*. At the foot of the stairs, at the l. end of the corridor, is a \*relief from a Greek tomb; the relief of the \**Lion* on the landing-place of the first floor was found near *Tivoli*.

The **Picture Gallery** is on the ground-floor (turn to the rt. on entering the corridor. Adm., p. [36]).

Room I.—20 *Parmegianino*: Marriage of *St. Catharine*, and *St. Francis*.

Room II.—36 *Innocenzo da Imola*: *Virgin and Child*.—38 *Venetian School*: *Card. Pietro Bembo*.—53 *Francia*: *Virgin and Children*, with *St. Jerome*.—59 *Sodoma*: *Virgin and Child*, 'probably by some painter of the *Bolognese School*.'—*M.*—*Mengs*: *Portrait head of his daughter*.—64 *Gio. Bellini*: *Virgin and Child*.—69 *Baldassare Peruzzi*: *Pygmalion*, 'by *Pontormo*.'—*M.*—72 *Francia*: *Virgin and Child*, with *St. John*.—73 *Masaccio*: *Portrait of himself*.

Room III.—76 *Palma Vecchio*: '*La Schiava*'—a portrait; 'probably an imitation by *Pietro Vecchia* in the 17th cent.'—*M.*—77 *Domenichino*: *Adam and Eve driven out of Paradise*.—78 *Claude Lorrain*: *Acqua Acetosa*; 79 *Castel Gandolfo*.—82 *Albert Dürer*: \**Christ disputing with the Doctors*, painted in *Venice*. 'The resemblance between the heads in this painting and in the *Villa Borghese* by *Lor. Lotto* (Rte. 38) may be explained by supposing that the same *Venetian* served as a model to both masters.'—*M.*—85 *Scipione Gaetani*: *Lucrezia Cenci*, step-mother of *Beatrice*.—86 \*The so-called '*Fornarina*,' attributed to *Raphael*, 'probably by *Giulio Romano*.'—*M.*—87 *Spanish School*: *Anna Colonna*.—88 *Guido Reni*;

\*Beatrice Cenci, one of the most celebrated portraits in Rome, less on account of its merit than for the terrible tragedy which is connected with its subject. As the story goes, the portrait was taken on the night before her execution (*Handbook for South Italy*, Rte. 13).—90 *Poussin*: Death of Germanicus.—92 *Claude Lorrain*: Sea View.—94 *A. del Sarto*: Holy Family.—97 *School of Botticelli*: Annunciation; 'a poor production.'—*M.*

On the ceiling of the large saloon or ante-chamber on the first floor are frescoes by *Pietro da Cortona*, allegorical representations of events in the history of the Barberini family, with a singular mixture of sacred and profane subjects. The few statues and sarcophagi remaining, after the dispersion of the once celebrated Barberini collection, are of no great value. There are a few pictures in the private apartments, not easily seen. Among them is a \*Portrait of Federigo da Montefeltro on his ducal throne, with his boy Guidobaldo before him, by *Melozzo da Forlì*.—*M.*

On the highest floor is the **Barberini Library** (Adm., p. [17]), celebrated for its MSS., comprising those formerly in the Strozzi Library at Florence, and other literary treasures. On the wall, before entering the Library, are some very ancient Roman inscriptions, among which is one discovered in 1616, on the Via Appia, to Lucius Cornelius Scipio, son of Scipio Barbatus, who was consul in B.C. 259, and who built the Temple of the Tempests, as stated upon it, after his conquest of Corsica. It is rudely cut on a slab of *peperino*, and in a very primitive style of spelling. In the ante-room are portraits of Sir Thomas More, Card. Pole, and Henry VII.

The Library contains about 70,000 vols., and 10,000 MSS., collected principally by Card. Francesco Barberini, nephew of Urban VIII. Among the most interesting are the letters and papers of Galileo, Bembo, Card. Bellarmino, Benedetto Castelli, and Della Casa; and the official reports

addressed to Urban VIII. on the state of Catholicism in England during the reign of Charles I., which are full of inedited materials for the history of the Stuarts. There is a long and interesting correspondence between Peirese and Card. Barberini; a fine copy of the Bible in the Samaritan character; a most interesting copy of the Holy Scriptures, said to have been made in the early part of the 4th cent. by a certain Peter 'in the Mesopotamia of Babylon.' It is more probable that it was copied, some centuries later, from a MS. bearing the earlier date. A beautiful Greek MS. of the Liturgies of St. Basil of the 7th or 8th cent. Several MSS. of Dante: one of the most remarkable is a folio volume on parchment, with a few miniatures of 1419, copied by Filippo Landi of Borgo San Sepolcro. Two missals with fine illuminations, one by *Giulio Clovio*, executed for Card. Ximenes. An interesting volume to the archaeologist and architect contains numerous drawings and plans of the ancient monuments of Rome, by *Giuliano da Sangallo* (1645): among the drawings are a series of the triumphal arches, many of the temples still standing in the 15th cent. at Rome, which have since disappeared, and sketches of galleys, in one of which are introduced paddle-wheels like those in use in our modern steamboats, but moved by a windlass. Many of the printed books are valuable on account of their autograph notes by celebrated personages and scholars. The Hebrew Bible of 1488 is one of the 12 known copies of the first complete edition by Soncino. The Latin version of Plato, by Ficino, is covered with marginal notes by Tasso, and his father Bernardo; the rare Dante of Venice (1477) is filled with annotations by Bembo; another edit. of the 'Divina Commedia' has some curious notes by Tasso. Several ancient bronzes discovered on the estates of the Barberini family at Palestrina—an extensive series of *cistae mysticae*, some of which are covered with elegant engraved designs—numerous Greek mirrors, specimens of glass and

terra-cotta sculptures, and especially of carved ivories from the same locality. In the court behind the palace is a portion of the dedication of the triumphal arch erected to the Emperor Claudius by the senate and Roman people, to commemorate the conquest of Britain. It was found near the Pal. Sciarra, where that arch stood. The beautiful grounds of the *Villa Barberini*, which formerly surrounded the mansion, were mostly sold in building lots by the late Prince.

Nearly opposite on the l. is the **Scots College**, founded in 1600 by Pope Clement VIII. for the training of Scottish students preparing for the priesthood. Part of the present site was purchased for the College by Miss Plummer, an English lady. Pope Pius IX. sanctioned the transfer to the College of an indemnity paid by the Bavarian Government for the College connected with the suppressed Scots Benedictine Monastery of Ratisbon. On the enlarged site the present building was erected in 1869. The College is governed by a Rector, and has 24 students. In the interior CHAPEL is a painting by *Francesco Rohden*, Our Lord among the Doctors in the Temple. The LIBRARY (about 12,000 volumes) was recently enriched by the collection of the late Abp. Smith of Edinburgh. On one of its walls hangs the original Manifesto delivered at the Cross of Edinburgh by Prince Charles Stuart in Oct. 1745.

Of the old College, the CHURCH OF ST. ANDREW alone remains. It was built in 1645 by the Marchioness of Huntley, and decorated in 1676 by Count Leslie. The Martyrdom of the Apostle, over the high altar, is by *Gavin Hamilton*. The Virgin and Child with SS. Ninian and Columba, is by *Alex. Seitz*. Four oblong paintings by *Jamieson*, a Scottish artist and fellow-pupil of Vandyck, represent saintly Kings, Princesses, Prelates, and Religious Women, among whom is the Foundress, Lady Huntly.

The street still descends to the *Piazza Barberini*, in the midst of which is the **Fontana del Tritone**, by

*Bernini*, composed of four dolphins supporting a large open shell, upon which sits a Triton.

From the *Piazza Barberini* the busy *Via Tritone* leads S.W. to the *Piazza Colonna*, while the *Via Sistina* continues N.W. to the *Piazza di Spagna*. Turning rt. into the *Via S. Niccolò da Tolentino*, which leads N.E. to the Rly. Stat., we pass on the l. the Church of

**S. Niccolò da Tolentino** (1614), richly decorated with marbles. At the high altar and in the transepts are eight handsome fluted columns of *bardiglio*. The Church is attached to the Armenian College, and services are held on festivals according to the peculiar Eastern rites. High Mass at 4 P.M. on Easter Eve. Here also lives the General of the *Cappuccini*. The large building opposite is the **German College** (*Collegio Germanico-Ungarico*), with a handsome Chapel dedicated to *S. Giov. Berchmann* (entrance from the *Vicolo del Falcone*). Above the end of the long street rises the *Casa Spithöver*, whose foundations rest upon a fine piece of Servian wall, visible on the l. of the road.

Returning to the *Piazza*, on the N.W. rises the Church of the

**Cappuccini**, or **S. M. della Concezione**, founded by Card. Francesco Barberini, a member of the Capuchin order, brother of Urban VIII., in 1624. On the wall above the entrance door is a cartoon by *Fr. Beretta*, of St. Peter walking on the waters, used in restoring the *Navicella* which Giotto executed in mosaic, now under the portico of St. Peter's. At the 1st altar rt. is the celebrated \*Archangel Michael by *Guido Reni*. Forsyth calls it the Catholic Apollo. 'Like the Belvedere god,' he says, 'the archangel breathes that dignified vengeance which animates without distorting; while the very devil derives importance from his august adversary, and escapes the laugh which his figure usually provokes.' Lucifer is said to be a likeness of Card.

Pamfilo, afterwards Innocent X., who had displeased the painter by his criticisms. On the l., Christ crowned with thorns, by *Gherardo della Notte*.

In the 3rd rt. is a fresco by *Domenichino*, representing the death of St. Francis.

In front of the high altar is the Founder's Tomb, marked by the simple inscription on the pavement: *Hic jacet pulvis, cinis, et nihil*. To the l. is the tomb of prince Alex. Sobieski, son of John III., King of Poland (1714). Under the 2nd altar l. is preserved the body of St. Felix of Cantalice (1513-87), one of the principal Saints of the Order. His Cell, with relics, is shown in the Convent. In the 1st chapel l. is the Conversion of St. Paul, one of the best works of *Pietro da Cortona*.

From the Choir, a narrow staircase leads to four low vaulted chambers, which constituted the Cemetery of the Friars. The earth was originally brought from Jerusalem. The walls are covered with bones and skulls, fantastically arranged; several skeletons are standing erect in the robes of the order. The Vaults are illuminated on the evening of the 2nd Nov. and throughout the Octave. Until 1870, the adjoining convent was the headquarters of the Capuchin Friars, and the residence of their General.

From the opposite side of the Piazza the Via dei Cappuccini ascends to the Church of

**S. Isidoro**, founded by Spaniards in 1622, and now attached to a convent of Irish Observant Franciscans. The picture of St. Isidore, over the high altar, is by *Andrea Sacchi*. On the rt., Virgin and Child, well coloured, by *Carlo Maratta*. The monument of Luke Wadding (1588-1657), founder of the Church, near the centre of the pavement, consists of a marble slab with a long modern inscription. Wadding is best known for his voluminous history of the Franciscan Order, 'Annales Ordinis Minorum,' in 8 large folios. In the l. transept

is a handsome monument to Miss Bryan, a young Irish lady (1846); and in the rt. a memorial to Amelia, the daughter of John Philpott Curran, who died at Rome, placed there by the late Lord Cloncurry in 1848. Two of the handsome Chapels belong to princely families of Rome. The festival of St. Patrick is celebrated here on the 17th of March. In the Monastery is a fine academic hall, decorated with frescoes and several historical curiosities. Its highest *Loggia* commands an almost unequalled \*view of Rome.

The *Via Liguria* now runs in a straight line to the Via Veneto. [To the l. strikes off the Via dell' Aurora, leading to the *Casino* (see below).] On the opposite side of the broad Via Veneto, to the rt., stands the handsome

**Pal. Boncompagni Ludovisi**, built from the designs of *Koch* (1886-90). The celebrated VILLA LUDOVISI, founded by Card. Ludovisi, nephew of Gregory XV., has now passed by inheritance to the Boncompagni, princes of Piombino and dukes of Sora. The beautiful and extensive grounds have been entirely cut up into building lots. The Museum contains a rich \*Collection of ancient sculptures, arranged in a hall to the l. of the entrance on the ground-floor. It is not open to the public.

Over the door, 1 Judgment of Paris, in relief.

#### DIVISION I. (to the l.)—

75 \*Sitting senator, having the name of the sculptor, *Zeno* of Aphrodisium, cut on the toga.

74 Term of nude figure, the head recalling strongly the heads of Lapiths in the metopes of the Parthenon, though actually of a considerably later date. A very interesting sculpture.

83 Antoninus Pius.

80 \*Relief-head of sleeping Medusa; tip of nose restored; grandiose in expression; in its type of face and tangled hair this head is suggestive of a dead Gaulish woman, rendered in the art of the Pergamene School.

67 \*Bronze head of Julius Caesar, a very fine portrait.

II.—66 The fine colossal head known as the \*LUDOVISI JUNO. Apparently this head has been enlarged from a Greek original, and has lost in refinement thereby.

59 Hermes, with hands wrongly restored; the l. should hold a bronze caduceus instead of a purse.

57 Colossal Minerva, by Antiochus of Athens.

III.—35 Head of Venus, rough in execution, but founded on a Greek type.

43 \*Gaul and his wife: rt. and part of l. arm of the Gaul, l. arm and rt. hand of his wife, restored. The finely conceived figure of the Gaul displays the same accurate knowledge of bodily forms under strong excitement as are seen in the Laocoon group and the torso of Apollonius. It probably formed part of a group with the dying Gladiator.

42 Upper part of an Egyptian statue in black granite.

41 Colossal Dionysus with a Satyr.

39 \*Group known as Orestes and Electra, among other names, inscribed on the support with the name of the sculptor Menelaos, who styles himself a pupil of Stephanos (ΜΕΝΕΛΑΟΣ ΣΤΕΦΑΝΟΥ ΜΑΘΗΤΗΣ ΕΠΟΙΕΙ). Face and l. hand of Electra, rt. arm and part of rt. foot of Orestes restored, surface of the whole group much repolished. In the Villa Albani is a statue of a young athlete by the sculptor Stephanos here referred to, who in his turn had been a pupil of Pasiteles, the original founder of a striking revival of Greek sculpture in Rome in the latter half of the 1st cent. B.C. But the style of the Albani statue is very different from that of this group; it adheres closely to what is known as the characteristic of the Pasiteles school, viz., a sentimental pose, together with a type of figure which strongly recalls the old Greek sculptor Polycleetus, and with great subtlety in modelling the bodily forms. In the present group the

sculptor Menelaos has abandoned the traditions of his school in almost all but the conception of the group; his types of figures and style of art are both different; he has cast off the peculiar mannerism of his master.

38 \*Athlete (?) sitting on the ground; rt. foot, hands, and nose restored. A grandly composed figure, admirably executed.

37 \*Mars reposing with Cupid at his feet, found within the Porticus of Octavia, and restored by Bernini. The restorations—head, arm and rt. foot of Cupid; rt. hand, arm and rt. foot of Mars—are very bad; but the statue itself has been finely conceived, probably by a Greek sculptor of the age of Praxiteles. The bodily forms are beautifully rendered, and the drapery has much of the mastery of the Greeks in the beginning of the 4th cent. B.C.

IV.—33 Colossal female head of archaistic style.

32 Youthful Satyr; influenced by the Praxiteles School. The rt. hand should hold a jug instead of grapes.

30 Trunk of a tree, with twining grapes and ivy; on the top was a fir-cone.

25 Sitting statue of Apollo.

27 Colossal bust with bronze head of Marcus Aurelius.

26-28 Two graceful small draped female figures.

23 Bust of Venus, founded on a good Greek original of the 4th cent. B.C.

V. CORRIDOR.—12 Archaic draped statue of a woman. 10 Colossal Sarcophagus, with a battle between Romans and barbarians (3rd cent. A.D.). \*Marble chair† found in 1887, in the grounds of the Villa Ludovisi, and decorated with reliefs representing on the back a female figure rising like Venus from the sea and being received by two female figures who stoop towards her with much grace. These two figures may be the Horae who received Venus and clad her in immortal

† Temporarily removed.

vesture as described in the Homeric Hymn to Venus. On the rt. a closely draped female figure sits before an incense burner; on l. a nude figure sits with legs crossed playing on double flute. The relief is very low and flat, as in the archaic Greek sculpture of about 500 B.C.; but together with this there is an intensity of expression in the attitudes of the two side figures which does not occur in true archaic Greek art, e.g. the forcible manner in which the cushion is doubled up under the figure on rt., and the almost violence with which the figure on l. crosses her legs. Observe also that the face of the figure on the rt. thins down towards the profile in a manner unknown to archaic art, or indeed to Greek in any very good period. This work, therefore, with all its charms, cannot well be true Greek sculpture, but belongs rather to Graeco-Roman times. Some however maintain that it is Greek of about 470 B.C.

Behind the Villa Boncompagni is the

**Villa Massimo Rignano**, built upon the ruins of a reservoir in the Gardens of Sallust. The beautiful grounds in which it stood have been partly sold to building speculators.

The Via Sallustiana, which runs from this point N.E., traverses the new Ludovisi quarter, covering the site of the *House and Gardens of Sallust*. (Apply for permesso at Spithöver's, 85 Piazza di Spagna.) Crispus Sallustius, the historian, born 87 B.C., enriched by his extortionate administration of the province of Numidia, on his return to Rome built a magnificent palace and laid out splendid gardens on the Quirinal Hill. These were afterwards much frequented by Nero, Nerva, Aurelian, and other emperors, but were entirely laid waste by Alaric's Gothic soldiers in A.D. 410. They extended over the Vigna Barberini and the Villa Ludovisi, as far as the present wall of Rome and the Pincian and Salarian gates. This district, in-

cluding the deep valley lying between the Quirinal and Pincian hills, has been filled up, the means of identifying the relative positions of the circus and gardens have been removed, and the whole space is covered with modern buildings. Some remains, however, of the House of Sallust (erroneously called the Temple of Venus Erycina, mentioned by Livy and Ovid) are preserved in the centre of the *Piazza Sallustiana*. They consist of a NYMPHAEUM, in the form of lofty circular hall, surrounded with niches. The vaulted roofs of the hall and one of its niches reach the level of the present surface, above which are walls with *opus reticulatum* and brick facing, 70 ft. high. They formed a house of several stories, surrounded on three sides by a projecting balcony supported on travertine corbels decorated with stucco. The winding marble back staircase with mosaic landings is still very perfect, but caution is necessary in descending it. There was a large front staircase towards the W. side.

A short street now leads N. into the broad *Via Boncompagni*. To the rt. is seen the *Porta Salaria* (Rte. 37). Turning l., we pass on the l. a large **Sferisterio**, or Tennis Court, for the popular game of *Pallone*; and on the rt. the Church and College of **St. Patrick**, belonging to the Irish Augustinians. Turning afterwards to the rt., at the end of the Via Veneto is the **Porta Pinciana**, a fine arch in travertine, with a kind of cross on the keystone, flanked by round towers in bricks. It is mentioned by Procopius, and supposed to have been built by Belisarius, who had his headquarters on the Pincian during the siege by Vitiges: it was of secondary importance, as no great road entered Rome by it. For a long time it was walled up, but owing to the traffic of the new Ludovisi quarter, it was reopened in 1887. Here tradition places the scene of the degradation of Belisarius when the great general sat and begged of the people, 'Date obolum Belisario,' as they passed the gate through which

he had led his troops in triumph. Just outside the *Porta Pinciana* is a gate in the wall of the *Villa Borghese*, from which an Electric Tramway (10 c.) runs at times when the Collections in the *Villa* are visible, conveying travellers up to the door. Between this and the *Porta Salaria* is one of the \*best preserved portions of the **Aurelian Wall**, including the arches of the sentinels' passage and the only perfect tower in the whole circuit.

Skirting the walls inside the *Porta Pinciana* to the S.W., we reach in 5 min. the entrance to the *Via Lombardia*. Here, on the rt., stands the **Casino dell' Aurora**, occupying the highest part of the *Ludovisi* grounds, and containing a celebrated \*Fresco, by *Guercino*, of *Aurora* in her car driving away *Night* and scattering flowers in her course. Over the entrance-door is a charming group of four *Cupids*. In a lunette to the l. is *Day-break*, represented as a youth holding a torch in one hand and flowers in the other. Opposite is *Evening*, as a young female with a child sleeping. In one of the adjoining rooms are four landscapes in fresco, with a circle of angels in the centre of the vault; two painted by *Domenichino*, and two by *Guercino*; and in another some very beautiful groups of *Cupids*, by *T. Zuccherò*.

On the ceiling of the Upper Saloon is a fine \*Fresco of *Fame*, accompanied by *Force* and *Virtue*, also by *Guercino*. From the terrace on the roof opens an extensive panorama over *Rome* and the adjoining *Campagna*. The garden contains many statues, antique marbles, and other sculptures; among which is a *Satyr* attributed to *Michel Angelo*.

## ROUTE 21.

FROM THE RAILWAY STATION TO THE COLUMN OF TRAJAN, BY THE BATHS OF DIOCLETIAN, S. M. DEGLI ANGELI THE FONTANA DEI TERMINI, S. BERNARDO, THE VIA NAZIONALE, AND THE IRISH COLLEGE.

[Omn., p. [22], ix.; Tramway, p. [28], i.]

In the waiting room is a large ancient mosaic pavement in black and white, discovered during the Rly. works, with a central figure surrounded by birds and foliage.

In front of the *Terminus* is the **Obelisk of the Iseum and Serapeum**, discovered in 1882, in the excavations of that double temple in the *Vicolo di S. Ignazio*, adjoining the apse of *S. M. sopra Minerva*. It is of Oriental granite, 19 ft. 6 in. long, and nearly 3 ft. wide at its base, richly covered with hieroglyphics. It was worked in the quarries of *Syene*, the modern *Assouan*, about 1400 B.C., and commemorates the apotheosis of *Rhamses II.* The *Obelisk* was re-erected on its present site in memory of the heroic conduct of the Italian troops at the disastrous battle of *Dogali* in *Africa* (Jan. 1887). The open space is named *Piazza dei Cinquecento*, after the 500 soldiers who then fell.

W. of the *Stat.* lies the **Giardino di Termini**, a small triangular space planted with trees.

Facing it stands the large **Liceo Massimi**, built by *Prince Massimiliano* of that family, with about 400 boarders or day-boys. On the rt. in the *Via Viminale*, which leads S.W., is a fragment of a round structure belonging to the *Thermae* (see below).

Further W., in the hemicycle at the top of the *Via Nazionale*, is the copious **Fountain of the Acqua Marcia**



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remarkable for its powerful jet, effectively lighted at night by electricity. The last appearance of Pius IX. in public was to witness the first burst of water from this fountain on the 18th Sept., 1870.

To the N. stretch the ruins of the **Baths of Diocletian**, begun by Diocletian and Maximian about A.D. 302, and finished by Constantius Chlorus and Maximianus Galerius in 305. Card. Baronius states, on the authority of the martyrologists, that 40,000 Christians were employed upon the works. It is very probable that this tradition led to the consecration of the ruins, and that we are indebted to it for the preservation of the finest Hall which has been left to us from ancient times. The *Thermae* were upwards of a mile in circumference, and furnished 3200 baths, double the number which those of Caracalla could supply. They included all the space at present occupied by the Piazza delle Terme, the Carthusian convent and its gardens, S. Bernardo, the public granaries, the Ospizio di Termini, and the Grand Hotel. The buildings occupied a rectangular space, having in front a semi-circular projection, with two circular halls at the angles, which opened into the area, the use of which it is difficult to determine. Both of these latter still exist: one forms the Church of *S. Bernardo*; the other, much dilapidated, may be seen in the Via Viminale. Between them is the *Theatrum*, in some parts of which may still be traced the seats for spectators of the exercises of the *palaestra*, held in the level arena, now the Piazza delle Terme. The Baths themselves formed an oblong square in the centre of the area. The great central hall was converted by Michel Angelo into the noble Church of *S. M. degli Angeli* (see below). Between the cloister and the church are some other ruins of red brickwork, with stone corbels. Some of the halls still retain part of their vaulted ceilings of immense span; but being included within the buildings of the neighbouring Asylum for Blind Boys, and partly occupied

by magazines, it is almost impossible to obtain a complete survey of the ruins.

'The *Thermae* of Diocletian were the great *repertorium*, whence the architects of the Renaissance borrowed the patterns for their niches with columns on each side, their broken cornices and pediments, and their rows of columns without entablatures.'—Burn, p. xxxix. (quoting Winckelmann). A large portion of the Baths, lavishly decorated with marble, columns, and pavement, was standing as late as 1575, but was mostly plundered and destroyed by Sixtus V. about 1588.

The larger \***Cloister of the Carthusian convent**, designed by *Michel Angelo*, was founded and endowed by the Orsini family. It is surrounded by 100 Doric columns of travertine. In the centre are remnants of the immense cypresses (13 ft. round) planted at the fountain by Michel Angelo, and nearly destroyed by a cyclone in July 1884.

Under a large archway, surmounted with a Cross, and marked '*Ospizio Margherita per i poveri Ciechi*,' is the entrance to the

\***MUSEO NAZIONALE ROMANO** (Adm., p. [36]). A fine courtyard, in the centre of which stands a large vase or *Cantharus*, leads to a corridor, where is the turnstile. On the rt. wall is a piece of mosaic pavement from the *Praetorian Camp*, representing a tame tiger led by two men—coarsely executed, and probably dating from about A.D. 200. Opposite is a black and white mosaic, in imitation of an Eastern carpet—a favourite ancient subject.

Just before reaching the great Cloister, a staircase ascends on the rt. On the first landing is a mosaic of two brown figures offering sacrifice. On the first floor are a series of small rooms.

I.—Grim mosaic of a skeleton, black on white, pointing to the words *γνώθι σαυρόν* (tomb on the Via Appia). Fragment of a female statue. Two large square pillars into which have

been inserted \*fragments, discovered in 1890, of two long inscriptions referring to the Secular Games (*ludi saeculares*) in Rome. The first refers to the games held by Augustus (B.C. 17) at the instance of the Sibylline verses (preserved in Zosimus, Hist. ii. 6) which prescribed a festal ceremony with sacrifices and games every 110 years (*Saeculum*). The festival lasted three days and three nights. On the third day an ode composed for the occasion by Horace, and preserved among his poems as the famous *Carmen Saeculare*, was chanted by 27 boys and 27 girls, each having both parents alive, as they walked in procession from the Palatine to the Capitol and back. In lines 59-63 it is ordered that an account of the whole proceedings be inscribed on a pillar of bronze and a pillar of marble, to be set up in the place where the games were held.

The second pillar refers to the similar *ludi saeculares* held by Sept. Severus, A.D. 204. Two of the Vestals who stood on that occasion beside the Empress Julia Domna were Terentia Flavola and Namisia Maximilla, the pedestals of whose statues are in the House of the Vestals (Rte. 6).

II. (to the 1.).—Cippi and vases, very perfect, and beautifully wrought in foliage, found in the tomb of Sulpicius Platorinus, of the time of Augustus, in the garden of the Villa Farnesina, in 1880.

In the corner is a beautiful head of a girl in Parian marble—perhaps *Minatia Polla*, whose cinerary vase is just below. On the walls, stucco reliefs from the Villa, and a drawing of the tomb.

III.—Bronze statue of an athlete standing, with a staff in his l. hand, accurate in its bodily form, but wanting altogether in artistic style; doubtless a Graeco-Roman work. The statue is 7 ft. 4 in. high; on the breast are engraved some letters as yet undeciphered. \*Bronze statue of a boxer seated, excessively naturalistic,

even brutal in his type of face and swollen ears. He is represented as resting from the fight. The details of the fur-lined boxing gloves are very interesting. This figure has been claimed as a work of the Greek school of Lysippus, when statues of athletes were in demand. But we ought to know more of that famous sculptor and his school before we credit him with mere naturalism, however clever and observant it may be. Both found in 1885, while laying foundations for the Teatro Nazionale (Rte. 19). Three female Terms in black marble, interesting as examples of archaistic sculpture in Roman times (Palatine). Fragments of gilded draped statues in bronze, probably of the Emperors Valentinianus and Valens (Tiber).

IV.—Bronze statue of Bacchus, with eyes and diadem of silver, and reddened lips; Graeco-Roman work; found in the Tiber by the Ponte Garibaldi (1885). Fine torso of a youth in green basalt (Palatine). Wings and helmet of a statue of Victory, in gilded bronze, found near the Ponte Sisto in 1891. Colossal bronze hand, with ring and bracelet in form of a snake. Double herma, in bronze (Tiber, near the Marmorata).

V.—\*Reliefs in plaster from the ceilings of a Roman house in the Farnesina gardens (Rte. 33). They were arranged in panels, so as to give something of the effect of a coffered ceiling. Landscapes and figure scenes sketched in on the plaster, with extraordinary lightness of touch, and with a pleasant sense of open air life, if not with any great mastery of composition. Groups of two victories, opposed to each other in a very formal archaistic manner: they seem to have been impressed from one mould in the plaster, as are also the architectural patterns which form the frames of the panels. Animals and decorative patterns, the animals being often fantastic combinations, but always executed with great refinement, and a singular appreciation of the beauty of low-sketched relief in plaster. The fastidious taste which

is displayed throughout the purely decorative part of these ceilings—as opposed to the landscapes and figure scenes—is combined with a marked degree of poetic feeling.

In the centre, white marble vase, with storks and snakes in relief.

VI.—\*Marble statue of a youthful male figure, from the Villa of Nero, near Subiaco; very attractive. There is much discussion as to the attitude, whether it signifies falling before the enemy, or some act of the palaestra. The finish and refinement in the details of the bodily form places the sculpture in a comparatively late period of Greek art. In a recess, Female Head in marble, found in the Stadium on the Palatine, and probably belonging to the House of Augustus.

Here begins a series of rooms containing the famous \*Frescoes found in the ruins of an ancient villa in the Farnesina Gardens in 1879. The contents of each room come from a separate room in the ancient villa. The finest are B and D, which in the plan of the villa stood opposite each other, and whose barrel-shaped ceilings were decorated with reliefs in stucco (see above). The general system of decoration points to the 1st cent. B.C., when good Greek traditions were still preserved in several paintings alongside of the more strictly Roman manner of enriching the walls of villas with fanciful architecture and vistas of landscape or other open air scenes. As a rule the effect is that of bright harmonious colouring. In the decorative figures which are employed as Caryatides, or supports of one kind or another, there is a frequent imitation of archaic Greek work, which suggests in the painter an over-fastidious taste and a want of freshness and originality. That was a prevalent taste of the time. It is in the separate panels in conspicuous places on the walls that we see the finest effects of the old Greek tradition.

In Room X. (see below) is a plan of the excavations, each room being indicated by a separate letter.

C. Large black panels, on which landscapes have been sketched very faintly and are now hardly visible. In a narrow frieze is a long series of figures representing scenes of ordinary life, probably in connection with crime and justice. [On the l. a closed door (opened on application) leads to a cabinet in which is a very fine Hermaphrodite in Parian marble (Teatro Costanzi, 1879).] Through a short passage we reach

VII.—Finest of all is B 5, where Venus or a Bride is seated with Cupid standing at her feet, and an attendant behind her. This beautiful picture recalls Greek painting as we know it on the white Athenian vases of about B.C. 400. B 4 represents the Birth of Bacchus; at each side is a smaller panel with finely drawn compositions. Bust of Aesculapius, and Girl's head (Palatine).

VIII.—E 4 is a remarkably graceful female figure, draped and veiled, and pouring from one small vase into another. E 5 is much injured, but the head and feet of the figure still remain to show how finely they were drawn in the true Greek manner. In the centre, small bronzes (Tiber).

IX.—Large red panels, with smaller ones painted in colour. D 1, D 3, Extremely graceful female figures seated; D 5 represents a statue of Bacchus in outline on white ground.

X.—The panels marked A are much injured. The room was a cryptoporticus with two wings. By the window a sleeping head—probably Ariadne (Nero's Villa). On the wall, elevation and plan of the Villa.

XI.—Paintings marked F, less careful in execution, on white ground. Bust of Antoninus Pius (Stadium, 1893); bust of an Empress (Via Appia).

XII.—In a central case is a very interesting \*Collection of 830 English coins, sent to Rome as Peter's Pence, and discovered in the *Atrium Vestae* (Rte. 6). On the window wall hangs an explanatory key, giving the names of the places from which they came.

On the opposite wall are Mosaics of the Muses, Ganymede, Ulysses, Marsyas, and various scenes. On the rt., Masks and Victories, belonging to the mosaic floor in the *Croce Greca* (Rte. 32). On the l., an admirably well preserved \*MOSAIC, apparently of the 3rd cent., found in a Roman Villa at Baccano on the Via Cassia, and representing *Aurigae* (charioteers in the races of the Circus Maximus) of the four principal factions, each standing by his horse, and wearing a tunic with the colour of his faction—green (*prasinata*), blue (*veneta*), red (*russata*), and white (*albata*).

XIII.—Frieze of mural paintings illustrating the origin of Rome (p. 41); glass vessels (tomb of the freedmen of Statilius, near the Porta Maggiore). Vase of Parian marble.

XIV.—Sarcophagus, from the tomb of Calpurnius Piso, near the Porta Salaria (1884).

Great Cloister (p. 187).—To the rt. are several large blocks sculptured with very beautiful foliage in the manner of the *Ara Pacis*, of which remains are to be seen in the Vatican, the Villa de Medici, and the Palazzo Fiano. On the l. a characteristic portrait statue of a Vestal. And a headless goddess with drapery of deeply cut and finely composed folds, probably a copy from a Greek original of about 420 B.C.; the manner in which the drapery falls over the bosom recalls the Fates of the Parthenon in the Elgin Room of the British Museum.

On the other side of the Cloister, notice a mosaic pavement from a house in the Aventine, with scenes on the Nile, recalling the famous mosaic of Palestine (Prænestè).

On the side opposite the entrance are Rooms B–H. Room B contains marbles and inscriptions found at Ostia, from Augustus to Trajan, including a beautiful \*Altar, sculptured with reliefs of Mars and Venus, and of the Origin of Rome. In C is the famous *Tabula alimentaria Liguorum Baebianorum*, a bronze inscription relating to the maintenance of poor chil-

dren under an edict of Trajan, found at Campolattaro. Here also and in D are the *Acta Fratrum Arvalium*, with other inscriptions and fragments found for the most part in the Sacred Grove (*Lucus Deae Diae*) on the site of the Rly. Stat. at Magliana (Rte. 55).

ROOM E.—To l. fine fragment of a figure seated, with drapery over the thighs and feet drawn back. Fragment of a youth with petasus at the back of the head, which, though coarse in execution, is finely conceived.

ROOM F.—Small head of the Apollo Sauroctonos. A good torso of the Apollo of Praxiteles. Head of the infant Dionysos, recalling the group of Hermes by Praxiteles at Olympia. A row of busts which show curious examples of hair dressing. 7 Julia, the daughter of Augustus. 8 The time of Titus, when the ladies affected the beehive style of dressing the hair, as a compliment to the Emperor, who never lost a day. 9 Elaborate head-dress of the time of Trajan. 12 The simpler style of Sabina, wife of Hadrian. 1 Julia Donna wearing a huge wig over her own hair.

ROOM G.—Five specimens of Lombard work found in a burial-ground above Ascoli Piceno, where 250 tombs were opened. The sarcophagi were plain, without inscriptions. In the first compartment are various objects from the tombs of warriors. On the lower shelf of the second glass case, gold saddle-bow, ornamented with reliefs of lions, eagles, and dragons; heads of bronze nails with which these were fastened to the wood. On the first shelf is a dagger, only the gold part of the handle remains; the rest was of leather, which has perished. The gold cross was worn on the left shoulder. To the rt. of the shelf, gold ornaments and pendants for ornamenting robe and cuirass. The gold fibula weighs 52 grs. Bronze bowls used for horses' corn. Pruning hook, shears, and the point of a lance. Glass bottles of exquisite shape. Beautiful blue *rhyton*, or drinking horn. Pieces of chain armour for a horse, spurs, and bits, parts of a

helmet, the silver band of a bow, and arrow heads. In the cases on each side of the door are swords, iron plates of cuirasses called *brigantine*, bows, four shields, the leather part restored. The shields were held on the fist, not on the arm, thus the hand was protected.

The inner compartment contains the women's ornaments. In each tomb was found at least one chain formed of bits of quartz, smalt, coral, and occasionally shells strung together. This barbaric style, contrasting with the beauty of the gold ornaments, is traditional among the Lombards, and goes back to Egyptian and Phœnician times. In Case 7 the smalt ornaments alternate with gold Byzantine *solidi*. Large gold brooches of fine filagree work. Silver fibula, two of which were found in each tomb. Gold rings, and large gold earrings, some with pearls and amethysts. Gold crosses (of Greek shape) to ornament dresses. A silver clasp with the words *RUSTICA VIVAT*. The little trefoil ornaments were made up into nets for the hair. Bottles, and drinking-glasses of lovely shapes; combs, pins, &c. The fine gold fibula in Case 5 was found near the Stadium on the Palatine, and is of the 9th cent. A.D. The marble reliefs date from the 8th to the 12th cent. No. 3 formed the front of an altar of a church.

ROOM H.—Head of Darius wearing a Persian cap, and having the eyes closed as in death (compare Naples mosaic of Alexander and Darius). \*Greek head (Venus?) in Parian marble, the hair gathered in a sort of cap. The style recalls that of the mausoleum at Halicarnassus in the beautiful rendering of the hair and lips; the sharp lines of the eyelids look like bronze work. Its date would fall early in the 4th cent. B.C. Statue of Apollo, which preserves something of the character of Greek sculpture in the early part of the 5th cent. B.C., but otherwise is rough in execution. It was found in several pieces in the bed of the Tiber (1885), and has been

restored. Female head which has been burnt in a fire; the type of face and the rendering of the hair over the brow are archaic, but the parted lips are inconsistent with true archaic sculpture, for which reason this head must be regarded as a later copy made in a good period of art. Portrait head of Seneca.

ROOM TO THE RIGHT.—Striking half figure of a Vestal, interesting as a piece of portraiture, and for the costume. The ceremonial dress of the Vestals was white. On the head they wore a white veil with a purple border. Under the veil was a broad band of six strips across the brow, the ends falling on the shoulders. Four heads of Vestals and several portrait busts of Emperors.

GARDEN.—Wing I.: 2 Centre of a fountain in the shape of a ship. 5 Hermes. 32 Large pedestal dedicated to the Emperor Valens, from the Ponte Sisto (see p. 197). Wing II.: 30 Torso, representing Bacchus, of good sculpture, much corroded by water. Wing III.: 24 and 25 Columns of Cipollino marble from the Villa of the Gordian Emperors, Via Appia. 35 Sepulchral monument of republican times. Wing IV.: Statue of Dionysos, type of 4th cent. B.C. Round the fountain 7 heads of animals which stood originally in the Forum of Trajan. In the N.W. corner a tomb brought from the Via Labicana, belonging to the last years of the Republic; the tomb is of *tufo*, while the reliefs and inscription are of travertine.

The adjoining **Workhouse** (*Ospizio di Termini*), entered from the Via Venti Settembre, was founded by Leo XII. in 1824, in the old Papal granaries. It contains nearly 300 boys and girls, chiefly orphans, who are selected among deserving objects in different parishes of the city. The boys are taught trades and music, and the girls brought up for domestic service. The establishment is supported entirely by the City, the yearly expense being 300,000 fr. (12,000L).

An addition has been made to this extensive institution by the foundation of a Hospital for the Blind, by H. M. Queen Margaret, whose name this department bears (see *S. Sabina*, Rte. 25). The deaf and dumb patients have been removed to more suitable quarters outside the Porta Pia. The Church of

**\*S. M. DEGLI ANGELI** (170 ft.) occupies the Tepidarium of the Baths of Diocletian, which was altered by *Michel Angelo* during the pontificate of Pius IV., to adapt it to Christian worship. It is one of the most imposing sacred edifices in Rome, and was consecrated on Aug. 5th, 1561. The great hall was converted into a Greek cross by the addition of the present vestibule, and of the tribune opposite. *Vanvitelli* in 1749 reduced the Church to its present form by adapting one of the circular hot-rooms (*Laconica*) as a vestibule, and lengthening the tribune and choir on the opposite side. The hall, which *Michel Angelo* had preserved as a nave, thus became a transept; the chapels opening out of it, in the intervals of the columns, were closed up; and the transept was lengthened, by converting two halls of the baths into chapels. On account of the dampness of the ground *Michel Angelo* was obliged to raise the pavement about 7 ft., so that the original bases of the columns are buried. Of the 16 columns, only those actually within the transept are antique. The others are of brick covered with painted stucco, by *Vanvitelli*.

**Vestibule.**—At the corners, Tombs of *Salvator Rosa* (1673), *Carlo Maratta* (1713), *Card. Parisio* (1604), professor of jurisprudence at Bologna, and *Card. Fr. Alciati* (1580), the learned chancellor of Rome under Pius IV. Further on, to the rt., Statue of *S. Bruno*, by *Houdon*, much admired by *Clement XIV.* 'It would speak,' he said, 'if the rule of his order did not prescribe silence.' In the opposite Chapel, Delivery of the Keys, by *Muziano*. This hall had once a circular opening in its dome,

**Transept** (99 yds. long, 30 yds. wide, and 84 ft. high; length of the entire building, 112 yds.).—The granite monoliths are 45 ft. high and 16 ft. in circumference. The ancient capitals, four at the ends Corinthian, and four central Composite, are of white marble, as is also the entablature, although the whitewash gives them the appearance of stucco. The gilt bronze rosettes arranged regularly in each compartment of the vault are part of the original decoration, and probably served as points of support for clusters of hanging lamps.—*M.* Most of the large paintings were once altarpieces in *St. Peter's*, where they have been replaced by copies in mosaic. At the end of the rt. transept is represented a miracle of the *Beato Nic. Albergati*, whom the Pope had sent to England in the hope of converting *Henry VIII.* 'I will believe,' said the king, 'if you will turn black one of these white loaves which my page is bringing me.' The ambassador performed the wonder, but the king remained unconverted. At the corner next the Chancel, *St. Jerome* among the Hermits, by *Muziano*, with landscape by *Paul Bril.* In the l. transept, Raising of *Tabitha*, by *Costanzi*; Fall of *Simon Magus*, by *Battoni*; Mass of *St. Basil*, by *Subleyras*. *Valens* had commanded *Basil* to perform mass according to the *Arian* rite, but he refused. The Emperor advanced with his offering to the altar, hoping to overawe the bishop, but fainted. On the pavement is the meridian line traced by *Bianchini* and *Maraldi*, in 1701.

**Chancel.**—On the rt., Presentation of the Virgin, by *Romanelli*. *St. Sebastian*, by *Domenichino*, 'deficient in composition.'—*K.* Opposite, Baptism of our Lord, by *Carlo Maratta*. Death of *Sapphira*, by *Roncalli*. Tombs—l. *Pius IV.* (1565), rt. *Card. Serbelloni* (1591). This Church is no longer *Carthusian*, having been transferred to the *Minims* in 1891.

The Pope's oil-cellar, as it is called, adjoining the Church, is a low-arched hall of the ancient Baths, containing



several cisterns or reservoirs sunk deep in the ground, where the supply of oil for the city was formerly preserved at an equable temperature.

Continuing N.W., we pass on the rt. the **Fontana dell' Acqua Felice**, more generally called *Fontana di Termini*. Under the former name it has been celebrated by Tasso in some of his finest *Rime*. It was designed by *Dom. Fontana*. In the central niche is a colossal statue of Moses striking the rock, by *Prospero da Brescia*, who is said to have died of grief at the ridicule excited by his work. In the side niches are figures of Aaron and Gideon.

Opposite is the richly-decorated Church of

**S. M. della Vittoria**, erected by Paul V. in 1605 for the bare-footed Carmelites, and dedicated to St. Paul. It received its present title after the Battle of Prague (8th Nov. 1620), because of a miraculous picture of the Virgin, burnt on 29th June, 1833, whose intercession is said to have obtained victory over the Protestants for Maximilian of Bavaria at the 'White Hill.' The façade was added from the designs of *G. B. Soria*, at the expense of Card. Borghese, in return for the statue of the Hermaphrodite found in the gardens of the convent, and now at the Louvre. The interior is by *C. Maderno*. The Virgin and Child with St. Francis in the 2nd chapel rt., and the Stigmata on the walls, are by *Domenichino*. In the l. transept is a statue of the S. Teresa in ecstasy, with the Angel of Death descending to transfix her with his dart, by *Bernini*, in his most affected style. On each side are portrait statues of the Venetian family of Cornaro. 3rd l., Trinity, by *Guercino*; the small Crucifixion on the l. is a copy of that by *Guido Reni* in the gallery of the Duke of Northumberland. The surface marbles at the altars are among the most costly and beautiful in Rome. In the adjoining convent is an office for the sale of the Acqua della Scala, a cordial made by the friars (see *S. M. della Scala*, Rte. 32).

[*Rome.*]

The VIA VENTI SETTEMBRE, so called in memory of the entry of the united Italian troops in 1870, leads hence N.E. to the *Porta Pia* (Rte. 35), passing on the rt. the large *Finance Office*, and on the l. the site of the Villa Barberini, now covered with buildings.

Part of the Convent (entrance at No. 1, Via S. Susanna) has been turned into a STAZIONE CHIMICA AGRARIA SPERIMENTALE, in connection with an important Government scheme for the cultivation of the Campagna (see p. 364). Here also is an

**Agrarian Museum** (adm., p. [36]; catalogue, 1 fr.), comprising a well-arranged, comprehensive collection of botanical and geological specimens. On the 1st and 2nd floor, alimentary substances; substances used in the arts and manufactures; natural history in relation to agriculture. Specimens of silk, cotton, wool, and flax, from different parts of the world; samples of cereals, gums, oils, woods, and tobacco. Stuffed birds, fungi, and wax models of the Phylloxera insect in the various stages of its development, with maps tending to elucidate the subjects on the walls. There is also a small herbarium and collection of minerals. On the 2nd floor is a **Geological Museum** (daily, except Sun., 9 to 12, and 2 to 5). Lectures are delivered here during the summer months, and occasionally in winter.

Close to S. M. della Vittoria is the Church of

**S. Susanna**, attached to a convent of Cistercian nuns. It is dedicated to the daughter of S. Gabinius, a relation of Diocletian, whose son she refused to marry because he was a Pagan. For this she was beheaded in her own father's home, which stood on the spot; and a Church was built here in her honour and consecrated by her uncle Pope S. Caius, who lived next door, in 290. St. Ambrose in 370 refers to these two houses as known by the name 'ad duas domos.' After several restorations it was reduced to its present state in 1603. On the walls of the nave are four large frescoes of

Susanna and the Elders, by *B. Croce*. The chapel dedicated to St. Lawrence, on the l., was erected at the expense of Camilla Peretti, sister of Sixtus V., who brought hither the bodies of SS. Genesio and Elcuterio from S. Giov. della Pigna.

In the semi-crypt are remains of ancient buildings, on foundations of tufa blocks from the Servian walls.

Opposite is the Church of

**S. Bernardo**, a circular building of considerable interest, as one of the halls which stood at the angles of the outer circuit of the Baths of Diocletian. It has been preserved entire by the pious care of Catarina Sforza, countess of Santa Fiora, who in 1598 converted it into a Church and presented it to the Cistercian monastery which she founded and endowed within the *peribolus* of the *Thermae*. The beautiful roof, with its sunk coffers, is ancient, and has been well restored; but it was originally open, like the Pantheon. There are several inscriptions to members of the Sforza family placed here by Catarina; among them, on the rt., is that of *Roberto*, brother to the foundress, who died a Cardinal at 18.

The Via Torino, terminated by the W. front of S. M. Maggiore, now leads S.E. Following it for a short distance, we turn rt. into the VIA NAZIONALE, passing on the l. the handsome *American Church* (see p. [10]). No. 230 on the rt. is the

**Pal. Tenerani** (1871-73), with a fine gallery on the ground-floor, containing casts of the works of the late Comm. Tenerani. Further on to the rt., standing below the level of the street, is the Church of

**San Vitale**, a very ancient foundation retaining its basilical form. It was dedicated by Innocent I. in 416 to SS. Gervasius and Protasius, sons of S. Vitalis, and was restored in 1475 and 1595. In the latter year Clement VIII. gave it to the Jesuits. It was the titular Church of Card. Fisher, Bp. of Rochester. The carved doors of walnut wood are worthy of notice. Festa, 28 April. Beyond the Church, on the rt., is the

**Pal. delle Belle Arti**, built as a Hall for Exhibitions in 1880-83. It contains modern pictures and sculptures in the *Galleria d'Arti Moderna*; and in the spring an annual *Esposizione di Belle Arti*. (Adm., p. [36].)

We next pass on the rt. the **Pal. Huffer**, and a small **Public Garden**, with its imposing flight of steps leading up to the Quirinal. Nearly opposite is the large new building of the

\***Banca d' Italia** (1893), the handsomest structure of Italian Rome. Its front is of travertine, and its spacious court is faced with the same material. The architect was *G. Koch*, and the total cost exceeded 200,000*l.* The caves and treasure-room can be flooded at a moment's notice.

In a small court, visible through the furthest doorway, is a marble \*Statue of Antinous, found close to the spot, in the shop of a mediæval stone-cutter. Immediately beyond it, a street leads l. to the very ancient Church of

**S. Agata in Suburra**, rebuilt by Ricimer the leader of the Goths, in 460, whence it is also called *S. Agata dei Goti*. Deseccated by the Arians, it was re-consecrated by St. Gregory the Great in 693, and raised to the rank of Titular. Between 1592 and 1633 it was restored by some Barberini Cardinals, who destroyed a mosaic in the tribune, co-eval with the foundation, and bearing the name of Ricimer. In the nave are twelve very rare columns of reddish yellow granite, with Ionic capitals, from some ancient edifice. On the rt. of the principal entrance is the sepulchral slab of John Lascaris (1535), one of the Greek refugees who fled their country after the fall of Constantinople, and among the first to introduce the study of Greek literature into western Europe. It bears the inscription, written by himself in Greek:—*Lascaris lies here in a foreign grave; but, O stranger, he does not feel uncomfortable on that account—he rather rejoices; yet is not without a pang, as a Grecian, that his fatherland cannot afford him an eman-*





cupated sod of earth.' In the l. aisle is a monument (1856), containing the heart of O'Connell, which he bequeathed to this Church. It was erected at the expense of Charles Bianconi, of *Irish car* notability. The poor relief represents O'Connell refusing to sign the Declaration at the Bar of the House of Commons in 1829. In the opposite aisle is a monument to Card. Mario y Catalan (1841). Festa, 5 Feb., 17 Mar. The Church is at other times seldom open, but visitors are courteously admitted by the College entrance in the Via Mazzarino at any reasonable hour.

The Church of S. Agata is attached to the **Irish College** for the education of priests. It was founded in 1626 by Card. Ludovisi and Luke Wadding of S. Isidoro (Rte. 20), but did not occupy its present site until 1836.

In the opposite corner of the street running E. is the little Church of **S. Bernardino** (1625), belonging to nuns of the Third Order of St. Francis. At the 1st altar on the l. are two columns of *giallo antico*. Festa, 20 May.

Turning W., and passing between S. Domenico e Sisto on the l. and the raised garden of the Villa Aldobrandini on the rt., we rejoin the Villa Nazionale, and descend a flight of steps to the Forum of Trajan (Rte. 7).

## ROUTE 22.

FROM THE PONTE S. ANGELO TO THE PONTE SISTO, BY THE VIA GIULIA; RETURNING BY THE TRINITÀ DEI PELLEGRINI, THE PALAZZO SPADA, THE PALAZZO FARNESE, AND THE ENGLISH COLLEGE.

[Omn., p. 22], x.; Tramway, p. [28], v.]

During the construction of the main sewer on the l. bank of the Tiber, just

below the Ponte S. Angelo, was discovered on Sept. 20, 1890, a mediæval wall, built of materials collected at random from neighbouring ancient ruins. Among them were fragments of inscriptions which surrounded the Pillar, commemorating the LUDI SÆCULARES, now in the *Museo delle Terme* (Rte. 21).

The tramway follows the broad *Corso Vitt. Emanuele*. Standing back on the rt. is

**S. Giovanni dei Fiorentini**, the national Church of the Tuscans, built by the Florentines in 1488, but not completed until 100 years afterwards, by reason of difficulties encountered in laying a solid foundation on the margin of the Tiber. These were at last overcome by *Sangallo*, and the building was finally erected from the designs of *Giac. della Porta*. The façade was added by *Alessandro Galilei* (1725). 3rd chapel rt., St. Jerome praying before a crucifix, by *Santi di Tito*. Rt. transept, SS. Cosma and Damiano condemned to the flames, by *Salv. Rosa*. At the high altar, four fine columns of Cottanello marble. Most of the sepulchral memorials are to natives of Tuscany.

Close to the Church, a suspension bridge (5 c.) crosses to the Lungara (Rte. 33). We now enter the VIA GIULIA, laid out by *Bramante*, and named in honour of Julius II. On the rt. is the

**Palazzo Sacchetti**, built by *Antonio da Sangallo* for his own residence, early in the 17th cent., and completed by *Nanni Bigio*. Only the N. and E. sides have been completed; high up is a beautiful cornice. At the death of Sangallo the palace became the property of Card. Ricci, who formed in it a valuable collection of statues and antiques. It then passed successively to the families of Ceuli, Acquaviva, and Sacchetti, and ultimately came into the possession of Benedict XIV., who removed the sculptures to the Capitol, where they became the foundation of the present Museum. The little Church of

**S. Biagio della Pagnotta** is so called from the sacred bread distributed here on the Festa of the Saint (Feb. 3rd), when mass is celebrated according to the Armenian rite. It was formerly attached to an important Benedictine Abbey, and stands on the site of a Temple of Neptune. Alexander II. rebuilt it in 1072, and Gregory XVI. gave it to the Armenians in 1836. Behind this Church has been discovered *in situ* an inscribed stone nearly 6 ft. high, which formed part of a line of *cippi* marking the limits of public property in the reign of Tiberius from the TRIGARIUM to the PONS AGRIPPÆ. The former was an open space at the edge of the Campus Martius, used for the breaking in of horses—the colt being harnessed between two trained animals in a *triga*, or three-horsed chariot; and it must have stood between the Pal. Farnese and Pal. Sacchetti. The Bridge of Agrippa is here mentioned for the first and only time in any document or inscription; and as it is impossible that so important a work should have disappeared without leaving any traces whatever, it is supposed that Agrippa may have been the original builder of the *Ponte Sisto* (see below).—*L.*

Further on to the rt. are some massive substructions of an edifice commenced by Bramante, as a Palace of the Law Courts for Julius II., which has never been continued. The next Church is **S. M. del Suffragio** (1675), erected by a Confraternity devoted to suffrages for the souls in purgatory. 1st l., two fine columns of *Affricano*; 3rd rt., two of *Serravezza*.

Beyond this are the *Carceri Nuove*, the first prisons on the cellular system ever erected in Europe. Nearly opposite, on the l., is the little Church of **S. Filippo Neri**, commonly called, from its diminutive size, *S. Filippino*. It was founded by a glovemaking of Florence under Paul V., and dedicated to *S. Trofimo*. Here is a very ancient Crucifix, brought from the Crypt of the Vatican. Festa, 26 May.

Further on is the **Collegio Ghislieri**, founded by the celebrated physician Giuseppe Ghislieri in 1630, for the education of 24 youths. Adjacent is the Church of

**S. Spirito dei Napoletani**, built in 1572 on the site of an older edifice dedicated to *S. Aurea*, and attached to a Dominican nunnery, afterwards removed to SS. Domenico e Sisto. On the right is the Tomb of Card. de Luca, a celebrated writer on Canon Law (1683). 2nd l., two columns of *broccatello*.

The 1st street to the rt. now leads to **S. Eligio degli Orefici**, built for the Silversmiths in 1509, by *Bramante*, and restored in 1701. Returning to the Via Giulia, on the l. is **S. Catarina da Siena** (1526), restored and decorated with *giallo di Siena* and other marbles in 1760. Festa, 30 Apr.

We now reach, on the rt., the **Palazzo Falconieri**, modernized in the 17th cent. by *Borromini*. It was formerly celebrated for the gallery of Card. Fesch (1839), and is now the property of Marchese Medici del Vascello. Good view over the river from the court. Adjacent is the circular Church of

**S. M. dell' Orazione**, erected in 1573 by the *Confraternita della Morte*, a pious brotherhood, who search out and bury the poor labourers who die in the Campagna. Its name is derived from the Devotions of the Forty Hours (*Quaranta Ore*), first instituted here. The Church was rebuilt in 1737. Festa, 2 Nov. An archway here leads across the street from the Farnese Gardens to the river.

In the Via Mascherone, to the l., so called from the Mask on the fountain to the rt., is **SS. Giovanni e Petronio**, formerly dedicated to St. Thomas, but given in 1575 to the Bolognese. Over the altar stood a large painting of the Virgin and Child, with SS. John Evan. and Petronius, by *Domenichino*, now in the Brera at Milan, and replaced by a copy.

The *Via del Fontanone*,† a prolongation of the *Via Giulia*, now leads to the

**Ponte Sisto.** This bridge occupies the site of the *Pons Aurelius*, so called because it was restored in the 3rd cent. by Caracalla. It was probably built in the first instance by Agrippa, and repaired by Hadrian.

In 1878, under the first arch on the left bank of the Tiber, architectural fragments and inscriptions were found in the bed of the river, proving that the bridge had been repaired, and adorned with a Triumphal Arch at its N. end, by the Emp. Valentinian and Valens, in 366-67.

Among many fragments then found was a block belonging to the attic of the arch over one of the columns, with two feet of a bronze-gilt statue riveted on to it. Thirty pieces were recovered of the statue, which had evidently been cast in an early and better style than that of Valentinian, whose head was probably placed on the shoulders of some predecessor's effigy. Further dredging in the bed of the river has led to the discovery of a portion of one of the parapets, with pedestals supporting statues of Victory, in gilt bronze, and panels inscribed with the records of the reconstruction of the bridge. These fragments and inscriptions will be found in the *Museo delle Terme* (Rte. 21).

The bridge was ruined by a great flood in 792, after which it is mentioned as *ruptus, tremulus, and fractus*.

The present bridge of four arches was begun in 1473, by *Baccio Pontelli*, for Sixtus IV., who wished to afford easier access for pilgrims to the Vatican at the Jubilee of 1475. It was made passable on that occasion, and completed two years later. An old writer (*Domenichi*, 'Facetie,' &c., Venice, 1588) records that the expense of the work was sustained by the courtezans of the city.

In 1879 the bridge was widened

† This name is derived from a Fountain which formerly faced the street, at the N. end of the *Ponte Sisto*.

12 ft., by two footways supported on iron corbels, and the approach at both ends flanked by new quay walls. Hence to the *Trastevere* (Rte. 27).

N. of the Bridge, on the l., is the ancient Church of

**S. Salvatore in Onda**, so called because it was frequently inundated by the waters of the Tiber. It was restored in 1260 and 1684, and has belonged to the monks of St. Paul the Hermit, and to the Minor Conventuals. The pavement was raised above the level of the street, as a security against floods, in 1729. In 1850 the Church was restored to its original basilical form, and handsomely decorated, by Monsign. Fr. Cassetta. It now belongs to the *Padri Pallottini*, founded by Padre Pallotta in 1836. The nave is sustained by ancient columns with buried bases, and the baldacchino by four columns of *Porta santa* (rare variety), brought from the demolished Church of *S. Salvatore a Ponterotto*.

Further N. on the rt. is the Church of the *Trinità de' Pellegrini* (1614). At the high altar are four very fine columns of *Affricano*, and a Trinity, by *Guido Reni*.

Annexed was a richly endowed **Hospice**, founded by S. Filippo Neri in 1548, for pilgrims arriving at Rome, who are lodged for three or four days at Easter. It is said that during the Jubilee festivities of 1775 as many as 5000 were entertained daily. Here, in Holy Week, the Members of the Confraternity, among which were princes, prelates, and cardinals, used to wash the feet of twelve poor pilgrims, and serve them at table. In 1892 the Hospice and its annexes were incorporated with the general Charity Fund of the city.

Adjacent is an Oratory where sermons were formerly preached every Saturday to the Jews, compelled to listen by a law of Gregory XIII.

Opposite, in the old *Pal. Santacroce*, is the **Monte di Pietà**, established as a pawnshop on a large scale in 1539, to

check the trade in usury carried on by the Jews. The movement was approved by Paul III. and succeeding pontiffs; and the Pope's own treasurer, assisted by forty Roman cavaliers, took charge of the institution. Good pictures and articles of furniture are sometimes exposed for sale. (Entrance from the N. side.)

Close by, on the E. of the Piazza del Monte di Pietà, is the little Church of **S. Salvatore in Campo**, rebuilt in 1639. Adjoining it are some scanty ruins of an

*Ionic Temple*, discovered in 1837. The spot was carefully re-examined in 1873 by the Archæological commission, when two beautiful fluted columns of the Ionic order, 5 ft. in diameter, were discovered, lying across the Via de' Specchi, at a depth of 15 ft. The remains now visible consist of a massive basement approached by four wide steps, on which stand six stumps of fluted columns of Greek marble.

Returning to the Piazza dei Pellegrini, the Via di Capo di Ferro leads rt., passing on the l. the

**PALAZZO SPADA** (now the Court of Cassation), begun by Card. Capodiferrero in 1564, from the designs of *Giulio Mazzoni*, a pupil of Daniele da Volterra. The façade was decorated by *Borromini*, who has left in the smaller court a specimen of his capricious taste in the fantastic colonnade of Doric columns, erected for the sake of its perspective. Adm. only to the

**Sculptures.**—On the first floor (50 c.) are \*eight beautiful reliefs which formed the pavement of S. Agnese fuori le Mura, where they were discovered in 1620, face downwards. Window wall: Pasiphaë and Daedalus; Amphion and Zethus; Endymion (cast); Perseus (cast); Belerophon watering Pegasus. Returning, Wounded Adonis; Ulysses and Diomedes robbing the temple of Minerva; Paris and Oenone; Death of

Opheltes; Paris on Mount Ida. The two plaster casts are from the originals in the Museum of the Capitol. In the adjacent *Sala dell' Udinanza* is a colossal \***STATUE OF POMPEY** holding the globe. It was found in the Vicolo de' Leutari, near the Cancelleria, in 1553, and is probably the identical statue which stood in the Curia of Pompey, and at whose base 'great Caesar fell.' It is 11 ft. high, and of Greek marble. Augustus removed it from the Curia, and placed it on a marble Janus in front of the basilica. When discovered the head was lying under one house and the body under another: and the two proprietors were on the point of dividing the statue, by the judge's orders, when Julius III. interposed, and purchased it for 500 crowns. In a more civilized age this statue was exposed to an actual operation; for the French, who acted the Brutus of Voltaire in the Colosseum, resolved that their Caesar should fall at the base of that Pompey which was supposed to have been sprinkled with the blood of the original dictator. The statue was therefore removed to the arena of the amphitheatre, and, to facilitate its transport, suffered the temporary amputation of its right arm. The question of its authenticity is still disputed, especially with regard to the head.

And thou, dread statue! yet existent in  
The austerest form of naked majesty,  
Thou who beheldest, 'mid the assassins' din,  
At thy bathed base the bloody Caesar lie,  
Folding his robe in dying dignity,  
An offering to thine altar from the queen  
Of gods and men, great Nemesis! did he die;  
And thou, too, perish, Pompey? have ye been  
Victors of countless kings, or puppets of a  
scene?  
*Childe Harold.*

The **Picture Gallery** is arranged in four rooms, with catalogues in each. (Adm. only by special permission of Prince Spada.) I.—22 *Caravaggio*, Portrait; 44 *Scipio Gaetano*, Julius III. II.—*Seb. del Piombo*, Astronomer; 9 *Brueghel*, Landscape; 10 *Guido Reni*, Judith; 16 *And. del Sarto*, Visitation; 43 Old copy of Christ among the Scribes, by *Leonardo da Vinci* (original in London). III.—2 St.



Anne and the Virgin—'two ugly seamstresses' (*Cic.*); 15 *Brueghel*, Landscape; 29 *Salv. Rosa*, Landscape; *Lor. Lotto*, Woman taken in Adultery (copy, original in the Louvre); *Sodoma*, St. Christopher, much damaged; 40 *Moroni*, Portrait; 49 *Palmezzano*, Christ bearing the Cross; 24 *Guercino*, Death of Dido. IV.—10 *German School*, Portrait (1511); 15 *Caravaggio*, Angel's Head; 26 *Honthorst*, Christ in the Garden. Here also is a sitting statue of Aristotle, with the letters (ARIS) engraved on the base.

Opposite is the **Pal. Ossoli**, built by *Bald. Peruzzi* (1525); with its front towards the N. Facing it stands the little Church of **S. M. della Quercia**, named after a miraculous image near Viterbo, and restored by the Butchers' Company in 1732.

From the Pal. Spada the Vicolo dei Venti leads into the PIAZZA FARNESE, adorned with two Fountains, falling into magnificent *labra* (hot water baths) of Egyptian granite 17 ft. long, found in the Baths of Caracalla.

The \***Palazzo Farnese** is the property of the ex-King of Naples, who inherited it from Elizabeth Farnese, the last of her line. It was leased in 1874 to the French, and is now the residence of their Ambassador to the Vatican. On the second floor is established the 'Ecole de Rome,' or Archaeological Institute of France, founded in 1875. The building was begun by Paul III., while Cardinal, from the designs of *Antonio da Sangallo*, and finished by his nephew, Card. Alessandro Farnese, under the direction of *Michel Angelo* (1526). The façade towards the Tiber, with its Loggia, was added by *Giacomo della Porta* in 1580. The architecture of this palace is beyond all doubt the finest in Rome; but the blocks of travertine of which it is constructed were taken from the Theatre of Marcellus and the Colosseum, of whose ruin, says Gibbon, 'the nephews of Paul III. are the guilty agents, and

every traveller who views the Farnese palace may curse the sacrilege and luxury of these upstart princes.' Admission very difficult to procure, except in the height of summer, when the family are away.

The front elevation (95 ft.) is of the same height as the baldacchino at St. Peter's. In the loggia are four columns of Verde antico from Zenobia's bath house at the Sulphur Springs near Tivoli.—*L.* On entering the court the size of the blocks of travertine, and the precision with which they are fitted, will not fail to attract attention. Nothing can surpass the solidity of the construction: the basement, which was laid down by *Vignola* on the original plan of Sangallo, and the first story, by *Vignola* himself, are worthy of the best times of architecture. All the upper parts of the building, with the imposing cornice, are by *Michel Angelo*. The court was originally surrounded by an open porticus, in two ranges, the lower (Doric) still open; the upper (Ionic) has had its arches closed in recent times with brickwork and windows, which takes much away from the grandeur of this once superb atrium. Above rises the attic with its Corinthian pilasters, by *Michel Angelo*. On the rt. is a sarcophagus with rude reliefs of scenes of the chase; that on the l. is a Christian, of the 4th cent. In former times the Palace was remarkable for its fine collection of statues, now removed to Naples. In a room on the first floor are some very celebrated \*FRESCOS by *Annibale Caracci* and his scholars, 'generally considered his best performance . . . in the technical process of fresco we know no more finished specimens . . . the drawing is altogether masterly; still we specially feel the want of true life; the general expression is cold and heavy.'—*K.* They occupied eight years in execution, and were rewarded with 500 gold crowns (120*l.*). The centre-piece represents the Triumph of Bacchus and Ariadne, attended by fauns, satyrs, and bacchantes, and preceded by Silenus on an ass. Other subjects are—Pan bringing goatskins

to Diana; Mercury presenting the apple to Paris; Apollo carrying off Hyacinthus; the Eagle and Ganymede; Polyphemus playing on the Pipes; the pursuit of Acis; Perseus and Andromeda (by *Guido Reni*); contest of Perseus and Phineus; Jupiter and Juno; Galatea, with tritons and nymphs; Apollo slaying Marsyas; Boreas carrying off Orithya; recall of Eurydice; Europa on the Bull; Diana and Endymion; Hercules and Iole; Aurora and Cephalus in a car; Anchises and Venus; Cupid binding a Satyr; Salmacis and Hermaphroditus; Syrinx and Pan; Leander, guided by Cupid, swimming to meet Hero. The eight small subjects over the niches and windows are by *Domenichino*; they represent Arion on his dolphin; Prometheus; Hercules killing the dragon of the Hesperides; the deliverance of Prometheus; the fall of Icarus; Calisto in the bath; the same nymph changed into a bear; Apollo receiving the lyre from Mercury. Another apartment has the following frescoes by *Ann. Caracci*—Hercules supporting the globe; Anapius and Amphinome saving their parents from an eruption of Aetna; Ulysses and Circe; Ulysses passing the island of the Sirens; Perseus and Medusa; Hercules and the Nemean Lion.† In the wing of the palace looking out on the Piazza are two large halls, one occupying the height of two floors, and upwards of 60 ft. in elevation; it has a heavy oak roof, with deep sunk panels, and was in former times the anteroom to the state apartments. In it are preserved a few of the sculptures of the Farnese collection—some good ancient architectural fragments, and recumbent statues of Piety and Abundance, by *Giacomo della Porta*, which once belonged to the tomb of Paul III. in St. Peter's. The second hall has also a heavy panelled roof; the walls are covered with frescoes of subjects connected with the Farnese family, painted by *Vasari*, *Salviati*, and the two *Zuccheri*. The colossal group of Alessandro Farnese crowned by

† Photographs at Spithöver's.

Victory, with the Scheldt and Flanders at his feet, was sculptured by *Moschino* out of a column taken from the Basilica of Constantine.

At the N.W. corner of the Piazza is the Church of **S. Brigida**, founded by Boniface IX. upon the site of the House of St. Bridget of Sweden, where she died in 1373. It was restored in 1513, and again in 1894.

To the l., by S. Brigida, the Via di Monserrato leads to the Church of

**S. Girolamo della Carità**, said to occupy the site of the House of the Roman matron S. Paola, who entertained here St. Jerome, when summoned to Rome by Pope S. Damasus in 382. Originally belonging to the Observants, it was given by Clement VII. to a Brotherhood of Charity, composed of noble foreigners, whose chief office was to minister to prisoners, and who rebuilt the Church in 1600. Here St. Philip Neri lived for 33 years; here he founded his Order; and here he was visited by SS. Carlo Borromeo, Ignatius, Camillo Lellio, Felix of Cantalice, and others. The rooms which he inhabited may still be seen, adorned with frescoes and reliefs in illustration of his life and labours. There is also a painting of the Saint with the Virgin and St. Francis, by *Romanelli*.

Over the high altar is a copy of Domenichino's celebrated Communion of St. Jerome, originally painted for this Church, by *Vincenzo Camuccini*. Festa, 30 Sept.

On the l., in the adjacent Piazza, stands the Church of **S. Catarina della Ruota**, belonging to the Canons of the Vatican. It affords a curious instance of the corruption of names, having been dedicated in the 12th cent. to *S. M. de Catenariis*, a title derived from the chains (*catene*) hung up in an adjoining Oratory by captives redeemed from the Barbary pirates. *Catenariis*, carelessly pronounced, became *Catarina*. Festa, 25 Nov. Opposite is

**S. Tommaso degl' Inglese**, the Church

of the ENGLISH COLLEGE. The first English colony in Rome was the Anglo-Saxon School founded by Ina King of Wessex, which, after flourishing for about 400 years, came to an end in the time of Innocent III. That Pope assigned the scanty remains of its possessions to the Hospital of *S. Spirito in Sassia* (Rte. 29), a gift which was confirmed by King John. From this period the English remained practically without a Hospice until 1358, when the *Universitas Pauperum Anglicorum* was constituted, and four years later was endowed with a house on the site of the present College by John Shepherd and his wife Alice. The Hospice was dedicated to St. Thomas of Canterbury, and many officers in the armies of Edward III. and the Black Prince had a share in its endowment.

In the reign of Queen Elizabeth the Hospice was converted into a College for the education of candidates for the Priesthood, which the change of religion had made it impossible to maintain in England. The College was rebuilt in 1675, and continued to supply England with priests (44 of whom appear to have suffered martyrdom in their own country) until suppressed under the First Empire by the French, who destroyed the Church, and quartered their troops in the building. It was re-opened in 1818, and was subsequently placed under the Rectorship of Dr. Nicholas Wiseman.

In an upper Corridor of the College are portraits of all the English Cardinals, from Wolsey to Vaughan. The fine Library was augmented in 1890 by a bequest of the valuable books belonging to Card. Howard.

The CHURCH was built in 1866-88, but contains several interesting memorials of an earlier structure. Among them is the beautiful \*Tomb with recumbent effigy of Card. Bainbridge, Abp. of York and British Envoy to Julius II. (1514). Sir Thomas Dereham, a follower of the Stuarts (1739), has also a monument here. The Holy Trinity over the altar, with SS. Thomas of Canterbury and Edmund,

is by *Durante Alberti* of Borgo S. Sepolero (cir. 1580). In the gallery are 36 paintings in tempera, reproduced from frescoes by *Pomerancio*, and representing for the most part English martyrdoms.

Further l. is the Church of **S. M. di Monserrato**, built by *Antonio da Sangallo* in 1495, with a Hospice for Spaniards. 1st altar rt., S. Diego, with a kneeling Boy-donor, by *Ann. Caracci*; on the rt., Monument, erected in 1881, to two Popes of the Borgia family—Calixtus III. and Alexander VI. Their bodies were brought hither from the Crypt of St. Peter's in 1610. 3rd l., Statue of St. James, by *Jac. Sansovino*. In the court, entered from the passage to the Sacristy, are several interesting and \*beautiful tombs removed from S. Giacomo in the Piazza Navona (1467-1506).

Passing on the l. the little Church (1395-1595) of *S. Giov. in Aino* (Agno), we reach on the same side

**S. Lucia del Gonfalone**, which belonged in 1264 to an ancient Confraternity instituted for the redemption of slaves, who carried a Banner (gonfalone) with a red and blue cross. It is also called *S. L. della Chiavica*, from a drain (cloaca) which ran close by. Adjacent is a picturesque building in brick and travertine; and further on the *Casa Crivelli* (1535), with an ornamented façade.

The next street on the rt. leads into a little Piazza facing the Corso Vitt. Emanuele, in which stands the **Pal. Cesarini Sforza**, with a good Early Renaissance inner court. It was the residence of Card. Roderigo Lenzuoli Borgia, before his elevation to the pontificate as Alexander VI., and served as the *Pal. della Cancellaria* until 1517.

In front is a monument to **TERENZIO MAMIANI**, statesman and poet (1885). Following the Corso to the l., we soon reach, at a corner on the rt., the **Banco S. Spirito**, built as a Pontifical Mint by *Ant. da Sangallo*, with a cornice in Greek pattern. Further on, the **Pal.**

**Cicciaporci**, built in 1521 by *Giulio Romano*, with an imposing front in travertine and many interesting details. Opposite is the **Pal. Niccolini**, by *Giacomo da Sansovino* (1526)—his best work in Rome.

We next reach the Church of **SS. Celso e Giuliano in Banchi**, so called because the street in which it stands was formerly occupied by moneychangers and lawyers. It is oval in form, and was rebuilt in 1731. Festa, 9 Jan.

Close to this Church was an Arch, erected by the Emp. Gratian, Valentinian, and Theodosius, as an entrance to a magnificent Porticus which passed over the Bridge, and extended as far as St. Peter's. It was designed to protect pilgrims from sun and rain, and many fragments of its rich marbles adorn the neighbouring Churches. In mediaeval times, the S. side of the Ponte S. Angelo was the place of public execution.

## ROUTE 23.

FROM THE PONTE S. ANGELO TO THE PIAZZA ARA COELI, BY THE CHIESA NUOVA, THE CANCELLERIA, THE THEATRE OF POMPEY, S. CARLO AI CATTINARI, AND S. CATARINA DEI FUNARI.

[Omn., p. [22], vi., x., xi.; Tramway, p. [28], v.]

Walking S. from the Ponte S. Angelo, and turning l. into the Corso Vitt. Emanuele, we soon reach the

**Chiesa Nuova**, erected by S. Filippo Neri, assisted by Gregory XIII. and Card. Cesi, from the designs of *Martino Longhi*, in 1575. It is also called *S. M. in Vallicella*, because of a little valley which once existed here, where on St. Gregory the Great had built a Chapel dedicated to the Virgin. The interior is rich in marbles and ornaments, but is badly lighted. The ceiling, cupola, and vault of the

tribune were painted by *Pietro da Cortona*.

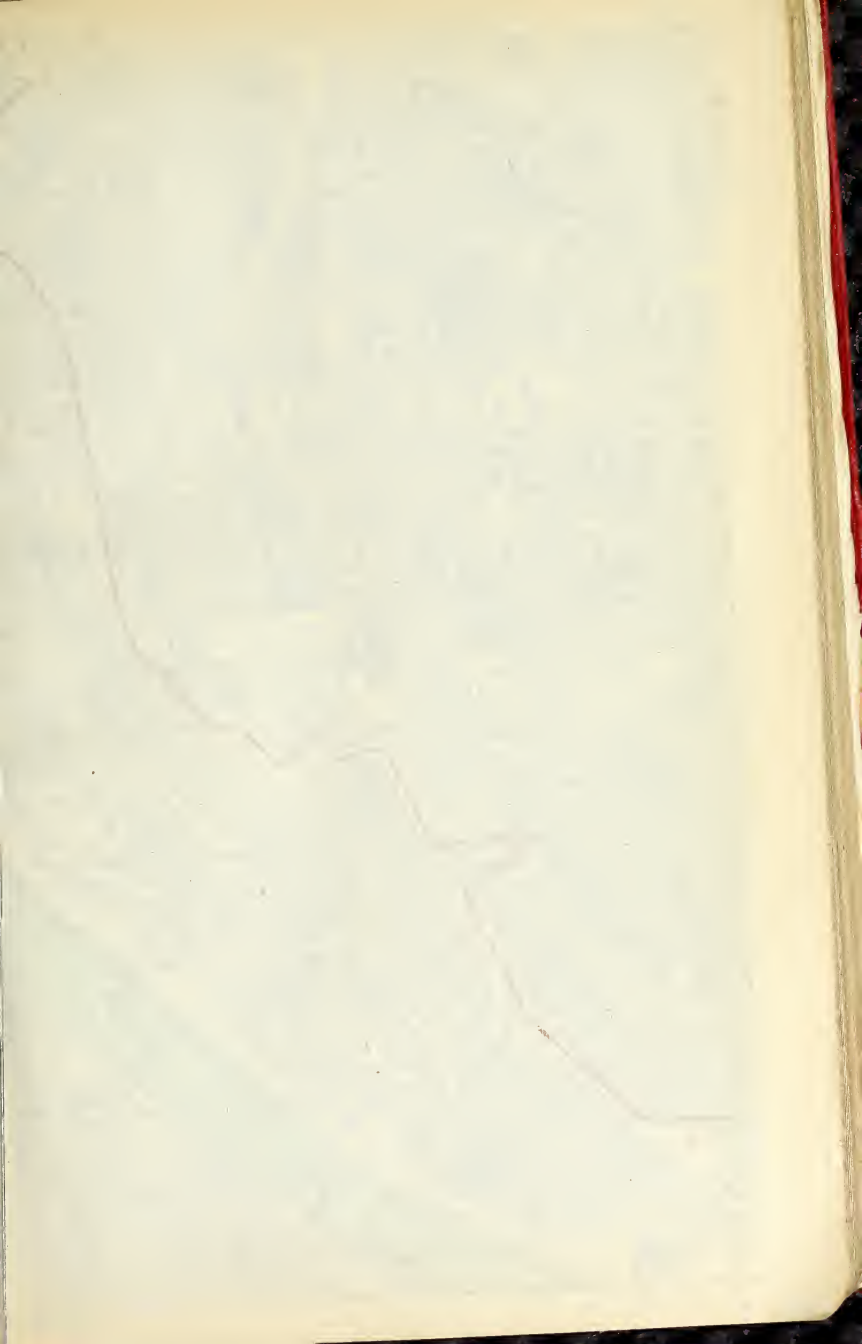
1st chapel rt., Crucifixion, by *Scipione Gaetano*. 3rd, Ascension, by *Muziano*. Rt. transept, Coronation of the Virgin, by *Cav. d'Arpino*. The richly decorated Cappella Spada has a good picture of the Virgin with SS. Carlo Borromeo and Ignatius, by *Carlo Maratta*. In the Chancel, on the rt., Tomb of Card. Baronius, the learned annalist (1607). Over the high altar, the Virgin in glory; on the l., SS. Gregory, Maurus, and Papias; rt., SS. Domitilla, Nereus, and Achilles; all three \*early works by *Rubens* (1606). L. transept, Presentation of the Virgin, by *Baroccio*. On the l. of the Choir is the highly-decorated **CAPPELLA DI S. FILIPPO**, beneath the altar of which the Saint lies buried. Above is his portrait in mosaic, after the original by *Guido Reni* (see below).

From the end of the l. aisle we enter the SACRISTY, on the vault of which is the Archangel bearing the symbols of the Passion, by *Pietro da Cortona*. Colossal statue of S. Filippo, by *Algardi*. On the first floor are the rooms and Oratory of the saint, still retaining the furniture which he used, and his portrait, by *Guido Reni*. Other relics may be seen in the *Cappella Interna*. Festa, 26 May.

The adjoining **Convent**, formerly the headquarters of the Oratorians, but now devoted to the Assize and other law courts, is one of the best works of *Borromini*. The flat roof of the Oratory is an imitation of that of the Cella Solaris at the Baths of Caracalla. The

**BIBLIOTECA VALLICELLIANA** (Adm., p. [17]) contains 20,000 vols. The *Enarrationes in Psalmos*, by St. Augustin, on parchment, is the oldest MS. A Latin Bible of the 8th cent. is attributed to Alcuin. Several inedited MSS. of Card. Baronius are also preserved here, as this library is now the seat of the Roman Historical Society.

Turning to the l. beside the Church and then to the rt., we reach on the





1. the *Pal. del Governo Vecchio*, with a good Renaissance doorway in white marble. Opposite is the elegant little \**Casa Turci*, built by a scholar of Bramante, for Pietro Turci, one of the Pope's secretaries, in 1500.

Continuing along the Via del Governo Vecchio, the Via del Parione turns l. to *S. Tommaso in Parione*, a little Church consecrated in 1139, and restored in 1582. A Cardinal's title was assigned to it in 1517, and here St. Philip Neri was ordained priest in his 37th year. At the end of the street is seen the porch of *S. M. della Pace* (Rte. 17).

Returning S., the Vicolo Savelli leads us back into the Corso Vitt. Emanuele. The second block on the rt. is the LICEO GINNASIO MAMIANI, a large School formed by extensive restorations of the *Pal. Sora*. Turning l., we pass on the rt. the imposing Cancelleria (see below) and reach on the rt. the Church of

**SS. Lorenzo e Damaso**, forming the N. side of the Cancelleria, and erected in 1495 by Card. Raffaele Riario, nephew of Sixtus IV., from the designs of *Bramante*. In 370 Pope St. Damasus, under the invocation of S. Lorenzo, built a Basilica in the centre of the barracks or stables of the FACTIO PRASINA—the green squadron of charioteers and riders of the Circus Maximus—and attached to it a Library modelled on that of Pergamon. Its documents were taken to the Lateran, as the central deposit of Church records, in the seventh cent., and the building levelled to the ground in 1486, when Card. Raff. Riario founded the present Basilica, 200 ft. east of the old one.—*L.* It has a fine entrance door by *Vignola*, but the interior was ruined in the French Revolution, and the Church re-opened, after being closed for 22 years, on Aug. 9th, 1820.

At the end of the rt. aisle is a Monument to Count Pellegrino Rossi, barbarously murdered in the adjoining palace in Dec. 1848, with his bust by *Tenerani*. Over the high altar is the Coronation of the Virgin with SS.

Peter, Paul, Laurence, and Damasus, by *F. Zuccherò*. The baldacchino is supported by four beautiful columns of Egyptian alabaster. At the end of the l. aisle, Tomb of Luigi Patavini, Patriarch of Aquileia (1505). Nearer the door, Monument to the accomplished scholar and poet, Annibale Caro (1566). To the l. of the door, copy of the statue of St. Hippolytus in the Lateran Museum. This Church is always held by the Vice-Chancellor of the Pope. It ranks as one of the minor Basilicas, and has a College of ten Canons, six chaplains, and 16 *beneficiati*.

The \***Palazzo della Cancelleria**, one of the most magnificent in Rome, was begun by Card. Mezzarota, and completed in 1495 by Card. Riario, patriarch of Aquileia, from the designs of *Bramante*. It was built with travertine from the Colosseum, and marbles from the arch of Gordianus; the 44 columns of granite which sustain the double porticus of its court were taken from the old structure of S. Damasus, and belonged originally to the Theatre of Pompey. The gateway was designed by *Dom. Fontana*. The great saloon is decorated with frescoes by *Vasari*, representing events in the history of Paul III. and with other subjects, by *Salviati*. In June, 1848, this palace was the place of meeting of the Roman Parliament, summoned by Pius IX. In the next month the mob burst into the chamber while the deputies were sitting, and demanded an immediate declaration of war against Austria. In the Nov. following, it was the scene of the assassination of Count Rossi, prime minister of Pius IX., on going to re-open parliament. The inner court is very beautiful, its Doric porticus being surmounted by an elegant attic, ornamented with Corinthian pilasters. The roses on the capitals are those of the Riario heraldic shield. This Palace is the residence of the Cardinal Vice-Chancellor, and is still occupied by offices for the administration of papal affairs. These offices formerly existed at the Pal. Cesarini Sforza (Rte. 22).

S. of the Cancellaria is the lively **Campo dei Fiori**, where the vegetable market is held. Curiosities of various kinds may be purchased here at the stalls every Wed. morning. In the centre is a bronze Statue (1889) of the Dominican free-thinker **GIORDANO BRUNO**, born at Nola in 1550, burnt here by the Inquisition in 1600. Among the eight portrait medallions the best known are *Paolo Sarpi*, the Venetian Servite (1623), *Michael Servetus*, burnt by Calvin (1553), *John Wicklif* (1384), and *John Huss* (1415).

E. of this Piazza stood the *Theatre of Pompey*, the first erected in stone at Rome. It was built by Pompey the Great (B.C. 55), restored at great expense by Augustus, repaired by Tiberius and Caligula, injured by fire in the reign of Titus, and again restored by later Emperors. It was also repaired by Theodoric in the middle of the 6th cent., but by this time the number of its seats had diminished from 40,000 to 27,000. In the middle ages it was converted into a fortress, and was a stronghold of the Orsini during the troubled times of the 11th and 12th cents. It is recorded by ancient writers that the opening of this new place of amusement was regarded by the older citizens as a corruption of morals; and that Pompey, to evade their opposition, and especially to appease their prejudice against the employment of stone instead of wood, added to the theatre a temple dedicated to Venus Victrix, and pretended that the seats of the theatre were mere steps leading to the temple. The site lies between S. Andrea della Valle on the N., the Campo dei Fiori on the W., the little Church of S. Barbara on the S., and the Via dei Chiavari on the E. The *Palazzo Pio* was built by the Orsini upon its ruins. The semi-circular form of the theatre may be traced by walking E. from the Campo dei Fiori through the Pal. Pio to the little Church of S. M. di Grotta Pinta (see below). The *Via dei Chiavari* follows the line of the *scena*,

In the cellars and vaults of the Pa-

lazzo Pio some arches and fragments of massive walls may be examined (entrance at 95 Via del Biscione). Here the colossal bronze statue of Hercules was found in 1864 (p. 271).

In front of the theatre, extending E., was the famous Porticus of 100 columns, celebrated by many of the poets, adorned with paintings, statues, and plantations, and containing a Basilica. In this porticus Brutus, as we are told by Appian, sat in judgment as praetor on the morning of Caesar's death. Close to the theatre was the memorable Curia, in which

Even at the base of Pompey's statue,  
Which all the while ran blood, great Caesar  
fell.

The celebrated statue of Pompey (p. 198) was found hereabouts, as well as the Greek torso of Hercules (p. 277). Nearly fifty granite columns were removed from the Theatre and Porticus to build the old Basilica of S. Lorenzo (see above).

**S. M. di Grotta Pinta**, consecrated in 1343, was anciently called *S. Salvatore in Arco*. It derives both names from an archway belonging to the ruins of the Theatre, by which it was approached from the Piazza del Biscione, and which may probably have been painted.

Quitting the Piazza Campo dei Fiori by the Via dei Giubbonari, we soon reach a Piazzetta on the l., where stands the little Church of **S. Barbara**. It was founded in 1306, and formerly gave a title to a Cardinal. In 1600 it was restored by a Confraternity of Booksellers, who added to its dedication the name of their patron saint, Thomas Aquinas. Festa, 4 Dec.

Continuing S.E. we reach on the l. the Barnabite Church of **S. Carlo ai Catinari** (1612), so called from the manufacturers of *catini* or dishes and earthenware in general, who lived in the vicinity. On the spandrels of the cupola, which is high in proportion to its diameter, are frescoes of the Cardinal Virtues. Prudence, Justice, Tem-



perance, and Fortitude, by *Domenichino*. In the choir, behind the chancel, opening out of the sacristy, is a colossal half-figure of S. Carlo at prayer, in fresco, by *Guido Reni*. Over the high altar S. Carlo ministering to the sick during the Plague at Milan, by *Pietro da Cortona*. The death of S. Anna, in the 2nd chapel l., is by *Andrea Sacchi*. Festa, 4 Nov.

The *Piazza Benedetto Cairoli*, in front of the Church, was laid out at the expense of Mr. William Huffer in 1890. On its W. side stands the *Pal. Santacroce*. Close to it on the W. is the Monte di Pietà (Rte. 22), and on the S. the old quarters of Ghetto (Rte. 24). The street now forks, and we bear l. into the Via dei Falegnami. On the l. is the Church of *S. Anna dei Funari*, which belonged to the Templars in 1297, and was restored in 1675. Opposite is *S. M. in Publicolis*, probably so called from one of the Publico la Santacroce family. It was rebuilt by Card. Marcello Santacroce in 1643, and has a good slab tomb with effigy of Alfonso Santacroce (1472).

We now reach the PIAZZA DELLE TARTARUGHE, so named from the \**Fontana delle Tartarughe*, a graceful fountain by *Giac. della Porta* (1585), ornamented with tortoises. Four bronze youthful figures, by *Taddeo Landini*, support a tazza, from which the water flows into the basin.

On the W. side is the *Palazzo Costaguti*, built by *C. Lombardi* in 1590 (admittance only by private introduction). On the 1st floor are six ceilings, painted in fresco: —I. *Albani*. Hercules wounding the Centaur Nessus. II. *Domenichino*. Apollo in his car; Time discovering Truth. III. *Guercino*. Rinaldo and Armida in a chariot drawn by dragons. IV. *Cav. d'Arpino*. Juno nursing Hercules; Venus with Cupids and other divinities. V. *Lanfranco*. Justice and Peace. VI. *Romanelli*. Arion saved by the dolphin.

[From the S.E. corner of the Piazza

a crooked street leads to the Benedictine Church of *S. Ambrogio della Massima*, built in 423 upon the site of the house inhabited by St. Ambrose and his sister Marcellina, and rebuilt by Card. Luigi Torres and his sister Beatrice in 1606. There are fine columns of *Serravezza* l. and *Porto Venere* rt., in the transept. The interesting rooms of St. Ambrose are open on the 7th Dec.

The origin of the title *Massima* is attributed to the *Porticus Maximae* of the 5th and 6th cent. which ran close by. At the entrance doorway within the court on the rt. is a fresco of the Deposition. The Church belonged to the Nuns of the Order until 1860, when Pius IX. expelled them for some superstitious worship of a certain Sister Agnese, and established the Monks of Subiaco in their place.]

Nearly opposite is the *Palazzo Mattei*, built on the site of the Circus of Flaminius by Asdrubale Mattei (1615). The gallery of pictures and statuary, once celebrated, has been dispersed. The Palace formerly included within its area the Pal. Caetani (see below) and the Pal. Longhi, by *Vignola*, in the Piazza Paganica. The court and staircase of the Pal. Mattei are decorated with reliefs from sarcophagi and other fragments of ancient sculpture, the only relics of the once famous Monumenta Matheiana, besides the few in an avenue of the Villa Mattei (Rte. 10).

Further on is the Church of *S. Catarina dei Funari*, erected at the expense of Card. Cesi, by *Giac. della Porta* in 1563, with a curious tower and a white marble doorway. A Church dedicated to S. Rosa of Viterbo stood on its site in the 13th cent. In 1536 it was given to S. Ignatius Loyola, and now belongs to an Augustinian Nunnery. 1st chapel rt., St. Margaret, with the Coronation above, by *Ann. Caracci*. Festa, 25 Nov.

The FLAMINIAN CIRCUS has entirely disappeared, though considerable remains existed in the 16th cent., when

the foundations of the Pal. Mattei were laid. It was founded by C. Flaminius Nepos, the Censor, who fell at Lake Trasimene, B.C. 217. A part of it was long used as a rope-walk, whence the name *Funari*. In its longest diameter it extended from the Pal. Mattei and the Piazza Paganica to the Pal. Massimo in the Piazza di Ara Coeli.

The street running N. beside the Church leads to the **Pal. Caetani**, the residence of the great baronial family of Caetani, Dukes of Sermoneta. It was built by *Bart. Ammanati* for Luigi Matteo in 1560. The archives are perhaps the most complete preserved in any of the great Roman Houses; some deeds of donation being of the 9th and 10th cent. The Caetani were once lords of all the country from Velletri to Fondi; they gave two popes to the throne of St. Peter, Gelasius II. and Boniface VIII., and were the rivals of the Colonna and Orsini princes in their long contests with the popes in the 11th and 12th cent. Their vast estates were confiscated by Alexander VI. in favour of one of his bastard sons, but subsequently restored, with a ducal title. One of their farms near Terracina extends along the coast for 16 m.

Opposite is the ancient Church of **S. Lucia alle Botteghe Oscure**, so called from the dark arcades of the Circus upon which it was built. About 1630, Card. Dom. Ginnasi founded here a College for twelve students, whence the Church took the name of *S. L. dei Ginnasi*. Festa, 13th Dec. A few yds. E. is the little Church of *S. Stanislao dei Polacchi* (1580). Festa, 7 May.

The Via Delfini leads hence to the Ara Coeli. Our street bears to the rt., and passes the Church of

**S. M. in Campitelli**, rebuilt in 1659, by *Rainaldi*, to receive a miraculous image of the Virgin, which is said to have stayed a pestilence in 1656. This image, originally at *S. Galla* (Rte. 24), and now preserved over the

high altar, is a precious and unique specimen of ancient *intarsio in pietra dura*. In the 2nd chapel rt. is the Descent of the Spirit upon the Infant Jesus, by *Luca Giordano*. In one of the ovals at the base of the dome are two portions of a spiral column of translucent oriental alabaster, in the form of a cross, found in the neighbouring Porticus of Octavia, from its vicinity to which the Church originally built upon this site was called *S. M. in Portico*. In the rt. transept is a monument to Card. Bart. Pacca, the minister and companion of Pius VII. in his exile, by *Pettrich* of Dresden. He died in the opposite Pal. Pacca in 1844. The altar of the 2nd chapel l., beneath which is buried B. Giov. Leonardini, was consecrated by Card. York in 1759. In the 1st chapel l. are two monuments resting on four lions in *rosso antico*, and bearing the inscriptions NIHL and UMBRA. The name of Campitelli appears to be derived from *Campus teli*, the area before a temple of Bellona which stood hereabouts, where, on war being declared, a javelin or *telum* was hurled, to indicate the impending hostilities. The Church belongs to the Clerics of the *Madre di Dio*, and is remarkable for its ingenious distribution of light and effective treatment of columns.

Turning l. into the Via di Tor de' Specchi, we pass on the l. the CONVENT occupied by S. Francesca Romana (open on March 9th). In the richly decorated Chapel are some plain but tasteful stalls, and in the Oratory an old fresco of the Virgin and Child with SS. Benedict and Scolastica. Nearly opposite the little Church of **S. Andrea in Vincis** (osiers), belonging to the *Scarpellini*, or stone-cutters. The name is derived from the mats and ropes of withy once made in the neighbourhood. Festa, 8 Nov. Higher up the street is the Church of **S. Orsola** (1607), formerly *S. Niccolò de Funariis*, with a slab-tomb of 1313. Hence the *Vicolo della Rupe Tarpea* leads to the foot of the so-called Tarpeian Rock (p. 53). A few steps further is the Piazza d' Ara Coeli (Rte. 4).





## ROUTE 24.

FROM THE PONTE SISTO TO S. M. IN COSMEDIN, BY THE PORTICUS OF OCTAVIA, THE THEATRE OF MARCELLUS, S. NICOLA IN CARCERE, AND THE HOUSE OF CRESCENTIUS.

[Omn., p. [22], xi.; Tramway, p. [28], i., iii., vi.]

2 min. N.W. of the Ponte Sisto is the Church of *S. Trinità dei Pellegrini* (Rte. 22). Here we turn to the rt., and soon reach *S. Paolo alla Regola* (a corruption of *arenula*, from the sand deposited by the Tiber). The Church was formerly Augustinian, but was given in 1619 to Sicilians of the Third Order of St. Francis. From the rt. aisle a few steps descend to the *Scuola di S. Paolo*, a large chamber in which the Apostle is said to have instructed his converts. Festa, 25 Jan.

Passing the Church, the first street on the l. leads to

*S. M. in Monticelli*, restored in 1101, 1143, and 1725, when it was given to the *Padri Dottrinari*. In the tribune is an early 11th cent. mosaic of the head of the Saviour, much renewed. Ten fluted columns of *pavonazzetto* have been barbarously encaased within the pilasters. At the end of the street is seen the planted *Piazza Benedetto Cairoli* (Rte. 23).

From the Church the short *Via della Stufa* leads into the broad *Via Arenula*. On the rt. is the *Ponte Garibaldi* (Rte. 27).

E. of this point lay the *Ghetto*, entirely destroyed by street improvements in 1886. It was assigned to the Jews as an exclusive quarter by Paul IV. in 1556, and was formerly closed by gates at Ave Maria. The Jewish colony has migrated partly to the district of SS. Cosma e Damiano in the Trastevere, partly to the neighbourhood of the Lateran.

Crossing the tramway, we reach the *Pal. Cenci*, and turn l. under an archway. On the l. are two columns and an architrave supposed to have belonged to the crypto porticus of the *Theatre of Balbus*, erected B.C. 13, by Cornelius Balbus, African pro-Consul, at the desire of Augustus. The ruin is called the *Crypta Balbi*. Near this the colossal statues of Castor and Pollux, now on the Campidoglio, were found in 1556.

At the end of the street on the l. is the Church of *S. M. del Pianto*, so called from an image of the Virgin which stood over the door of a neighbouring house, and is said to have wept visibly at the sight of a murder in 1546. For this reason it was removed into the Church, then called *S. Salvatore in Cacaberis*, from the *caecabi* (saucepans) made largely in the vicinity; and the Church itself was re-dedicated to the Virgin in 1612. It now belongs to the Brotherhood of the *Dottrina Cristiana*.

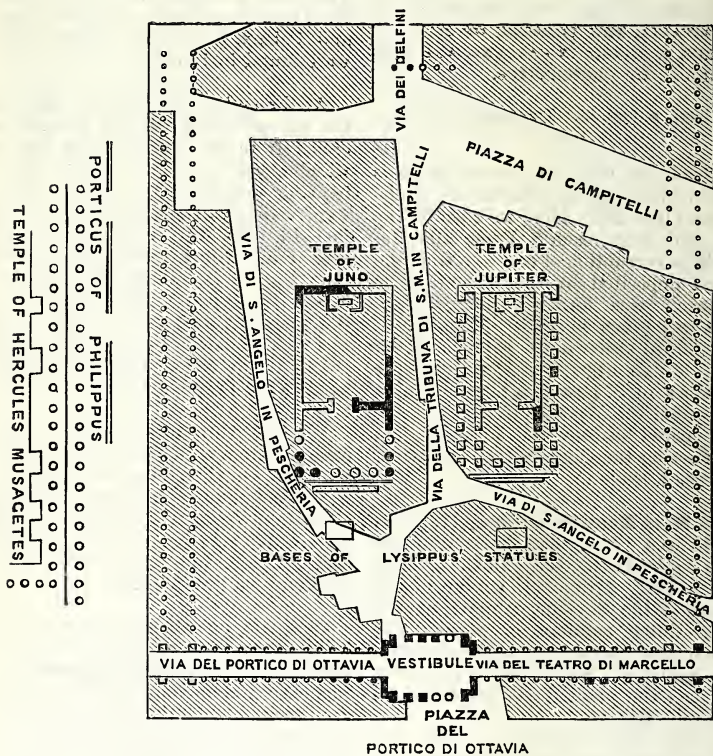
We now turn into an open space once covered with the hovels of the Ghetto. On the rt. are two interesting *Synagogues*—the *Scuola Castigliana* and *Scuola Siciliana*. Both have some very beautiful columns of rare marble, but they were badly injured by a fire in 1892.

Close by, on rising ground formed by the ruins of the Theatre of Balbus, stands the *Pal. Cenci Bolognetti*, an immense and gloomy pile of massive architecture, once the residence of the unhappy Beatrice Cenci, executed at the Castello S. Angelo in 1599 (see *Pal. Barberini*). Shelley notices the court supported by granite columns, and adorned with antique friezes of fine workmanship, and built up according to the ancient Italian fashion with balcony over balcony of open work. The German painter *Overbeck* lived and had his studio here.

Opposite is the little Church of *S. Tommaso a' Cenci*, founded in 1113 by Cencio, bp. of Sabina, and

granted by Julius II. to Rocco Cencio, whose descendant, the notorious Count Francesco, rebuilt it in 1575. It is decorated with frescoes and marbles, but, though built as a sepulchral chapel, it contains no monuments of the family. There is a smaller Oratory on the 1st floor.

In the middle ages this Church was celebrated as the official residence of the *CAPUT ROMANAE FRATERNITATIS*, a powerful and important body of ecclesiastics, who appear to have been originally charged with the obligation of saying frequent Masses for the Dead.



10 20 30 40 50 60 yards.

PORTICUS OF OTTAVIA.

Cola di Rienzo was born and lived for many years in a house close by, of which no trace remains (see below).

Crossing the open space, we reach the interesting remains of the

Porticus of Octavia, erected by An-

gustus on the site of that raised by Quintus Metellus, B.C. 148, near the Theatre of Marcellus. This consul brought from Macedonia, the scene of his conquests, the twenty-five bronze horsemen executed by Lysippus for Alexander the Great in commemo-

ration of the battle of the Granicus, and placed them in front of his Porticus. They were afterwards transferred to the Porticus of Octavia. The bronze horse, excavated in 1849 in the Vicolo delle Palme in Trastevere, and now in the Capitoline Museum, is supposed to have belonged to one of these groups. It formed a parallelogram, surrounded by a double arcade, supported by 270 columns, enclosing an open space, in the centre of which stood the Temples of Jupiter Stator and Juno Regina, built by Aemilius Lepidus and Quintus Metellus, and re-erected by the Greek architects *Batrachos* and *Sauros*, for Augustus (Rte. 35). The ruins which now remain formed the entrance to the porticus. A brick arch at the S. angle, substituted for two fallen columns, is probably a work of repair after the great earthquake in A.D. 442. To the S. of it are remains of a good square-headed doorway. The vestibule had two fronts, each adorned with four fluted columns 3½ ft. in diameter, and two Corinthian pilasters of white marble supporting an entablature and pediment, parts of which are still preserved. The entire group of buildings was destroyed by fire in the reign of Vespasian, and restored by Sept. Severus and Caracalla, A.D. 203. On the architrave is an inscription recording the above restorations.

Near the middle of the Via della Tribuna (see below) have been discovered remains of the *Schola Octaviae*, which stood behind the Temples, with its valuable collections of statuary and painting, among which were the Cupid of Praxiteles, presented by that sculptor to Phryne, Venus by Pheidias, and Aesculapius and Diana by Praxiteles. Most of these doubtless perished in the fire; but the group of Mars and Cupid, in the Villa Ludovisi, is said to have been discovered here. Behind the *Schola* were the Greek and Latin Libraries, and between them stood the *Curia Octaviae*, which was frequently used for meetings of the Senate. In 1878, opposite the side door of the church of S. Angelo, was found a block of marble, 6 ft. by 4,

[Rome.]

much injured by fire, bearing the inscription:—

OPUS TISICRATIS  
CORNELIA · AFRICANI · F  
GRACCHORUM.

This is supposed to have been the base of the celebrated sitting statue of Cornelia mentioned by Pliny as placed in the porticus of Metellus, afterwards of Octavia. It is now in the Pal. dei Conservatori on the Capitol.

The entire circuit, and the sites of the four-fronted arches at the angles of the Porticus of Octavia, may now be recognised, the most distinct being at No. 4, Via della Catena di Pescheria. The three fluted columns of white marble in front of the Church belonged to the angle of the pronaos of the Temple of Juno. One of the side walls of the *cella* of the Temple of Jupiter has been discovered under the Church of S. M. in Campitelli, so that the Via della Tribuna di Campitelli behind S. Angelo in Pescheria, shows pretty exactly the ancient space between the two temples.

The following curious inscription on a tablet inserted in the pilaster at the S. angle of the vestibule records the right of the municipal authorities to the heads and shoulders of all fishes beyond a certain dimension, brought to this market:—

CAPITA PISCIMUM  
HOC MARMOREO SCHEMATE  
MAJORUM USQUE AD PRIMAS PINNAS  
INCLUSIVE CONSERVATORIBUS  
DANTO.

The *Porticus of Philippus* stood N.W. of that of Octavia, and surrounded the Temple of Hercules of the Muses. Remains of it may be seen in the cellars of the Pal. Lovatelli (Lorenzana) and of S. Ambrogio alla Massima (Rte. 23).

The Church of S. Angelo in Pescheria, rebuilt on the site of the Temple of Juno Regina, by Stephen III. in 752, and restored in 1610,

1700, and 1866, is chiefly remarkable from its connection with the history of Cola di Rienzo. It was upon the walls of this Church that he exhibited the allegorical picture of Rome, which first roused the people against the nobles. It was here also that he assembled the citizens by sound of trumpet to meet at midnight on the 20th May, 1347, in order to establish the 'good estate.'

Adjacent on the rt. (entered from the Church) is the *Oratorio di S. Andrea*, for the use of fishermen in the market.

Continuing to the rt., we soon pass on the l. the little *Osteria della Catena*, standing back at the entrance to the Via della Tribuna. Here in 1878 Signor Lanciani and Father Corrado discovered, in the cellars of the tavern, the basement of a temple, in solid *opus quadratum*, the position of which tallies exactly with that ascribed to the TEMPLE OF APOLLO, one of the most ancient and highly revered in Rome.

Opposite is the \*Theatre of Marcellus, the second opened in Rome. It was begun by Julius Caesar, finished by Augustus, and dedicated by that Emperor to the young Marcellus, son of his sister Octavia, whose name he gave to the magnificent Porticus adjoining the theatre, which he restored as a place of shelter for the spectators in unfavourable weather. The ruins, though encumbered by superstructions, and disfigured by the dirty shops which occupy the lower tier of arches, are still highly interesting, and the details are in a purer style than those of the Colosseum. The basement, now half-buried beneath the street, is Tuscan, or Romanized Doric; the capitals of the columns and the entablature, though much mutilated, still supply many interesting details. The second story is Ionic, treated in its original Greek beauty and simplicity, with volutes and egg-and-dart mouldings carefully worked, not left in the rough as at the Colosseum. The third was probably Corinthian, but it has been replaced by the upper

stories of the modern houses. Vitruvius praised the beauty of the whole structure, and the existing fragment supplied Palladio with models for the Roman Doric and Ionic orders. The whole is built of travertine, once covered with *opus albarium*. Many valuable fragments are concealed by the mass of houses between the outer wall of the theatre and the Tiber. The building was capable of containing 20,000 spectators. In 1086 it was converted by Pierleone into a fortress, and the *Pal. Savelli*, purchased in 1742 by the ORSINI, dukes of Gravina, was built upon its ruins by *Bald. Peruzzi* in 1526.

In the Via dei Saponari, a few yds. N. of the Piazza Montanara, is the little Church of *S. M. in Vincis*, restored by the Soapboilers in 1607. On the pavement is the slab-tomb of a priest with effigy—early 14th cent.

At No. 35, in the Vicolo della Bufola, which leads out of the Piazza on the l., are some scanty remains of a Colonnade which surrounded the FORUM OLITORIUM, or great vegetable market. In 1875 the travertine pavement of the forum, covered with fragments of marble and sculpture, was brought to light for a length of 120 yds. On the S. side was found a paved street, 24 ft. wide, which was traced for nearly 180 yds.

In Dec. 1879, during the demolition of a block of houses, between the Vicolo della Bufola and the S. extremity of the Piazza Montanara, a travertine pilaster of the second Porticus of Minucius, consul A.U.C. 644, was discovered in its place, and with its Doric capital. It was in this porticus that gratuitous distributions of corn took place, for which *tesserae* were issued.

Facing the end of the winding and dirty Vicolo della Bufola is the little Church of *S. Omobuono*, built by the Tailors' Guild in 1573 on the site of *S. Salv. in Portico*. Over the altar is a tolerable painting of the Virgin and Child with SS. Stephen and Omobuono, and Christ above. On the l. wall, \*Tomb of a benefactor to



the earlier church, with busts in relief of his wife and child. In the Sacristy, good Ciborio in white marble. Festa, 13 Nov. The broad Via della Consolazione leads hence in 5 min. to the Forum, passing **S. M. della Consolazione** (1471–1585), containing a much venerated Madonna (high altar), out of gratitude for whose benefits the Church was founded. Attached to it is an extensive and well managed HOSPITAL (1085–1660), which receives yearly 3000 patients of both sexes for surgical operations and accidents. The number of permanent inmates is about 90. To the l. of the altar in the main ward is a white marble Tabernacle (1493). An artificial cavern is accessible from the street leading out of the Piazza on the left. It extends some hundred feet beneath the Capitoline Hill, and opens into large chambers, several of which are now used as wine cellars (Adm., p. [38]).

On the rt., just beyond the Piazza Montanara, is the Church of

**S. NICOLA IN CARCERE**, interesting from its position over the substructions of three temples, dedicated probably to *Spes*, *Juno Sospita*, and *Pietas*, which stood side by side. The two on the rt. were Ionic, the other Tuscan. This very ancient Church derives its name from a Byzantine prison built close by after the fall of the western Empire, and supposed to be the original scene of the 'Caritas Romana'—an unpleasing subject, familiar to all frequenters of Picture Galleries. One of the cells shown to strangers beneath the Church is said to be that in which a starving prisoner was kept alive by milk from his daughter's breast, an incident which inspired some beautiful lines in the fourth canto of 'Childe Harold,' and has given an imperishable celebrity to the devotion of the Roman daughter. The Church is mentioned as early as the 6th cent., and has given a title to a Cardinal deacon since 590. In 1599 it was restored by *Giac. della Porta*, and under Pius IX. it has undergone a thorough renovation in the gaudiest modern style, at a cost of 12,000*l.* On the front

is a part of the ancient entablature of one of the Ionic Temples, with three of its fluted travertine columns, two others being built into the wall of a room on the l. In the nave on the l. are remains of the cella of the Temple, to the *pronaos* of which these five columns belonged. In the rt. aisle are five other columns, and a pilaster, which belonged to a second Temple. Two more columns may be seen in the wall of a house to the rt. To the l. of the Church are six half-exposed columns, and some remains of an entablature.

On the 2nd column rt. is a curious 9th cent. inscription in red letters. Beneath the high altar, under a modern tabernacle, supported by four columns of Egyptian alabaster, is an urn in very rare green porphyry. The entrance to the \*substructions of the ancient temples, which are well worth a visit, is from the sacristy (50 c.). Festa, 6 Dec.

The Temple on the l., the smallest of the three, may be that vowed to *Juno Sospita* by Cn. Cornelius Cethegus in the year B.C. 196. The central, largest, and best preserved is that of *Pietas*, built by the son of M. Atilius Glabrio, in fulfilment of a vow made by his father at the battle of Thermopylae, B.C. 180.

The temple on the rt. is believed to be that of *Hope*, consecrated by Aulus Atilius Calatinus, B.C. 254, and twice burnt down and restored.

A few yards beyond S. Nicola is **S. Galla**, formerly *S. M. in Portico*, where S. Galla, a Roman widow, founded a Hospice and Sisterhood about 543 in her own adjoining house (S. Greg. Dialog. IV. 13). It possessed a miraculous Madonna, and gave a title to a Cardinal deacon until 1601, when Clement VIII. removed the image to S. M. in Campitelli. The Hospice was enlarged and re-endowed by Marcantonio Odescalchi, cousin of Innocent XI., in 1679.

Further on, at No. 37 in the Via della Bocca della Verità, is the *Lo-*

*canda della Gaiffa*, a corruption of Caiaphas—the starting point of the Processions in the Passion Plays of the middle ages. Their next stage was the so-called *House of Pilate* (see below), and their culminating point the Calvary on the summit of *Monte Testaccio* (Rte. 40).

The next street on the l. leads to *S. Gior. Decollato* (Rte. 25). The adjoining house, which belongs to the Hospice, has a relief of St. John's head over the doorway.

Opposite, a short street leads to the picturesque \**House of Crescentius*, better known as the *Casa di Rienzo*, and sometimes called *Casa di Pilato*, because it formed one of the Stations of the Cross in the Passion Plays. It is a remarkable brick building in two stories, covered with capitals, friezes, and ancient ornaments of various periods, capriciously thrown together, without any regard to architectural uniformity. It has no connection with Cola di Rienzo, but was erected by Nicholas, son of the tribune Crescentius, and built up of ancient scraps, 'in order that his contemporaries might appreciate the artistic skill of their ancestors.'—*L.* On the E. side, away from the river, is an arch, bearing a long inscription in the worst style of the old rhyming verse, and ending with the lines :—

Primus de primis magnus Nicolaus ab imis,  
Erexit patrum decus ob renovare suorum,  
Stat Patris Crescens matrisque Theodora  
nomen,  
Hoc culmen clarum caro de pignore gessit,  
Davidi tribuit qui Pater exhibuit.

Opposite is the so-called \**Temple of Fortuna Virilis*, now the Church of *S. M. Egiziaca*, dedicated to the Virgin by John VIII. in 872. Pius V. gave it to the Armenian Catholics in 1570, when its title was changed. The clergy of that nation having removed to *S. Biagio*, this Church now belongs to a confraternity dependent upon *S. M.* in *Cosmedin*. On the l. is a model of the Holy Sepulchre (open on Holy Thursday).

The Temple was originally erected by Servius Tullius, and was probably

dedicated to *Fortuna*. The adjective *Virilis* appears to have arisen out of a mis-translation of Dionysius. After having been destroyed by fire, it was rebuilt in the time of the Republic, and has undergone many restorations. The employment of tufa, the absence of marble, and the sparing use of travertine, point to the first half of the first cent. B.C. It is an oblong pseudo-peripteral building, of tufa with travertine columns, standing on a basement of travertine, which has been laid open to the level of the ancient road. The front had a portico of four columns, the intercolumniations of which have been walled up; the only flank now visible has seven columns, five of which are engaged in the walls of the cella. These columns are Ionic, and support an entablature and frieze, ornamented with heads of oxen, festoons supported by candelabra, and figures of children. The whole building was covered with *opus albarium*, a hard marble-like stucco, some portions of which remain. This little Ionic temple is generally regarded as the purest specimen of that order in Rome. 'The decorative work is completed in stucco, travertine being too hard a material for the finer mouldings of the Ionic capital, and marble being probably at this time a rare luxury. The architect had, therefore, some excuse for this inartistic device.'—*B.*

Here stood the *Ponte Rotto*, on the site of the *Pons Aemilius*, called in later times *P. Senatorius* and *Lapidus*, because it was the first stone bridge thrown across the Tiber. The ancient bridge was begun by M. Aemilius Lepidus and Marcus Fulvius Nobilior, B.C. 181, and finished by P. C. Scipio Africanus and L. Mummius Achaicus, the censors, in B.C. 143. From it the body of the Emp. Heliogabalus was cast into the Tiber. It is mentioned in the Middle Ages under the name of *P. di Santa Maria*. In the 13th cent. it fell down, and was rebuilt by Pope Honorius III. It was restored in 1554, and again in 1575. In 1598 the part on the l. bank of the river was carried away. Two

arches were thus lost, and no attempt has since been made to restore them. The part remaining (of the time of Julius III.) consists of one central arch left as a memorial: the bridge itself having been rebuilt a few yards lower down stream. The new quays have hidden the ancient embankment of tufa and peperino, resembling portions of the Servian Walls; but the mouth of the *Cloaca Maxima* can yet be seen from the modern bridge, as well as the three remarkable out-jutting corbels, in the form of lions' heads, in a very ancient style, pierced with holes for moorings, on the rt. bank.

The elegant little **\*Round Temple**, formerly assigned to Vesta, but now more generally believed to be a *Temple of Matuta*, has been for ages the admiration of travellers. Pictures, engravings, photographs, and models in bronze and marble have made it better known, perhaps, than any other ruin in Rome. It consists of a circular cella surrounded by a peristyle of 20 Corinthian columns, of which only one has been lost. The entablature and original roof have entirely disappeared, and are now replaced by a mere covering of tiles. The diameter of the cella is 26 ft.; the circumference of the peristyle, 156; the diameter of the columns about 3, and their height 32. The edifice appears to have been re-built during the reign of Augustus, and is formed entirely of Parian marble, except the circular *podium*, which is of tufa, and a block of travertine at the base of each column. 'This Temple and the *Regia* (Rte. 6) afford almost the only examples of the use of marble in solid blocks among the ancient buildings of Rome—the usual practice having been to face the wall with thin slabs of marble.'—*M.*

As a Church, it was first consecrated under the patronage of *S. Stefano delle Carrozze*, from a marble chariot found close by. It afterwards came into possession of a miraculous Madonna, from which it took the name of *S. M. del Sole*. The picture

was found floating in the Tiber, and is said to have shed rays like the sun.

In the centre of the Piazza is a Fountain with a group of Tritons (1715). On the S.E. side stands the Church of

**\*S. M. IN COSMEDIN**, or *Bocca della Verità*, said to have been built by S. Dionysius in the 3rd cent. upon the site of a Roman Temple, and restored by Adrian I. in 782, in the form of a basilica. Being intended for the Greek merchants and seamen who traded between the Tiber and Sicily or Calabria, and having a *Schola*, or hall of meeting, attached to it for their use, it acquired the name of *S. M. Schola Græca*, and is thus mentioned by Siric, Abp. of Canterbury, who visited Rome in 990. The name of *Cosmedin*, a derivative of *κοσμεῖν* (to adorn), was probably borne by the Church in Constantinople, from which some of the merchants came.

S. M. in Cosmedin is Collegiate, and ranks as a minor basilica, giving a title to a Cardinal deacon. It belonged to the Benedictines between 1435 and 1513. Clement XI. raised the level of the floor in 1715, and Card. Ann. Albani added the front in 1718. In this Church Gelasius II. was elected Pope in 1118.

Under the **Portico** are several mediæval inscriptions; a very rude 8th cent. relief of arches, representing the house of Pope Adrian I., which stood in the Via Lata; a curious epitaph to a Boy drowned in the Tiber (1601); and a canopied tomb of Card. Alfano, who laid down the mosaic pavement in 1123. On the l. is the marble disk, 5 ft. in diameter, which has given to the Church the name of '*Bocca della Verità*.' It represents a large round face, with an open mouth, and possibly served as the mouth of a drain for the escape of rain-water. In the middle ages a suspected person was required, on making an affirmation, to place his hand in the mouth of this mask, in the belief that it would close upon him if he swore falsely.

The **Nave** has 12 ancient marble

columns, some of which are built up into the piers and walls of the choir. Before the high altar is the raised floor of the ancient choir, with ambones of the 11th cent., and a twisted mosaic candelabrum of the 13th cent.; the pavement is of Cosmatesque mosaic. The Gothic canopy over the high altar is supported by four columns of red Egyptian granite; beneath is a red granite sarcophagus; and behind, an Episcopal Chair (early 12th cent.). The Virgin and Child in the tribune bears a Greek inscription, and is said to have been brought by the Greeks from Constantinople, but is more probably an Italian work of the 13th cent. The tabernacle of white marble and mosaic is by *Cosma Deodatus*, and 'displays a good antique feeling for composition.'—*K.* In the sacristy is an interesting Adoration of the Kings, in mosaic on gold ground, brought here in 1639 from Old St. Peter's, to which it had been presented by John VII. in 706. In the Choir is the tomb of the learned Mario Crescimbeni, founder and historian of the Arcadian Academy (1728).

The **Crypt** is of classical construction, with two tiers of marble-lined arches, and contains a curious collection of relics. It was closed and forgotten for two centuries, but re-opened in 1717 (open on Ash Wednesday). The elegant \***Campanile** is of the 12th or 13th cent. This Church is now undergoing a judicious restoration, in the course of which many important discoveries throwing light upon the classical and Byzantine history of the building have already been made.

The Temple, near whose site the Church was built, has been identified as that of CERES, LIBER, and LIBERA, originally dedicated in 494 B.C., but rebuilt after a fire by Augustus, and finished by Tiberius, A.D. 17. Three columns of the peristyle, in white marble, and finely fluted, are partly walled up in the modern portico, and three others in the sacristy and passage leading to it. In the nave on the l. are four columns of the pronaos, or front, which was turned towards

the Janus, or at right angles with the modern façade. By ascending to the gallery above, the admirable chiselling of the composite capitals may be examined. The great width between the columns—nearly four times their diameter, is remarkable. 'Behind the Church are some remains in peperino and travertine, with later additions in brick-faced concrete, which are evidently no part of the Temple, but may be portions of the *Carceres*.'—*M.*

## ROUTE 25.

FROM S. M. IN COSMEDIN TO THE PALATINE, BY THE JANUS, THE CLOACA MAXIMA, S. GIORGIO IN VELABRO, AND S. TEODORO.

[For plan of this Route, see p. 207.]

[Omn., p. [22], i.; Tramway, p. [28], i., iii.]

Close to S. M. in Cosmedin rises the handsome front of a large *Macaroni Factory*. Passing it, and following the Tramway, we soon see on the rt. the tower of *S. Giorgio* (see below). Further on to the l. is the Church of

**S. Giovanni Decollato**, granted by Innocent VIII. in 1490 to the Florentine *Confraternita della Misericordia*, a pious Brotherhood founded in 1468, who comforted the condemned in their last moments, remaining with them from midnight until their execution, and burying their bodies. The Church was formerly called *S. M. della Fossa*, and the term *Decollato* is supposed to refer less to St. John the Baptist than to the beheading of criminals near the spot. Over the high altar is a good painting of the Death of St. John, by *Vasari*, and there are some tolerable wall-paintings (Life of St. John) in the adjoining Oratory to the l.

Further on to the rt. is **S. Eligio dei Ferrai**, belonging to the Guild of Blacksmiths, with a good doorway (1550). It was formerly dedicated to SS. James and Martin. All three Saints are included in a picture by *Sermoneta*, over the high altar. S. Ursula, at the 2nd altar l., is said to have been painted by *Vanni* when he was only 12 years of age.

Retracing our steps for a short distance, and turning E., we reach the

\***Janus Quadrifrons** (*Arco di Giano*), one of the numerous arches which were constructed at the junction of different streets, either as places of shelter or as covered exchanges. It is a high square, solid mass, pierced in each front with a large arch, forming a vault in the centre. On it is scrawled the name of *Constans*.—*L*. The base is composed of huge blocks of white marble, with reliefs on their inverted surfaces, belonging to earlier edifices. The fronts are hollowed into niches intended to receive statues, and separated by short pilasters. Each front is 18 yds. wide. All the proportions and details are in a degenerate style of art, usually assigned to the age of Sept. Severus. The inside has a simple quadripartite vault, which is constructionally of interest as the prototype of mediaeval vaulting.—*M*. On the summit are some remains of massive brickwork, the ruins of a fortress erected upon the arch by the Frangipani in the middle ages. This Janus marks one of the entrances to the Forum Boarium, or cattle-market. To the l. is the smaller

Gate of **Septimius Severus**, also called *Arco degli Argentieri* (Arch of the Moneychangers). The inscription on it shows that it was erected (A.D. 204) by the silversmiths and cattle-merchants of the Forum Boarium to Sept. Severus, his wife Julia Pia, and their sons Caracalla and Geta, but the name and titles of the latter were removed after his murder by Caracalla and replaced (at the end of the first line) by the words *FORTISSIMO FELI-*

*CISSIMOQVE PRINCIPI*—as on the Arch in the Forum. This gateway consists of a mere square aperture, formed by a straight lintel or entablature, supported on broad composite pilasters. The front is of marble; the basement and cornice at the back are of travertine. The pilasters are loaded with ornaments and military trophies; on the inner face are reliefs of sacrifices offered by the Emperor and his sons, the figure representing Geta having been effaced; and high up between the pilasters, the figures of Hercules and Bacchus. Some of the decorations are elaborate, but the style and execution of the whole indicate the decline of art. The inscription fixes the site of the *Forum Boarium*, stating that the persons who erected it lived on the spot (*ARGENTARII ET NEGOTIANTES BOARII HUIUS LOCI QUI INVEHENT DEVOTI NVMINI EORVM*). The gate probably stood across a street leading from the Forum Boarium to the *Vicus Jugarius* and the foot of the Capitoline hill. (See Lanciani: *Bull. dell' Ist.*, 1871, p. 233.) In the Forum Boarium (cattle-market and shambles) was appropriately held the earliest gladiatorial show given in Rome, at the funeral of D. Junius Brutus' father, B.C. 264.—*M*. In the centre stood a bronze Bull brought from Aegina—either as a symbol of the uses of the Forum, or to mark the spot where the plough of Romulus, driven by a bull and a cow, first started in tracing out the Palatine *Pomoerium* (*Tac. Ann.* xii. 24).—*B*.

A few paces up a lane, opposite this gateway, will bring the visitor to an opening, from which he may conveniently examine the

**Cloaca Maxima**.—This main drain of Ancient Rome forms a lasting memorial of early Roman architecture. It was built by Tarquinius Priscus (A.U.C. 150), for the purpose of draining the marshy ground between the Palatine and the Capitoline hills (*Livy*, i. c. 38). Pliny says that a waggon laden with hay might have passed through the cloaca in some places; and records that Agrippa,

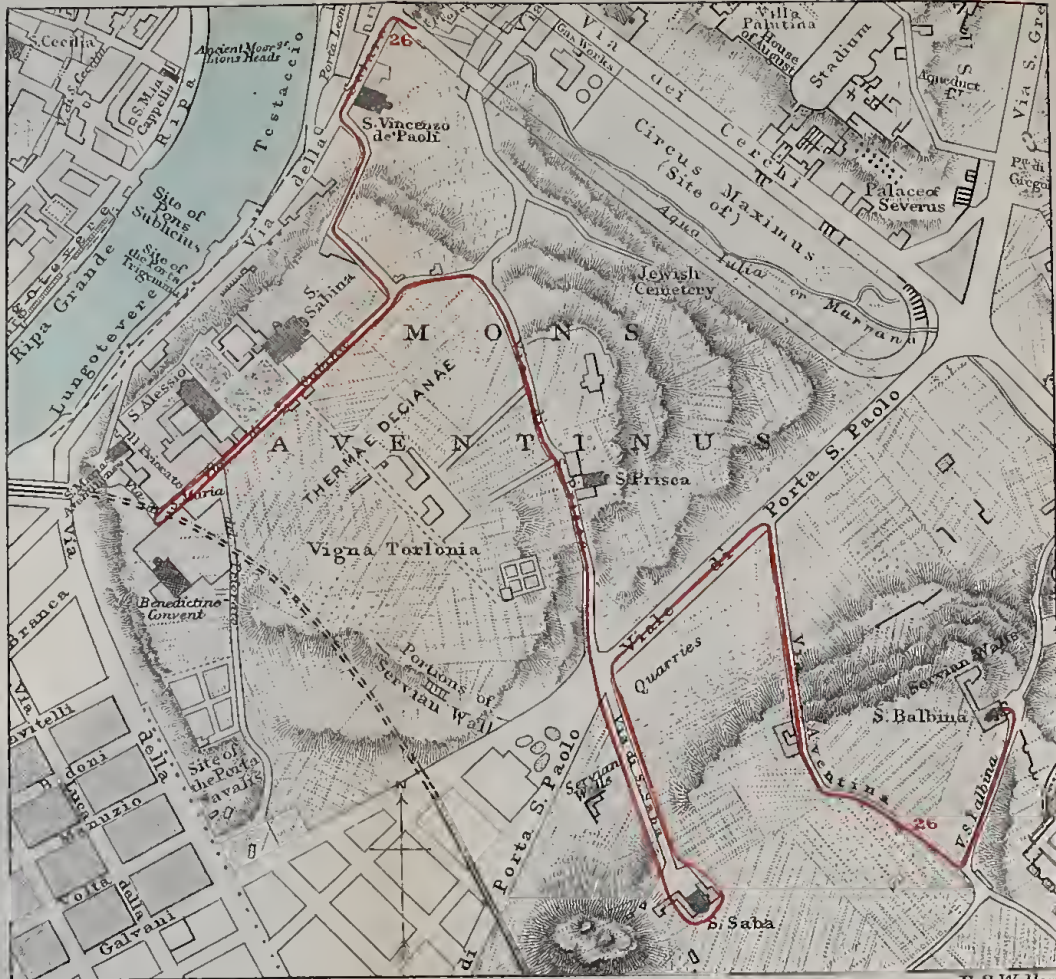
when aedile, inspected the drains by going a long way up them in a boat. Dionysius describes the Cloaca as one of the most striking evidences of the greatness of the Romans in his time; and Pliny expresses surprise that it had endured for 700 years, unaffected by earthquakes, by the inundations of the Tiber, by the masses which had rolled into its channel, and by the weight of ruins which had fallen over it. Nearly 25 centuries have now passed since its foundation, and this noble structure of the Roman kings could still serve its original purpose for an equal lapse of time. The discharging archway towards the Tiber (visible from the Bridge of 1887 beside the Ponte Rotto) is composed of three concentric courses of *Sperone* in large blocks, put together without cement. The interior of the sewer is constructed of red volcanic tufa, similar to that of the Tarpeian rock. Many of the blocks are more than 5 ft. in length, and nearly 3 ft. in thickness. The length of the drain, from this point to the Tiber, is 270 yds.; it forms two bends, passes beneath the front of S. M. in Cosmedin, and a little to the N. of the round Temple. In consequence of the rise in the level of the bed of the Tiber, two-thirds of the channel has been choked up. The Cloaca Maxima starts from the foot of the *Carinae*, a spur of the Esquiline, near the N. end of the Via del Colosseo, and crosses at rt. angles the Via Alessandrina. Its course through the Forum was discovered in 1872 under the floor of the Basilica Julia, at which point the channel seems to have been arched over at a period long posterior to its first construction. A considerable section was laid open in 1889 under the Forum of Augustus (Rte. 7), built of peperino, with pavement of basaltic lava. Close to its extremity, in the Velabrum, there springs a copious stream of beautifully clear water, called the *Acqua Argentina*, still held in repute as a remedy in certain maladies. Lower down the river, and between it and the site of the Pons Sublicius, are openings of two other drains,

less remarkable for their size and masonry.

**S. Giorgio in Velabro** dates from the 4th cent. It was rebuilt in the 7th, under Leo. II., who united to it the name of *St. Sebastian*. In the 13th it was restored by Card. Jac. Gaetano Stefaneschi, who added the portico, with its metrical inscription in Gothic characters upon the front; the last line of which (round the corner to the rt.) *Hic locus ad Velum, praenomine dicitur Auri*, gives a wrong etymology of the name Velabrum.† The Campanile is of the 12th cent. The interior has 16 columns, of different materials and styles, taken from ancient edifices. At the extremity of the l. aisle several early Christian inscriptions, and a curious circular relief with Runic knots, are built into the wall. This formed the screen of the 7th cent. *Schola Cantorum*, which was afterwards cut up for pavement, and laid face downwards near the Sacristy door. At some later restoration it was discovered, and placed in its present position. The vault of the tribune was covered with frescoes by *Giotto*, at the expense of Card. Stefaneschi, now so sadly over-painted that scarcely a trace of the original work remains. Beneath the high altar and its marble tabernacle of the 13th cent. is preserved the head of St. George, deposited here by Pope St. Zacharias. The *Confession* is adorned with good Cosmatesque mosaics. On the first day of Lent, 1347, Cola di Rienzo affixed to the door of this Church his celebrated notice:—*In breve tempo li Romani torneranno al loro antico buono stato*. Until the French occupation the building was in charge of the Hermits of St. Augustine; after which time it was abandoned, and would have fallen into ruins if the confraternity of S. M. del Pianto had not obtained it from Pius VII. in 1819. On the day after Ash Wed., and on St. George's Day (23rd April), is exposed over the altar the red silk banner, or *vexillum*, of St. George. Card. Newman was titular of this Church.

† From *Velus* (οελος), a marsh.







A slight ascent, skirting the base of the Palatine hill, brings us to the round Church of

**S. Teodoro**, commonly called *S. Toto*. There is no evidence to show that this building occupies the site of any temple; 'but the brickwork of which it is constructed appears to be ancient, and may very possibly belong to the Imperial age.'—*B*. It is supposed to have been restored by Adrian I. in 774, rebuilt by Nicholas V. in 1450, and reduced to its present state by Clement XI. in 1700. The \***MOsaICS** of the tribune (772-795) represent our Saviour between SS. Peter and Paul, each of whom introduces a saint—'chiefly interesting as one of the earliest specimens of the copying of the old mosaics, the figures of SS. Peter and Theodore being exact copies of some at SS. Cosma e Damiano.'—*K*. The ancient custom of carrying infants to be blessed in this Church (every Thurs. morning), especially after their recovery from the effects of vaccination, was probably instituted by one of the early Popes as a substitute for the popular Roman rites of the *Lupercalia*, or to exorcise the demons of the old superstition. In the court is a mutilated Pagan altar, and beneath are extensive vaults formerly used for burial. This Church belongs to the *Sacconi*, a brotherhood who used to beg alms for the poor every Friday, dressed in a coarse linen 'sack,' bound with a cord.

Close to this Church is the entrance to the Palatine, beyond which are the red brick walls of the *Temple of Augustus*. A little further on, under the corner of the hill, stands the Church of

**S. M. Liberatrice**, upon the site of, or perhaps built over, the very ancient *S. Silvestro in Lacu*, so named from the Lacus Curtius, which stood just opposite, in the middle of the Forum. St. Sylvester is said to have stayed an epidemic on the spot, through the intercession of the Virgin—whence the title of *Liberatrice*. Another tra-

dition relates that he killed here, or rendered harmless, a dragon. The Church belonged originally to Benedictine nuns, but was given to the Oblates of S. Francesca in 1550, and restored in 1617. It has six superb columns of marble: 3rd. l., *breccia traceagnina*; 3rd. rt., *br. corallina*; high altar, *br. pavonazza*.

## ROUTE 26.

### THE CHURCHES ON THE AVENTINE.

[Omn., p. [22], i.; Tramway, p. [23], i., iii.]

On the Via Salara, 2 min. S.W. of *S. M. in Cosmedin* (Rte. 24), stands the Convent of *St. Vincent de Paul* (1893), and beyond it the Chapel of *S. Anna dei Calzettari*, formerly belonging to the Guild of Grooms, but ceded by them in 1745 to the Hosiers, who reconstructed the building. A lane corresponding to the ancient *Clivus Publicius*, ascends l. to the AVENTINE, a hill of volcanic granular tufa, with a bed of the harder kind of this substance in its centre. Its highest point, at *S. Alessio*, is 146 ft. above the sea. Towards the Tiber it is precipitous, but on the other side it slopes down S.E. to a valley, beyond which rise the Churches of S. Saba and S. Balbina. The ground on which they stand was not however included within the limits of the Aventine until a late period.

At the end of a rope walk we join the carriage road (*Via S. Sabina*), which ascends from the *Via dei Cerchi*. [On the l. in the *Via Sabina*, a little lower down, is the entrance to the *Jewish Cemetery*, which commands a pleasing view of the Palatine, and

of the Alban Hills.] A few yds. further on the rt. is the Church of

\*S. SABINA, supposed to occupy the site of the Temple of Juno Regina (see below). It was built in 425, by Peter, an Illyrian priest, where the house of S. Sabina stood, as we learn by a mosaic inscription over the principal door. The female figure on the rt. represents the Church of the Gentiles; that on the left the Church of the Circumcision. They are supposed to have formed part of a large composition continued all round the nave. The Church was consecrated by Sixtus III. in 432, given to St. Dominic for his new Order, by Honorius III., in 1222, restored in 1238 and 1441, and altered to its present form by Sixtus V., who took away the ancient amboness, in 1587. The 24 fluted Corinthian columns of Hymettian marble were taken from the Temple. Above them are decorations in *pietra dura* (red and green porphyry), probably dating from 425, at which period this style of ornamentation was very popular both in Pagan and Christian buildings.

On the wall at the bottom of the rt. aisle, near the entrance, is a marble slab on which St. Dominic was wont to pray. In the centre of the pavement, on a pillar, is a large Martyr's Stone of *pietra nefritica* (see *Glossary*).

Nearer the tribune is the Tomb with effigy in mosaic of Muñoz de Zamora, general of the Dominican order (1300), by *Jac. da Torrita*.

The chapel of St. Hyacinth, in the rt. aisle, has frescoes representing the life of the saint, by the two *Zuccheri*. At the end of the aisle is the \*Virgin of the Rosary, with SS. Dominic, and Catharine of Siena, by *Sassoferrato*. On the rt., tomb of Card. d' Ausio del Poggio (1483), with the inscription *Ut moriens viveret vixit ut moriturus*. There are several good slab tombs of Dominicans in various parts of the pavement, and at the E. end some remains of Cosmatesque mosaic on the floor.

The ancient portico or vestibule,

now enclosed in the conventual buildings, is supported on one side by spirally fluted marble columns, and on the walls are some interesting early Christian inscriptions. The doorway, formerly triple, has richly sculptured marble jambs of the early part of the 13th cent.; the \*doors are in cypress wood, with rudely sculptured panels representing subjects from the Old and New Testaments, said to be older than the 7th cent. They were injured by the explosion of the Powder Magazine at Pozzo Pantaleo on Apr. 23, 1891, the force of which was such as to blow them open, in spite of their massive iron bolts. In the adjacent garden may be seen a lemon-tree planted by St. Dominic. The chambers occupied by St. Dominic, and various relics of the Saint, may be seen on the first floor. On the second floor are the rooms of St. Pius V. Station on Ash Wed., assigned by Gregory the Great.

The adjoining Convent, now a *Lazzaretto* for infectious diseases, contains an extensive 13th cent. \*cloister, surrounded by 103 small marble columns that support narrow Lombard arches. From the small garden overlooking the river there is a magnificent view.

The Temple of Juno Regina was founded by Camillus after the fall of Veii. Further S. stood that of Jupiter Libertas, erected by Caius Gracchus, and restored by Augustus. Asinius Pollio added to it an extensive Atrium, in which he placed the library of Varro, the first opened to the public in Rome (B.C. 36). A part of the Church, and of the garden before it, is probably on the site of the latter; while the Temple of Juno stood farther back, extending to the Clivus Publicius. On these sites in the middle ages rose a fortress of the Savelli, and the residence of Honorius III., part of which he made over to the Dominican friars. Many Popes lived here, and the turretted walls which served to defend the precincts may still be traced out. Here Honorius IV. died, and his successor Nicholas IV. was elected, in 1287.

S. Alessio is supposed to mark the site of the *Dolocenum*, or Temple of Jupiter from Doliche, whose superstitious worship had gained great hold upon the Romans in the 2nd and 3rd cent. The subterranean Church was traditionally dedicated by Aglais (318), a noble Roman lady, to St. Boniface, and to this was united a handsome building raised in the 9th cent. by Euphemianus, father of St. Alexis, on the site of his own senatorial house. These legends however, though picturesque, have been proved to be groundless. The Church was reconstructed by Honorius III. in 1217. The Convent was founded by Sergius, Metropolitan Bp. of Damascus, who had fled from persecution in 977, and became first Benedictine Abbot. This office was afterwards held by Otho of Cluny. In 1231 it was bestowed upon the Premonstratensians, and was given to the Jeronimites in 1429. In front of the Church is a square courtyard, and there is a fine border of Cosmatesque ornamentation around the door. The interior was modernised in 1750, and only a small portion of its beautiful mosaic pavement remains. To the l. of the door rises the staircase under which St. Alexis is said to have lived as a pauper for seventeen years, unrecognised by his family (see *S. Clemente*), and in the l. aisle is the well from which he drank. The high altar is rich in marbles (1582). On the pavement of the choir is the tomb of the Spanish Jeronimite, Lopez de Almedo (1453). Two ancient columns in mosaics, beside the episcopal chair by *Jac. Cosmas*, belonged to a series of 19 which once surrounded the choir. Over the altar in the rt. transept is a very ancient Madonna, and in front of it a good slab tomb of Pietro Savelli (1288). In the crypt are the remains of SS. Boniface and Alexis. Through the Sacristy, or by a door in the l. aisle, we enter the

CLOISTER, on the S. side of which are some interesting sepulchral inscriptions, including that of Crescentius, son of Theodora, and murderer of Benedict VI., who retired to this

Convent, and died in 984. Further on is a curious epitaph to a member of the Massimo family (1011). From the N.E. corner we pass into the Garden, which commands a fine view. On the slope of the hill below it was the so-called *Cave of Cacus*. The elegant campanile is of the 13th cent. The Church now belongs to the Somaschi fathers, and the adjoining convent is an Asylum under their charge for blind children. Station on Ash. Wed.; Festa, 14 May, 24 Oct. In 1849, during the French bombardment, the Romans had a battery in front of the Church, from which they cannonaded the French battery at Monte Verde, on the opposite side of the Tiber.

**S. M. Aventinense**, called also S. M. DEL PRIORATO, from a priory of the Knights of Malta to which it was attached, was restored in 1765 for Card. Rezzonico by *G. B. Piranesi*, 'who created an assemblage of monstrosities inside and out.'—*L.* It is supposed to stand near the site of the Temple of the *Bona Dea*, mentioned by Ovid, where Remus consulted the auguries respecting the building of Rome. The omens were not favourable, and the fact that the Aventine became thus considered as an unlucky hill, may perhaps account for its not being included within the *Pomoerium*, or Sacred Circuit of the Roman Walls, until the time of Claudius.

In the first recess on the rt., an antique marble sarcophagus, with reliefs of Minerva and the Muses, serves as the tomb of Bp. Spinelli.

Further on is a statue of Piranesi the engraver (1778). The 3rd tombs rt. and l. are very interesting early Christian monuments with rude reliefs, brought from the Catacombs. 1st l., tomb of Seripandi (1465); behind the altar, a good slab effigy; in the Sacristy, a model of the Church of St. John at Malta; by the Sacristy door, tomb of Fra Bart. Caraffa, chamberlain to Innocent VII., by *Magister Paulus* (1440); opposite, tomb of *Riccardo Caraccioli* (1395). This Church occupies the site of the house

of the patrician Alberic, who gave it to St. Odo of Cluny, the great monastic reformer of the 13th cent.; here Gregory VII. (Hildebrand) passed his early days with his uncle, who was prior of the Convent; and here took place the election of Card. Octavian to the papacy, as Victor II.

The residence of the Grand Master of the Maltese Order forms part of the same building. On the upper floor is a fine hall where the chapters of the order are held. Portraits of the Grand Masters hang on the walls. The picturesque garden commands a fine \*VIEW of the city, with the Tiber winding below. A remarkable glimpse of St. Peter's, framed in a long avenue of box and laurel, may be gained through the keyhole of the gate which leads into the grounds. (Adm. on Thurs. afternoons.)

Returning for some little distance past the Churches, a road on the rt. leads to

**S. Prisca**, supposed to occupy the site of the house in which St. Peter dwelt with Aquila and Priscilla. The Church was originally dedicated to *SS. Aquila e Priscilla*, the latter being a mere diminutive of *Prisca*. It was consecrated by Pope S. Eutychianus in 280 in the name of *S. Prisca*, Virgin Martyr, who was also buried here, and restored by Card. Giustiniani from the designs of *Carlo Lombardi* in 1600, and again by Clement XII. in 1734. It was ruined and plundered in the time of the French occupation, but was afterwards purchased by a Cardinal and given to the Augustinians. There were originally 24 ancient columns of marble and granite in the nave, of which only 14 remain, built into the piers. Over the high altar is the Baptism of the Saint, by *Passignani*, and on the l. wall an inscription in 18 elegiacs by Callixtus III. (1455) relating to the foundation of the Church. In the crypt is a curious Font, in the form of a fantastic capital of a column, having a large basin in the centre, and smaller ones at the angles. It is said to have been used by St. Peter for the baptism

of his host and hostess. The inscription *BAPTISMUM SCI PETRI* is of the 13th cent. Festa, Jan. 18; Station, 6th Tues. in Lent.

On this site stood probably the Temple of Diana Aventina, near which Licinius Sura, the friend of Trajan, erected his *Thermae*. Between the Baths and the valley of the Circus Maximus was the house of Trajan himself, before he became Emperor. The vineyard on the opposite side of the road, now the property of Prince Torlonia, was partly covered by the *Thermae Decianae*.

Descending the lane beyond S. Prisca we reach a broad carriage-road which leads from S. Gregorio to the Porta S. Paolo, and the new quarters of Testaccio. On the rt. are some well-preserved specimens of the \*Wall of Servius Tullius, chiefly in massive blocks of soft yellow tufa, admirably adjusted, on which rest an arch of hard red tufa, and the start of another. 'A thin stratum of pure lime mortar is laid on the joints and beds.'—*M.* The mass of concrete behind the walls is probably the earliest instance of its use in Rome.

Crossing the road, we ascend S. to \***S. Saba**, on the site of the Barracks of the 4th battalion or cohort of Roman policemen (*Vigiles*). It originally bore the title of *SS. Sabas et Andreas ad Cellam Novam*, because it was the first Hospice which the Basilian monks obtained in Rome. Gregory XIII. gave the Church and its Garden to the German College. On the l., in the portico, is an ancient sarcophagus representing a wedding feast, and there is some good Cosmatesque mosaic work round the doorway. A similar fragment may be seen at the altar of the semi-crypt. At the high altar are two fine columns of black and white granite, flanked by two of *marmo bianco e nero di Egitto*—the latter extremely valuable and rare. The passage and rooms opening out of it on the l. of the Church once formed a second and third aisle on this side, added to the original building. Festa, Dec. 5th, on which day a





curious piece of tapestry, representing the Virgin and Child with seven female Saints and St. Nicholas, is affixed to the front of the altar. On Thurs. afternoon some students of the German College are generally in the garden, and the traveller may obtain admittance by knocking at the door. Good view from the loggia above the portico, at the end of which, on the outside, is a window framed in scraps of white marble. Beneath the monastery is a large quarry of hard reddish-brown tufa.

Descending from S. Saba, and turning twice to the rt. and then to the l., we reach the ancient Church of

**S. Balbina**, consecrated by Gregory the Great in 600 upon the site of an Oratory dedicated to the Saviour in 336. It was formerly Augustinian, and now belongs to the Chapter of St. Peter's. There are three small round windows in the front. On the l. is the \*recumbent effigy of Stefano Surdi, by *Joh. Cosmas* (1295), adorned with mosaics. Over the altar on the rt. a \*relief of the Crucifixion with the Virgin and St. John, by *Mino da Fiesole* (1460), brought in 1650 from an altar erected by Card. Pietro Barbo in the old basilica of St. Peter's. In the tribune is an old Episcopal Chair with beautiful Cosmatesque mosaics. The wooden roof was put up by Marco Barbo, Patriarch of Aquileia, in 1489. The Church is surrounded by mediaeval walls, with a tower of the same period, when it served as a stronghold of the Roman barons. Fine \*view from the tower, and from the steps in front of the Church. The Convent, now a Girls' Home, under the charge of the Sisters of San Pedro de Alcántara, is partially built across the Servian walls, specimens of which, in eleven courses, are to be seen in front supporting the terrace, and behind the tribune in the garden. Festa, 31 Mar.; Station, 2nd Tues. in Lent.

## ROUTE 27.

FROM THE PONTE QUATTRO CAPI TO THE PONTE GARIBALDI, BY THE ISLAND OF THE TIBER, S. CECILIA, S. M. DELL'ORTO, S. FRANCESCO A RIPA, S. M. IN TRASTEVERE, AND S. CRISOGONO.

[Omn., p. [22], i.; Tramway, p. [28], i., vi.]

On the l. bank of the river, close to the Theatre of Marcellus (Rte. 24), is the little Church of **S. Gregorio**, built on the site of a house belonging to Giordanus, father of the Saint, but not mentioned before 1403. Over the door is a text in Hebrew and Latin, reproaching the Jews for their unbelief. Exactly opposite was the double gate which led into the Ghetto, and was locked at sunset by order of Paul V. The Church belongs to the *Confraternita della Divina Pietà*, for the assistance of deserving persons who are in need. (Festa, 12 March.)

The **Ponte Quattro Capi**, connecting the city with the island of the Tiber, so called from the four-headed *Jani* † which stand on the piers, is the ancient PONS FABRICIUS, built by Fabricius, the Curator Viarum, B.C. 62. It is mentioned by Horace as the spot from which Damasippus would have leaped into the Tiber but for the precepts of Stertinius:—

Unde ego mira  
Descripsi docilis praecepta haec, tempore quo  
me  
Solatus jussit sapientem pascere barbam,  
Atque a Fabricio non tristem ponte reverti.  
HOR. Sat. ii. 3.

It has two large arches, with a smaller one in the centre of the pier between them. It is built of peperino and tufa, faced with large blocks of travertine, and retains more of its

† Formerly the posts which supported the railings of the bridge, as may be seen by the holes bored in them for fixing the bronze bars.  
--B.

ancient architecture than any other of the Roman bridges except that of S. Angelo. It bears the following inscription, repeated on either side of the archway, but the first two lines only, in large letters, are now legible:—L. FABRICIUS C. F. CVR. VIAR. FACIVNDVM CURAVIT EIDEMQ. PROBAVIT Q. LEPIDVS M. F. M. LOLLIVS M. F. COS. EX S. C. PROBAVERVNT (A.U.C. 733).

Beyond the bridge to the rt., on the Island of the Tiber, is the HOSPITAL OF S. Giovanni Calibita, or dei Benfratelli, situated, curiously enough, on the site of an Infirmary attached in ancient times to the Temple of Aesculapius. Its more recent title of *Fate bene, Fratelli*, 'Do good, brethren,' is merely the familiar name given by the Florentines to their Brotherhood of the *Misericordia*. The Hospital, which was entrusted by Gregory XIII. to the Brethren of San Juan de Dios in 1575, only receives male patients affected with acute diseases, and has 74 beds, but the average number of patients does not exceed 40. It is a model establishment in every respect. One of its wards (*Sala Amici*), containing 20 beds, has been fitted up with every comfort—from a legacy bequeathed by a person whose name it bears—for paying patients (moderate charges). The Church, rebuilt in 1640, occupies the site of the house of S. Giov. Calibita (καλυβίτης, dweller in a cottage), where the Saint lived as a Basilian hermit for many years (450). He does not appear to have founded any Order. Festa, 15 Jan.

A little further on the l. is the Church of S. Bartolommeo all' Isola, on the site of a Temple of Aesculapius. It was dedicated by the German Emp. Otho III. in 997 to S. Adalbert, abp. of Prague, and restored in 1113 by Paschal II., as we read on an inscription in hexameters over the central door. It was nearly ruined during the frightful inundation of 1557, and was modernized in 1625 by Martino Luoghi. The interior has 14 granite columns with composite capitals taken from the ancient Temple. There is a

handsome urn of red porphyry under the high altar; before it is a puteal or mouthpiece of a well,<sup>7</sup> with reliefs of the 12th cent. Four porphyry columns which once supported a baldacchino over the altar were removed to the Tapestry Gallery at the Vatican in 1829. On the pavement are three fragments of beautiful Cosmatesque mosaic. A cross in white marble, with statues of SS. Juan de Dios, Francis, Bartholomew, and Paulinus, was erected in front of this Church, in 1870, at the expense of Duke Grazioli.

Part of the adjoining Convent is now used as a *Morgue* (entrance at the door on the l., 25 c.). Beyond it is the 'Ship' (see below).

The celebrated *Temple of Aesculapius*, sacred to the god of medicine, was founded B.C. 293, on the return of the ambassadors who had been sent to Epidaurus in obedience to the instructions of the Sibylline oracles, for the purpose of bringing Aesculapius to Rome, then suffering from the plague. According to Livy, on their return with the statue of the god, it was found that a serpent had concealed itself in the ship, a form which Aesculapius himself was supposed to have assumed. On their arrival in Rome the serpent, deserting the vessel, swam ashore and hid himself among the reeds of the island. A Temple was thereupon erected to the god, and the whole island was faced with travertine, its form being reduced to that of a ship. Some remains of this curious work are still visible, and consist of a portion of the stern, starboard side, with a damaged bust of the god in relief, and the symbol of the Staff and the Serpent, the whole neatly cut in travertine. There were three other temples, or rather shrines, on the island, dedicated to Jupiter, Tiberinus, and Faunus, besides an altar to Semo Sancus, the Sabine Hercules, now at the Vatican. In the centre of the island was an Egyptian obelisk placed so as to represent the ship's mast. The remains of its basement were long preserved



in the Villa Albani, but have been removed to the Sphaeristerium of Urbino.

The **Island of the Tiber** is said by Livy (ii. 5) to have been formed by corn grown on the Campus Martius, which, after the expulsion of the Tarquins, to whom it belonged, was consecrated to Mars. As it could not therefore be used as food, it was cut and thrown into the Tiber, where it arrested the course of the sand and mud brought down by the river, and gradually formed the Island. This legend is rejected by archaeologists, though there is nothing except perhaps the too recent date of the event to render it incredible. The same geological process, with the substitution of willow or alder seeds for corn, is still going on in many European rivers, where they are wide enough to have cut for themselves a second channel; while the very existence of certain low-lying tracts of country, in Holland and elsewhere, depends upon the protection which reeds and maritime grasses afford them, by consolidating a wall of sandbanks along the margin of the sea.

The Island is connected with the Trastevere by the **Ponte S. Bartolomeo**, the ancient *Pons Cestius* or *Gratianus*. The name of its founder is unknown, but is supposed to have been Lucius Cestius, during his government of Romé in the reign of Augustus, whilst the Emperor was absent in Spain, in A.U.C. 708. Two long inscriptions on the parapets show that it was restored A.D. 367 by the Emp. Valentinian, Valens, and Gratian. It consisted of one large central arch and a smaller one on each side, but was lengthened in 1886 by the addition of another arch in consequence of the widening of the S. branch of the Tiber.

On rising ground beyond the bridge is the little Church of **S. Benedetto in Piscinula**, † built on the site of a house

† From a water tank which once existed here.

occupied by St. Benedict in his thirteenth year. At the high altar is a portrait of the Saint, said to have been taken in his lifetime, and at the Chapel on the l. of the entrance is a Madonna before which he used to pray. In the nave are remains of a Cosmatesque pavement. Good little Campanile, with bell of 1061. The *Via Anicia*, on the rt., recalls the Saint's family name. (Festa, 21 March.)

Bearing l., we reach, at the corner of the Via dei Vascellari, the *Casa Ponziani*, for many years the residence of S. Francesca Romana. It is now fitted up with oratories and classrooms, in which candidates are prepared for their first Communion. Open on the 9th March and following Sun.

We now pass on the l. the Oratory of **S. M. in Cappella**, attached to a Hospital founded by S. Francesca Romana, and enlarged by the Doria-Pamfili family for chronic patients. The Church itself was founded in 1090, and rebuilt in 1540 by the Guild of Coopers. It has a good wooden roof, columns with ancient capitals, and some remains of frescoes in the l. aisle. We next reach a small Piazza, in which, on the rt., is the entrance to the large court or atrium of

\***S. CECILIA**, built on the site of the house of the patron saint. It was founded in 230, restored by Gregory the Great, rebuilt by Paschal I., in 821, entirely remodelled and deprived of its *ambones* by Card. Sfondrati in 1599, and redecorated in 1725, when the columns were built round and converted into heavy pilasters. The gallery was also closed with a grating where the nuns can assist at the ceremonies without being seen. In the atrium is an antique marble vase or cantharus. On the frieze are some arabesques in mosaic, with six portrait heads of saints, supposed to date from the 9th cent. The two central ones represent S. Cecilia.

On the rt., inside the door, is the tomb of the learned Card. Adam, of Hertford (1398), who was titular of

the Church, and is the only man who has been twice created a Cardinal. This prelate took part in the opposition to Urban VI., and, having been arrested, with five other cardinals, at Lucera, was carried by that vindictive pope to Genoa. He alone was saved by the interference of the English crown, the others being barbarously put to death in the convent of S. Giovanni di Pré, where their remains were discovered a few years ago. On the sarcophagus are the arms of England, at that time three leopards quartered with fleurs-de-lis. This tomb was dismantled to a great extent in 1599, and its various ornaments scattered all over the church, and turned into altar fronts, or *predellæ* or tabernacles.

On the l. is the handsome \*tomb of Card. Niccolò Fortiguerra (1473), who played an active part in the contests of Pius II. and Paul II. with the Malatesta, Savelli, and Anguillara families. This famous monument, the work of *Mino da Fiesole*, had shared the same fate as the above, its columns, panels, reliefs, and entablature having been used in the decoration of some new altars and of the crypt. The pieces were singled out and restored to their place in 1891. The tomb is flanked with columns of very rare black granite, and has a relief of the Virgin and Child with SS. Nicholas and Cecilia.

In the 1st chapel rt., is an old painting of the Crucifixion, with the Virgin and St. John, much damaged, and an inlaid Cosmatesque altar. Beyond it, a passage leads to the \*Chapel of S. Cecilia, erected over her Bath-room (*Calidarium*). 'The clay flue-pipes all round the walls are well-preserved, as are also some of the leaden pipes that supplied the water. A bronze caldron for heating water still exists *in situ*, built into the floor on the rt. over the hypocaust.'—*M.* The pavement is very beautiful. Opposite is the **Sacristy**, on the ceiling of which are some much injured frescoes of the Evangelists, with God the Father, by *Pinturicchio*. On the rt.,

at the end of the aisle, a painting of S. Cecilia appearing to Paschal I., to make known the spot in the catacombs, where her remains had been deposited by St. Urban.

The **Tribune** contains an ancient episcopal seat in plain white marble, and some curious \*Mosaics which belonged to the Church of the 9th cent. On the vault, our Saviour holding a scroll in one hand, and giving His benediction with the other; to the l., SS. Paul, Cecilia, and Paschal with square nimbus, holding the Church; rt., SS. Peter, Valerian, and Agata. A palm-tree in fruit stands on each side, and in one of the upper branches is a Phoenix. Over the head of the Saviour is a hand grasping a wreath, and on the arch above the monogram of Paschal I.; below, a lamb and twelve sheep issuing from the holy cities. The **High Altar** stands beneath a very handsome Gothic canopy in gilded white marble, by the Florentine *Arnolfo del Cambio* (1283), supported by four beautiful columns of *bianco e nero*. At the corners, SS. Cecilia, Valerian, Urban, and Tiburtius. On the rt. is an elegant Cosmatesque Candle bearer, and on the l. a receptacle for the holy oil.

In the **Confession**, beneath the high altar, richly decorated with choice marbles, lies the body of S. Cecilia. The silver tomb in which it had been placed disappeared, with many other precious works of art, during the first French occupation. The recumbent statue of the Saint, by *Stefano Maderno*, is expressive and beautiful. It represents the body of the Saint in her grave clothes, in the position in which it was found when her tomb was opened by Card. Sfondrati in 1599. The sarcophagus in which it lay is supposed to be as old as the 9th cent. In the l. aisle are some good slab tombs, and here and there in the Choir are fine remains of Cosmatesque pavement.

The **Crypt** (see below) is reached by a staircase descending from either

side of the Choir. The interesting Cosmatesque Cloisters are not shown to visitors.

The adjoining Convent is inhabited by White Benedictine nuns. The outside of the apse, a portion of the nave towards the S.W., and the buildings to the rt. of the Atrium, are of the 9th cent. The square and massive bell-tower is later. Festa, 22 Nov., when there is good music (also at First Vespers on the 21st). The catacombs of S. Callixtus are also lighted up on this day. Station, 3rd Wed. in Lent, when the Crypt is open and the relics shown.

From the side-door by the apse on the rt. is reached the Church of

**S. Giov. dei Genovesi**, with a Hospice. On the rt. is the \*Tomb of the Founder, MARIA DUCE CICALA (1481); on the l. a beautiful tabernacle for the holy oil. Picturesque Cloisters in two stories, planted as a garden. Turning l. from the apse of S. Cecilia, we soon reach

**S. M. dell' Orto**, which derives its name from a miracle-working Virgin found painted on a garden-wall in 1497. The edifice built to contain it was commenced in 1512 by *Giulio Romano*; the Choir was added in 1762. The interior is richly decorated, chiefly in paint and stucco, at the expense of various guilds of provision-sellers to which the Church belongs, and whose names are inscribed as 'Universities.' At the 4th altar l. are two fine columns of *giallo antico*; over the high altar is the miraculous image from the garden-wall between two very handsome columns of *Affricano*. Annexed is a Hospital for the poor members of the Guilds, and behind the Church a huge *Tobacco Factory*, built in 1863, and employing 1000 hands.

Walking E. from the Church front, and then turning rt., we reach on the l. the large

Opizio di San Michele, founded by [Rome.]

Tommaso Odescalchi in 1682, and since much enlarged. It is supposed to occupy the site of the sacred grove dedicated to the goddess Furina, in which Caius Gracchus was killed B.C. 121. It now includes a house of industry for children of both sexes, a house of correction for women and juvenile offenders, and schools of the industrial and fine arts, in which are taught drawing, painting, music, and sculpture: in the industrial portion upwards of 800 persons are employed at their several trades. Wood carving, engraving, and tapestry weaving, are also largely practised. The School of Arts has produced some men of eminence, amongst others the celebrated engravers Calamata and Mercuri. Annexed, but entirely distinct, is a large Prison. The CHAPEL (*S. Michele a Ripa*) has some handsome marbles. Nearly opposite are the Barracks of the *Bersaglieri*, or Riflemen of the Italian army.

On the other side of this vast building, running the whole length of its front towards the river, is the **Porto di Ripa Grande**, reduced to its present state in 1692. At its N.E. end were the ruins of the *Pons Sublicius* (Rte. 40); at the S.W. is the Oratory of the **Madonna del Buon Viaggio**, where sailors used formerly to implore a blessing on their voyage. It is also called *S. M. della Torre*, from a tower erected here by S. Leo IV. in 848, as a defence against the Saracens.

On the opposite bank of the river is the *Marmorata* (Rte. 40). At the extreme S.W. end of the Hospice, on the rt. bank, is the

**Porta Portese**, built by Innocent X. in 1645. 5 min. S.W. of it was the *Porta Portuensis*, which stood at the commencement of the *Via Portuensis* of Aurelian, leading to the port of Claudius and Trajan near *Fiumicino* (Rte. 55).

Skirting for a few yards the walls inside the gate, we reach

**S. Francesco a Ripa**, formerly belonging to the Benedictines, under

the title of *S. Biagio*. In 1229 the monks ceded it to the Franciscans, in honour of St. Francis of Assisi, who resided in the adjoining Hospital and ministered to the sick during his visit to Rome in 1219. It is now served by the *Osservanti*. The entire building was modernized by Card. Lazzaro Pallavicini, from the designs of *Matteo Rossi*. The recumbent statue of the B. Ludovica Albertoni, by *Bernini*, in the l. transept, is a very characteristic specimen of his style. The Holy Family is by *Baciccio*. In the Convent is shown the apartment occupied by St. Francis. Between this Church and the Convent of SS. Cosma e Damiano stood the *Navamachia* of Augustus, supplied with water by the *Aqua Alsietina*.

Walking N.W. from the Piazza in front of S. Francesco, we pass on the rt. the Church of the **Quaranta Martiri**, founded in 1122, but rebuilt by the Spanish Order of Alcantarinos in 1747, and re-dedicated to *S. Pasquale*. Festa, 10th March and 17th May.

Further on to the l. is the Benedictine **Monastery of San Calisto**. A part of this building serves as a summer residence for the monks of S. Paolo fuori le Mura during the malaria season; the remainder has been converted into barracks. It was given to the monks in exchange for their Convent on the Quirinal, which Paul V. destroyed for the purpose of erecting the Palace. The Church, which has a curious well, stands on the site of the house of a Roman soldier, named Pontianus, who sheltered St. Callixtus in time of persecution (p. 230). The Saint was thrown from the windows of the house in 223.

In the Piazza, a few yards further on, is a handsome fountain by *Fontana* (1604), restored in 1874, and supplied from the Pauline aqueduct.

\*S. M. IN TRASTEVERE was the first large Church in Rome dedicated to the Virgin (*Prima Aedes Deiparae dicata*), the earliest of all being *S. M. Antiqua* (Rte. 6). It was founded

as an oratory by St. Callixtus in 222, on the site of the TABERNA MERITORIA—a kind of Chelsea Hospital for old soldiers—where a spring of oil is said to have welled up on the night of the Nativity, from which the Church is called FONS OLEI in early ecclesiastical documents. Having been abandoned during time of persecution, it was reconstructed by St. Julius I. in 340, and thence took the title of *SS. Calisto e Giulio*. In 828 Gregory IV. attached to the Church a large Augustinian Convent. After several restorations, it was almost entirely rebuilt in 1139 by Innocent II.: the tribune, mosaics, and high altar are of his period. Under Nicholas V. it was altered to its present form by *Bernardino Rossellini* in 1450, and was restored in 1870.

Since 1592 the Church has been capitular, and is now served by twelve Canons, besides chaplains and *beneficiati*. It is the titular Church of Card. Gibbons.

On the façade are 12th cent. mosaics, representing the Madonna and Child, small kneeling figures of Innocent II. and Eugenius III. as bishops, and ten female Saints, two of whom are uncrowned and bear extinguished lamps, while those of the remainder are burning. Above and below are indifferent paintings in imitation of mosaic (1868). There are several ancient inscriptions on the walls under the portico. A Pagan one, close to the grating on the rt., records that there were some happy unions in ancient Rome:—M. COCCEIUS AUG. LIB. AMBROSIIUS PRAEPOSITUS VESTIS ALBAE TRIUMPHALIS FECIT COCCEIAE NICE CONJUGI SVAE CUM QUA VIXIT ANNIS XXXV. DIEBUS XI. SINE ULLA QUERELA. Then follows the measure in length and breadth occupied by the tomb or the area in which it stood, probably of the time of Trajan. Another, between the central and rt. hand door, is to a certain Attidia, the wife of Flavius Antoninus, who is designated as 'uxor rarissima.' The jambs of the side-door have some rude Christian tracings in relief, which belonged

to the primitive Church. Two paintings of the Annunciation, very much restored and damaged, are attributed to *Pietro Cavallini* (1308). In the Portico, on the left, is the Tomb of Card. Lorenzo Campeggio (1472-1539), legate from Leo X. to Henry VIII., the Campeius of Shakespeare, who played a part in the history of that king's reign: he was titular Cardinal of this Basilica. On the pavement are four good effigies, and against the walls some beautiful fragments of altar-screens, and many curious early Christian inscriptions. Other altar-screens line the entrance passage.

**Nave.**—The twenty-two granite columns, taken from ancient edifices, are of different heights and diameters. The cornice is ancient, but the frieze below it modern. The heavy gorgeous roof was designed by *Domenichino*, who also painted the Assumption of the Virgin in the centre (on copper). The ancient Cosmatesque pavement was exactly copied in 1872, and many of the old cubes of porphyry, serpentine, &c., were used to form the present one.

To the rt. of the central door is a handsomely sculptured \*Tabernacle for holy oil, by *Mino da Fiesole*, inscribed OPUS MINI (1471).

**Right Aisle.**—In the Sacristy is a Virgin and Child with SS. Roch and Sebastian, † atr. to *Perugino*, and a fragment of ancient mosaic, representing fishermen in boats with drawnets and groups of wild fowl.

In a niche beyond the side door is a slab of marble stained with the blood of S. Dorothea, and a series of weights belonging to the ancient *Ponderarium* of the Church. Above the steps is the tomb of Card. Fr. Armellini-Medici (1524), secretary to Julius II., who is buried at S. M. in Trastevere; and on the l. that of the celebrated Card. Stanislaus Hosius

(1579). At the end of the rt. aisle is the Chapel of the **Madonna di Strada Cupa**, designed by *Domenichino*, who also commenced the graceful fresco of a child scattering flowers in one of the corners of its vaulting. This chapel was restored by Card. York, and bears the arms of England over the entrance. Over the altar is a fresco of the Virgin and Child, found in the above-named street in 1624.

The **High Altar** is covered with a canopy supported by four columns of red porphyry. The Confession beneath contains the remains of St. Callixtus, and four other early Popes. The pavement here is of Cosmatesque mosaic, and on the rt. is a handsome 13th cent. Candelabrum. In the apse is a white marble throne.

The **Tribune** is adorned with 12th cent. \*MOSAICS. Above the arch, the Cross and the Seven Candlesticks, the emblems of the Evangelists, Isaiah and Jeremiah. On the vault, Christ and the Virgin enthroned; above, a hand holding a wreath, the emblem of the Almighty; at the sides (rt.), SS. Peter, Cornelius, Julius, and Calpodius; (l.) Callixtus, Laurence, and Innocent holding a Church—all wearing the tonsure. The lower row, in six compartments, much restored, are assigned by Vasari to *Pietro Cavallini*:—Nativity of the Virgin, Annunciation, Birth of our Saviour, Adoration of the Magi, Presentation in the Temple, Death of the Virgin. Lower down, the Virgin and Child between SS. Paul and Peter, the latter presenting Bertoldo de' Stefaneschi. These seven mosaics were executed at his expense in 1290.

**Left Aisle.**—At the end are the \*Monuments of Card. d'Alençon (1403), brother of Philip le Bel, and of Card. Pietro Stefaneschi (1417), by *Magister Paulus*. Above the latter is an exceedingly curious relief of the \*Death of the Virgin, at which our Saviour attends to receive the Soul of the departed, while on his left an acolyte blows into a thurible to keep

† Temporarily placed in the Chapel at the end of the rt. aisle.

the incense burning. The handsome Gothic altar dedicated to SS. Philip and James, between these tombs, was also erected by Card. d'Alençon; the picture over it, which has been mercilessly repainted, was of this period; the portrait on the rt. is supposed to be that of the Cardinal himself. On the rt. is the tomb of the young Robert, 1st Duc d'Altemps (1566-86), prefect of the Papal army at Avignon; on the l. that of Giovanni Bottari, the learned librarian of the Vatican, editor of the Dictionary of the Accademia della Crusca (1775). In the l. aisle is a monument to Innocent II., erected at the expense of Pius IX. When the basilica of St. Paul's is under water, as in 1625 and 1700, or otherwise unavailable, as in 1825 by reason of the fire, this Church takes its place at the Jubilee, and opens a *Porta Santa* (p. 241).

Issuing from the door at the end of the rt. aisle, some good architectural work may be seen outside the building. Close to it is the little Church of **S. Egidio**, restored in 1630, and belonging to the Carmelite Nuns. Festa, 1 Sept. A lane between the two Churches ascends to *S. Pietro in Montorio* (Rte. 33).

Returning past the basilica, on the l. is *S. Margherita da Cortona* (1680), attached to a Franciscan Nunnery; and further on *SS. Rufina e Seconda* (1602), with a good short Tower, belonging to the French Oblates of the Sacred Heart, who educate young girls. Nearly opposite, a street on the rt. leads to the Hospital of

**S. Gallicano**, for diseases of the skin and for persons of both sexes. The building, founded in 1724, is well suited for the purpose, and contains large and well-ventilated wards with accommodation for 240 patients (one-third children). The principal cutaneous diseases found here are *psora* and *ringworm*, the latter very prevalent in the maritime districts about Rome, particularly on the declivities of the Volscian hills, about Sezze and

Piperno. Further l., in the Via della Lungaretta, is the Church of

**S. Agata in Trastevere**, consecrated by St. Gregory II. in 731 on the site of his own paternal house, and given by Gregory XIII. to the *Padri Dottrinari* in 1575. Opposite is

**S. Crisogono**, supposed to date from the time of Constantine the Great, rebuilt in 731 by Gregory III., and again in 1128 by Card. Giov. da Crema, Papal legate to England under Honorius II. It was altered by Card. Scipio Borghese, in 1623, after the designs of *Soria*. In front of the Church is a portico with four columns of Oriental granite. The nave has 22 fine granite columns, said to have been taken from the baths of Sept. Severus, with modern capitals. The arch before the tribune is supported by two large columns of red porphyry. The mosaics which covered the vault of the tribune have disappeared, except a fragment of the Virgin and Child, with SS. Chrysogonus and James; the others have been replaced by gilt reliefs. On the central portion of the floor in the nave is a well-preserved specimen of Cosmatesque mosaic. In the centre of the highly decorated roof is a copy of Guercino's Triumph of St. Chrysogonus (original in the Duke of Sutherland's gallery in England). Immediately above the high altar is a colossal Virgin and Child, by *Cav. Arrpino*. Good modern Stalls of carved and inlaid wood. This Church was Benedictine until the 12th cent., when it passed into the hands of the Carmelites, who in 1480 ceded it to the Trinitarians. Stephen Langton, Abp. of Canterbury in the time of Innocent III., one of the most interesting periods of our history, was titular cardinal of S. Crisogono from 1200 to 1220. The mediæval bell-tower has been modernized and white-washed.

Opposite the front of S. Crisogono, standing a little way back from the street, are the remains of a very interesting

\* *Excubitorium* (50 c.), to which a flight of about 30 steps descends. The floor of the Court is covered with black and white mosaics of marine monsters, a polypus, and other animals, surrounded by the sea. Each of the Centaurs holds a torch, one of which is alight, the other spent—supposed to indicate the firemen on and off duty. A bronze torch discovered here is now in the Capitoline Museum. In the centre is a six-sided cistern. On the rt. is a species of Temple or Lararium, richly decorated in moulded terra-cotta, once picked out with colour. At its entrance are Corinthian pilasters, with entablature and pediment; the painted walls are covered with *graffiti*; and in the apse is a marble statuette of Mercury. On the opposite side of the Court are the guard-rooms, sleeping apartments, kitchen offices, and a well; and on a pier to the left are *graffiti* of greater importance (cir. 225), showing that the edifice, once a private 2nd cent. house, had been let or sold to serve as an outpost (*excubitorium*) for a detachment of the 7th cohort of the Roman Vigiles.

Beyond these rooms, which are mostly paved with *opus spicatum*, a modern passage leads past some remains of reticulated walls to a very remarkable PLUNGE BATH, which had nothing to do with the *Excubitorium*. It is about 20 ft. by 10, and 6 ft. in depth, and is lined with thin slabs of cipollino, relieved at intervals with a bead moulding.

The Roman Vigiles, who acted both as firemen and police-guards, had seven large monumental barracks in the town, corresponding to the number of the cohorts, each cohort having the care of two adjoining regions. Besides the large barracks (*castra*), each *regio* had its *excubitorium*, 14 in all. The headquarters were in the *castra* of cohort I., discovered in the 16th cent. under the Pal. Savorelli, Piazza SS. Apostoli. The *castra* of cohort II. were discovered by Ficoroni, in the last cent., between the so-called Trophies of Marius and the *Minerva Medica*. Those of III. were discovered

by the Municipal Arch. Commission in 1873, between the Baths of Diocletian and the Rly. Station. IV. stood near S. Saba, V. between S. Stefano Rotondo and the casino of the Villa Mattei, discovered in 1735 and 1820. The sites of VI. and VII. are unknown.†

Returning to the Via della Lungaretta, we pass on the rt. the Church o

**S. Salvatore in Corte**, so called from its vicinity to the Cohorts of the Vigiles. It was given to the Minimi in 1729, and restored. The Church is also called the *Madonna della Luce*, because of a miraculous Virgin found in a chest near the river. Fine Campanile, much surrounded by buildings, but well seen from the bridge (see below).

Immediately N. of S. Crisogono is the **Ponte Garibaldi**, a wide bridge of steel arches on stone piers, opened in 1888. It was designed by *Vescovali*, and cost nearly 100,000*l.* While laying the foundations of its central pier, a fine bronze statue was discovered in 1885, lying head downwards about 35 ft. below the bed of the river, besides coins and other small objects (see Rte. 38).

The very slight fall of the Tiber as it approaches the sea, and the sudden rush of water from its swollen tributaries among the mountains, have always rendered it liable to disastrous floods, one of which, in 1870, caused a rise of 56 ft. above the ordinary level. Since that time extensive works have been in progress for the systematic draining of the river. Its channel has been widened and deepened, and an **Embankment** erected to protect the city of Rome from inundation. The Ponte Garibaldi, which spans the river at its widest point, was the first of the new bridges built under this scheme.

S. of the bridge runs the broad *Viale del Re*, leading to the suburban Rly. Stat. of Trastevere (Rte. 28).

† See De Rossi's *Vigili* in the 'Annali dell Ist.,' 1853; Kellerman's '*Vigiles*,' and Preller's '*Die Regionen*,' pp. 94, 95.

## ROUTE 28.

FROM S. M. IN TRASTEVERE TO S. PAS-  
SERA, BY THE CONVENT OF SS. COSMA  
E DAMIANO AND THE VIA PORTU-  
ENSIS.

[Omn., p. [22], i.; Tramway, p. [28], i., vi.]

Walking S. from the Piazza in front of *S. M. in Trastevere* (Rte. 27), and passing *S. Calisto* on the rt., the road immediately forks—the l. branch leading in a straight line to *S. Francesco a Ripa*. Continuing to the rt., we soon reach on the l. the outer gateway of

**SS. Cosma e Damiano in Trastevere** (corrupted into *S. Cosimato*), originally Benedictine, but attached in 1243 to a large convent of Poor Clares. The gateway leads into a fore-court, in which stand a large granite tomb once used as a bath, and a Fountain of 1731. The Church was rebuilt from designs attr. to *Baccio Pontelli*. It has a good doorway, with carvings in relief, and a handsome terra-cotta cornice over the gable. Over the high altar is a miracle-working image of the Virgin from Old St. Peter's, and on the l. a fresco of the Virgin and Child, with SS. Francesco and Chiara (Umbrian School). In the l. aisle is an altar decorated with good Renaissance reliefs brought from the Cappella Cibo in S. M. del Popolo. The fine \*Cloisters (10th to 15th cent.), now attached to a Workhouse, are surrounded by nearly 120 arches, with double shafts of white marble. They contain a few architectural fragments and inscriptions, with remains of ancient pavement in mosaic. From the larger Cloister beyond is gained a view of the good brick Campanile. Festa, 27 Sept.

A little further on, our street falls into the wide VIALE DEL RE, which leads in 10 min. to the *Trastevere Rly.*

*Stat.* (Rte. 59). Before reaching it, a road winds up the hill to the rt., affording a pleasant walk outside the Walls of Urban VIII. to the (20 min.) *Porta S. Pancrazio* (Rte. 34).

Continuing S., the modern road runs almost parallel with the ancient **Via Portuensis**, which issued from the Aurelian **PORTA PORTUENSIS**, destroyed by Urban VIII., and led to *Portus Augusti* (Porto). In the Vigna Jacobini, near the Stat., Lord Savile discovered, in 1887, an interesting tomb containing richly sculptured sarcophagi, columbaria, and loculi with urns. The inscriptions belong chiefly to the pagan period; but the coins to the age of Constantine, with the exception of a fine Aureus of the Emp. Galba—a rare coin. The chief works of art discovered were a relief, in marble, of Pentheus king of Thebes, and a mosaic pavement of the Rape of Proserpine. Excavations of still greater importance have been made in the neighbouring *Gardens of Caesar*.†

On the rt., just before reaching the *Strada di Monteverde*, at a spot called *Ad Ursum Pileatum* (see Rte. 15), is the Cemetery of **St. Pontianus**, excavated in beds of yellow sand and conglomerate, instead of tufa. It may probably be named after the Roman soldier who sheltered St. Callixtus (p. 226). Above the arch at the foot of the first staircase is a large head of Christ. A second staircase leads down to a curious baptistery, with a stream of water running through it, the channel of which has been diverted into a reservoir to form a font. Behind it is painted on the wall a cross with flowers and leaves, and two candlesticks, to which are attached by chains the letters A and Ω. On the arch over the font is the Baptism in the Jordan, probably of the 6th cent. At the sides are interesting paintings of various Saints. Here were buried

† An account of the numerous lately discovered Tombs will be found in the *Notizie degli Scavi*, and the *Bullettino della Commissione Archeologica*—both published at intervals in numbers.





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the martyr Quirinus, who was thrown into the Tiber, and subsequently Popes Anastasius I. and Innocent I. A Church was built over their graves, and was afterwards dedicated to *SS. Abdon and Sennen*. Further on, in the Vineyard of the Missione, are some ruins of reticulated work, extending to the Massimo vineyard, near the Chapel of the *Madonna del Riposo*, and supposed to belong to the GARDENS OF CAESAR.

The high road crosses the Rly., and soon afterwards reaches the Tiber. On the l. is a good view of *S. Paolo fuori le Mura*; on the rt. rises the large *Agrarian Institute*, founded by Pius IX., and containing 125 Farm pupils.

About 3 m. from S. M. in Trastevere is the little Church of *S. Passera*, founded by Theodora, a noble Roman lady, in 460, and dedicated to *SS. Ciro e Giovanni*. The name of the former Saint, who was an abbot, became corrupted into *Abbaciro*, *Appacero*, *Passero*, and *Passera*. To complete the confusion, as no saint of the last name could be found, it was supposed to be intended for *Prassede*, whose Festa is celebrated here by crowds of peasants on the 21st of July. Festa also on 31 Jan. The Church, which now belongs to *S. M. in Via Lata*, has a pierced stone window over its doorway, a crypt with frescoes and martyr's tomb, and a round apse. Higher up, excavated in the volcanic tufa, is another cemetery.

Descending along the Tiber, near the 5th milestone on the ancient Via Campana, in the *Monte delle Piche*, is a small catacomb of some interest, discovered in 1867, above the site of the Sacred Grove of the Fratres Arvales. It bore the name of *Sancta Generosa ad Sextum Philippi*, and was the burial-place of the Martyrs Simplicius and Faustinus, who were thrown into the Tiber in the reign of Diocletian, and of their sister Viatrix, who interred their bodies, and was afterwards suffocated. Their remains were transferred for safety to the

Church of *S. Bibiana* by Leo II. in 682 (Rte. 15). In one of the vaults is a painting of our Saviour, surrounded by Saints (6th or 7th cent.).

## ROUTE 29.

FROM THE PONTE S. ANGELO TO THE VATICAN, BY THE MAUSOLEUM OF HADRIAN AND THE PALAZZO TORLONIA AL BORGO.

[Omn., p. [22], x.; Tramway, p. [28], v.]

The Ponte S. Angelo (Rte. 18) crosses the Tiber immediately in front of the imposing

\**Castello S. Angelo*. [Daily at 9, 11, 1, and 3. Card of Adm. from the Commandant of the 9th Army Corps, 24 Via della Pilotta, near the Palazzo Colonna. Gratuity at the Castle, 1 fr., or 2 to 3 for a party.] This huge fortress, originally the MAUSOLEUM OF HADRIAN, was erected by that Emperor about A.D. 130, within the gardens of Domitia, the aunt of Nero. The idea was probably suggested by the mausoleum of Augustus, on the opposite bank of the river, in which the last vacant niche was filled by the ashes of Nerva. The tomb was probably completed by Antoninus Pius (A.D. 140), who removed the ashes of Hadrian from Puteoli, where they had been deposited in a temporary sepulchre after his death at Baiae. The first burial here was that of Aelius Verus, the adopted son of Hadrian. After the time of Hadrian it became the sepulchre of Lucius Verus and the Antonines; Antoninus Pius (A.D. 161); Marcus Aurelius (180); and Commodus (192). It is a massive circular tower, 330 yds. in circumference, cased on the outside with courses of peperino, and standing on a

square basement, 82 yds. in length, and 160 ft. high. Procopius, who saw it in the 6th cent., before it was despoiled, is the oldest writer by whom it is described. 'It is built,' he says, 'of Parian marble; the square blocks fit closely to each other without any cement. Its basement has four equal sides, each a stone's-throw in length. On the summit are statues of men and horses, of admirable workmanship, in Parian marble.' He goes on to state that it had been converted into a fortress considerably before his time, but without injury to the decorations; and he tells us that, when assailed by the Goths under Vitiges, in 537, the statues were torn from their pedestals by the besieged, and hurled down upon their assailants. Among these were the Dancing Faun (Uffizi) and the Barberini Faun (Munich), which were found in the 17th cent. in the moat surrounding the basement, where several statues probably lie buried still. Among the ruins of the *Moles Hadriani* was found the porphyry sarcophagus, removed by Innocent II. to the Lateran, for his own tomb. The Tomb was first rifled by the Goths under Alaric in 410. Its first conversion into a fortress dates probably from the time of Honorius, about A.D. 423. In the wars of Justinian it was successively held by the Goths and the Greeks, and at length passed into the possession of the Exarchs, and became their citadel in Rome.

In 590, while Gregory the Great was conducting a procession to St. Peter's to avert the pestilence which followed the inundation of 589, the Destroying Angel is said to have appeared to him on the summit of the fortress sheathing his sword, to signify that the plague was stayed. In commemoration of this event, Pope Boniface IV., in 610, erected on the summit the Chapel of *S. Angelo inter Nubes*, which was superseded by successive Statues of the Archangel. The name of S. Angelo does not however appear to have been applied to the Castle for several centuries, and the

present figure (the sixth) dates from 1740. In the 10th cent. the mausoleum was the fortress of Marozia, and the scene of many of those events which have rendered her name and that of her mother Theodora, the widow of Count Alberico of Tusculum, so celebrated in the history of that lawless period. Here in 928 John X. was suffocated by order of Marozia in a dungeon, his brother Pietro having previously been killed in the Palace of the Lateran before his eyes; and here in 974 Crescenzio, son of Theodora, in like manner murdered Pope Benedict VI. John XII., about A.D. 960, was the first Pope who occupied the Castle as a place of military strength. In 985 it was seized and strengthened by Crescentius Nomentanus, the consul, against the Emp. Otho III., who had marched into Rome in defence of the Pope. Thence it acquired the name of *Castellum Crescentii*. The history of the fortress from this time would be an epitome of the history of Rome through the Middle Ages. In the 11th and 12th cent. it was held by the Orsini. It is supposed to have been reduced to its present form in 1373, when it was occupied by the French cardinals who opposed the election of Urban VI. Boniface XI. repaired the fortress, and Alexander VI. about the year 1500 raised the upper part, and strengthened the base by erecting the bulwark of travertine between it and the bridge; he completed the covered gallery which leads from the castle to the Vatican, begun by John XXIII. on the foundations of the Leonine walls. Urban VIII., in 1644, constructed the outworks of the fortress from the designs of *Bernini*, and completed the fortifications with cannon made of bronze stripped from the roof of the Pantheon. The ancient portion of the building, forming the central mass below the brickwork, may easily be distinguished from the latter additions of the Popes. All the upper part is mediæval.

On approaching the Castle from the W. side, the first object to be noticed is the ancient basement of peperino





mixed with brickwork and once coated with marble. Turning to the rt., we pass the original entrance facing the *Pons Aelius*, and cross a wooden bridge. Entering the Mausoleum, we now ascend a staircase made by Alexander VI., and cross another bridge immediately above the TOMB OF HADRIAN, which occupies the exact centre of the building. This was approached by a spiral corridor 30 ft. high and 11 ft. wide, built of brick in the very best style, and still retaining traces of its marble facing. The sepulchral chamber, in the form of a Greek cross, is lighted by two windows perforated in the thickness of the walls. On the rt. at the top of the stairs is a marble statue of the Archangel, by *Raffaello da Montelupo*, formerly on the summit.

We now reach the CORTILE DELLE PALLE, so called from the marble cannon balls formerly preserved here, but now removed to the other side of the building. At the end of the Court is the CHAPEL OF ST. MICHAEL, said to have been designed by *Michel Angelo*, with a tasteful front of white marble. From the LOGGIA DI GIULIO II. a fine view is enjoyed over the river. Immediately below are two of the four Bastions, each named after an Evangelist.

We now descend to some small cells, in which Beatrice Cenci and Cagliostro were confined. Benvenuto Cellini was imprisoned here in 1538, on suspicion of having stolen jewels belonging to the Apostolic Treasury, but appears to have made his escape. Among the prisons on the E. side are a great number of jars for oil, supposed to have been heated in time of siege, and poured on to the heads of assailants. In the upper part of the building is a \*series of very beautiful apartments, designed for Paul III. by *Raff. da Montelupo* and *Ant. da Sangallo*, and decorated by *Marco da Siena* and *Pierino del Vaga*. The ceilings of the bedroom and dining-hall are carved in wood, and those of the reception rooms are moulded in coloured and gilded stucco.—*L.* In the first of these halls Beatrice

Cenci is said to have been tried, and on the rt. of the entrance is a so-called portrait of her advocate Prospero Farinacci standing in a doorway, by *Guido Reni*. 'The \*Bath-room, a work of Clement VII., is copied from the antique.'—*L.* A corridor now leads to the SALA DELL' INQUISIZIONE, the decorations of which are extremely beautiful. Opening out of this hall is a circular apartment with three huge iron-bound chests, which contained the papal treasures when the Pope was forced to take refuge in the Castle. Hence we emerge on the LOGGIA DI PAOLO III., with remains of frescoes ruined by the French. A winding staircase leads to the platform on the summit, from which the view over the city, and the N.E. part of the Campagna, is very fine. There is no point from which the gigantic mass of St. Peter's and the Vatican is seen to more advantage. In descending, we pass over the commencement of a series of arches which supported the covered gallery, now blocked up.

We now enter the Borgo,† or 'Suburb' of the Vatican, so called because it was not included within the walls of Aurelian, and formed no part of the city until its incorporation as 14th Rione by Sixtus V., in 1585. In the time of the Emperors it was covered with gardens, and here stood the great Circus of Nero (see p. 236). After the building of the basilica of Constantine (p. 238), this quarter became naturally the centre of Ecclesiastical Rome, and was crowded with Convents, Hospitals for the sick, and Hospices for the entertainment of Pilgrims. These settlements, however, were undefended, and constantly attacked by Saracens, Arabs, and Moors. After the great victory, however, gained by Leo IV. over the Moslems at Ostia, that Pope employed captive Saracens and others in building walls round the Vatican district. The fortifications were finished in four years (849-53), and the newly enclosed suburb was called CIVITAS LEONINA.—*B.*

† Hence our word *Borough*.

A fairly prosperous trade appears to have been carried on here at the beginning of the 16th cent., but the population is now mostly confined to persons connected with the Vatican, and to the poorer class of tradesmen.

Four streets lead W. from the Castle to S. Pietro. That on the l. passes the vast **Archi-Ospedale di Santo Spirito**, founded in 1193 by Innocent III., on the site of a Hospice which Ina, King of the West Anglians, had established here for his countrymen in 717. This building was burnt to the ground in 817 and 847, partly restored by Leo IV., and devastated, together with the entire surrounding quarter of the city, by Fred. Barbarossa. It was rebuilt by Sixtus IV. in 1471 from the designs of *Meo della Caprina*. Pius VI., in 1775, established a large Military Hospital opposite the main entrance on the rt. (Adm. from 2 to 4; apply at the Office on the 1st floor; Library, 8 to 2.) The Hospital was so richly endowed that it acquired the title of *il più gran Signore di Roma*, possessing large property in the city, and a considerable extent of the country which the traveller passes through between Rome and Civita Vecchia. Its net revenue for sick and foundlings alone amounted to 40,000*l.*, which has been reduced to half that sum by bad management. There are 1680 beds, about 550 permanent patients, and 200 servants. All diseases are admitted, and the number of surgical cases annually treated is about 5000. There is also a Pathological Museum, and the celebrated **BIBLIOTECA LANCIANA**, containing a valuable collection of 25,000 books and instruments bequeathed by the eminent physician Lancisi in 1720. The **PIA CASA DEGLI ESPOSTI** contains upwards of 2000 foundlings, some of whom are sent to be nursed in the country; 800 are annually received. The Lunatic Asylum is established in a separate wing, entered from the *Via della Lungara* (Rte. 33).

Some of the best architects of the

Early Renaissance have been employed upon this building, parts of which are attributed to *Baccio Pontelli*, *Pollajuolo*, and *Ant. da Sangallo*. The very effective octagonal cupola was erected by *Andrea Palladio* while studying antiquities in Rome (1545), and is his only work in the city. One of the rooms has some wall paintings of scenes in the life of Sixtus IV., by an unknown master.

The **CHAPEL**, founded in 1198, but frequently restored, has an \*altar with baldacchino designed by *Palladio*, and supported by two handsome columns of pavonazetto.

[The *Borgo S. Angelo* on the rt., leading from the Castle, passes the **Scuola Pia**, established by Pius IX. in 1860, for the education of 400 boys, under the charge of the *Frères de N. D. de la Miséricorde*. Beyond it a turning to the rt. leads to the little Church of **S. Angiolo** (*S. Michele ai Corridori*), built by Gregory the Great, in commemoration of the vision at the Mausoleum of Hadrian. Festa, 29 Sept. and 8 May.]

The **Borgo Nuovo** passes on the rt. the Carmelite Church of **S. M. Traspontina** (1563–87), built to receive a miraculous Madonna brought from the East in 1217. Several of its altars are adorned with handsome marbles, and in the 3rd chapel l. are preserved two columns, at which St. Peter (l.) and St. Paul (rt.) are said to have been scourged. In this Church was buried, without any memorial, the celebrated mechanist **NICCOLÒ ZABAGLIA**, who designed all the machinery employed in the construction of St. Peter's.

Near this spot stood the pyramidal *Meta Romuli*, larger and finer than that of C. Cestius, but destroyed by Alexander VI. for the convenience of public traffic in 1495. Most of its marble slabs had already been stripped off by Donus I. in 675, to build the steps of St. Peter's. The pyramid is well represented in relief on one of the bronze doors of the ancient **Basilica** (Rte. 30).



We now reach a small Piazza, in which, on the l., is the Church of **S. Giacomo di Scossacavalli**, first mentioned in 1186, but entirely modernized, and now belonging to the Chapter of the Vatican. Here are preserved two stones, on one of which (to the l. of the door) Isaac is said to have knelt at his sacrifice, while the Virgin placed the Infant Christ on the other at the Presentation in the Temple (under the 3rd altar rt.). St. Helen brought them from Jerusalem, intending to place them in St. Peter's; but the horses shied (*scossarono*) on arriving at this Piazza, and refused in spite of continuous beatings to drag their burden any further. This was interpreted as a sign from Heaven, and the stones were deposited here. A similar legend is related in connection with the transport of St. Stephen's body to S. Lorenzo (Rte. 35).

On the rt. is the **\*Palazzo Torlonia**, better known as the **PAL. GIRAUD**, the seat of the British Legation to the Vatican before the Reformation. It was built in 1506 by *Bramante*, for Card. Adriano da Corneto, who presented it to Henry VIII. This monarch bestowed it upon Card. Campeggio, and it was subsequently converted into an Ecclesiastical College by Innocent XII. The principal doorway was added in the 18th cent. The façade is built of travertine from the Basilica Julia.

Facing the Palace, on the S. side of the Piazza, is the *Collegio dei Penitenzieri*, attached to St. Peter's, founded by Pius V. They are Minor Conventuals, and their office is to hear confessions in the Basilica. On the first floor are several rooms with very fine remains of ceiling (1480).

Further on in the Borgo Nuovo, to the rt., is the **Palazzo Ricciardi**, supposed to have been erected by *Bald. Peruzzi* for Jacopo da Brescia, surgeon to Leo X., in 1518. The façade has a rustic basement and two stories of

brickwork, having elegant Doric pilasters in stone between the lower windows. At the extreme end of the street, near the Colonnade, is the *Pal. Accoramboni*, close to which stood the House of Raphael, designed by *Bramante*, but destroyed when the Piazza was enlarged in 1661. Here the painter died in 1520.

The imposing **\*Piazza di S. Pietro** is oval in form, with its greatest diameter (260 yds.) from N. to S., on which sides it is bounded by a semi-circular Colonnade, continued in a straight line towards the front of the Basilica. These lines are not parallel to each other, but recede towards the W., and form with the front an irregular square, which becomes broader as it approaches the façade. This arrangement tends to diminish considerably the effect of the building when seen from the opposite extremity of the Piazza; for the eye is quite unable to appreciate the great distance from the end of the colonnades to the façade, and it is only by walking up to the steps that the visitor can believe that each of these rows of columns is 120 yds. long. At the bottom of the flight of steps are colossal statues of St. Peter by *De Fabris*, and St. Paul by *Tadolini*, erected by Pius IX.

These noble Colonnades were designed by *Bernini* (1657-67). They are supported by four rows of columns, 48 ft. high, arranged so as to leave sufficient room between the inner rows for the passage of two carriages abreast. The number of columns is 284, besides 64 pilasters. On the entablature stand 192 statues of saints, each 12 ft. in height. The whole structure and the statues are of travertine. The entire cost of laying out the Piazza was 164,000*l.*, of which 19,000*l.* was spent on the pavement alone.

In the centre is an **Obelisk**, erected by Sixtus V. in 1586. It is a monolith of red granite without hieroglyphs. It originally stood in the Circus of

Nero,† and is therefore now not far from its original situation, which is marked by an inscription near the sacristy of St. Peter's, inserted in the pavement of the road. It was brought from Heliopolis in the reign of Caligula, and is the only one in Rome which has never been thrown down since it came from Egypt. The account of its voyage is given by Pliny, who says that the ship which carried it was nearly as long as the left side of the port of Ostia. Suetonius confirms the immense magnitude of this ship, by telling us that it was sunk by Claudius to form the foundation of the break-water he constructed at the entrance of his new harbour, near the mouth of the Tiber and the modern Porto. The celebrated architect Domenico Fontana has left a highly interesting account of the operation of raising it on its present pedestal. No less than 500 plans had been submitted to the Pope by different engineers and architects, but the result fully justified the selection of Fontana. 800 men, 140 horses, and 46 cranes were employed in the removal. The expense of the operation was 8000*l.*; the value of the machinery and materials, amounting to half this sum, was presented to Fontana by the Pope as a reward for his successful services. The elevation is described at length by the writers of the time, and a fresco representation of it is painted on one of the walls in the Vatican library. The ceremony was preceded by the celebration of high mass in St. Peter's; the Pope pronounced a solemn benediction on Fontana and the workmen; and it was ordered that no one should speak during the operation, on pain of death. It is stated, however, that the process would have failed from the tension of the ropes, if a sea Captain named Bresea, from S. Remo,

† This Circus was destroyed by Constantine when he erected the church, in the 4th cent. It is said to have been the scene of many Christian martyrdoms. In the meadows behind the Castle of S. Angelo some remains of another circus, supposed to have been that of *Hadrian*, were discovered in the last century; but the excavations were subsequently filled up.

had not infringed the order by calling upon the workmen to wet the ropes. In return for this service Sixtus V. granted to the Bresea family the privilege of supplying St. Peter's with palm-leaves, which are brought from the vicinity of Bordighera every year for distribution on Palm Sunday. The height of the shaft, exclusive of all the ornaments, is 82 ft. 6 in.; the height of the whole from the ground to the top of the bronze cross is 132 ft. 2 in.; its weight 360 tons; the breadth of the base is 8 ft. 10 in. The following is the dedication by Caligula to Augustus and Tiberius, still visible on two sides of the lower part of the shaft:—DIVO. CAES. DIVI . IVLII . F. AVGVSTO — . TI. CAESARI DIVI . AVG. F.—AVGVSTO SACRVM. The surrounding pavement, in red and serpentine-porphry, shows the points of the compass and gives the names of the winds. Comm. Lanciani is of opinion that St. Peter was crucified at the foot of this Obelisk, on the *spina* or middle line of Nero's Circus, where for many years the spot was commemorated by the Chapel of the Crucifixion. See Note to *S. Pietro in Montorio* (Rte. 33).

The two \*FOUNTAINS are the finest in Rome, and were designed by *Carlo Maderno*. The water forms a mass of spray, upon which the sun at times paints the most beautiful rainbows. It falls back into a basin of Oriental granite, 15 ft. in diameter, and runs over the sides of this into an octagonal basin of travertine, about 28 ft. in diameter. Between each Fountain and the Obelisk is a round slab which forms the centre of the circle described by the Colonnade, whose four radiating columns appear from this point as one. Near the S.E. corner of the Piazza is the Church of *S. Michele* (Rte. 33). Continuing W., and passing along the S. side of St. Peter's, a street on the l. leads to the

**Palace of the Inquisition**, a vast edifice built by Pius V., formerly used as a prison for members of religious

communities, or for persons in holy orders. The archives which had been collected in this Institution for centuries past are said to be of the highest interest, including the details of many important trials, such as those of Galileo and of Giordano Bruno, the correspondence relating to the Reformation in England, and a series of Decrees from the year 1549 down to our own times. They suffered much from pillage in the Revolution of 1848, and many volumes have found their way to the Library of Trinity College, Dublin. There was also a very extensive library here, which contained copies of the original editions of the works of the Reformers in the 16th and 17th cent., now become extremely rare. The tribunal of the Inquisition was suppressed by the Roman Assembly in Feb. 1849, but was re-established in the following June by Pius IX., in an apartment at the Vatican. The building was for several years occupied as barracks by the French troops. The prison, consisting of three tiers of cells, may be seen by applying to the guard at the gate. A little further S. is the

**Porta Cavalleggieri**, on the old high-road to Civita Vecchia. It derives its name from the cavalry barracks which once stood close by, and whose site is occupied now by extensive iron works. The street on the l., outside the gate, leads in 5 min. (bearing afterwards rt.) to the Church of *S. M. delle Fornaci*, so called from the neighbouring potteries, which supplied bricks for the building of St. Peter's. It was given to the Trinitarians in 1710. Good view of the dome of St. Peter's from the steps. Close by is a Rly. Stat. on the line to Viterbo by *Bracciano* (Rte. 59).

Turning to the rt. outside the gate we reach ( $\frac{1}{4}$  m.) *S. Michele*, erected by the Guild of Potters in 1552. Nearly opposite the Church stood the **Porta Fabbrica**, now walled up. Through this gate was brought all the material used in the construction of the Vatican.

[Continuing W. for 20 min., we reach the entrance to the \**Valle dell' Inferno*, a deep gully thickly clothed with evergreen oaks, and affording pleasant views of St. Peter's.]

Returning to the S. side of St. Peter's, we now pass on the l. the Church of **S. M. della Pietà**, erected by Leo. IV. in 850 under the name of *S. Salvatore in Ossibus*, and attached to a Cemetery which St. Helen and numerous pilgrims had filled with earth from Calvary. There was formerly a Hospice for Lombards here, which was ceded in 1460 to a brotherhood of Germans, Flemings, and Swiss. The Church has been several times rebuilt. Pius VI. granted the **CAMPo SANTO** to the Germans as a burial ground in 1779. An interesting Museum of Christian antiquities has been formed here by the Rector, Mgr. de Waal.

We now pass under a flattened archway, over which is carried the passage leading from the Basilica into the Sacristy. To the l., in the Piazza beyond it, is the Palace occupied by H.R.H. the Card. Duke of York, when Archpriest of the Vatican Basilica.

Behind St. Peter's is the little Church of **S. Marta** (1537), formerly belonging to the Trinitarians, and restored in 1710. It is now the Chapel of the **Seminario di San Pietro**, instituted by Urban VIII. for the instruction of boys who desire to become *Beneficiati* of the Basilica. Further N. is **S. Stefano dei Mori**, founded by Leo. I. in 450, and attached to a Hospice for the Abyssinians in 1150. It now belongs to the Trinitarians. The doorway, richly decorated with low reliefs, is probably of the 8th cent. In front is a long narrow fountain basin of Egyptian granite.

In the Borgo Angelico, N. of the Piazza S. Pietro, is the Church of **S. Anna** (1565), belonging to the guild of pontifical grooms, instituted in 1378. Behind it is *S. Pellegrino*, founded

on a lower level about 800, and containing remains of very ancient frescoes. Close to S. Anna is **S. Egidio**, erected for a Confraternity by Boniface VIII. in 1300; and further on, to the rt., **S. M. delle Grazie** (1588–1618), a Church of the Third Order of Penitence, or *Scalzettii*. In the Chapel at the end of each aisle are two very beautiful columns of grey marble. A few yards further N. is the *Piazza del Risorgimento* (Rte. 39).

square Court surrounded with a colonnade, out of which opened several Chapels. The N. side of the building rested upon the foundations of Nero's Circus, and the columns, taken from various ancient buildings, were at least 136 in number, no two capitals or bases being alike. The bronze doors of the Atrium 'were stolen in 1167, and carried to Viterbo as trophies of war.'—*L.* In the centre of the Atrium was a Fountain (498–514) in the form of a square tabernacle supported by eight columns of red porphyry, with a dome of gilt bronze. The cornice was adorned with four bronze dolphins and four peacocks, and within stood the fir-cone now in the *Giardino della Pigna*. In 1613 all the bronze, except two peacocks and the fir-cone, was melted down by Paul V. to provide 10,000 lbs. of metal for the statue of the Madonna, which he placed on the Column in the Piazza S. M. Maggiore.'—*L.* The Atrium also contained the Tomb of Otho II. (see below, *Baptistery*). Beneath the high altar was the bronze urn which contained the ashes of St. Peter. The walls were 'patched with fragments of tiles and stone, except the apse and the arches, which were built of good bricks bearing the name of the Emperor.'—*L.* The interior was lavishly decorated with marble, mosaics, and gold. In the time of Nicholas V. (1450) ruin menaced it, and that Pope began a new and more extensive building on the plans of *Alberti* and *Rossellini*. Paul II. continued the work; but it was advancing very slowly at the accession of Julius II., who determined, with his well-known energy, to resume the works on a grander and more systematic plan. He accordingly secured the assistance of *Bramante*, whose design was a Greek cross, with a hexastyle portico, and an immense cupola in the centre, to be supported upon four colossal piers.

## ROUTE 30.

### THE BASILICA OF S. PIETRO IN VATICANO.

[Omn., p. [22], x.; Tramway, p. [28], v.]

**HISTORY.**—According to Church tradition, S. Anacletus, bishop of Rome, who had received ordination from St. Peter himself, erected an oratory on this site (A.D. 90) to mark the spot where the remains of the Apostle were deposited by his successors Linus and Cletus, and where many of the early Christians had suffered martyrdom in the Circus of Nero. In 306 Constantine the Great founded here a Basilica, the façade of which may be seen in Raphael's fresco of the *Incendio del Borgo*; the interior is introduced in that representing the coronation of Charlemagne (A.D. 800), and in a painting in the chapel of S. M. in Portico in the subterranean church. It had double aisles and transepts, and was preceded by a

On Apr. 18, 1506, Julius II. laid the foundation of Bramante's building, in the presence of 35 Cardinals, under the pier of S. Veronica. The

four piers, and the arches which spring from them, were the only parts completed before Bramante's death in 1514. Leo X., who had succeeded in the previous year, appointed as his architects *Giuliano da Sangallo*, *Giocondo da Verona*, and *Raphael*, who has left some very interesting letters relating to his appointment. Sangallo, however, died in 1517, and Raphael in 1520. Raphael's plan, which may be seen in Serlio's work on architecture, was a Latin cross; but neither he nor his colleagues did much more than strengthen the four piers. Leo X. then employed *Baldassare Peruzzi*, who, despairing of being able to meet the expense of Raphael's plan, returned to a Greek cross. Leo died in 1521, and his two immediate successors did little more than erect the tribune. Paul III., on his accession in 1534, employed *Antonio da Sangallo*, who intended to alter the arrangement of the whole building, as may be seen from his model,† but he died before he could carry out anything. The Pope appointed *Giulio Romano* as his successor; but again the same fatality occurred, and he died in the same year. The work was then committed to *Michel Angelo*, in the 72nd year of his age. The letter conferring this appointment is still preserved. The Pope gave him unlimited authority to alter, or pull down, or remodel the building, precisely on his own plans. Paul III. died in 1549, and his successor, Julius III., in spite of all opposition from contemporary artists, confirmed the appointment of Michel Angelo. Several letters exist, in which the illustrious artist describes the annoyances to which he was subjected in the progress of his task. Michel

† The models of Sangallo's church and of Michel Angelo's cupola are preserved in an apartment on the roof of St. Peter's, over the chapel of St. Gregory. It is entered from the stairs leading to the Cupola (p. 251). To visit them a special permission from the *Econom*, or head of the Administration of the *Fabbrica di S. Pietro*, is necessary, and will be granted on making a written application to that dignitary. Sangallo's design of a Greek cross would have been preceded by a heavy vestibule, flanked by two detached bell-towers.

Angelo adopted the design of a Greek cross, enlarged the tribune and the transepts, strengthened the piers for the second time, and began the dome on a plan different from that of Bramante, declaring that he would raise the Pantheon in the air. The drum of the dome was completed when the great artist died in 1563, at the age of 89, after having presided over the work for 17 years. It is remarkable that after his death nothing more was done to the cupola for 24 years, during which the works were exposed to the elements. The chief peculiarity of his dome consisted in being double, leaving a considerable space between the outer and inner walls—a plan which was fortunately adopted by his successors. Another part of Michel Angelo's design was to make the front a Corinthian portico, like that of the Pantheon, which, combined with the ground-plan in the form of a Greek cross, would have allowed the whole mass of dome to be visible from the piazza below. Three years after his death, in 1566, Pius V. appointed *Vignola* and *Pirro Ligorio* as his successors, with strict injunctions to adhere in every particular to the designs of Michel Angelo. Vignola erected the two lateral cupolas, but neither he nor his colleague lived to complete the dome. This honour was reserved for *Giacomo della Porta*, who was appointed under Gregory XIII.; he brought it to a successful termination in 1590, in the pontificate of Sixtus V. The dome was begun on July 15th, 1588, and completed in 22 months. The Pope was so anxious to see it finished, that he devoted 100,000 gold crowns annually to the work, and employed 800 workmen upon it night and day. Such was their haste that on one occasion, being in want of another receptacle for water, the masons tossed the body of Urban VI. out of his sarcophagus, put aside the bones in a corner of the building, and gave the ring on his finger to the architect. The tomb was used as a tank until 1615.—*L.* Shortly after his death, in 1590, the great dome was covered with lead and bound with

two enormous hoops of iron, the small cupola or lantern was erected on columns, and the ball and cross placed on the summit in Nov. 1593. During the pontificate of Benedict XIV. (1740), the cupola, having given signs of insecurity, was repaired and strengthened with five other hoops of iron, weighing 45 tons. Giacomo della Porta continued to be employed by Clement VIII., and adorned the interior of the dome with mosaics. Up to his death, in 1601, the plans of Michel Angelo had been faithfully followed, and the only portions remaining to be added were the façade and portico. In 1605 Paul V. was elected Pope, and, desiring to see the whole building completed during his reign, pulled down all the E. section of the old Basilica, which had until now been left standing, divided from the W. section by a partition wall, and laid the foundation of the front as it now stands, in 1606. He employed *Carlo Maderno*, nephew of Fontana, as his architect, who abandoned the plan of Bramante and Michel Angelo, and returned to the Latin cross, as designed by Raphael. He also built the unsuitable façade. Its great defect is that it conceals the dome, so that there is no point of the piazza from which it can be combined in its full proportion with the rest of the fabric. The effect of its gigantic size is therefore lost, and the front, instead of being subservient to the dome, is made to appear so prominent that the grandest feature of the building hardly seems to belong to it. The heavy balconies which intersect the columns of the façade lessen the effect of size, but were necessary to afford convenient space for the imposing ceremony of the Papal benediction at Easter. The nave was finished in 1612; the façade and portico in 1614; and the Church was dedicated by Urban VIII. on the 18th Nov. 1626, the 1300th anniversary of the original consecration by St. Sylvester. Under Alexander VII., Bernini began in 1667 the magnificent Colonnade which surrounds the Piazza (Rte. 29). Pius VI., in 1780, erected the Sacristy from

the designs of *Carlo Marchionni*, gilded the roof of the interior, and placed the two clocks on the façade. From the first foundation, therefore, in 1450, to the dedication of the basilica by Urban VIII., the building occupied a period of 176 years; including the Sacristy, 3½ centuries; the work being in progress during the reigns of 43 popes. The expenses were so great that both Julius II. and Leo. X. resorted to the sale of indulgences for the purpose of meeting them. At the close of the 17th cent. the cost was estimated by Carlo Fontana at 46,800,498 scudi (10,000,000*l.*), exclusive of the sacristy (900,000 scudi), bell-towers, models, and mosaics.† The area of the whole building is 18,000 sq. yds.; the original plan of Bramante would have covered about 8 English acres. The annual cost of its maintenance is 7000*l.*

The last works of importance were those executed by order of Pius IX., in 1874-5, the 4th centennial anniversary of the birth of Michel Angelo; when the dome and lantern were thoroughly repaired, and their lead coverings changed, at an expense of 12,000*l.*

The **Façade**, built entirely of travertine, is 125 yds. long and 165 ft. high. It has two stories and an attic, with eight Corinthian columns and four pilasters. From the central balcony the Pope used to bestow his benediction. The columns are 8½ ft. in diameter and 92½ ft. high, including the capitals. On the attic are colossal statues of the Saviour and the Twelve Apostles, 18½ ft. high. Five open entrances lead into the magnificent

**Vestibule**, 156 yds. long, 66 ft. high, and 19 yds. wide. At each end is an equestrian statue; on the rt. (1) Constantine, by *Bernini*; on the l. (2) Charlemagne, by *Cornacchini*. Over the central entrance, opposite the great door of the basilica, is the celebrated mosaic of the Navicella (St. Peter

† The Palace and Gardens of Versailles have cost 40,000,000*l.*

walking on the sea), designed by *Giotto* in 1298, and executed by his pupils. It used to be over the E. entrance to the Atrium in front of the old basilica. 'It has been so extensively injured and repaired that it would be difficult to form any critical estimate of its author.'—*K*.

There are five entrances into the church from the vestibule. The \*BRONZE DOORS (3) of the central entrance, only opened on great occasions, belonged to the old Basilica, and were executed by *Antonio Filarete* and *Simone Ghini* in 1445. The reliefs represent on the l. Our Saviour, below whom is the Emp. John Paleologus sailing to the Council of Ferrara, and his introduction to Pope Eugenius IV. Lower down, St. Paul, with the Voyage and Departure of Eastern prelates, and the Coronation of the Emp. Sigismund. Below this, Martyrdom of St. Paul. On the rt. is the Virgin, the interview between the Emperor and the Pope, and the departure of the Emperor from Italy. Lower down, St. Peter delivering the keys to Eugenius IV., during whose pontificate the doors were cast, the council of Florence, and the arrival of Eastern prelates in Rome. On the lowest panel, Crucifixion of St. Peter. Here several classical buildings are given with much minuteness—among others the *Meta Romuli*, or Tomb of Romulus (Rte. 29). The reliefs of the framework, though far superior to the panels, are not in keeping with the other subjects, being medallions of Roman Emperors and mythological subjects (Ganymede, Leda, &c.), surrounded by fruit and flowers. The Arabic letters on the central panels are merely ornamental, and form no intelligible words.

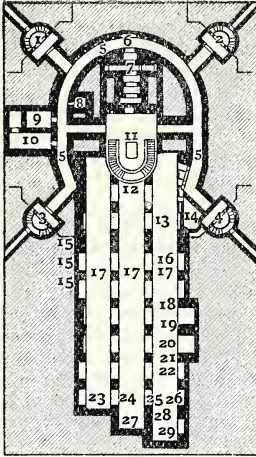
The door on the rt. (4), walled up with a bronze cross in the centre, is the PORTA SANTA, and was opened by the Pope on the Christmas-eve of the Jubilee, which took place every 25th year. The Jubilees of 1800 and 1850 were not celebrated, owing to the political circumstances [*Rome.*]

of those eventful years, and the Porta Santa was opened for the last time in 1825. Between the doorways are three inscriptions of some historical interest, which stood in front of the ancient Basilica: a copy of the bull of Boniface VIII. granting certain indulgences on the occasion of the institution of the Jubilee in 1300; verses composed by *Alcuin* in honour of Pope Adrian I.; and the grant of certain olive-grounds by Gregory II. to supply oil for the lamps of the church in 720.

The \*INTERIOR is worthy of the most majestic cathedral of the Christian world. Whatever defects the architect may discover in some of the minor ornaments, most persons who enter the Church for the first time are too much absorbed by the unrivalled harmony of its proportions to venture upon criticism. An apparent want of magnitude generally strikes every one at first sight. The mind does not at once become conscious of the immensity of the fabric, and it is only later that its gigantic scale is appreciated. No doubt the colossal size of the statues contributes in a certain degree to dwarf the building, and supplies a false standard by which the spectator measures the details of the edifice around.

A disk of red porphyry on the pavement, just within the central door, marks the spot where Emperors used formerly to be crowned. Further on are inscribed the respective lengths of the principal churches of Christendom (St. Peter's, 205 yds.):—St. Paul's, London, 170; Florence, 149; Milan, 148; S. Petronio, Bologna, 132; St. Paul's, Rome, 139; St. John Lateran, 122; Antwerp, 119; St. Sophia, Constantinople, 118. The height of the nave is 152½ ft., and the width 30 yds.; width of the aisles, 11 yds.; width of the nave and aisles, including the pilasters that separate them, 66 yds.; extreme length of the transepts, 149 yds.; height of the baldacchino, from the pavement to the top of the cross 95 ft.; outside diameter of the cupola

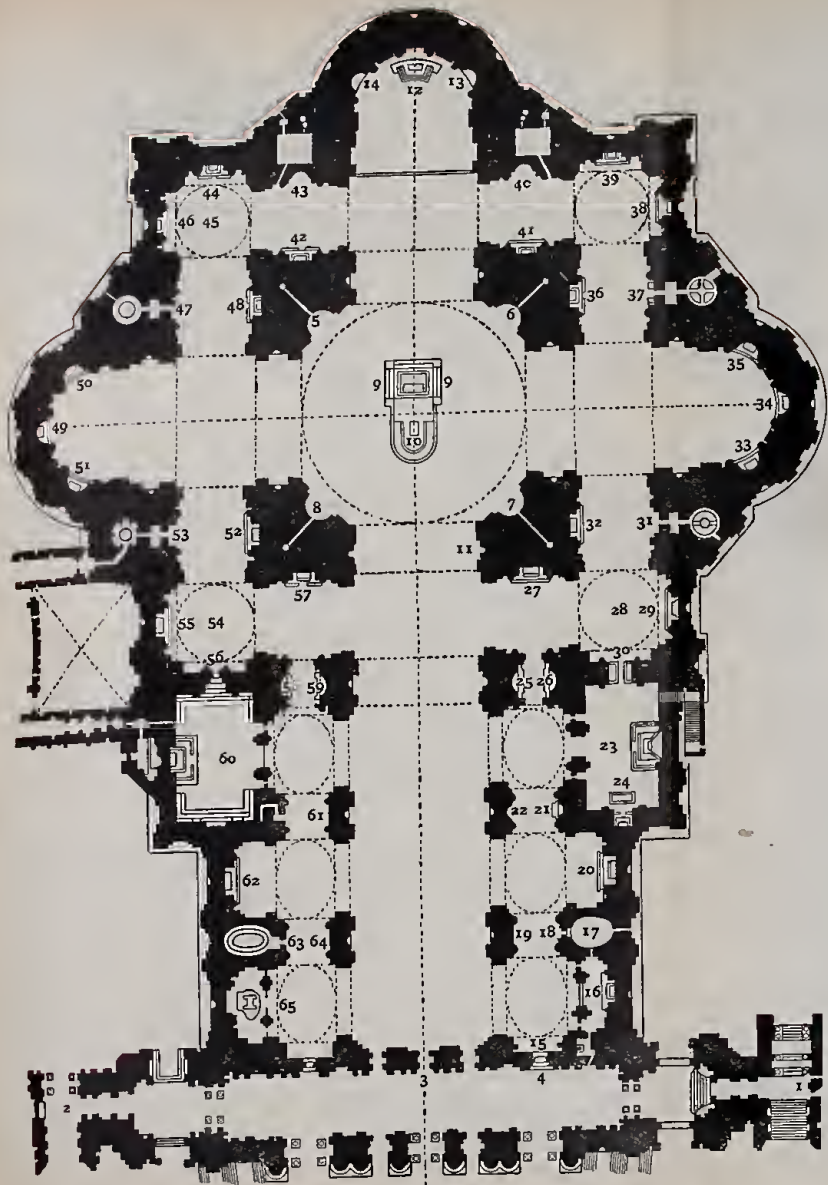
## ST. PETER'S.



CRYPT OF ST. PETER'S.

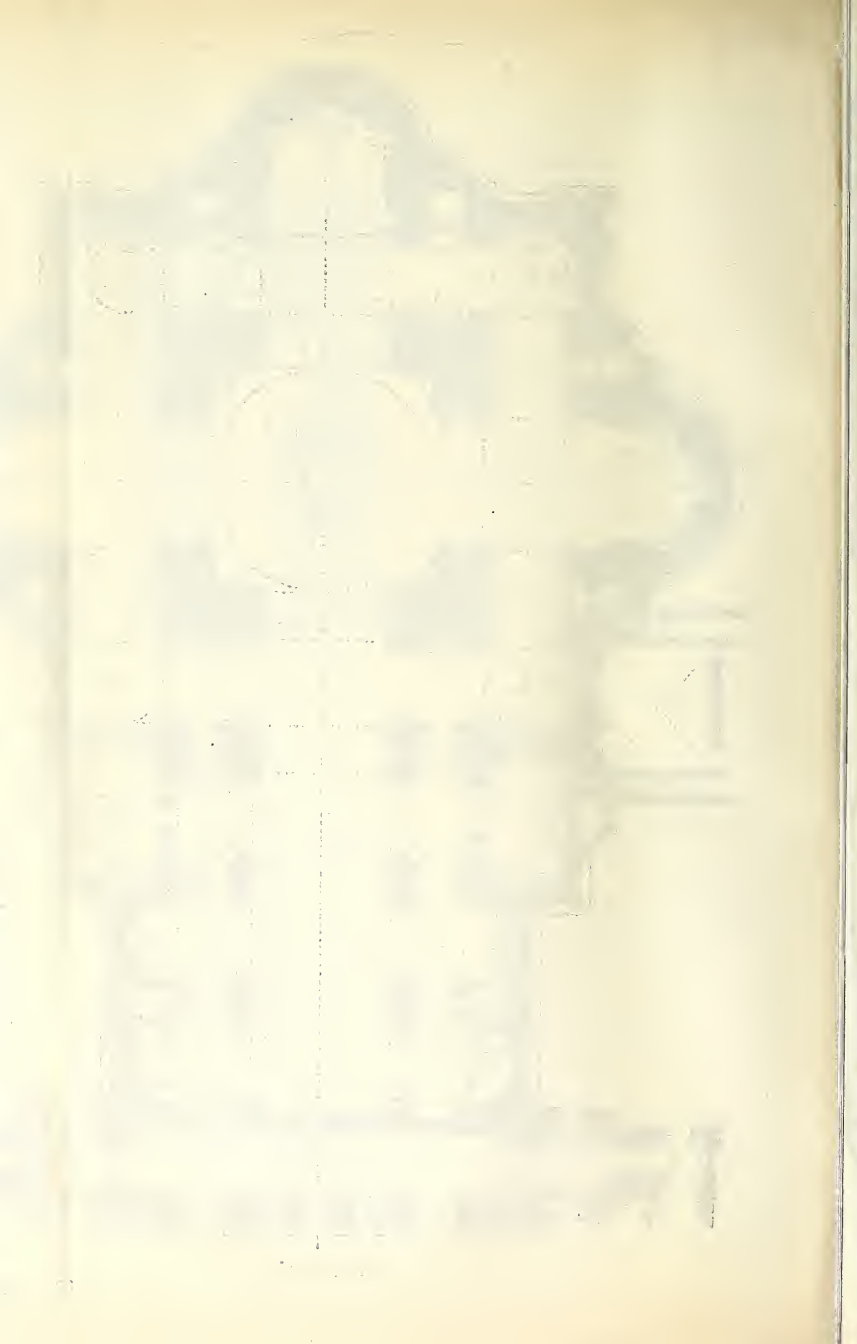
- |         |                                    |     |                                       |
|---------|------------------------------------|-----|---------------------------------------|
| 1.      | Chapel of St. Veronica.            | 1.  | Constantine.                          |
| 2.      | "   St. Helena.                    | 2.  | Charlemagne.                          |
| 3.      | "   St. Andrew.                    | 3.  | Bronze doors.                         |
| 4.      | "   St. Longinus.                  | 4.  | Porta Santa.                          |
| 5, 5.   | Circular corridor.                 | 5.  | S. Veronica.                          |
| 6.      | Tomb of Junius Bassus.             | 6.  | S. Helena.                            |
| 7.      | Confession of St. Peter.           | 7.  | S. Longinus.                          |
| 8.      | Chapel of Il Salvatorino.          | 8.  | St. Andrew.                           |
| 9.      | "   S. Maria in Portico.           | 9.  | Baldacchino.                          |
| 10.     | "   S. M. delle Partorienti.       | 10. | Pius VII.                             |
| 11.     | Monument of Pius VI.               | 11. | St. Peter.                            |
| 12.     | Chapel of Il Salvatore.            | 12. | Chair of St. Peter.                   |
| 13.     | Tomb of Card. Erolì.               | 13. | Urban VIII.                           |
| 14.     | "   Agnese Colonna.                | 14. | Paul III.                             |
| 15, 15. | "   Stuarts.                       | 15. | Mosaic of St. Peter.                  |
| 16.     | "   Innocent IX.                   | 16. | Pieta.                                |
| 17.     | Nave and aisles of Grotte Vecchie. | 17. | Cap. Crocifisso.                      |
| 18.     | Tomb of Marcellus II.              | 18. | Leo XII.                              |
| 19.     | "   Urban VII.                     | 19. | Christina of Sweden.                  |
| 20.     | "   Nicholas III.                  | 20. | Chapel of S. Sebastian.               |
| 21.     | "   Julius III.                    | 21. | Innocent XII.                         |
| 22.     | "   Paul III.                      | 22. | Countess Matilda.                     |
| 23.     | "   Gregory V.                     | 23. | Chapel of Holy Sacrament.             |
| 24.     | "   Otho II.                       | 24. | Sixtus IV.                            |
| 25.     | "   Adrian IV.                     | 25. | Gregory XIII.                         |
| 26.     | "   Nicholas V.                    | 26. | Gregory XIV.                          |
| 27.     | "   Alexander VI.                  | 27. | St. Jerome.                           |
| 28.     | "   Pius II. and III.              | 28. | Cap. Gregoriana.                      |
| 29.     | "   Boniface VIII.                 | 29. | Madonna del Soccorso.                 |
|         |                                    | 30. | Gregory XVI.                          |
|         |                                    | 31. | Benedict XIV.                         |
|         |                                    | 32. | St. Basil.                            |
|         |                                    | 33. | St. Wenceslaus.                       |
|         |                                    | 34. | SS. Processus and Martinianus.        |
|         |                                    | 35. | St. Erasmus.                          |
|         |                                    | 36. | Navicella.                            |
|         |                                    | 37. | Clement XIII.                         |
|         |                                    | 38. | St. Michael.                          |
|         |                                    | 39. | S. Petronilla.                        |
|         |                                    | 40. | Clement X.                            |
|         |                                    | 41. | SS. Peter and Tabitha.                |
|         |                                    | 42. | SS. Peter and John.                   |
|         |                                    | 43. | Alexander VIII.                       |
|         |                                    | 44. | St. Leo.                              |
|         |                                    | 45. | Cap. Madonna della Colonna.           |
|         |                                    | 46. | Sarcophagus of Leo II., III., and IV. |
|         |                                    | 47. | Alexander VII.                        |
|         |                                    | 48. | Simon Magus.                          |
|         |                                    | 49. | Crucifixion of St. Peter.             |
|         |                                    | 50. | St. Thomas.                           |
|         |                                    | 51. | St. Francis.                          |
|         |                                    | 52. | Death of Sapphira.                    |
|         |                                    | 53. | Pius VIII.                            |
|         |                                    | 54. | Cap. Clementina.                      |
|         |                                    | 55. | St. Gregory.                          |
|         |                                    | 56. | Pius VI.                              |
|         |                                    | 57. | Transfiguration.                      |
|         |                                    | 58. | Leo XI.                               |
|         |                                    | 59. | Innocent XI.                          |
|         |                                    | 60. | Cap. del Coro.                        |
|         |                                    | 61. | Innocent VIII.                        |
|         |                                    | 62. | Presentation of the Virgin.           |
|         |                                    | 63. | M. C. Sobiesky.                       |
|         |                                    | 64. | The Stuarts.                          |
|         |                                    | 65. | Baptistry.                            |

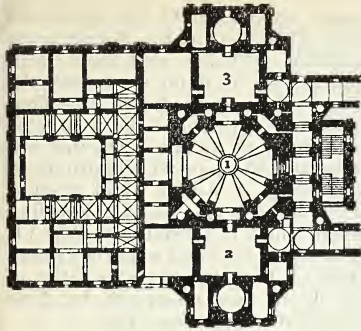




ST. PETER'S.

[To face page 242.]





SACRISTY OF ST. PETER'S.

1. Sagrestia Comune.
2. „ dei Canonici.
3. „ dei Beneficiati.

65 yds. (St. Paul's, 48 yds.); inside diameter, 46 yds., 3 ft. less than that of the Pantheon. The height of the dome from the pavement to the base of the lantern is 405 ft.; to the top of the cross outside, 448 ft. (St. Paul's, 384 ft.).

The Church contains 46 altars, before which 121 lamps are burning night and day; 748 columns of marble, stone, or bronze; 386 statues; and 290 windows.—*L.* Nearly all the paintings are illustrative of the life of St. Peter.

The *Nave* is vaulted and ornamented with sunken coffers, richly decorated with gilding and stucco ornaments. Massive piers, supporting arches, separate the nave from the aisles. Each pier is faced with two Corinthian pilasters in stucco, having two niches between them, one above another. They are destined for the colossal statues of saints, founders of religious orders. The walls and piers are generally faced with slabs of marble, richly varied with medallions and other sculptures. Many of the upper decorations are in stucco, as are the two recumbent Virtues over each arch. The marble pavement was designed by *Giacomo della Porta* and *Bernini*. The portion at the beginning of the rt.

aisle is modern. The Boy-angels which support the Basins for holy water afford means of estimating the immense scale of the building. They appear at first the size of ordinary children, and it is only on closer observation that they are found to be as large as a full-grown man.

Most of the altars are flanked by elegant columns with Corinthian capitals, which are noticed as they occur. The larger ones in the Nave are of *Cottanello*—a handsome red marble, with numerous white veins, from the Sabine mountains. The showy red and white marble with tinge of blue, much used in surface decoration, is called by the Italians *Rosso di Francia*, and is chiefly quarried at Caunes, N. of the Pyrenees

The *Dome* rests upon four enormous buttress-piers, each of which has two recesses, one above the other, and is said to cover as much ground as the Church and Convent of S. Carlo alle Quattro Fontane. The lower niches contain statues, 16 ft. high, of S. Veronica (5) holding the *Sudarium* by *Francesco Mochi*; S. Helena (6) with the Cross, by *Andrea Bolgi*; S. Longinus (7), the soldier who pierced the side of our Saviour, by *Bernini*; and St. Andrew (8) (the finest), by *Fiammingo* (Du Quesnoy). Above them are balconies, in which are preserved the relics of the respective saints. In that over the statue of S. Veronica is kept the *Sudarium*, or handkerchief, containing the impression of the Saviour's features, which is exhibited together with the Lance and a portion of the True Cross, six times at Easter, and on four other occasions during the year. The last-named relic is kept in the balcony over St. Helena; and in that over St. Andrew is the head of the saint, which was stolen in 1848, but subsequently recovered. It had been hidden outside the walls between *Porta Cavalleggieri* and S. Pancrazio, where a statue of St. Andrew has been erected by Pius IX. (Rte. 34). None but canons of the Church are allowed

to visit these relics; sovereigns and princes who have been admitted to examine them have first received that rank as an honorary distinction. The eight spiral columns in the recesses of the balconies belonged to the Confession of the old Basilica. Above these recesses, on the spandrels of the arches, are mosaic medallions of the Evangelists, with their emblems; the pen in the hand of St. Luke is 7 feet long. On the frieze of the dome is the following inscription in mosaic letters 4 ft. 8 in. high: TV . ES . PETRVS . ET . SVPER . HANC . PETRAM . AEDIFICABO . ECCLESIAM . MEAM . ET . TIBI . DABO . CLAVES . REGNI . COELORVM. A further inscription is prolonged around the frieze of the nave, the entire length of the inscribed cornice being 648 yds. The drum of the cupola is formed of 32 coupled Corinthian pilasters, and pierced with 16 windows. The cupola above is divided into 16 compartments, ornamented with gilded stuccoes and four rows of mosaics, the lowest representing the Saviour, the Virgin, and the Apostles. On the ceiling of the lantern is a mosaic of the Almighty, by *Marcello Provenzale*, from a painting of *Cav. d'Arpino*. 'The cupola,' says Forsyth, 'is glorious, viewed in its designs, its altitude, or even its decorations; viewed either as a whole or as a part, it enchants the eye, it satisfies the taste, it expands the soul. The four surrounding cupolas, though but satellites to the majesty of this, might have crowned four elegant churches. The elliptical cupolettas are mere expedients to palliate the defect of Maderno's aisles, which depend on them for a scanty light.'

The **Baldacchino** (9), or grand canopy of bronze, covering the high altar, is 95 ft. high to the summit of the cross. It was cast from the designs of *Bernini* in 1633, with metal taken from the Pantheon by Urban VIII., whose armorial device (three Bees) may be recognised on the four gilded spiral columns. The cost of the gilding alone is said to have been 40,000 scudi; of the whole canopy 100,000: nearly 22,000*l.* The **High Altar**

stands approximately over the Tomb of St. Peter.† Only the Pope or some Cardinal specially authorised celebrates mass at it on great festivals. The sunken space before the **Confession** is surrounded by a circular balustrade of marble. On this are suspended 95 lamps, which burn night and day.‡ A double flight of steps leads down to the shrine, kneeling before which is a \*Statue of Pius VI. (10), one of the finest works of *Canova* (1822). The attitude and position of the figure were prescribed by Pius himself during his captivity.

At the last pier on the rt., in the nave, is the well-known bronze \***Statue of St. Peter** (11), seated on a marble chair, with the foot extended. On entering the basilica, devotees kiss this much-worn foot, pressing their forehead against it after each salutation. Some antiquaries state that this figure was cast by S. Leo from the bronze statue of Jupiter Capitolinus; while others assert that it is the identical statue of Jupiter. The style of the work is, however, that of the 5th cent. Above it is a mosaic portrait of Pius IX., commemorating his Papal Jubilee, 16 June, 1871.

At the end of the **Tribune** is the bronze **CHAIR OF ST. PETER** (12), executed by *Bernini* in 1667, at a cost of 24,000*l.*—an ineffective, tasteless work. It is generally supposed to enclose the wooden episcopal seat, inlaid with ivory, of St. Peter and many of his successors. This, however, is preserved in a closet high in the wall, which is safely locked with three keys, kept by different officials, and only exhibited on the centenary festival of the Cathedral.§ The bronze chair is supported by four fathers of the Church—SS. Augustin, Ambrose,

† The tomb lies under the nearest left-hand column of the Canopy.

‡ There is no special significance in the number. More would probably be placed, if there were room for them.

§ A good photograph of this very curious monument may be had at Spithöver's. For its history, see De Rossi, in the *Bull. Crist.* of 1867.

Chrysostom, and Athanasius. On the rt. is a monument to Urban VIII. (13), by *Bernini* (1644); on the l. that of \*PAUL III. (14), by *Guglielmo della Porta*, to whom its execution was confided, by the advice of Michel Angelo. It is the finest of the sepulchral monuments in St. Peter's, and cost 4800*l.* The Statue of the Pope is of bronze: the allegorical figures, in marble, of Prudence and Justice, are said to be portraits of his mother, Giovanna Caetani, and his sister-in-law, Giulia Farnese. The latter was covered with a robe in painted lead by *Bernini*, enlarged by order of Pius IX. The profile of the elder woman recalls that of Dante.—*L.* The statues of Tenderness and Abundance, formerly at the Tomb, were removed to the Pal. Farnese in 1629. On the side walls of the Tribune are inscriptions relative to the publication here, on Dec. 8th, 1854, of the Dogma of the Immaculate Conception, with the names of all the cardinals and prelates who were present on that occasion. Among these were Card. Wiseman, and ten or eleven English, Irish, and American bishops, including Abp. McHale and Cullen.

**RIGHT AISLE.**—Over the Porta Santa, Mosaic (15) of St. Peter (1675). **Cappella della Pietà.** Over the altar is the celebrated marble \*PIETÀ (16), by *Michel Angelo*, executed in his 24th year, at the expense of the French ambassador, Card. Jean Villiers de la Grôlaie, abbot of St. Denis. It is not seen to advantage in its present position. Michel Angelo has inscribed his name on the girdle of the Virgin; it is said to be the only work on which he ever did so. In the well-known letter written by Francis I. to Michel Angelo in 1507, in which the king requests him to send some of his works to Paris to adorn one of the royal chapels, this Pietà and the Statue of Christ in S. M. sopra Minerva are particularly mentioned. On the rt. is the C. DELLA COLONNA SANTA, containing a column in white marble, one of the twelve which ornamented the Confession of the Old Ba-

silica. It is said to have been brought from the Temple of Solomon at Jerusalem, and to be the one against which our Saviour leaned when he disputed with the doctors; it is highly ornamented with reliefs and spiral flutings, and is enclosed in a pyramidal cage of ironwork. The marble well-mouth which surrounds the base was added by Card. Orsini in 1438.† On the l. is a marble Sarcophagus, on which formerly stood the baptismal font, bearing the name of Anicius Probus, prefect of Rome (395). It has reliefs of Christ and the apostles with other Saints.

**Cappella del Crocifisso** (17), containing a wooden crucifix sculptured by *Pietro Cavallini*, and a mosaic of St. Nicholas, by *Cristofori*. Here are preserved all relics belonging to St. Peter's, except the three principal ones which are kept beneath the Cupola. Over the entrance stands a white marble statue of Leo XII. (18), by *Gius. Fabris*, raised by Gregory XVI., who caused that of Innocent XIII., which stood here, to be removed. The Pope chose out of humility to be buried under the pavement in front of the altar of his patron Saint. He is represented as blessing the people from the Loggia; among the cardinals below by the l. arm of the chair may be distinguished Gregory XVI. Opposite is a bronze monument to (19) Christina of Sweden (1689), by *Carlo Fontana*. On the sarcophagus below is a white marble relief by *Jean Théodon*, representing the queen's abjuration of Protestantism in the cathedral of Innsbruck, in 1655.

**Chapel of St. Sebastian** (20), with a mosaic copy of the martyrdom of the saint, by *Domenichino* (S. M. degli Angeli). Under the next archway are monuments to Innocent XII. (21) by *Filippo della Valle*, in which the Pope is represented sitting, supported

† Prof. Lanciani however thinks that these twelve columns, eleven of which remain, are fantastic Roman work of the 3rd cent., and that six of them were added in the 8th.,

by Charity and Justice; and to (22) the Countess Matilda (1115), by *Bernini*. She was buried in the convent of St. Benedict at Mantua; Urban VIII. had her remains removed to St. Peter's in 1635. The relief on the sarcophagus represents Gregory VII. giving absolution to the Emp. Henry IV. at Canossa, in 1077.

#### Chapel of the Holy Sacrament (23).

—Over the altar is a tabernacle of lapis lazuli and gilt bronze in the form of Bramante's circular temple at S. Pietro in Montorio. The altarpiece of the Trinity is a fresco by *Pietro da Cortona*, who designed the stucco reliefs and mosaics of the roof and cupola. The door on the left leads into the Vatican Palace. On the rt. is the very beautiful \*Tomb of Sixtus IV. (24), in bronze, with reliefs of allegorical figures by *Antonio del Pollajuolo* (1493). Julius II., of the same family, is also buried under this monument; the only memorial to this extraordinary pontiff, who so greatly contributed to the raising of the magnificent edifice in which his ashes now lie neglected, being a small marble slab let into the pavement. (See *S. Pietro in Vincoli*.) The mosaic over the adjacent altar is a copy of M. A. Caravaggio's Entombment in the Vatican. The two spiral columns of Tyrian marble are from the Old Confession. In this Chapel the bodies of the Popes used to lie in state for three days, which is the reason why it has a railing.

Under the next arch is (25) the tomb of Gregory XIII. (1585), during whose pontificate took place the reform of the calendar, by *Camillo Rusconi*. Opposite is the tomb of Gregory XIV. (26), a simple urn in stucco with an empty undecorated niche. The mosaic over the altar of S. Girolamo (27), on the great pier, is a copy of *Domenichino's* picture (Vatican). To the rt. is the

**Cappella Gregoriana** (28), erected by Gregory XIII., from the designs of *Michel Angelo*, at a cost of 20,000*l.* The cupola is covered with mosaics

by *Girolamo Muziani*. Over the altar is (29) the Madonna del Soccorso (1118), from the old Basilica; beneath it, the Tomb of St. Gregory Nazianzen, whose remains were transferred hither from the Madonna di Campo Marzio by Gregory XIII. Before the altar is the large circular slab-tomb of Gregory XV.; and on the rt. (30) the monument of Gregory XVI., by *Amici*, erected at the expense of the cardinals he created during his long pontificate. The reliefs have reference to the interest taken by this Pope in the Armenian and other Eastern Churches. Under the next arch is (31) the tomb of Benedict XIV., by *Pietro Bracci*, with a statue of the Pope, and figures of Science and Charity. 'By pushing mannerism to an extreme point, this artist created a wholesome reaction in art, and the next commission for a Papal Tomb was given to Canova' (see below).—*L.* Opposite (32) is a mosaic altarpiece of St. Basil, celebrating mass before the Emperor Valens, after *Subleyras* (S. M. degli Angeli).

**RIGHT TRANSEPT.**—1st altar, (33) mosaic of St. Wenceslaus, king of Bohemia, after *Caroselli*; 2nd, (34) Martyrdom of SS. Processus and Martinianus, after *Valentin* (Vatican); 3rd, (35) Martyrdom of St. Erasmus, after *Poussin* (Vatican). In this transept, enclosed for the purpose, was held the great Oecumenic Council of the Vatican, convened by Pius IX. in Dec. 1869.

**Rt. Aisle of the Tribune.**—At the 1st altar l. (36) is a mosaic of the Navicella, after *Lanfranco*. Opposite (37) is the magnificent \*Tomb of Clement XIII. (1769), by *Canova*, one of the few specimens of really fine sculpture in St. Peter's. This was the work which established Canova's fame, and is still considered by many as his masterpiece; it was finished when he was 38 years of age, after 8 years' labour. The Pope, a fine expressive figure, is praying; on one side is the genius of Death sitting with his torch reversed, the most perfect piece of sculpture in the basilica; on the other is the figure

of Religion. Of the lions at the angles, the sleeping one ranks among the finest efforts of modern sculpture. It was Clement XIII. who refused to suppress the Jesuits, after they had been driven out of Portugal by Pombal in 1759. The mosaic further on (38) is a reproduction of the well-known St. Michael by *Guido Reni* (Cappuccini). That of S. Petronilla (39), after *Guercino*, is the finest work of this class in St. Peter's (Conservatori). Next comes (40) the Tomb of Clement X., by *Rossi*, with a statue by *Ercole Ferrata*, and a poor relief of the Pope opening the Porta Santa. Opposite (41), a mosaic of St. Peter resuscitating Tabitha, after *Costanzi* (S. M. degli Angeli).

**Left Aisle of the Tribune.**—At the great pier on the l. (42) is a mosaic of St. Peter and St. John after *Mancini*. Opposite (43) is the tomb of Alexander VIII. (1691), by *Arrigo di San Martino*, with a bronze statue of the pope, and marble figures of Religion and Prudence, by *Angelo de Rossi*; the relief represents the canonization of five saints. At the extremity of the aisle (44) is the altar of St. Leo, over which is a large relief by *Algardi* (1650), representing that pope threatening Attila with the vengeance of St. Peter and St. Paul if he should approach Rome (see p. 260). In front of it is a circular marble slab covering the remains of Leo XII., with an inscription written by himself. Opposite is (45) the chapel of the

**Madonna della Colonna**, with a Virgin and Child, painted on a column of *porta santa* which stood in the ancient Basilica. Under the altar (46) is an old sarcophagus with reliefs of Christ and the Apostles, Dispute in the Temple, Moses and Elias, and the Sacrifice of Isaac. It contains the remains of Leo II. (683), III. (816), and IV. (855). Further on towards the transept is (47) the tomb of Alexander VII. (1667), the last and most disagreeable work of *Bernini*. Opposite is (48) an oil painting on slate by *Francesco Vanni*, representing

the Fall of Simon Magus, with Vestals seated in the back-ground.

**LEFT TRANSEPT.**—At the central altar is (49) a mosaic of the Crucifixion of St. Peter after *Guido Reni* (Vatican); on the rt. (50) the Incredible of St. Thomas, after *Camuccini*; on the l. (51), St. Francis receiving the Stigmata, after *Domenichino* (Cappuccini). In this transept are Confessionals for penitents of various nations, served by the College of Penitentiaries attached to the Vatican. In front of the central altar is the plain slab tomb of *Palestrina* (1594), at one time choir-master of St. Peter's.

**Outer Left Aisle.**—At the great pier on the l. (52) Death of Sapphira, after *Roncalli* (S. M. degli Angeli); and opposite, over the door leading to the Sacristy (see below), a poor monument (53) to Pius VIII. by *Tenerani*. Further on, the

**CAPPELLA CLEMENTINA** (54), built by Clement VIII., to which the remains of St. Gregory the Great were finally transferred, after several removals, in 1605. Over the altar (55) is a Mosaic representing a miracle of St. Gregory, after *And. Sacchi* (Vatican).

Over the door leading to the Gallery of the Winter Choir is (56) the \*Tomb of Pius VII. (1823), by *Thorvaldsen*, erected at a cost of 27,000 scudi, bequeathed for that purpose by his devoted minister and friend Card. Consalvi. The Pope is seated on his throne between genii representing History and Time, and figures of Power and Wisdom. On the E. side of the great pier is (57) a mosaic of the Transfiguration after *Raphael*, somewhat larger than the original.

**Inner Left Aisle.**—On the rt. under the arcade is (58) the tomb of Leo XI. (1605), who reigned only 27 days, by *Algardi*, with a relief representing the abjuration of Henry IV. of France, before the Pope's legates, one of whom was Card. de' Medici, afterwards Leo XI. Opposite (59) is that of Innocent XI. (1689) by *Monot*, of Besançon; the

relief represents the raising of the siege of Vienna by John Sobieski. The

CAPPELLA DEL CORO or Canon's Choir (60) has three rows of stalls and two organs; the decorations are by *Giacomo della Porta*. Here the Daily Services are held with choral accompaniment—best music on Sun. and Fri. afternoon. Over the altar is a mosaic of the Conception, after *Pietro Bianchi* (S. M. degli Angeli). This Madonna was solemnly crowned by Pius IX. immediately after the promulgation of the Dogma in 1854.

Under the next arch is (61) the bronze \*Tomb of Innocent VIII. (1492), by *Pietro* and *Antonio Pollajuolo*; on a bracket is a sitting statue of the Pope, holding a spear-head, in allusion to the gift of Bajazet II. to the pontiff of the spear which pierced the side of our Saviour. Opposite is the temporary resting-place of the last pontiff, whose remains lie here until the completion of his monument on the spot chosen by himself elsewhere. Pius IX. lay here from Jan. 1878 till July 1881, when he was finally buried at S. Lorenzo. Over the next altar is (62) a mosaic of the Presentation of the Virgin, after *Romanelli* (S. M. degli Angeli). Fine \*view of the Interior from this point.

Further on are two monuments which will interest the English traveller. On the rt., over the door leading to the roof and the dome, is (63) that of Maria Clementina Sobiesky (wife of the Pretender James III.), called here Queen of Great Britain, France, and Ireland (1745). Opposite is (64) the Monument of the Stuarts, by *Canova*, with busts of James III. and his sons Charles Edward (1766) and Henry, Cardinal York (1819). The principal expense of this monument was defrayed from the privy purse of George IV. Here the title of King of England is only given to the first Pretender; but it is applied to all three in the subterranean church, where their remains lie. The red porphyry Font in the **Baptistry** (65) formed the cover of a sarcophagus in

which the Emperor Otho II. (983) was buried. The mosaic of the Baptism of Christ is after *C. Maratta* (S. M. degli Angeli); St. Peter baptizing his gaolers in the Mamertine prison, after *Passeri*; and the Baptism of the Centurion, after *C. Procaccini*. The mosaics of St. Peter's were all made in the *Studio del Musaico* of the Vatican (p. 293), after twenty years' labour, at an average cost of 4500*l.*

The **Sacristy**, entered by a door in the l. transept, was built by Pius VI. from the designs of *Carlo Marchionni* (1775) at the cost of a million scudi (200,000*l.*), including the Canon's residence attached thereto. Just within the doorway leading to it are statues of SS. Peter and Paul, which stood in front of the old Basilica. Fixed into the walls of the Canon's corridor are several ancient inscriptions, discovered in digging the foundations, including one of the *Fratres Arvales*, illustrated by *Marini* and *Henzen*. The octagonal **SAGRESTIA COMUNE** has eight fluted columns of grey marble from Hadrian's Villa. The Deposition by *L. Sabattini* is said to have been sketched by M. Angelo. The gilt-bronze cock over the clock on the arch stood on the summit of the bell-tower of the ancient Basilica. On the left opens the **SAGRESTIA DEI CANONICI**, with a bronze-gilt bust of St. Peter on a short column of Egyptian alabaster. The **CHAPEL** contains an early \*Madonna and Child with St. John, by *Giulio Romano*, and a Virgin and Child with SS. Anna, Peter, and Paul, by *Il Fattore*. In the adjacent **CHAPTER-HOUSE** are three very interesting \*panels from the old Confession, painted on both sides, by *Giotto*. In the centre, our Saviour enthroned, in the act of benediction, and a portrait of Card. Stefaneschi, for whom they were executed in 1300. On the rt., Crucifixion of St. Peter; on the l., Martyrdom of St. Paul; on the back, St. Peter enthroned. The four smaller panels represent SS. Andrew, John, James, and Paul. On the predella, Apostles and Madonna. Here also are



14 fragments of \*Frescoes by *Melozzo da Forlì*, angels playing on musical instruments, and heads of Apostles. They were originally painted on the walls of the Tribune in the Church of the Apostoli, and were brought here in 1711 (see *Quirinal*).

On the opposite side of the Octagon is the **SAGRESTIA DEI BENEFICIATI**, with a bronze-gilt bust of St. Paul. In the **CHAPEL** is the Delivery of the Keys, by *Muziani*, and the Madonna della Febbre, which gave its name to the round Chapel, which served as the ancient Sacristy. It stands within a relief of the Entombment, in the style of Donatello. Here stood formerly Michel Angelo's Pietà. In the **TREASURY** (open from 10 till 12) are preserved the church ornaments, including several crucifixes and six splendid candelabra from the designs of *Michel Angelo* and *Benvenuto Cellini*; a beautiful chalice, ornamented with precious stones, given by Card. York; and some rich altar-plate and jewelled mitres. The dalmatic worn by Leo III. at the coronation of Charlemagne, although upwards of 1000 years old, is in remarkable preservation. Here also are many richly embroidered copes, and other church vestments. Above the Sacristy are the **ARCHIVES** (seldom shown). On the steps is a sitting Statue of Pius VI., by *Agostino Penna*. Over the door, fragments of the chains of the port of Smyrna and of the gates of Tunis, the latter presented to Sixtus IV. by Charles V. Within, a MS. Life of St. George with miniatures by *Giotto*; the famous parchment codex of the Philippics of Cicero; a Terence; and a Persius of very early date.

The **SAGRE GROTTA VATICANE**, or Crypt, consists of two portions, the **Grotte Nuove** and **Grotte Vecchie**, and is practically closed to the public.

The entrance is by a flight of stairs under the dome behind the statue of S. Veronica, which descend to a horse-shoe corridor, having the Confession on its centre, and four Chapels

immediately beneath the statues of SS. Veronica, Andrew, Longinus, and Helena. The Crypt was in a great measure remodelled by Paul V., who retained however some of the more ancient chapels, placing in them several works of art from the old Basilica.

On entering and turning to the rt. is the Chapel of S. M. in Portico, also called the *Madonna della Boccia*, from a much injured picture of the Virgin in it, attributed to *Simone Martini*, which stood under the portico of the old basilica. On either side are several ancient tombs, statues of SS. John and Matthew from the monument to Nicholas V. (1455), and one of St. Peter, by *Paolo da Siena*; several early Christian inscriptions, a statue of Benedict XI., and a view of the old basilica. Re-entering the corridor, opposite the entrance of the last chapel, is the *Cappella del Salvatore*, and near it the marble cross which crowned the front of the primitive basilica. Outside the chapel of S. M. del Portico is a curious 10th cent. mosaic of our Lord between SS. Peter and Paul, which stood over the tomb of Otho II. in the atrium of the old basilica.

At the entrance to the *Cappella di S. M. delle Partorienti* are statues of the two SS. James from Nicholas V.'s monument, several Christian inscriptions of the 5th and 6th cent., a Virgin in mosaic of the 8th, another of an angel, after *Giotto*, a half-length of Boniface VIII., a portrait in mosaic of Pope John VII., and a painting of the Virgin, which gives its name to the chapel. In the corridor leading to the Chapel of St. Andrew are several inscriptions, one relative to the draining of the cemetery of the Vatican by Pope St. Damasus in the 4th cent., remarkable for the elegant form of the letters. Among numerous fragments of sculpture, the most remarkable are statues of SS. Bartholomew and John, from the monument of Calixtus III.; the Doctors of the Church, with angels, from that of

Nicholas V.; and an inscription of the time of Gratian, Valentinian, and Theodosius, relative to certain properties held by the Basilica.

We next reach the Chapel of St. Longinus, with a mosaic of the patron saint after *And. Sacchi*. Further on are several mosaics and statues; our Saviour and St. Andrew from the monument of Nicholas V.; reliefs of Adam and Eve, of the Last Judgment, and statues of Faith, Hope, and Charity, by *Mino da Fiesole*, from the Tomb of Paul II. The large reliefs of events in the lives of SS. Peter and Paul, on either side of the entrance to the Confessio, formed a part of the *ciborium* of Sixtus IV. in the old church. The paintings in the chapel of St. Helena relate chiefly to the life of St. Andrew, whose relics were originally deposited here.

The **Chapel of the Confession**, in the form of a Latin cross, is beneath the high altar in the Basilica above. Over the altar are pictures of SS. Peter and Paul, of the time of Calixtus II. (1122). Opposite the entrance is the \*sarcophagus of Junius Bassus, Prefect of Rome (359): it was discovered in 1595, in excavating for the *Grotte Nuove*, near the spot where it now stands. The tomb is covered with sculptures, divided into compartments by columns, some twisted, others covered with arabesques in relief, representing subjects from the Old and New Testament; at the ends St. Peter seized by the Jews, and Job comforted by his Friends. The smaller reliefs over the columns between the arches represent a lamb holding a wand, performing some of the miracles represented on the early Christian paintings of the Catacombs, such as the Raising of Lazarus, and the Multiplication of the Loaves.

The **Grotte Vecchie** occupy the space beneath the nave of the modern basilica, extending to nearly opposite the chapel of the Sacrament and Choir;

they formed the crypt of the ancient Church.

They have undergone little change, except that the pavement of the old Church has been laid down on their floor. They consist of three parallel corridors, separated by massive pilasters supporting low arches. In these crypts are several tombs of popes and historical personages, some of which stood in the old basilica.† Near the entrance of S. corridor is a marble inscription or copy of the celebrated donation to the Church of all her possessions by the Countess Matilda in 1102. The altar of the Salvatore, at the extremity of the central corridor, has a curious relief of the Virgin by *Arnolfo*, which once stood over the monument of Boniface VIII.; before it are the graves of Charlotte Queen of Cyprus (1847) and of Pius VI. Under a neighbouring arch in the S. aisle are the tombs of the three last princes of the house of Stuart, who died at Rome—here called James III., Charles III., and Henry IX. Further on is that of Pius VIII. Near the extremity of this corridor are the tombs of Pope Gregory V., and the Emp. Otho II. (983), formerly under the portico of the old basilica; and the empty tomb, with his recumbent statue on the cover, of Alexander

† The earlier Popes were buried in the Catacombs, especially during times of persecution, when they sought the proximity of martyrs. The Vatican began to be the official Mausoleum of the Popes with Leo I. in 461.—*L.* At first they were buried in the forecourt only, but afterwards, from the time of Sergius I. (701), in the interior. That Pope translated the remains of Leo I. to a Chapel in the S. transept, and raised over him a splendid monument, which was destroyed by Paul V. in 1607. Nearly all the subsequent Popes had monuments in the old Basilica, on the destruction of which by Julius II. several were removed to other churches in Rome. A few were set up in the new Church; others in churches or chapels founded by their families; whilst some were interred in churches they had selected as their last resting-places, or in the Church of the religious order to which they had belonged. In the 10th, 11th, and 12th cents. several popes were buried in the Lateran Basilica; but, except some scattered fragments, all traces of their original tombs have disappeared. On this subject the reader will find interesting information in Gregorovius' little volume on the Tombs of the Popes.

VI., his ashes having been removed, with those of Calixtus III.,† to the Spanish national Church of S. M. di Monserrato. Near the extremity of the central corridor are receptacles for the præcordia of Christina Queen of Sweden and of Benedict XIII. The greater number of the popes are laid in the N. aisle. At its W. extremity is the sarcophagus of Boniface VIII., with his recumbent statue, by *Arnolfo*, interesting as a work of art; on the head is the tiara with the double ring of gold first used by this pontiff, the triple circlet dating from the time of Clement V. Then follow Pius II. and III., whose monuments were removed to S. Andrea della Valle, on the destruction of the old Basilica. Next is the tomb of the only English Pope, Adrian IV. (*N. Breakspear*), in red granite, with sculptured bulls' heads; it was this pontiff who caused Arnaldo da Brescia to be so cruelly burned at the stake, and who crowned Frederic Barbarossa in St. Peter's. Opposite is that of Nicholas V., with inscription by Æneas Sylvius (Pius II.). Following the outer wall on this side stand successively the tombs of Paul II., with a recumbent figure of the Pontiff, by *Mino da Fiesole*; of Julius III.; Nicholas III.; Urban IV.; Marcellus II.; Innocent IX., and of Card. Erolì, the latter once celebrated for its sculptures. In a recess beyond, amongst several others, that of Agnese Caetani Colonna, the only lady not of royal descent who has a monument in St. Peter's.

The \*Ascent to the Dome may be made daily from 8 to 11 A.M. (*Permessio* at No. 8, Via della Sagrestia, near the end of the l. corridor in the Piazza). The entrance is through a door in the l. aisle, opposite the Stuart monument. For special occasions,

† The ashes of the two Popes in question were removed from St. Peter's about the year 1619, during the Pontificate of Paul V., on the demand of a Spanish ecclesiastical dignitary named Vives, who offered to raise a mausoleum at their national Church to the two great Popes of Spanish origin; but dying soon afterwards, his wishes were never carried into effect.

apply to the *Economio*. It is highly recommended, as the only means by which a correct notion can be formed of the immensity of St. Peter's, and as presenting one of the most extraordinary spectacles in the world. A broad paved spiral staircase a *cordoni* leads to the roof by a gentle incline of 142 easy steps. On the walls (at the foot) are inscriptions recording various Jubilees and (near the top) the names of royalties who have made the ascent. On the roof turn to the l. towards the foot of the cupola, and on entering it to the rt. From one of the inner great circular galleries, the visitor may look down on the church below. It is from this point that we can best appreciate the stupendous size and proportions of the building. People on the pavement below look too diminutive to be human beings; and the mosaics of the dome, which seen from below are minute and delicate works, are here found to be coarsely executed in the only style which could produce effect at such a distance (steady head required).

[In one of the piers which support the dome is a chamber containing a \*Model of the Church, by *Michel Angelo*, and another of the ancient chair of St. Peter. Permission (see p. [38]).]

The stairs from this point lead between the two walls of the dome to the base of the lantern; hence another flight takes us to the top, from which rises the ball: to this a nearly vertical ladder allows the visitor to ascend, without danger, but not without inconvenience, especially for ladies. The BALL, formed of copper plates, is 8 ft. in diameter, and large enough to hold 16 persons. A small iron ladder winds round the exterior of the ball to the cross, which is 16 feet in height. The \*VIEW from the balcony at the base of the stairs leading to the ball is splendid. The whole of Rome with her bare Campagna is spread out like a map in the foreground, bounded on the one side by the chain of Apennines and the Albani

Hills, and on the other by the Mediterranean. There is scarcely any prominent object of interest in the modern city which may not easily be distinguished, and the panorama of the Apennines and other encircling mountains is seen to great advantage.

### Church Ceremonies.

The gorgeous and elaborate functions for which St. Peter's was once so famous, when the Pope attended in full state with his cardinals and court, have been discontinued since 1870; as also the grand illumination of the Basilica on Easter Sunday and the eve and festival of St. Peter (29 June), which used to attract many thousands of spectators.

Pius IX. never appeared in public after the Italian occupation; but his successor, in the Jubilee year of his ordination and consecration (1888 and 1893), performed mass at the high altar of the Basilica in the presence of many thousand worshippers.

Any one desirous of information on the subject of Church festivals in the past, especially those in Holy Week, will find it in a small volume, entitled *Delle Ponteficie Funzioni della Settimana Santa, di Gaetano Moroni*. English and French translations may be procured at Piale's or Spithöver's libraries.

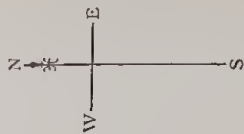
## ROUTE 31.

### THE PAINTINGS AND FRESCOS OF THE VATICAN.

[Omn., p. [22], x.; Tramway, p. [28], v.]

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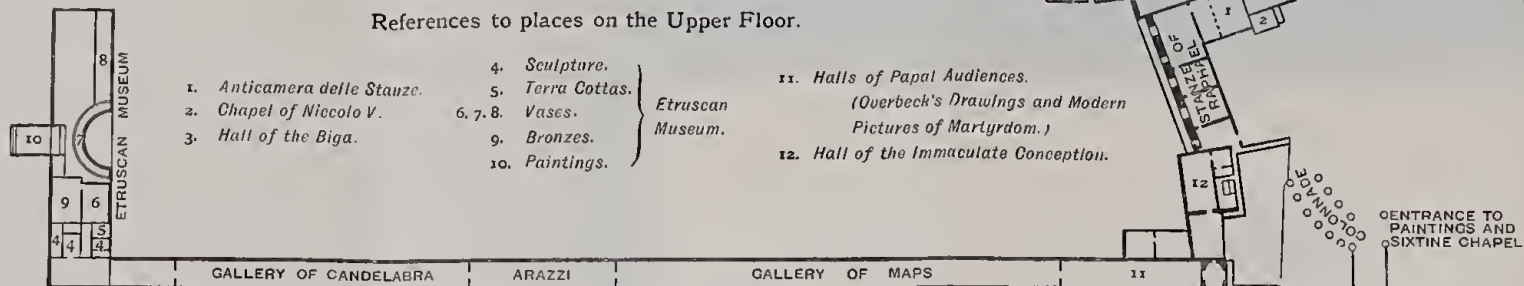
There is no Palace in the world which approaches the Vatican in interest, whether we regard its prominent position in the history of the Church, or the influence exercised by its collections on the learning and taste of Christendom for nearly 300 years. It is an immense pile of buildings, irregular in plan, and composed of parts constructed at different times, without regard to general harmony. A residence was probably attached to the Basilica at an early period, which Charlemagne is said to have occupied at his coronation in 768, and Otho II. in 981. A new building was begun in 1150 by Eugenius III., continued by Celestin III., and surrounded with walls by Innocent III., who here entertained Peter II., King of Aragon, in 1205. In 1278 it was enlarged by Nicholas III. The popes for upwards of 1000 years had inhabited the Lateran Palace, and did not make the Vatican their permanent residence until after their return from Avignon, in 1377, when they found the Lateran almost in ruins. Gregory XI. then adopted it as the Pontifical palace, chiefly on account of the greater security enjoyed in it by the vicinity of the Castle of S. Angelo, John XXIII.



## PALACE OF THE VATICAN. Upper Floor.

References to places on the Upper Floor.

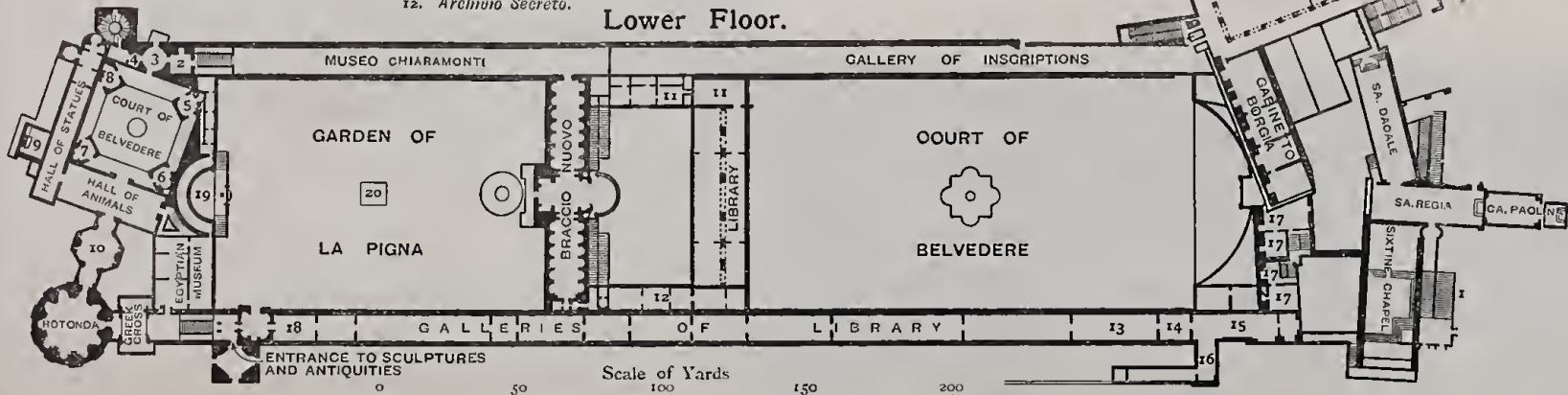
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|--|--|-------------------------------|
| <ol style="list-style-type: none"> <li>1. <i>Anticamera delle Stanze.</i></li> <li>2. <i>Chapel of Niccolò V.</i></li> <li>3. <i>Hall of the Biga.</i></li> </ol>  | <ol style="list-style-type: none"> <li>4. <i>Sculpture.</i></li> <li>5. <i>Terra Cottas.</i></li> <li>6, 7, 8. <i>Vases.</i></li> <li>9. <i>Bronzes.</i></li> <li>10. <i>Paintings.</i></li> </ol> | } <i>Etruscan<br/>Museum.</i> |
| <ol style="list-style-type: none"> <li>11. <i>Halls of Papal Audiences.</i><br/><i>(Overbeck's Drawings and Modern Pictures of Marydom.)</i></li> <li>12. <i>Hall of the Immaculate Conception.</i></li> </ol> |  |                               |

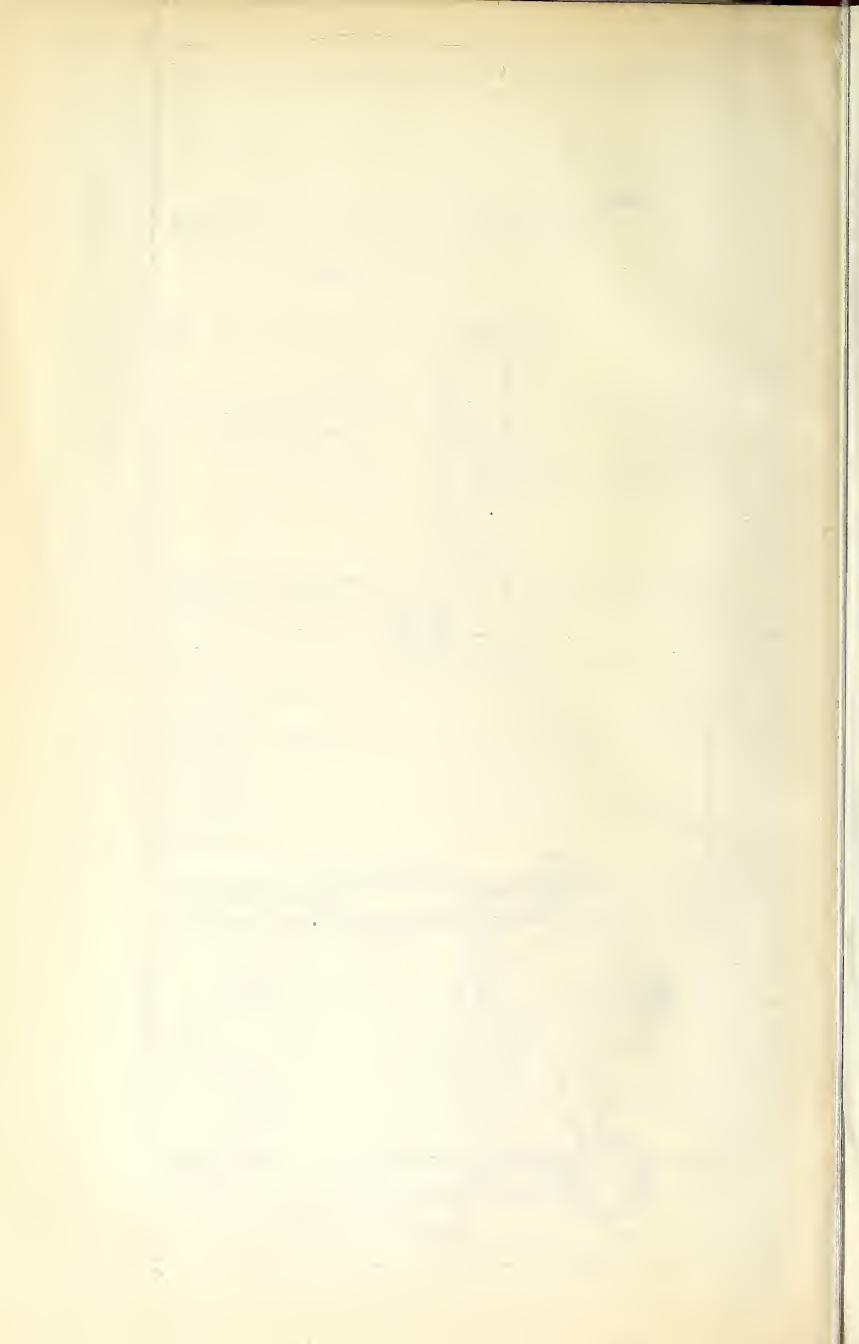


References to division of Lower Floor.

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|---|---|--|
| <ol style="list-style-type: none"> <li>1. <i>Scala Regia.</i></li> <li>2, 3, 4. <i>Halls of the Torso, Vase, and Meleagar.</i></li> <li>5, 6, 7, 8. <i>Tribunes of the Apollo Belvedere, Laocoon, Antinous, and Boxers.</i></li> <li>9. <i>Hall of the Masks.</i></li> <li>10. <i>Hall of the Muses.</i></li> <li>11. <i>Rooms of the Library.</i></li> <li>12. <i>Archivio Segreto.</i></li> </ol> | <ol style="list-style-type: none"> <li>13. <i>Christian Antiquities.</i></li> <li>14. <i>Papyri.</i></li> <li>15. <i>Early Christian Paintings.</i></li> <li>16. <i>Roman Frescoes, Mosaics, Tiles, &amp;c.</i></li> <li>17. <i>Printed Books.</i></li> <li>18. <i>Museo Profano.</i></li> <li>19. <i>Hemicycle of the Pigna.</i></li> <li>20. <i>Base of the Aurelian Column.</i></li> </ol> |  |
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## Lower Floor.





in order to increase this security, built the covered gallery which connects the palace and the fortress, along the N. line of the Leonine wall. From that time the popes seem to have vied with each other in the extent and variety of their additions. Nicholas V., in 1450, conceived the idea of making it the largest and most beautiful palace of the Christian world, by including within its precincts all the offices of the Papal Government and all the residences of the Cardinals; but he died before he could accomplish his design. The TORRE DI BORGIA, so called because afterwards occupied by Alexander VI., and the interesting Private Chapel (see p. 292), are the only portions of the edifice which he completed. The buildings of Alexander VI. were distinguished from the later works by the name of the Old Palace, and are now called, from their founder, the APPARTAMENTI BORGIA. To this structure Sixtus IV., in 1474, added the Sistine Chapel. About 1490, Innocent VIII. erected the BELVEDERE in the garden, from the designs of *Antonio del Pollajuolo*. Julius II. conceived the idea of uniting this to the Palace, and employed *Bramante* to execute the design. Under his direction were added the celebrated LOGGIE. In the gardens of the Belvedere, Julius laid the foundations of the Vatican Museum. After his death, Leo X. completed the Loggie under the direction of *Raphael*. Paul III. built the Sala Regia and the Pauline Chapel, from the designs of *Antonio da Sangallo*, in 1534; and Sixtus V. continued the design of *Bramante*, but destroyed the unity of the plan by constructing across the rectangle the line of buildings now occupied by the LIBRARY. This section of the palace, which was completed under Clement VIII. in 1600, includes the ordinary residence of the Pope, and is by far the most conspicuous portion of the mass of buildings which rise above the Piazza di S. Pietro.

Under Urban VIII. *Bernini* constructed his celebrated staircase, the SCALA REGIA; Clement XIV. and Pius VI. built a new range of apart-

ments for the MUSEO PIO-CLEMENTINO; and Pius VII. added the BRACCIO NUOVO, a new wing covering part of the terrace of *Bramante*, and running parallel to the library Leo XII. began a series of chambers for the gallery of pictures, which were finished by Gregory XVI., during whose pontificate also the EGYPTIAN and ETRUSCAN MUSEUMS were arranged. Pius IX. enclosed the Loggie in glass, by which the invaluable frescoes of *Raphael* and his school are no longer exposed to the inclemency of the elements; removed the GALLERY OF PICTURES to a more suitable situation in the upper part of the Palace; continued the decoration of the Loggie left unfinished by Gregory XIII.; and erected the stairs leading from the portico to the Court of St. Damasus, and thence to the state apartments. Leo XIII., besides decorating the Gallery of Candelabra with frescoes by *Seitz*, with a pavement of precious marbles, and with antique statuary from recent excavations, has built a reading-room for students in the Vatican library, a new wing for printed books, and has thrown open the Vatican archives, providing accommodation for students.

The successive additions to the Vatican Palace during upwards of four centuries have rendered it, like the Palatine of old, rather a collection of separate buildings than one regular structure. The space it occupies is immense: its length is 384 yards, and its breadth 256. The number of its halls, chambers, and galleries exceeds 11,000; it has eight grand staircases, 200 smaller ones, and 20 courts.

An Englishman may pace the art galleries of the Vatican with some just pride when he remembers that the most valuable part of their treasures were replaced in their present position through the generosity and firmness of the British Government. They not only enforced the restitution by the French of the plunder accumulated in the Louvre by the rapacious armies of Napoleon, but even contributed some 30,000*l.* to defray the expenses of the removal, which the finances of Pius VII. could ill afford,

no other allied Power contributing a farthing.

By a decree of May 13th, 1871, the Vatican, the Lateran, and other buildings (see p. 124), were placed by the Italian Government under the peculiar jurisdiction of the Pope, and are considered as forming no part of the political kingdom of Italy.

The **Entrance** to the Palace, as one faces the front of St. Peter's, is at the end of the rt. colonnade, where a few steps lead to the

**Bronze Gate**, worked with the arms of Paul V. and Alexander VII. It is flanked by two columns of *pavonazzetto*, and surmounted by a mosaic of the Virgin with SS. Paul and Peter after a cartoon by *Cav. d'Arpino*. Inside this gate the Pope's Swiss guards, in their parti-coloured uniform, are always on duty. A door on the rt. here gives access to the **SCALA PIA**, constructed in 1866, by order of Pius IX. It ascends to the **CORTILE DI S. DAMASO**, bounded on three sides by the Loggie of *Bramante*.

[The **Cortile di S. Damaso** has a fountain of 1649, supplied by the *Acqua Damasiana*, a conduit laid down by Pope Damasus, and restored by Innocent X. 'Its feeding springs are at *S. Antonino*, 1200 yds. W. of St. Peter's; and it furnishes excellent water for the use of the Pope's household.—*L.* The private apartments of the Pope are on the rt., and are reached by a grand staircase leading through the *Sala Clementina*. In the ante-room is a good painting of the Virgin and Child, with SS. John Baptist, Jerome, Laurence, and Dominic. A door on the l. (for readers only) leads from the Court into the Library, and another into the Manufactory of Mosaics.]

From the Bronze Gate we mount the

**Scala Regia**, by *Bernini*, remarkable for the effect of its perspective. At the top of the first flight we obtain a *Permesso* on the l., and ascend to the

**Sala Regia**, built by *Antonio da Sangallo*, as a hall of audience for ambassadors. The stucco ornaments on the walls are by *Daniele da Volterra*; those of the ceiling by *Pierino del Vaga*. The best of the very inferior frescoes, beginning on the rt. of the entrance door, are the League against the Turks, by *Vasari*; Absolution of the Emp. Henry IV. by Gregory VII., in the presence of the Countess Matilda, by *Taddeo* and *Federigo Zuccherò*; Removal of the Holy See from Avignon by Gregory XI.; Frederic Barbarossa receiving the benediction of Alexander III. in the Piazza of St. Mark at Venice, by *Giuseppe della Porta*; and the Massacre of St. Bartholomew. A door on the rt. of the entrance opens into the

**Cappella Paolina**, built in 1540 by Paul III., from the designs of *Antonio da Sangallo*. It is only used in great ceremonies, chiefly during the Holy Week. Here are two frescoes by *Michel Angelo*, much injured by the smoke of candles. The best preserved is the Conversion of St. Paul—very fine, and full of dignity. The other represents the Crucifixion of St. Peter, and is a grand and stern composition. The remaining frescoes, including 28 portraits of popes, are by *Lorenzo Sabbatini* and *Federigo Zuccherò*, who painted the roof.

From the upper end of the *Sala Regia*, a door on the l. gives access to the

\***Cappella Sistina**, erected by Sixtus IV., in 1473, from the designs of *Baccio Pontelli*. It is a lofty oblong hall, 49 yds. long and 17 wide, with a handsome Singing Gallery on the rt., and is divided from its antechapel by a beautifully sculptured white marble screen. The floor is of Cosmatesque mosaic, and the altar beautifully inlaid with mother-of-pearl. The walls beneath the windows are divided into two portions: the lower one, painted in imitation of drapery, was intended to be covered with the tapestries executed



from the cartoons of Raphael; the upper contains a series of remarkable \*FREScoes by eminent artists of the 15th cent., which, in the presence of Michel Angelo's more celebrated works, have not received the attention they deserve.

Two subjects are over the main entrance, and six on each side of the chapel. First Series, on the l. of the Altar, taken from the Life of Moses, and illustrating the Old Law:—1 Journey of Moses and Zipporah into Egypt, and the Circumcision of their infant Son, by *Pinturicchio*,† much restored. 2 \*Moses slaying the Egyptian, driving away the Midianite Shepherds, and kneeling before the burning bush, by *Sandro Botticelli*—displaying 'exuberant power and great grandeur of landscape.' 3 Overthrow of Pharaoh in the Red Sea. 4 Adoration and Destruction of the Golden Calf, and Moses delivering the Commandments, both by *Cosimo Rosselli*—'these two are tame and devoid of interest.' 5 Punishment of Korah, Dathan, and Abiram, by *S. Botticelli*. 6 Publication of the Law, and Death of Moses, by *Luca Signorelli*. Second Series, from the Life of Christ, illustrating the New Law:—(To the rt. of the high altar) 1 Baptism of Christ, probably by *Pinturicchio*, much restored. 2 Temptation of our Lord, by *S. Botticelli*. 3 \*Calling of Peter and Andrew, by *Dom. Ghirlandajo*. 4 Sermon on the Mount, by *Cosimo Rosselli*. 5 \*St. Peter receiving the Keys, by *Perugino*, 'one of the finest of all his works.' 6 Last Supper, by *C. Rosselli*. Over the entrance doorway are the Archangel bearing away the body of Moses, by *Francesco Salviati*, and the Resurrection of Christ, by *Dom. Ghirlandajo*, both much injured by restoration in the time of Gregory XIII. Between the windows 28 Portraits of Popes, by *Botticelli*.

The \*CEILING, begun by *Michel*

† Studies for figures in this fresco are to be found in the so-called 'Raphael's Sketch-book' at Venice. See Morelli's 'Italian Masters,' p. 278.

*Angelo* in the spring of 1508, at the earnest entreaty of Julius II., was finished in the autumn of 1512. The design was intended as a continuation of the scheme of Scripture history already begun upon the walls by the older masters, but it is remarkable as containing a much larger proportion of subjects from the Old Testament than from the New. It is evident at the first glance that no one but an architect and a painter could have conceived the architectural decorations which form a framework for the principal subjects. No language can exaggerate the grandeur and majesty of the figures, which are subservient to the general plan, and carry out the sublime idea which presides over it, even in the minutest details.

On the flat central portion of the roof are nine subjects, in alternately small and large oblongs, from the Creation to the Deluge. Commencing from the end near the Last Judgment:—1 Separation of Light and Darkness. 2 Creation of the Sun and Moon. 3 Creation of Trees and Plants. 4 \*Creation of Adam. 5 \*Creation of Eve. 6 The Fall and Expulsion from Paradise, the serpent having the body of a female; the figure of Eve is one of the most faultless personifications of female beauty which painting has ever produced. Raphael made a drawing of it, which formed a part of Sir Thos. Lawrence's collection. 7 Sacrifice of Noah. 8 Deluge, with a multitude of small figures. This was the first subject which Michel Angelo painted, and it is conjectured that he found the effect unequal to his expectations in consequence of the small size of the figures, and therefore adopted a more colossal proportion in the other subjects. 9 Intoxication of Noah.

Near the windows are seven sitting figures of Prophets and five Sibyls, the largest in the composition. Commencing from the entrance to the chapel:—On the l., Joel, the Sibylla Erithræa, Ezekiel, the Sibylla Persica, \*Jeremiah ('this figure may be fearlessly pronounced the finest that modern painter has conceived'); above

the Last Judgment, Jonah. On the opposite side, the Sibylla Libyca, Daniel, the Sibylla Cumaea, \*Isaiab, and the \*Sibylla Delphica. Over the entrance, Zechariah. Nothing can be more grand or dignified than these wonderful creations; the sibyls embody all that is majestic and graceful in woman, and the prophets are full of inspiration. Each figure has its name inscribed beneath. At the corners of the roof are scenes in the history of the Jews; on the rt. of the Last Judgment — Brazen Serpent; l. Punishment of Haman; at the opposite angles—rt. David and Goliath; l. Judith and Holofernes. In the triangular recesses between the Prophets and Sibyls, and in the arches over the windows, are lovely groups from the history of the Virgin down to the birth of our Saviour.

The great fresco of the \*LAST JUDGMENT occupies the end wall opposite the main entrance. The wall was previously covered with frescoes by Perugino, representing the Assumption, Finding of Moses, and Nativity. Michel Angelo designed this great work in his sixtieth year at the request of Clement VII., and completed it in 1541, after a labour of nearly eight years. In order to encourage him in his task, the Pope went in person to his house, accompanied by ten cardinals. At the suggestion of Sebastiano del Piombo, the Pope was anxious to have the picture painted in oils; but M. Angelo replied that he would not execute it except in fresco.' In the upper part is the Saviour seated with the Virgin on His rt. hand. Above are angels bearing the instruments of the Passion. On the l. of the Saviour are saints and patriarchs; on the rt. martyrs, with the symbols of their sufferings. 'These huge gladiatorial figures detract utterly from the solemnity, and even from the meaning of the scene.' Below is a group of angels sounding the last trumpet, and bearing the books of Judgment. On the rt. the Fall of the damned: the demons are seen coming out of the pit to seize

them as they struggle to escape. 'Single groups of demons struggling with guilty mortals are amongst the finest examples of anatomical knowledge.' Charon is ferrying another group across the Styx, and is striking down the rebellious with his oar, in accordance with the description of Dante, from which Michel Angelo sought inspiration:—

Batte col remo qualunque s' adagia.

On the l. the blessed are rising from their graves; while saints and angels are assisting them to ascend into the region of the blessed. 'Examined in detail this work teems with merits of handling and marvels of knowledge, but taken as a whole it is heavy and expressionless in effect, while as to all sentiment of a religious character, it can only be called a parody of the most daring character.'—K. The painting narrowly escaped destruction in the lifetime of the great artist. Paul VI. was displeased with the nudity of the figures, and wished the whole to be destroyed. On hearing of the Pope's objection, Michel Angelo said, 'Tell his Holiness to trouble himself less about the amendment of pictures and more about the reformation of men.' The Pope, however, employed Daniele da Volterra to cover the most prominent figures with drapery, an office which procured for him the nickname of *Braghettone*, or breeches-maker. M. Angelo submitted to the Pope's will, but revenged himself on Messer Biagio of Cesena, the master of the ceremonies, who first suggested the indelicacy of the figures. He introduced him in the right corner of the foreground, standing in hell, as Midas with ass's ears, and his body surrounded by a serpent. Biagio complained to the Pope in order to have the figure removed, who declared that it was impossible; for though he had the power to release from purgatory, he had none over hell. Clement XII. injured the effect of the work by a repetition of the same affectation. We see it, therefore, under many disadvantages: the damp of three centuries,

the smoke of candles and incense, and the neglect which it has evidently experienced have obscured its effect, and impaired the brightness of its original colouring. Adjacent is the

**Sala Ducale**, in which the popes in former times gave audience to princes; it was reduced to its present form by *Bernini* under Alexander VII. The arabesque decorations and paintings are by *Paul Bril*. The Hall is now used for holding consistories.

Descending the upper flight of the *Scala Regia*, and mounting a narrow staircase to the rt., on the next floor we enter two rooms hung with modern pictures of saints canonized by Pius IX., and some ghastly martyrdoms by *Fracassini*. The second of these rooms opens into the

**Sala dell' Immacolata**, with large fresco paintings by *Podesti* relating to the dogma of the Immaculate Conception of the Virgin, promulgated by Pius IX. in Dec. 1854. They are interesting for their portraits of contemporary prelates. Ancient pavement from Ostia; well sculptured doors and window shutters. A door at the end gives access to the

#### STANZE OF RAPHAEL.

Before Raphael's visit to Rome Julius II. had employed Luca Signorelli, Pietro della Francesca, Pietro Perugino, Bramantino, Sodoma, Bernardino Gatti, and other celebrated artists of the period, to decorate these halls. They were still proceeding with their task when Raphael was summoned by the Pope to assist them. He was then in his 25th year (1508). The first subject which he painted was the **DISPUTA**. The Pope was so delighted with it, that he ordered the works of the earlier masters to be destroyed, in order that the whole might be painted by him. A ceiling by *Perugino* was preserved at Raphael's intercession as a mark of respect to his master, but all the other works were effaced, with the exception

[*Rome.*]

of a few minor paintings on some of the ceilings by *Sodoma*. Raphael immediately entered upon his task, and the execution of the work occupied the great painter during the remainder of his life, which was too short to allow him to complete the whole. Those subjects which were unfinished at his death were executed by his pupils. The prevailing idea, which may be traced throughout these paintings, is the establishment and triumphs of the Church from the time of Constantine. The subjects of the loggia were intended to be the types of the history of the Saviour and of the rise and progress of the Church; and hence the connected series has an epic character which adds considerably to its interest, and in a great measure explains the subjects. Those which seem to have less connection with this scheme, as Philosophy, Theology, &c., are supposed to have been executed before Raphael had conceived the idea of making the whole work subservient to a comprehensive cycle of Church history. With the exception of the figures of Meekness and Justice in the Sala di Costantino, all the paintings are in fresco. In 1527 they were seriously injured during the sack of Rome by the Constable de Bourbon, whose troops are said to have lighted their fires in the centre of the rooms. In the last century they were carefully cleaned by *Carlo Maratta*; but the smaller compositions underneath the principal subjects were so much obliterated that he considered it necessary to repaint many of them.

The Camera della Segnatura was the first painted; the *Eliodoro* and *Incendio* the next; and the Sala di Costantino the last, after the death of Raphael, by his scholars.

**I. Stanza dell' Incendio.**—The subjects are the glorification of the Church, illustrated by the history of Leo III. and Leo IV. The selection of these pontificates is supposed to be complimentary to the name of the then reigning Pontiff, Leo X. The roof was painted by *Perugino* (see above),

in circular medallions, representing the Almighty surrounded by angels, the Saviour in glory, the Saviour with the Apostles, and His glorification between the New Law and the Old. On the Walls, completed in 1517:—**INCENDIO DEL BORGO**, representing the destruction of the suburb (Rte. 29), or Città Leonina, A.D. 847. This district was inhabited by Anglo-Saxon pilgrims, from whom it derived the name of 'Saxonum vicus' (see *S. Spirito in Sassia*). In their language the district was called *Burgus*, and in consequence of their carelessness it was burnt to the ground. Tradition relates that the fire was approaching the Vatican, when the Pope miraculously arrested its progress with the sign of the cross. In the background is the old Basilica of St. Peter's: in the balcony Leo IV. surrounded by church dignitaries; on the steps below, the people who have fled to the sanctuary for shelter raise their outstretched arms, and implore his intercession. On the rt. a group of men endeavour to extinguish the flames, while two female figures bear water to their assistance. On the l. are several groups escaping with their kindred. Some distracted mothers and their children, in the centre of the foreground, are earnestly stretching out their arms to the Pope and imploring succour. The composition is of the very highest order: the forms and action of the principal figures bear evident marks of the influence of Michel Angelo. The details seem to have been suggested by the burning of Troy: the \*group on the l. of a young man carrying off his father, by *Giulio Romano*, recalls the story of Aeneas and Anchises.

Over the window, **JUSTIFICATION OF LEO III. BEFORE CHARLEMAGNE**, 'executed chiefly by Raphael's pupils.' The Pope is clearing himself on oath of the calumnies of his enemies before the Emperor, cardinals, and church dignitaries.

**CORONATION OF CHARLEMAGNE BY LEO III.**: a fine composition, painted

partly by *Pierino del Vaga*. The Pope and Emperor, as in the *Incendio*, are portraits of Leo X. and Francis I. Almost all the figures in the other frescoes are likenesses of persons belonging to the court of Leo X.

**VICTORY OF LEO IV.** over the Saracens at Ostia, by *Giovanni da Udine*, 'except perhaps the portraits of the Pope and his attendants, Giulio dei Medici and Bibiena.' The chiaro-scuro figures below by *Polidoro da Caravaggio* are portraits of princes who have been benefactors of the Church. One of them bears the name of Ethelwolf, who was king of England during the reign of Leo IV. (845-857), and was the first British sovereign who agreed to pay the tribute of Peter's pence to the Holy See. The other benefactors are Godefroy de Bouillon, Ferdinand the Catholic, Lothaire, and Charlemagne. The mosaics of the floor, representing vases of fruit and the four winds in the corner, are from an ancient Roman villa. The **DOORS** and **WINDOW-SHUTTERS** of all the Stanze are remarkable for their elaborate carvings by *Giovanni Barile*. They were copied by Poussin, at the command of Louis XIII., as models for the Louvre. Of the intarsia work, by *Fra Giocondo da Verona*, little remains.

**II. Stanza della Segnatura** (Room of the Signing of Papal Letters), completed by *Raphael* in 1511, after a labour of three years. **CEILING**.—The compartments had been arranged and several of the mythological figures and arabesques finished by *Sodoma* before the arrival of Raphael, who preserved them without change. The subjects painted by Raphael are the circular pictures containing allegorical figures of the Virtues, and the square ones illustrating them:—Theology and the Fall of Man, Poetry and the Flaying of Marsyas, Philosophy and the Study of the Globe, Justice and the Judgment of Solomon.

**WALLS**.—Under **THEOLOGY** (on the rt.) is the so-called \*Dispute on

the Sacrament—more correctly, the Triumph of the Faith. In the centre is an altar, with the Eucharist overshadowed by the dove, as the symbol of Christ on earth; the doctors of the Latin Church, SS. Gregory, Jerome, Ambrose, and Augustine, sit on either side of it. Near them are the most eminent theologians and divines; while at each side is a crowd of laymen attentively listening to the tenets of the Church. In the upper part are the Trinity, with the Virgin and St. John the Baptist in glory, surrounded by ten majestic patriarchs and Evangelists; the conscientious study of detail marks this fresco as one of Raphael's earlier works. Underneath, in *chiaroscuro*, Pagan Sacrifice; St. Augustine on the seashore; the Cumæan Sibyl and Augustus; Allegory of the theological learning—by *Pierino del Vaga*.

Over the windows, MOUNT PARNASSUS, with Apollo and the Muses, and an assemblage of Greek, Roman, and Italian poets. Apollo is seated in the midst playing on a violin, and surrounded by the Muses and the epic poets; on his *rt.* are Homer, Virgil, and Dante (in red). Homer, a fine inspired figure in blue, is reciting some verses which a youth on his *rt.* transcribes. Below are the lyric poets; on the *l.* is Sappho holding a scroll which bears her name, and addressing Corinna, Petrarch, Propertius, and Ovid (in a yellow dress). On the *rt.* is Pindar, an old man, engaged in earnest conversation with Horace. Close by are Callimachus, with his hand raised, and a beardless figure, supposed to be Sannazzaro. Above these is Boccaccio.

The so-called SCHOOL OF ATHENS. A Portico, or Temple, of imposing architecture, is crowded with the greatest philosophers of ancient times. In the centre stand Plato and Aristotle, each holding a volume in the act of disputation, and surrounded by the most celebrated followers of the Greek philosophy. Plato, as the representative of the speculative school, is point-

ing towards heaven; Aristotle, as the founder of the ethical and physical philosophy, points towards the earth. On the *l.* is Socrates, explaining his doctrines to Alcibiades and other disciples. In the foreground on the *l.* is Pythagoras writing on his knee, surrounded by Empedocles and other followers; one of these wears a turban, and another holds a tablet inscribed with the harmonic scale. Behind him a youthful figure in a white cloak is supposed to be Francesco Maria della Rovere, duke of Urbino, the friend and patron of Raphael, and the nephew of Julius II. On the *rt.* Archimedes, under the likeness of Bramante, is tracing a geometrical figure on the floor, surrounded by graceful youths attentively watching the progress of the demonstration: the young man in blue is Federigo II., duke of Mantua. Behind him are Zoroaster and Ptolemy, one holding a celestial and the other a terrestrial globe, as the representatives of Astronomy and Geography: in the corner are Raphael and Bazzi. The solitary half-naked figure on the steps is Diogenes. This masterly composition contains 52 figures, all characterised by the variety and gracefulness of their attitudes, and their happy connection with the principal action of the picture. 'The group of youths round Archimedes is amongst the most interesting of Raphael's creations.' The arrangement of the subject may be regarded as a proof of the learning of the period: there is abundant evidence that Raphael was well versed in the history of ancient times; he was also probably assisted by the learned men who lived at the court of Julius II. in the details of the composition, and a letter is preserved in which he asks the advice of Ariosto on the leading argument of the picture. The original cartoon, with some variations, is preserved in the Ambrosian library at Milan; some of the old engravings converted it into Paul preaching at Athens, and altered several of the figures. Below, in *chiaroscuro*, Philosophy, Astrologers, Siege of Syracuse, Death of Archimedes.

Over the window to the rt. are three allegorical figures of Prudence, Fortitude, and Temperance; the first has a second face below, indicating her knowledge of the past and future. Below, on the l., Justianian is presenting the Pandects to Tribonian, in allusion to the civil law; on the rt. Gregory IX. delivers the Decretals to an advocate of the Consistory, in allusion to the canon law. The Pope is the portrait of Julius II.; near him are Card. de' Medici, afterwards Leo X., Card. Farnese, afterwards Paul III., and Card. del Monte, Julius III. Beneath, in chiaroscuro, Solon addressing the Athenians, and Moses with the Tables of the Law. In this room is a beautiful Cosmatesque pavement.

**III. Stanza of Heliodorus**, finished in 1514: the subjects illustrate the triumphs of the Church over her enemies, and the miracles by which her doctrines were substantiated—'the finest examples that fresco art can boast.' The CEILING, much injured by damp, is painted with four subjects from the Old Testament: Sacrifice of Isaac, Covenant of Abraham, Jacob's Dream, and Burning Bush. On the walls:—EXPULSION OF HELIODORUS FROM THE TEMPLE, taken from Maccabees ii. 2, an allusion to the successful efforts of Julius II. in liberating the States of the Church from the enemies of the papal power. In the foreground lies Heliodorus prostrate under the hoofs of a horse ridden by a figure in golden armour, accompanied by two youths with scourges rushing through the air. Behind are the attendants, carrying off booty. In the background is Onias the high-priest, at the altar, praying for the divine interposition. To the l. is a group of amazed spectators, among whom is Julius II., borne by his attendants on a chair of state, and accompanied by his secretaries; one of the bearers in front is a portrait of Marcantonio Raimondi, the celebrated engraver of Raphael's designs. The whole of this fine composition is characterised by the exceeding rich-

ness of its colouring: in this respect the Heliodorus and the Miracle of Bolsena are justly regarded as the very finest productions in the series. The Heliodorus shows how far Raphael had profited by the inspirations of Michel Angelo; but he has here combined the dignity of form, the variety and boldness of the foreshortening, which characterise the work of that great master, with a grace and beauty of sentiment peculiarly his own.

MIRACLE OF BOLSENA, illustrating the infallibility of the doctrines of the Church by the representation of that celebrated miracle. A priest who doubted the doctrine of transubstantiation is convinced by the blood which flowed from the wafer he is consecrating. Behind him are choir-boys and people pressing forward with mingled curiosity and awe. On the other side of the altar is Julius II. praying, attended by two cardinals, one of whom is Raff. Riario, and below four bearers of the Pope's *Sedia Gestatoria*, with a masculine-looking female, evidently a portrait. This was the last work completed by Raphael during the reign of that warlike pontiff. 'The colouring of this fresco has placed Raphael on a level with the masters of the Venetian school.'—K.

S. LEO I. PREVENTING ATTLA'S ENTRANCE TO ROME, in allusion to the victory of Leo X. over Louis XII. at Novara in 1513, in driving the French out of Italy. On the rt. Attila in the midst of his cavalry shrinks in terror before the apparition of St. Peter and St. Paul in the heavens; his followers are already flying in amazement. On the l. is the Pope, attended by two cardinals and the officers of his court; their calm expression contrasts strongly with the wild terror of the Huns. The Pope is a portrait of Leo X.; he may also be recognised as one of the attendant cardinals, which has been adduced as a reason for supposing that the painting was commenced in the reign of Julius II., while Leo was yet Card. de' Medici.

'There are great beauties in the execution of this fresco, but it is not free from mannerisms and weakness.'—K.

DELIVERANCE OF ST. PETER, an allusion to the liberation of Leo X., while cardinal and papal legate at the court of Spain, after his capture at the battle of Ravenna. It is remarkable for the effect of the four lights. Over the window, the angel is seen through the gratings of the prison awakening the Apostle, who sleeps between two soldiers. The interior is illumined by the rays of light proceeding from the angel. On the rt. the angel is leading St. Peter from the prison while the guards sleep on the steps; the light, as in the former case, proceeds from the person of the angel. On the l. the guards have been alarmed, and are rousing themselves to search for their prisoner; one holds a torch, from which, and from the moon shining in the distance, the light of the group is derived. 'This fresco has been repainted in several parts, and the colours have consequently become opaque and heavy.' The chiaroscuro subjects are allegorical to the reigns of Julius II. and Leo X. The mosaics on the floor are ancient, but rude in execution, the best being the Medusa's head in the centre. The borders between the two doors is formed of the rostra of galleys under a series of arches.

IV. *Sala of Constantine.*—This large hall was not painted until after the death of Raphael. He had prepared the drawings, and had begun to execute them in oil. The figures of *Justitia* and *Fides*, at separate ends of the long wall, were the only portions which he actually painted, for the work was interrupted by his death, and ultimately completed in fresco by his pupils. The subjects are illustrative of the establishment of the Church, and their mode of treatment seems to have been suggested by the frescoes of Pietro della Francesca in the Choir of S. Francesco at Arezzo.

DEFEAT OF MAXENTIUS BY CON-

STANTINE AT THE MILVIAN BRIDGE, entirely designed by Raphael, and executed by *Giulio Romano*. No other composition by Raphael contains such a variety of figures, such powerful and vigorous action, such animation and spirit in every part of the picture. It represents the moment when Maxentius in his retreat is driven into the Tiber by Constantine, whose white horse rushes forward as if partaking of the energy of his rider. One body of the troops of Maxentius is flying over the bridge in disorder, while another on the l. is gallantly sustaining the last struggle of despair. In the l. corner an old soldier is raising the dead body of a young standard-bearer. The colouring, on the whole, is rough and dusky in the middle tints, but very powerful in parts. To the rt., Urban I. between Justice and Charity; l., Sylvester I. between Faith and Religion.

CONSTANTINE ADDRESSING HIS SOLDIERS on the appearance of the Cross, by *Giulio Romano*. The ugly dwarf in one corner is Gradasso da Norcia, celebrated in the poetry of Berni. In the background are the Moles of Hadrian and Pyramid of Romulus. To the rt., Clement I. between Moderation and Urbanity; l., St. Peter between the Church and Eternity.

CONSTANTINE'S DONATION OF ROME TO THE POPE, painted by *Raffaello dal Colle*, with an interesting view of the old Basilica of St. Peter's. To the rt., Gregory VII. with Power; l., Sylvester I. with Fortitude.

BAPTISM OF CONSTANTINE BY ST. SYLVESTER in the Baptistery of the Lateran, painted in 1524 by *Francesco Penni* (Il Fattore). To the rt., Leo I. between Innocence and Truth; to the l., Damasus I. between Prudence and Peace.

The chiaroscuro subjects below are by *Polidoro da Caravaggio*. The mosaics on the floor were discovered near the Scala Santa in 1853, but have been re-arranged. At the windows are four slabs of Cosmatesque mosaic,

From the Sala of Constantine a low door leads into the **Anticamera delle Stanze**, originally painted by Raphael: the Apostles are by *G. da Udine*, but have been ruined by C. Maratta's restorations; the other frescoes by the *Zuccheri* and their school.† A door on the rt. (50 c.) opens into the

**Cappella di Niccolò V.**, interesting for its \*Frescoes by *Fra Angelico da Fiesole* (1447). It was built by Nicholas V. as his private chapel, and is probably the only decorated portion of the Vatican which is older than the time of Alexander VI. The frescoes represent events in the lives of St. Stephen and St. Lawrence. **UPPER SERIES:**—1 Ordination of Stephen. 2 Stephen distributing alms. 3 Preaching—a beautifully expressive composition. 4 His appearance before the Council at Jerusalem. 5 His being dragged to Execution. 6 Stoning of the Martyr. **LOWER SERIES:**—1 Ordination of St. Lawrence by Sixtus II., under the likeness of Nicholas V. 2 The Pope delivering to him the Church treasures; on the l. are two gaolers keeping guard over the Pope, who was then a prisoner in the Lateran. 3 Distribution of treasures by St. Lawrence among the poor. 4 The Saint carried before the Prefect Decius. 5 His Martyrdom. Upon the pilasters, SS. Athanasius, Thomas Aquinas, Jerome‡ (inscribed by mistake Bonaventura), and Chrysostom; on the vaulting, SS. Leo, Ambrose, Augustine, and Gregory; on the ceiling, the Four Evangelists. 'These remarkable frescoes evince a dramatic power and a skill in composition and drawing hardly shown by the master before, and prove that in his 61st year he was in the vigour of his art.'—*K.* So completely had they been lost sight of in the last century, that, when search was made by Bottari to discover them after Vasari's indications, it was neces-

† The frescoes of Raphael in the Stanze, and of Michel Angelo in the Sistine Chapel, have been well reproduced in carbon photographs by Mr. Braun, of Dornach, near Colmar.

‡ There was no reason for the introduction of a Franciscan, and the present figure wears no cord.

sary to effect an entrance to the chapel through the window; and Goethe relates that the discovery is due to a German artist then residing at Rome. The paintings were restored in the reign of Pius VII.

The \***Loggie** were begun by Julius II., from the designs of Bramante, and completed by *Raphael* in the pontificate of Leo X. They form a triple open portico, of which the two lower stories are supported by pilasters, and the third by columns. The only part painted by Raphael is that which faces the city, on the middle tier. The two other sides in continuation were added by Gregory XIII. and his successors, in order to complete the uniformity of the court of San Damaso. The Loggia of the lower story is covered with stuccoes and arabesques, executed by *Giovanni da Udine* from the designs of Raphael, and has been restored. The vaults of the small domes, in which are figured the devices of Leo X., the Medicean tri-coloured feather, and the oxen-yoke, are particularly varied and elegant for their decorations. A bust of *Giov. da Udine* has been placed in the niche at the end of this gallery. The second story contains the celebrated frescoes which have given to it the name of the

**LOGGIA OF RAPHAEL.** It is divided into 13 arcades, sustained by pilasters covered with stucco ornaments in low relief, and arabesques painted by *Giovanni da Udine* from the designs of *Raphael*, who is said to have derived the idea from the then recently discovered paintings among the Baths of Titus. Nothing can surpass the grace and delicacy of these decorations: figures, flowers, animals, mythological subjects, and architectural ornaments are combined with the most delightful fancy; and though seriously injured by the troops of Charles V. and by the restorations of *Sebastiano del Piombo*, they are full of interest.

The series begins at the further end. The stucco mouldings are extremely beautiful. In the arches of the win-



dows in the first section may be seen Raphael at work with his pupils, and Fame proclaiming the beauty of his designs. Each covered vault contains four scenes from Scripture history. Of these 52 subjects, 48 represent histories of the Old Testament; the last four are taken from the New. 1 Creation of the World, comprising Light and Darkness, Earth and Water, Sun and Moon, Animals. 2 Creation of Eve, Fall, Expulsion, Consequent Labour. 3 Noah's Ark, Deluge, Leaving the Ark, Sacrifice. 4 Abraham and Melchisedek, Three Angels, Covenant with Abraham (ruined), Flight of Lot from Sodom. 5 God appears to Isaac, Isaac blesses Jacob, Abimelech sees Isaac embracing Rebekah, Esau demands a blessing. 6 Jacob's dream, Jacob at the Well, He demands Rachel (ruined), He returns to Canaan. 7 Joseph relates his dream, Sold into Egypt, Potiphar's Wife, Pharaoh's Dream. 8 Moses in the Bulrushes, Burning Bush, Red Sea, Striking the Rock. 9 Tables of the Law, Golden Calf, Pillar of the Cloud (ruined), \*Breaking the Tables. 10 Crossing the Jordan, Fall of Jericho, Sun and Moon stand still, Division of the Promised Land. 11 Anointing of David, Goliath, Bathsheba, Triumph of Saul. 12 Solomon crowned, Judgment of Solomon, Building of the Temple, Queen of Sheba (ruined). 13 Adoration of the Shepherds (ruined), Adoration of the Magi, Baptism of the Saviour, and Last Supper. 'These frescoes are now all attributed to *Perino del Vaga*.'—K.

The Corridor on the rt. contains frescoes in continuation of the New Testament history, by *Sicciolante da Sermoneta*, *Tempesta*, and *Lorenzo Sabbatini*.

The third side of this gallery next the Pope's apartments (special permission required) was painted by *Mantovani* in 1866, and offers one of the best examples of modern pictorial decoration in Rome. The square subjects, representing the Passion of our Saviour, are by *Consoni*. Some

of the carved doors, which date from the time of Leo X., are fine specimens of sculpture in wood.

A staircase ascends to the uppermost Loggia, painted in the pontificate of Clement VII. with maps and landscapes, and restored under Gregory XVI. Near the end of the corridor on the l. a door opens upon the

#### PINACOTECA, OR GALLERY OF PICTURES.

During the French invasion of the Papal States at the close of the last century, all the best pictures in the Pinacoteca were carried to the Louvre. They were, however, restored in 1815, and others, from suppressed Convents and desecrated Churches, were added by Pius VII., to form this collection.

#### I.—ANTE-ROOM. (See Plan.)

II.—On the l., *Guercino*: St. John Baptist.

*Leonardo da Vinci*: St. Jerome (authentic), a highly finished study in monochrome.

*Raphael*: \*Annunciation, Adoration of the Kings, and Circumcision: exquisite little subjects, which originally formed the predella of the Transfiguration.

*Fra Angelico*: \*Legend of St. Nicholas of Bari, a predella in two parts, formerly in the sacristy of S. Domenico at Perugia.

*Guercino*: Incredulity of St. Thomas.

*Francia*: Virgin and Child, with St. Jerome, sadly retouched.

*Murillo*: Martyrdom of San Pedro de Arbus.

*Bellini (Giov.)*: \*Pietà—painted in the school of Mantegna (1480).

*Murillo*: Adoration of the Shepherds. Marriage of St. Catharine, presented to Pius IX. by the Queen of Spain.

*Ercole Roberti de' Grandi*: Miracles of St. Hyacinth, a predella.

*Perugino*: SS. Placidus, Flavia, and Benedict, from the pilasters forming the sides of the Ascension at Lyons,

formerly in the Benedictine Church of S. Pietro at Perugia.

*Bonifazio Veneziano*: \*Holy Family with SS. Andrew and Catharine. The rt. foot of St. John has been clumsily repainted, having six toes.

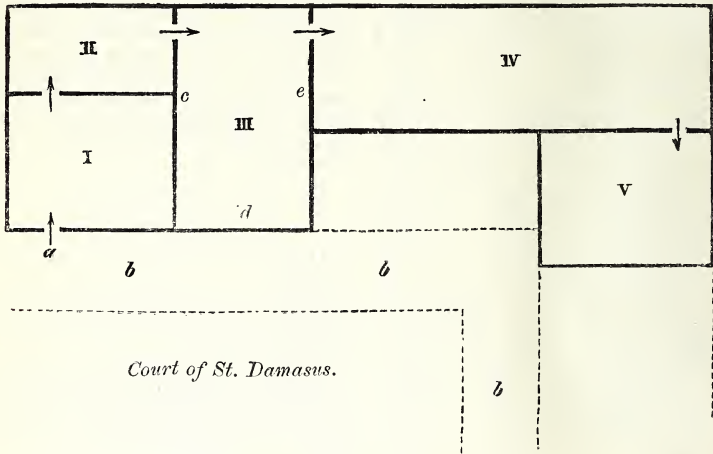
*Fra Angelico*: \*Virgin and Child, with SS. Dominic, Catharine of Alexandria, and Angels, on gold ground. This charming little picture, together with the Holy Family by Bonifazio and a sum of 1000*l.*, were given by Lord Dudley in exchange for the

Return of the Prodigal, by *Murillo*, to complete a series of six paintings.

*Raphael*: Faith, Hope, and Charity, beautiful circular medallions between two angels, in monochrome, which formed part of the predella to the Entombment, in the Villa Borghese (1507).

*Garofalo*: Holy Family, with St. Catharine.

*Carlo Crivelli*: Pietà (a lunette), with the Virgin, the Magdalen, and St. John.



PLAN OF THE PINACOTECA AT THE VATICAN.

a. Entrance.  
b b. Upper Loggia.  
c. Communion of St. Jerome.

d. Madonna da Foligno.  
e. Transfiguration.

III.—*Domenichino*: \*Communion of St. Jerome. The Saint, who died at Bethlehem, receives the Sacrament from St. Ephraim of Syria, attended by a deacon and acolyte. S. Paola is kissing his hand (1614).

*Raphael*: \*Madonna di Foligno (1511), painted originally for the high altar at S. M. in Ara Coeli, and transferred in 1565 to the convent of S. Anna delle Contesse, at Foligno. The Madonna is seated on the clouds, surrounded by cherubs. Below, on the rt., is St. Jerome, recommending to

her protection Sigismondo Conti, a native of the town, uncle of the abess of Foligno, and secretary of Julius II., at whose cost the picture was painted. On the l. are St. John the Baptist and St. Francis. In the background is Foligno with a bomb falling on it and a rainbow—an allusion to the preservation of Conti during the siege. The angel is the personification of beauty, and the figure of Sigismondo Conti has all the reality of life. It was taken to Paris, and transferred from wood to canvas, during which process

it was a good deal injured, and considerably retouched; indeed, the outstretched arm of St. John appears to have been entirely repainted.

*Raphael*: \*TRANSFIGURATION, his last great picture, painted for the cathedral of Narbonne by order of Card. Giulio de' Medici, then Abp. of that city, and afterwards Clement VII. It was not completed when the illustrious artist was cut off by death at the early age of thirty-seven, and was suspended over the couch on which his body lay in state, and afterwards carried before it at his funeral. 'A considerable portion (about one-third) was painted by Raphael's scholars. The upper part and left-hand side of the lower part are by his own hand. The lower part to the rt. is mostly by *Giulio Romano*.'—*K*. For several years this picture stood in the Church of S. Pietro in Montorio, from which it was removed to Paris by the French. On its return in 1815 it was placed in the Vatican, a compensation being granted to the Church in the form of an annual stipend. The scene below is a representation of the sufferings of humanity: on the l. are nine Apostles; on the rt. a group of persons are bringing to them a demoniac boy. The figures kneeling under the tree on the mount are St. Julian and St. Lawrence, introduced at the request of Card. de' Medici, as the patron saints of his father Giuliano, and of his uncle Lorenzo the Magnificent.

IV.—*Guercino*: St. Margaret of Cortona.

*Ribera*: Martyrdom of St. Lawrence.

*Guercino*: St. Mary Magdalen adoring the instruments of the Passion.

*Pinturicchio*: Coronation of the Virgin; below, SS. Bernardino, Bonaventura, Francis, Louis of Toulouse, and Anthony of Padua kneeling in the midst of the Apostles (1503).

*Perugino*: Resurrection, said to have been executed by Raphael in his early youth from Perugino's designs. The sleeping soldier in the rt. corner is a portrait of Raphael; the one fleeing on the l., Perugino.

*Giulio Romano*: Coronation of the Virgin, designed by Raphael for the convent of Monte Luce near Perugia. It was ordered in 1505, when Raphael was in his 22nd year; but he only made a finished study for the picture, which was in Sir Thomas Lawrence's collection. The lower part (disciples at the empty tomb) is by *Francesco Penni* (1525).

*Spagna*: Nativity, or Adoration of the infant Saviour; in the background are shepherds and kings arriving with their attendants.

*Raphael*: \*Coronation of the Virgin, one of his earliest works (1502), executed at Città di Castello. 'An important picture . . . there is a very evident attempt to give the figures greater life, motion, and expression than had been before attempted in the school—e.g., the heads of the three youths looking upwards, though the effort has not been entirely successful.'—*K*.

*Perugino*: \*Virgin and Child enthroned, with SS. Herculani, Constantius, Lawrence, and Louis of Toulouse, patron saints of Perugia; 'a splendid work' (1495).

*Gentile da Fabriano*: Coronation of the Virgin; on the l. Nativity; on the rt. Adoration of the Kings.

*M. A. Caravaggio*: \*Entombment, a fine specimen of light and shade, powerfully painted, but deficient in religious expression.

*Sassoferrato*: Virgin and Infant Christ seated on the moon.

*Niccolò da Foligno*: Triptych: in the centre the Crucifixion, with the Virgin, St. John, and the Magdalen; at the sides, SS. Venantius, protector of the city of Camerino (Rte. 4), Peter, John Baptist, and Porphyrius (Servite); above, medallions of Isaiah and David.

*Melozzo da Forlì*: \*Sixtus IV. giving audience, a fresco originally painted on the walls of the Vatican Library, and removed, 'to its great damage,' by Leo XII. The figures are all portraits, and are full of character. Near the Pope are his nephews—Giuliano della Rovere, afterwards Julius II., and Pietro Riario. In the centre, the kneeling

figure is Platina, Librarian of the Vatican and the historian of the Popes. In the background are Giovanni della Rovere, brother of Julius II., and Girolamo Riario, nephew of Card. Pietro, who became celebrated in connection with the conspiracy of the Pazzi, and perished miserably in the castle of Forlì.

*Niccolò da Foligno*: \*Gothic altarpiece in compartments; Coronation of the Virgin, in the centre; above, Ecce Homo, with angels; on the pinnacles, Saints, Cherubs, and Doctors of the Church. At the sides, SS. Pancras, Augustine, Ambrose, John Baptist, Jerome, and Sebastian; on the predella, half lengths of the Apostles and fifteen female saints (1456).

*Titian*: \*Portrait of Nicc. Marcello, Doge of Venice (1474).

V.—*Valentin*: Martyrdom of SS. Processus and Martinianus—an imitation of Caravaggio by the ablest of his French pupils.

*Guido Reni*: Crucifixion of St. Peter, said to have been so much admired that it procured him the commission for the Aurora in the Casino Rospigliosi; 'powerful and heavy.'

*Poussin*: Martyrdom of St. Erasmus, the largest historical subject he ever painted.

*Baroccio*: Annunciation.

*Andrea Sacchi*: Miracle of the Brandeum, performed by St. Gregory the Great. The *Brandeum* was a cloth let down into a tomb to touch the body of a Saint or Martyr. Some ambassadors who had been sent to ask the Pope for a relic treated the Brandeum with contempt; whereupon Gregory laid it upon the altar and pierced it with a knife, causing blood to flow from it in testimony of its value.

*Baroccio*: Ecstasy of S. Michelina.

*Moretto*: \*Virgin and Child enthroned, between SS. Bartholomew and Jerome.

*Paolo Veronese*: St. Helena's Vision of the Holy Cross.

*Guido Reni*: Madonna and Child in glory, with SS. Thomas and Jerome.

*Correggio*: Christ sitting on the clouds, surrounded by a host of angels.

*Cesare da Sesto*: Virgin and Child enthroned, between SS. Augustine and John (1521).

*Andrea Sacchi*: S. Romualdo and several companions recognising the vision of the ladder by which his followers ascend to heaven.

## ROUTE 32.

## THE SCULPTURES AND ANTIQUITIES OF THE VATICAN.

[Omn., p. [22], x.; Tramway, p. [28], v.]

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For the general history of the Vatican Museums, see Rte. 31. The antiquities were arranged by *E. Q. Visconti*.†

The entrance is at the extreme N.W. corner of the entire block of buildings (see Plan). The visitor must walk or drive round St. Peter's, passing on the l. the road to the *Zecca*, and ascending in a straight direction between the Gardens and the Library. (Adm., p. [36]).

Catalogue in English, French, or Italian, by *Prof. H. I. Massi*, Head Curator of the Museum—very exact and complete (2 fr. 50 c.).

The **MUSEO PIO-CLEMENTINO**, which includes the largest part of the sculptures, is so called after Clement XIV. and Pius VI., from whom it received its most important accessions. It contains the collections formed by Julius II., Leo X., Clement VII., and Paul III. Pius VI. enriched the Museum with more than 2000 specimens, and built from their foundations the Hall of the Animals, the Gallery of the Muses, the Rotonda, the Halls of the Greek Cross and of the Biga, the Grand Staircase, and other portions of the building, chiefly from the designs of *Simonetti*. The Museum is divided into 13 sections, as described below.

A glass door on the rt. in the entrance hall leads into the Library (p. 287). Ascending the **SCALA NOBILE**, which is flanked with handsome columns of granite in rare varieties, we reach the

**I.—Sala a Croce Greca**, so called from its shape of a Greek cross. On the rt. is the *Egyptian Museum* (p. 283);

† The descriptions of Greek sculptures and vases in this *Handbook* have been supplied by A. S. Murray, L.L.D.

opposite, 600 Recumbent river-god. At the entrance, two granite Sphinxes found near the Vatican; between them, \*Mosaic of a Flower-basket (Villa Quintiliorum). On the l., 574 Probably the best of the existing copies of the famous statue of \*Venus at Cnidos by Praxiteles. The drapery is a modern addition, made of tin and painted. The bodily forms are large and full, the head smaller and of a less ideal type than in the earlier and greater age of Greek sculpture. In the centre, large Mosaic of Pallas, with the phases of the Moon and Constellations (Villa Ruffinella, Frascati, 1741). Margin freely restored; damaged original at the Museo Nazionale (Rte. 21).

On the l., 566 **SARCOPHAGUS** in Egyptian porphyry of **CONSTANTIA** (A.D. 354), daughter of Constantine, found in the tomb erected to her by that Emperor near the church of S. Agnese, rudely sculptured with Cupids at a vintage. Paul II., shortly before his death, had begun to remove it from the tomb to serve as his own monument in the Lateran. Sixtus IV., his successor, restored it to its original position, but it was ultimately brought to the Vatican by Pius VI. At the exit door, two colossal Egyptian statues in red granite (Hadrian's Villa). 564 Statue of the young Lucius Verus, much restored. On the rt., 589 Porphyry **SARCOPHAGUS OF THE EMPRESS HELENA**, covered with high-reliefs representing a battle, capture of prisoners, and portraits of Constantine and his mother. On the cover are lions, small figures of Victory, and festoons of flowers and fruit. It was found in her tomb at the *Torre Pignattara* beyond the Porta Maggiore, and was removed by Anastasius IV. to the Lateran, from whence it was brought to this museum by Pius VI. It was so much mutilated when removed to the Vatican as to require extensive restorations, which employed 25 artists for a number of years.

We now ascend the second flight of

the Scala Nobile, and enter on the rt. the

II.—*Sala della Biga*, so called from the Biga or \*Chariot of two horses in the centre. The car, and the head and legs of the rt. horse, are the only parts which are ancient. The car stood in the middle ages in the church of S. Marco, where it was used as an episcopal chair, and was presented by the Chapter to Pius VI. 608 Bearded Bacchus, with the name 'Sardanapallos' in Greek characters engraved on the drapery across the breast; rt. arm and sceptre restored; discovered in 1761, in the villa of Lucius Verus, near Monte Porzio, in a niche ornamented with four Caryatides, which are now at the Villa Albani. 610 \*Dionysus, with feminine aspect and long hair. 612 \*Roman sacrificing. 615 Discobolus, in the act of hurling the *discus*, supposed to be a copy of the bronze original by Naukydes; found by Mr. Gavin Hamilton near the tomb of Gallienus on the Via Appia. 618 Replica of the DISCOBOLUS OF MYRON, whose name is engraved on the trunk of the tree by an ancient copyist (Villa Adriana); l. arm, lower part of rt. leg, rt. hand with disk and head restored. Though inferior to the Lancellotti discobolus (p. 170), the ancient part of this statue is very fine. The head of the Lancellotti statue is turned backwards as if by the force of throwing the disk, but it is doubtful how far that could have been the original attitude of Myron's statue, considering that a disk-thrower would in such circumstances naturally have his head directed to the goal, even though the force of the action might turn the body round as in this statue. 619 Charioteer, strapped round the body for driving in the Circus. 609, 613, 617 Sarcophagi with \*reliefs of a chariot race in the Circus by Cupids, showing the *Spina* or central platform, the metae or goals, and the eggs and dolphin. As each lap was run, an egg was removed and a dolphin turned round. 621 Sarcophagus with the race of Pelops and Oenomaus in relief.

Ascending a few more steps, overlooking the Croce Greca, are two very rare columns of Porfido Serpentino nero, and a handsome four-handled Vase of Genoese Serpentine. On the rt. is the entrance to the Etruscan Museum (p. 283). Returning, we now enter the

III.—*Galleria dei Candelabri*, a fine hall 100 yds. long, divided into six compartments by ancient columns of grey marble in rare varieties. The handsome pavement was laid down by Leo XIII. Besides a number of interesting ancient sculptures, it contains a series of modern urns, sculptured in different species of porphyry, serpentine, and granite, to illustrate the harder materials used by the ancients.

Section 1.—2, 66 Trunks of trees with boys in birds' nests. 19 \*Statuette of a boy throwing a marble. Head and calves of legs, rt. arm, rt. foot, and l. hand restored, so that much of its original beauty is gone. 31, 35 Candelabra from Otricoli—upon the second, relief of Marsyas. 52 Recumbent Faun, in green basalt.

Section 2.—74 Satyr extracting a thorn from the foot of a Faun (Villa Mattei). 81 Ephesian Diana, discovered by Gavin Hamilton in draining the fish pond of Hadrian's Villa. 83 Sarcophagus with reliefs, which, though poor as sculpture, are interesting for the subject. In the centre Orestes slaying Clytaemnestra and Aegisthus; behind Clytaemnestra two Eumenides with torch and serpent, holding up a screen of drapery; on the rt. Orestes passing over one of the Eumenides asleep; on the l. Aegisthus falling headlong; behind him the nurse horrified; at the l. angle three sleeping Eumenides (Barberini). 93, 97 Candelabra, from S. Costanza. 104 Infant Ganymede. 113 Sarcophagus with reliefs from a tomb in the Tenuta del Corso (Via Latina). On the l. end is the parting of Protesilaos from Laodamia. On the front, l., Protesilaos, who was the first to land

at Troy and to be slain, as had been prophesied; next a veiled figure (Protesilaos), whom Mercury is conducting to the shades; then a group of Mercury leading him back to life; in the middle, in front of a tomb, are Protesilaos and Laodamia; on the rt. she is prostrate on a couch, a bearded figure sitting sadly at her feet; in the background a veiled figure (shade of Protesilaos); then Mercury leading him as a youthful male figure towards Charon, who stands waiting in his boat at the rt. corner. Charon's boat indicates the entrance to the shades, and on the rt. end is the punishment in Hades of Sisyphos rolling up the stone, Ixion bound to the wheel, and Tantalus trying to drink the falling water. 118 \*Ganymede carried up by the eagle; greater part of the legs, arms, and neck, as also the wings and head of eagle restored; these restorations disfigure the group so much that it is now impossible to judge how far the original conception of the sculptor Leochares (4th cent. B.C.) may have been here reproduced. It was in bronze, and Pliny says that the eagle seemed to feel the pain his talons were causing. 117, 119 Boys pouring water (fountain figures).

Section 3.—Many of the objects in this division were discovered in 1827, at Tor Marancio (Rte. 42), the site of an extensive Roman villa which belonged to Numasia Procula, of the time of Commodus. 131 Mosaic from a floor, representing fish, dates, prawns, asparagus, and a fowl. 134b \*Statue of the Latin god Semo Sancus, found in March 1881, on the Esquiline; on the base is inscribed the dedication of the statue by the *decuria sacerdotum bidentalium*. The sacerdotes bidentales appear to have been a body of priests whose duties were concerned with the burying of thunderbolts. The type of the figure is that of the archaic Apollo of Miletus by the Greek sculptor Canachus (6th cent. B.C.), but the execution is of much later Roman times; hands restored. 135a Archaistic torso of a draped female. 138a Part of a large vase with archaistic relief

—Apollo seizing the tripod which Hercules tried to carry off from Delphi; inscribed on the upper edge COLLEGI VNII. 140 Bust of Socrates. 141 Bacchus with a panther. 148 Faun with infant Bacchus. Eight small ancient frescoes of Fauns and Bacchantes let into the walls.

Section 4.—157, 219 Candelabra from S. Agnese. 162 Victory leaning on trophies, from the Pal. Altamps. 173 Sarcophagus, with reliefs of Bacchus and Ariadne. 176 Satyr looking at his tail. 177 Old fisherman. 179 Circular well-mouth; with the punishment of the Danaids, and Oknos weaving the rope which is eaten up by an ass. 184 Small statue of the city of Antioch, seated on a rock, with the river Orontes at her feet (Quadrato, outside Porta S. Giovanni). She wears a mural crown; nose modern, face worked over in modern times, rt. forearm, l. hand and two toes of the rt. foot restored, as are also the arms of Orontes. This figure occurs frequently on ancient coins and engraved gems, the original of all the copies having apparently been a statue by the Greek sculptor Euty-chides, a pupil of Lysippus, which enjoyed much celebrity in ancient times, and there is no doubt that his statue is faithfully reproduced in this small but yet striking figure. The form of the figure and the treatment of the drapery have much of the grace characteristic of the 4th cent. B.C. 187 Archaistic candelabrum with the contest of Hercules and Apollo for the tripod, discovered in the 17th cent. (Gardens of Sallust). 193-195 Boys with mask, goose, and fruit. 200 Archaistic statue of Diana, arms and dog restored. 204 Sarcophagus, with reliefs of Diana on the l. and Apollo on the rt., destroying the children of Niobe (Villa Casali, Rte. 10). In this subject the central figure is usually Niobe with drapery flowing over her head and protecting a young daughter at her feet. The figure towards the l. with a girl falling before her may be Niobe; nearer the centre is a nurse, and on the rt. a paedagogus with

his boy. 208 Young Marcellus (Otricoli).

Section 5.—222 \*Statue of a female runner (Hadrian's Villa); both arms restored; one of the most important in this gallery; supposed to represent one of the girls who ran in the races at Olympia. The type of face and the careful rendering of details, combined with an absence of freedom and vigour, show that the original from which this figure has been copied had been the work of a Peloponnesian sculptor of the 5th cent. B.C. The figure is too smooth and over-refined to be an original Greek work of that age. 23† Candelabrum with a spiral shaft and two doves (Otricoli). On the base, Jupiter, Minerva, Apollo, and Venus. 240 Negro Boy, squeezing a sponge (clumsy modern restoration). 246 Youthful Pan (Villa de' Quintilii), of the Pasiteles school.

Section 6.—253c Nurse (Villa Mattei); a graceful statue restored as Ceres. 257 \*Ganymede, from the Roman theatre at Falerone. 26† \*One of the sons of Niobe; the ends of the hair restored. Several ancient copies of this figure from the Niobe Group of Praxiteles or Scopas exist; but none can be compared with this one as an ancient reproduction of the work of a great sculptor. The fine contrast of nude and draped form, and the exquisite rendering of both, lend a dignity to the horror which has seized upon the boy; altogether it is a beautiful statue. 269 Sarcophagus; Castor and Pollux carrying off the daughters of Leucippus. 269c Persian wearing a Phrygian cap, fallen on his left knee and defending himself; both arms, lower part of rt. leg and plinth restored. The style of sculpture is the same as that of the Dying Gladiator, showing the same general knowledge of bodily forms, and the same vigorous expression of bone and muscle; probably the work of a sculptor of the Pergamos school about the end of the 2nd cent. B.C.

[\**Galleria degli Arazzi* or TAPES-

TRIES OF RAPHAEL, called *Arazzi*, from Arras in France, the centre of the industry. In 1515-16 Raphael designed 11 cartoons for the tapestries which Leo X. required to cover the walls of the Sixtine Chapel. They were executed by himself with the assistance of *Francesco Penni*; seven of them were purchased in Flanders by Charles I., and are now in the S. Kensington Museum. The tapestries from these cartoons were executed at Brussels, under the direction of *Bernhard van Orley*, a pupil of Raphael. Ten of the subjects represent the history of SS. Peter and Paul; the 11th, the Coronation of the Virgin, for the altarpiece. A second series of 13 tapestries† was executed at a later period, by *Giulio Romano* and others of Raphael's pupils, but only partially from the great master's designs: they represent various events in the life of Christ, and are much inferior to the first series. During the sack of Rome by the Constable de Bourbon, in 1527, these tapestries were seriously injured and afterwards stolen: they were restored in 1553 by the Constable Anne de Montmorency, but some valuable portions were lost for ever. They were again carried off by the French in 1798, and were sold to a Jew at Genoa, who burnt one of them for the sake of the gold and silver threads used in the bright lights. The speculation fortunately did not pay, and in 1808 the remainder were purchased by Pius VII. During the siege of Rome in 1849 they were again exposed to injury from the fire of the French artillery. The tapestries have therefore suffered greatly from ill usage, and are much faded with time; but the beauty of their composition is imperishable, and, considering the drawbacks of the

† The tapestries of this second series were executed by order of Francis I. of France to decorate the Basilica of St. Peter's on the occasion of the canonization of S. Francesco di Paola in 1579. They are generally known under the name of *Arazzi della Scuola Nuova*, to distinguish them from those designed by Raphael: as at present arranged the two series are mixed together. Several of these tapestries have been restored at the Government manufactory of S. Michele.



material, they are worked with surprising fidelity to the original designs.

In the following List, the subjects designed by Raphael are marked with an asterisk. Two of his subjects—the Elymas struck with blindness, and the Coronation of the Virgin—are missing. The arabesques and decorative margins are chiefly by *Giov. da Udine*, Raphael's pupil.

First Section. On the l.:—1 Christ falling under the Cross. 2 The Holy Eucharist. 3 \*Death of Ananias; below, Return of Card. de' Medici, afterwards Leo X., to Florence in 1512. 4 \*Our Lord delivering the keys to St. Peter; below, Flight of Card. de' Medici from Florence in 1494, disguised as a Franciscan friar. 5 \*Paul preaching at Athens. 6 \*Paul and Barnabas at Lystra; below, Farewell of St. Paul and St. John.

On the rt.:—7 Christ falling under the Cross. 8 \*Miraculous draught of Fishes; below, Entrance of Card. de' Medici into the Conclave, where he was elected Pope (Leo X.). 9 \*St. Peter healing the lame man in the Temple. 10 \*Conversion of St. Paul.

Second Section. On the l.:—11 Our Saviour appearing in the Garden to St. Mary Magdalene. 12 Supper at Emmaus. 13 Presentation in the Temple. 14 Nativity. 15 Ascension. 16 Adoration of the Magi.

On the rt.:—17 Christ and the Disciples, 'Feed my Lambs.' 18, 19, 20 \*Massacre of the Innocents, some of the cartoons for which are now at the Foundling Hospital in London. Crucifixion, Adoration of the Magi, and Cross-bearing (Flemish). 21 Mount Calvary and scenes from the Passion. 22 Adoration of the Magi.

Third Section. On the l.:—23 Resurrection. 24 Descent of the Holy Spirit.

On the rt.:—25 \*St. Paul in prison at Philippi during an earthquake, represented by a giant in a cavern beneath. 26 Religion, Justice, and Charity. 27 \*Stoning of St. Stephen; below, Return of Card. de' Medici to Florence as Papal Legate.

From this corridor the visitor enters the

Gallery of Maps (Adm., p. 204), 160 yds. long, with geographical maps of Italy and its islands, painted in 1572–1585, by the Dominican Friar *Ignazio Danti*, afterwards Bp. of Alatri. On the ceiling are indifferent paintings, and beside the windows a series of 72 ancient busts.]

We now return through the Galleria dei Candelabri. Descending the stairs, and passing through the *Sala a Croce Greca*, we reach the

IV.—*Sala Rotonda*. In the centre is a grand basin of porphyry, 16 yds. in circumference, found in the Baths of Diocletian. The mosaic pavement, found at Otricoli in 1780, represents the head of Medusa, surrounded by concentric bands of (1) Centaurs and Lapiths; (2) Marine deities. The black mosaics, including Neptune on his car drawn by hippocampi at the entrance, were found near the *Thermae of Caracalla*. On the rt., 539 \*Jupiter, found at Otricoli. At one time this fine bust was thought to be an ancient copy from the great gold and ivory statue of Zeus at Olympia by Pheidias. But the high narrow forehead and the stringy treatment of the hair are characteristic of a later stage of Greek sculpture, towards the end of the 4th cent. B.C., and seem more appropriate to Jupiter Serapis, a deity who appears to have been introduced into Greek art about that time. The strong contrast between the massiveness of the lower part of the head and the narrowness of the forehead was impossible in the great age of Pheidias. 540 Antinous, a colossal statue, found in 1733, at S. M. della Villa, near Palestrina, on the site of one of Hadrian's villas. Drapery modern. 541 Faustina the elder, wife of Antoninus Pius (Hadrian's Villa). 542 Draped female figure, restored as Ceres (Theatre of Pompey). 543 \*Head of Hadrian, found in his Mausoleum. 544 Bronze gilt statue of Hercules, 15 ft. high, discovered in 1864 under the foundations of the Pal. Pio di Carpi, on the site of the Theatre of Pompey (p. 203). The

sculpture is late and coarse, but interesting as a specimen of ancient gilding. 'It is more remarkable for having been an oracular statue than for its beauty. The most striking feature of this Hercules is a hole in the back of the head through which a full-grown youth can easily penetrate into the colossus.'—*L.* 545 Colossal bust of Antinous, from Hadrian's Villa (1790). 546 Colossal statue, called the Barberini Juno. On the pedestal is a curious relief of games in a circus. 547 Bust of a Marine Deity, in a good style, discovered between Pozzuoli and Baiae. 548 Nerva; on the pedestal a fine relief, subject uncertain. 550 \*Colossal statue of Claudius, with the attributes of Jupiter (Civita Lavinia, in 1865). 551 Head of Claudius, with the civic crown of oak-leaves (Otricoli). 552 Juno Sospita, or Lanuvina, with the goat-skin, shield, and sandals, discovered probably on the site of the Sanctuary of Juno Sospita on the Palatine, by the Paganica family, in whose possession it formerly was. At the door on the rt., 537, 538 Colossal hermae of Tragedy and Comedy (Hadrian's Villa).

V.—*Sala delle Muse.* The statues of Muses are only of average Graeco-Roman workmanship. More interesting are the portraits of celebrated Greeks, several of which have their names inscribed in Greek letters.

ANTE-ROOM.—523 Aspasia, found on the site of *Castrum Novum*, near *Civita Vecchia*. 524 Sappho. 525 Pericles. 528 Bias of Priene, one of the seven wise men of Greece, like Solon (526) and Pittacus (527), whose heads have been broken off from the inscribed terms. 530 Lycurgus (Centocelle).

OCTAGONAL HALL.—Round the room are 16 grey marble columns, with ancient Corinthian capitals, from Hadrian's Villa. Mosaic pavement (head of Medusa) found near the Arch of Gallienus. 500 Zeno. 506 Demosthenes. 507 Antisthenes. 510 Alcibiades (Caelian). 512 Epimenides.

514 Socrates. 516 Apollo Musagetes, supposed by some to be an ancient copy of a statue by Scopas, which Augustus is said to have carried off from Rhamnus in Attica for the temple on the Palatine; but the drapery has not the sharp crisp folds which we associate with Scopas in the sculptures of the mausoleum at Halicarnassus, now in the British Museum; the face also is too formal for him. This statue is more probably a later variation of a type created by Scopas. 519 Zeno. 520 Euterpe. 521 Euripides.

ANTE-ROOM.—489 On the wall to the l., Relief of a Pyrrhic dance. 490 Diogenes. 491 Silenus. 492 Sophocles, from the garden of the *Mendicanti* (p. 69). On the wall to the rt., 493 Relief: Birth of Bacchus. Mercury receives the infant which has just been born from the thigh of Jupiter. Nearly all the statues and busts were found in the villa of Cassius at Tivoli. On the pavement at the exit, Mosaic of a Panther (March of Ancona).

VI.—*Sala degli Animali*, divided into two parts by a passage between granite columns, and paved with mosaics chiefly found at Palestrina. The sculptures do not exceed the general level of Graeco-Roman art, but in some instances the observation of animal life is very true and the artistic result attractive.

LEFT.—116 Two greyhounds at play. 124 Mithras sacrificing a bull, with the dog, serpent, and scorpion, mystical types of the Mithraic worship; a favourite subject in Roman sculpture. On the wall, Mosaics from the *Villa Adriana*—(rt.) Goats, (l.) Lion attacking a bull. 134 Hercules and the Nemean lion. 137 Hercules slaying Diomedes. 138 Cupid on the back of a Centaur. 151 Altar, with a slaughtered sheep. 153 Sleeping goat-herd. 157 (at the window) Relief of a cow and calf.

RIGHT.—194 Sow and her litter, a supposed emblem of the origin of Alba Longa. 202 Head of a Camel. 208

Hercules slaying Geryon. 213 Hercules and Cerberus. 228 Triton and a Nereid, late and florid in style.

On the floor in each division is an ancient mosaic of birds, fish, and fruit.

VII.—*Galleria delle Statue*, collected by Clement XIV. and Pius VI., in the former Casino of Innocent VIII. —On the wall to the rt., 249 Relief by *Michel Angelo*, representing Cosimo II. of Tuscany expelling the vices and welcoming the virtues, sciences, and arts at Pisa. 250 The so-called \*Eros of Centocelle or Genius of the Vatican, found among the ruins of a Roman villa at Centocelle (Rte. 45). The use of the drill in the hair shows that this figure is a work of Roman, not of Greek, times. The expression of sentiment, as in the inclination of the head, and of sensitiveness in the bodily forms, was characteristic of a school of sculptors which was established in Rome by Pasiteles in the 1st cent. B.C., and was maintained by at least two generations of his pupils. See Villa Albani (Rte. 37) and Villa Ludovisi (Rte. 20). On the back are traces of wings. 251 Doryphorus, a restored copy from Polyclethus. 253 Mutilated statue of a Triton (S. Angelo, near Tivoli). 255 Paris. 256 Young Hercules. 260 Attic relief in Pentelic marble, dedicated to the gods of healing. 261 \*Penelope, so-called from the resemblance in attitude to a figure of Penelope, seated despondingly beside her web on a Greek vase; a very fine example of archaic Greek sculpture; rt. hand, both feet, knee and veil restored, as also the rock on which she is seated, which ought to have been a chair with a basket under it, as in No. 465 in the Museo Chiaramonti. The head is antique, but appears to belong to a later period of art. The drill-holes in the hair indicate a late date, while the stiff folds of the drapery and the quaint ungainliness of the left arm point to an archaic period such as the 6th cent. B.C. Though sculptured in the round, this figure has the appearance of a relief from the sideways position and the flat [Rome.]

treatment of the drapery. On the pedestal, Bacchus and Ariadne. 264 \*Copy of the Apollo Sauroctonos of Praxiteles, found in 1777, in the ruins of Augustus' palace on the Palatine, and purchased from Gavin Hamilton; a better copy in bronze is in the Villa Albani, and another marble copy in the Louvre. 265 \*Amazon, inferior to that of the Museum of the Capitol. Both arms badly restored. 267 Drunken Satyr. 268 Juno, from the Baths of Otricoli. 271, 390 Sitting figures of the comic poets Posidippus and Menander, found near S. Lorenzo in Panis Perna, where they were turned into saints. 393 Girl imploring protection at an altar (replica in the Pal. Barberini). 395 \*Statue of Apollo, treated in an archaistic manner. The refined execution is an agreeable contrast to the average sculpture in these galleries. The original, from which it has been carefully copied, must have been the work of a Greek sculptor about the end of the archaic period (B.C. 500–450). 397 Reclining Bacchus. Opposite is a large Bath of oriental alabaster, found near the Apostoli. 401 Fragmentary group of a son and daughter of Niobe. 406 Ancient copy of the Faun of Praxiteles, discovered at Fallerone, in the March of Ancona. 405 Female Water-carrier. 414 \*Re-cumbent statue of Ariadne, found near Lunghezza. An admirable instance of the adaptation of drapery to the pose of the figure as practised by Greek sculptors in the 3rd cent. B.C. It stands upon a \*Sarcophagus, with relief of the Battle of the Giants. 412, 413 \*Candelabri Barberini (Hadrian's Villa), with reliefs of Jupiter, Juno, Mercury, Mars, Minerva, and Venus. 416 Relief of the abandoned Ariadne. 420 Statue in armour, with the head of Lucius Verus. 421 In the centre, Vase of oriental alabaster found with the travertine cippi below 248, 408, 410, 417, 420. It once contained the ashes of some member of the Imperial Julian family.

VIII.—*Gabinetto delle Maschere*, so called from the (restored) scenic

\*Masks in mosaic forming the floor, which, as well as the beautiful border that surrounds them, were found in the Villa Adriana. 425 \*Dancing Girl. Relief on the rt. wall, 428 Apotheosis of Hadrian. 427 Venus stooping in the bath, discovered in the farm of Salona. 431-444 \*Reliefs of the Labours of Hercules. 432 Faun in rosso antico (replica at the Capitol). 433 Venus Anadyomene. 437 Small Egyptian mosaic, from Hadrian's Villa. *Sella balnearia*, in rosso antico. At the window, 439 Bacchanalian scene. 440 Theatrical masks. 443 Apollo, from the excavations at Centocelle.

[**External Balcony** (*Loggia Scoperta*), commanding a fine view of the hills, from Soracte to Monte Cavo (open on request). On the wall are a few reliefs.]

IX.—Sala dei Busti, in three divisions.

I.—On the rt., 280 Titus. 277 Nero as Apollo, crowned with laurel. 274 Augustus as *Frater Arvalis*, crowned with wheat-ears. 273 \*Young Augustus, found at Ostia by Consul Fagan in 1805. Upper shelf, 288 Didius Julianus, who bought the Empire from the soldiers of the Praetorian Camp (Rte. 35).

II.—303 Apollo. 311 \*Head of Menelaus, a repetition from the group of Pasquino, discovered in 1772 by Gavin Hamilton in Hadrian's Villa, at Pantanello. At the window in Division I. are four fragments of this group—arms, feet, legs, and back. On the shelf above, 298 Colossal head of Jupiter Serapis, in basalt.

III.—Upper shelf, Masks and Fauns. 326 Colossal statue of Jupiter seated (thunderbolt, modern), on the pedestal a relief of Silenus and a Faun. 329 Colossal head of a captive king, belonging probably to the Arch of Constantine. Below on the l., 338 Hermes. II.—346 Hercules. 352 Praying Woman; below, front of a sarcophagus sculptured with Prometheus and the Fates. 357 Antinous. 363 Ideal head, resembling in type

the Juno Farnese in Naples, and the Juno Ludovisi, which are supposed to be derived from an original by Polyclethus. This head also preserves much of the good Greek manner. I.—376 Pallas. 382, 384 Organs of respiration, in marble—an interesting anatomical illustration. 383 Bust in porphyry of the Emp. Philip the Younger. 388 \*Roman Husband and Wife—an admirable tomb relief. Opposite, Candelabrum in the form of three women.

Returning through the Hall of Animals, we enter on the l. the octagonal

X.—**Cortile del Belvedere**, designed by *Bramante*, but altered by *Simonetti* in 1771. This court is surrounded by an open corridor in four divisions, with cabinets in the angles. The eight large marble masks overlooking the fountain were brought from the Pantheon, having formed part of the Thermae of Agrippa; on the walls are reliefs from Roman sarcophagi, and below, ancient statues, which stand on altars and cippi. At the entrance are two \*Molossian Hounds. Crossing the court, we pass between (26, 102) two fine columns of white marble, covered with foliage in relief (Hadrian's Villa). On the rt., bath in green basalt; on the l., bath in black granite (Baths of Caracalla). On the opposite wall, 27, 98 *Trapezophoron*, a foot of a table, in two parts, elegantly sculptured with griffins and satyrs. On the l., 28 Large oval sarcophagus, with reliefs of Fauns and Bacchantes, found in 1777 in laying the foundations for the sacristy of St. Peter's.

Entering from the Hall of Animals and crossing the Court to the left is

CANOVA'S CABINET (8 or Plan, p. 252).—Perseus and two boxers, Cræugas and Damoxenus, by *Canova*. These famous but overrated figures were brought here to replace the Apollo Belvedere and Laocoon which Napoleon had taken to Paris. When the Apollo and Laocoon were brought

back, the modern statues were nevertheless retained, in opposition to the wishes of Canova.

ARCADE.—The sarcophagi and other sculptures here are not above average merit in an artistic sense. 37 Sarcophagus, with reliefs of Bacchus and Ariadne. 38 (fragments of a frieze) Diana and another goddess contending with giants. Very interesting for its subject is a small square altar known as the (44) \*Ara Casali. On the front is a dedicatory inscription of Ti. Claudius Faventinus, within a wreath above which are to be seen Sol in his chariot and Vulcan. Below the wreath Mars and Venus, the latter with chain attached to her wrist. On the rt. Judgment of Paris and consequent scenes in the Trojan war. At the back four progressive scenes in the story of Romulus and Remus, beginning at the top with Mars visiting Rhea Silvia. On the l. Achilles dragging Hector at his chariot wheels, and scenes of sacrifice. Among the almost countless ancient works of art in Rome it is rare to find, as here, an illustration of a specially Roman legend, 49 Sarcophagus with Battle of the Amazons; in the centre Achilles and Penthesilea, figuring as the deceased.

MERCURY CABINET (7).—53 The so-called \*BELVEDERE ANTINOU, found near S. Martino ai Monti, in the ruins of an edifice erected by Hadrian. 'This beautiful statue is an ancient copy of the Hermes by Praxiteles at Olympia, with certain variations in the attitude.'—*A. S. M.* On the wall, 55 Priests of Isis in procession.

ARCADE.—61 Sarcophagus, with reliefs of the Nereids bearing the arms of Achilles. 69 Battle of the Amazons. 73 Bacchanalian figures. On the latter a female as a reclining nymph, probably the portrait of the person to whom the sarcophagus belonged. Two fine baths of red Egyptian granite.

LAOCOON CABINET (6).—74 The

\*LAOCOON, found in the Vigna de' Fredis, on the Esquiline, between the Sette Sale and S. M. Maggiore, in 1506, during the pontificate of Julius II., who rewarded the discoverer, Felice de' Fredis, by bestowing on him half the receipts derived from the tolls taken at the Porta San Giovanni. Michel Angelo, who was in Rome at the time of its discovery, called it the wonder of art; and, apart from its artistic qualities, this group has become almost classic from the eminence of the authors who have written about it (Goethe, Lessing, Winkelmann, and others). It is described in the following passage from 'Childe Harold':—

Or, turning to the Vatican, go see  
Laocoon's torture dignifying pain—  
A father's love and mortal's agony  
With an immortal's patience blending:—  
vain  
The struggle; vain, against the coiling strain  
And gripe, and deepening of the dragon's  
grasp,  
The old man's clench; the long envenom'd  
chain  
Rivets the living links,—the enormous asp  
Enforces pang on pang, and stifles gasp on  
gasp.

There is no doubt that the Laocoon is the group described by Pliny in the following passage:—'The Laocoon, which stands in the palace of the Emperor Titus, is a work superior to all others both in painting and statuary. The whole group, the father, the boys, and the admirable folds of the serpents, were formed out of a single block, in accordance with a decision of the Council (*de Consilii sententia*), by Agesander, Polydorus, and Athenodorus, natives of Rhodes, and sculptors of the highest merit' (xxxvi. 4), who also, like the group itself, appear to have been a father and two sons. It is not true, however, that the group was cut out of a single block. Three separate pieces can be clearly made out. The rt. arms are restorations. Vasari tells us that Baccio Bandinelli made a rt. arm for the Laocoon in wax in 1525, which he followed in his copy, now in the gallery of the Uffizi at Florence. Fra Giov. Angelo da Montorsoli began a restoration of the

arm in marble by order of Clement VII. The common story, that Michel Angelo began the restoration of the figure, and gave up the task in despair, 'because he found he could do nothing worthy of so admirable a piece,' cannot, we believe, be traced further than 'Spence's Anecdotes,' and probably had its origin in the attempt of Montorsoli, who was one of Michel Angelo's pupils. The present arm is of terra-cotta, and is said by Winckelmann to be the work of Bernini. The arms of the sons were added by Agostino Cornacchini of Pistoia, who merely followed Bandinelli's design for the first restoration. The group of the Laocoon is in Greek marble. It is still a matter of active dispute among scholars as to what Pliny precisely meant by his saying that the group had been made *de Consilii sententia*. It is argued that the word *Consilium* must here indicate the Council of the Emp. Titus, in which case the group must have been executed in the time of that Emperor, and may, therefore, have been inspired by Virgil's magnificent description of the fate of Laocoon in the 2nd book of the Aeneid. On the other hand, several inscriptions have been found in Italy referring to two of the three sculptors, and the writing of these inscriptions points to the 2nd cent. B.C. Wherefore Pliny's *Consilium* may only mean a public board in Rhodes, at whose instance the group was executed in that island, whence it was subsequently removed to Rome. Apart from this question the Laocoon group, judged on artistic grounds, and especially in comparison with the sculptures from Pergamos now in Berlin, may fairly be assigned to about the middle of the 2nd cent. B.C.

Reliefs—75 Triumph of Bacchus over the Indians; 76 Bacchanalian procession. The statues in the niches are Polyhymnia, and a Nymph with a shell, found near the basilica of Constantine.

ARCADE.—79 Reliefs of Hercules and Telephus, Bacchus and a Satyr. 80 Sarcophagus, with Cupids carrying

arms. Upon it, Winged genii opening the tomb for two boys, Caius Clodius Primitivus, aged eleven, and Caius Clodius Apollinaris, aged five. This graceful monument is from the Mattei Collection. Two large baths of red and grey granite from the Villa Adriana. 81 Relief of an Emperor in a sacrificial procession, found in the Pal. Fiano, and probably belonging to the *Ara Pacis* (Rte. 1). 88 Relief of Roma accompanying a victorious Emperor, from a triumphal arch. 91 Sarcophagus with Tritons and Nereids.

APOLLO CABINET (5).—92 \*APOLLO BELVEDERE, found at the end of the 15th cent. near Grotta Ferrata. It was purchased by Julius II., when Cardinal della Rovere, and was one of the first specimens of ancient sculpture placed in the Casino Belvedere, so that we may regard it as the point from which the Vatican Museum commenced. The l. hand and rt. forearm are restorations by Montorsoli. It has been questioned whether the l. hand is here correctly restored as having held a bow, because another copy from the same Greek original, a bronze statuette in the Stroganoff Collection at St. Petersburg, holds out the aegis in his l. hand, apparently to illustrate the Iliad (xv. 239-240), where Zeus lends Apollo his aegis to terrify the Greeks. But as the Belvedere Apollo has a quiver over his shoulder, he must also have had a bow, and the proper place for it was his l. hand. This statue, almost as famous as the Laocoon, has lately suffered some disparagement from the discovery that it is in Carrara marble, and only a Roman copy of a Greek original, and from its having necessarily lost much of the refinement of detail which a Greek sculptor of a good period would have bestowed on it. Still there can be no doubt that the original conception is here faithfully reproduced in its general effect. The attitude is such as to strike the imagination. The pose of the figure, hardly touching the earth, is that of a god intervening in some mundane affair which

was dear to him. It is supposed that the occasion may have been the attempt of Brennus and his Gauls to sack Delphi, the favourite seat of the god, in B.C. 279, when the sudden appearance of Apollo as a youth of supernatural beauty, accompanied by an earthquake and a snowstorm, struck panic into the Gauls. What is peculiar in an artistic sense is the attitude and movement of the god. That seems to be unique among the many thousands of ancient statues. But who the Greek artist was who first created this type of Apollo has not yet been ascertained. Some have thought of Scopas, others, more lately, of Leochares, the sculptor of a group of Ganymede carried up to Olympus by the eagle of Jove, of which there is a copy in the GALLERY OF THE CANDELABRA, No. 257.

Reliefs of a hunt, and female figures with a bull about to be sacrificed. In the niches are statues of Minerva and Venus Victrix.

XI.—*Atrio Rotondo* (3). 4, 5 Fragments of statues, remarkable for the fine arrangement of the drapery. In the centre is a handsome basin in *Pavonazzetto* marble. The foot may be ancient, but does not belong to the bowl. 7 Cippus of Tiberius Octavius, with relief of a *Diadumenus*, or youth binding his head. Above it, 6 Relief of Cupid and Psychè before Pluto and Proserpine. In the balcony an antique *\*Anemoscopium* or 12-sided Wind Indicator with names of winds in Greek and Latin. This unique monument was found in 1779, in the garden of the Maronite monks, opposite S. Pietro in Vincoli. The *\*VIEW* over Rome from this balcony gave the name of Belvedere to this portion of the Palace. There is no point from which the panorama of the Alban hills and Sabine Apennines is seen to greater advantage.

XII.—*Atrio del Meleagro* (4). 10 Statue of Meleager, found outside the Porta Portese in a nearly perfect state. Behind it, inscription relative to the foundation of a temple to Hercules,

by the Consul Mummius, the conqueror of Corinth, in accordance with a vow made by him during his celebrated campaign in Achaia (B.C. 146); discovered in the Villa Campana on the Lateran. Sepulchral reliefs—20 Aeneas and Dido; 22 Roman galley, or bireme; 21 Colossal head of Trajan.

XIII.—*Atrio Quadrato* (2), formerly the private chapel of the Pope, adorned with sacred arabesques by *Daniele da Volterra*. *\*TORSO BELVEDERE*, by Apollonius, son of Nestor of Athens, as we learn by a Greek inscription on the rock on which the figure sits; found near the site of the Theatre of Pompey. It represents Hercules seated on a rock over which is spread the lion's skin, probably part of a group. The date of this sculptor is the 1st cent. or end of 2nd cent. B.C., at which period the display of muscle and bone was a chief aim of art. This was the characteristic of what is known as the Pergamene School, which flourished at Pergamos under the Attalid kings. The Torso is one of the finest examples of that school, accurate in its anatomy and powerful in expressing the action of the figure. It has been made of a number of separate pieces, which have come apart at the joints where they were fastened together and been lost. In the niche opposite the window is the SARCOPHAGUS OF L. SCIPIO BARBATUS, great-grandfather of Scipio Africanus, and conqueror of the Samnites, who was consul B.C. 298. 'It presents a strange mixture of Ionic volute and dentil with Doric triglyph and gutta; showing how soon the Romans had begun to use Greek architectural forms merely for decorative purposes, without structural meaning.'—*B*. It bears one of the most ancient Latin inscriptions, expressed in Saturnian verse thus, according to Ritschel:—

Cornelius Lucius—Scipio Barbatus  
Gnaivod patre prognatus—fortis vir sapiens-  
que,  
Quoius forma virtutei-parisuma fuit  
Consol censor aivilis—quei fuit apud vos,  
Taurasia Cisauna—Samnio cepit  
Subigit omne Loucana—opsidesque abducit.

When the sarcophagus was first opened in 1781, the skeleton was found entire, with a ring upon one of the fingers. The bones were carefully collected by the Venetian Senator Angelo Quirini, who removed them to his villa near Padua, and placed them in a beautiful little monument. The ring was given by Pius VI. to the French antiquary *Dutens*, from whose possession it found its way to England, and is still preserved in the collection of the Duke of Northumberland at Alnwick Castle (see Middleton's *Engraved Gems*, p. 47, 1891). It is of gold set with a small sard intaglio of a victory. The bust of peperino crowned with laurel, above the sarcophagus, is called without any reason that of Ennius. On the wall are the original inscriptions of other members of the Scipio family found in the recesses of the tomb: among which those of Aulla Cornelia, the daughter of Sc. Hispallus; Lucius Corn. Scipio, the son of Sc. Barbatus and conqueror of Corsica (B.C. 259); L. Cornelius Scipio Asiaticus, who conquered Antiochus (B.C. 190); and Gneius Corn. Scipio Hispallus, are remarkable examples of early Latin.

We have now completed the tour of the *Museo Pio-Clementino*, to which the last three Cabinets formed a vestibule, when visitors entered at the Gallery of Inscriptions, and made their round in the reverse direction. For this reason, our next set of numbers are reckoned backwards. Twenty-four steps descend to the

**Museo Chiaramonti**, founded by Pius VII., whose family name it bears, and arranged by *Canova*. [A door on the rt. just within the entrance leads to the *Giardino della Pigna* (not open to the public).] The corridor is 155 yds. long by 7 wide, and is divided into thirty compartments.

XXX.—733 Colossal recumbent statue of Hercules (Hadrian's Villa).

XXIX.—693 Young Hercules, crowned with a wreath; possibly the copy of a work of the School of Scopas or Praxiteles. 698 Bust, supposed to be that of Cicero (Appian Way).

702 Colossal bust of Antoninus Pius (Ostia). 704 Ulysses holding out a cup to Polyphemus, whose figure is lost; arm restored.

XXVIII.—682 Colossal statue of Antoninus Pius. 684 Fragment of a group—† Aesculapius and Hygeia. 685 † Sarcophagus, with a relief representing the different operations for pressing the oil from the olives, at each side of a dedicatory inscription. 686 The † Vestal Tutia, who proved her chastity by carrying water in a sieve from the Tiber to the Temple of Vesta; rude sculpture.

XXVII.—642-3 Fragments of reliefs relating to the birth of Erichthonius (Hadrian's Villa). 644 \*Relief representing a dance of female figures (Villa Palombara on the Esquilme); interesting as a study of drapery. 651 Boy with a swan (Ostia). 655 Statuette of Narcissus, his face reflected in a pool of water at his feet. 674 † Ganymede about to be carried up by the Eagle, a variety of the group by the Greek sculptor Leochares (4th cent. B.C.), of which there is a much better example in the gallery of the Candelabra, No. 257.

XXV.—598 \*Carneades. 600 Augustus. 607 \*Head of Neptune, in Pentelic marble (Ostia), presented to Pius VII. by the English consul, Mr. R. Fagan. 621 † The Egyptian god *Bes*.

XXIV.—587 Ganymede with the Eagle. 588 Bacchus with a satyr and panther, discovered near Frascati. 589 Mercury; the slimness of the figure indicates the 1st cent. B.C., when the School of Pasiteles flourished in Rome; rt. arm with caduceus restored. 591 † Statue of Claudius.

XXIII.—561 \*Fine expressive head, commonly called Domitius Ahenobarbus (?). 567 † Relief representing the Etruscan daemon Charun (Ostia). 568 † Relief of a Mithraic sacrifice (Ostia).

XXII.—543, 545 Two torsos with enriched cuirasses—on one the Wolf with Romulus and Remus, on the other a Mithraic sacrifice by a woman.

† The objects thus marked are on the rt. side of the Corridor.



†547 Isis, a colossal bust. On the cippus below, a poet surrounded by Muses, and an inscription in Greek verse in his praise.

XXI.—507 Head, copied from the Doryphorus of Polyeletus. 510A Cato. 513 \*Head of Venus (Baths of Diocletian), Greek work of a good time; but the top of the head, the nose and part of the lips are modern restorations and disfigurements. 512 Marius, very expressive. 536 †Bust of a youth, having the sentimental expression of the School of Pasiteles, 1st cent. B.C.

XX.—494 \*Sitting statue of Tiberius (Piperno). 493 \*Statuette of Diadumenianus, son of the Emp. Macrinus, aged 13. 495 Cupid, bending his bow. It has been supposed that the many figures of this type are derived from the Eros of Praxiteles; but in the present instance at least there is very little left of that great master. 498 †Female spinning, and struggling to overcome sleep. 497 †Relief from a sarcophagus, representing a corn-mill turned by horses. Above it, 497A †Portion of a sarcophagus, representing children playing at *castelletto*, a game with nuts, which yet survives.

XIX.—456 Relief: Genii, as charioteers in the Circus, showing dolphins and eggs on the spina. 464 Mithraic sacrifice. 465 \*Fragment of relief; Penelope (?) seated; under the chair a basket; the same despondent attitude as 261 in the Gallery of Statues. This, however, is the work of a later period; the drapery—especially on the breast—retains less of the archaic manner, and has been modified by the influence of the 4th cent. B.C. Probably these two sculptures come from Greek sepulchral monuments, and represent a mourner seated at a tomb. 466 Phoenix on a burning pile.

XVIII.—450 Mercury, the head copied from the Doryphorus of Polyeletus; caduceus restored.

XVII.—422 Demosthenes. 420 Head of Vulcan. 417, 419 Busts of Lucius and Caius, grandsons of Augustus, who died young. 441 †Alci-

† The objects thus marked are on the rt. side of the Corridor.

biades (?), a Greek head of very fine style; greater part of the l. ear and top of the nose restored. 442 †Female bust—the head a late imitation of the archaic Greek manner, with the usual excess of minuteness in the details.

XVI.—400 Sitting statue of Tiberius, in the toga, with a crown of oak (Veii). 401 Augustus, a colossal head (Veii).

XV.—360 Relief, with draped figures of Graces, found near the Lateran, copied from a work of archaic Greek art. There was at Athens a group of this subject by Socrates, who in his youth had been a sculptor. 372 Greek \*Relief (Giustiniani), probably part of an Athenian tombstone (stelè) representing a horseman in a fine ideal manner which recalls the frieze of the Parthenon at Athens, though in reality it is harder and inferior in style. It was brought from Greece to Venice by the Doge Morosini.

XIV.—355, 357 †Two female portrait statues of the Rutilia. One of this family was consul A.U.C. 649 (Tusculum). 356 †Captive Phrygian, in pavonazzetto (Villa Negroni).

XIII.—300 Fragment of shield with reliefs, battle of Greeks and Amazons, apparently copied from the shield of the Athena Parthenos by Phidias, like the more complete copy in the British Museum.

XII.—294 Colossal statue of Hercules, restored by *Canova*. 295 Torso; the attitude is that of the Hermes by Praxiteles; but the work is hard and much removed from the beauty of that famous original. 297 †Apollo reposing (Porto d'Anzio).

XI.—284 †\*Boy with a bird in his hand and a bird's nest in his apron, very graceful. 285 \*Statuette of †Apollo, extremely interesting as being an ancient copy from the famous statue of Apollo at Miletus by the Greek sculptor Canachus, who lived in the archaic period, about 500 B.C. In the rt. hand is a fawn; lower part of legs restored. 287 †\*Sleeping fisher-boy.

X.—244 †Colossal mask of a river god, on a round altar with good low reliefs of oak leaves.

IX.—197 Colossal bust of Minerva (Tor Paterno), much restored. 232 Bust of †Scipio Africanus, with head in Nero antico.

VIII.—176 \*Niobid, formerly in the Quirinal Gardens (Hadrian's Villa). The great vigour and boldness of the drapery entitles this statue to be ranked as the finest of the existing copies from the group of Apollo and Diana slaying the sons and daughters of Niobe, by Scopas or Praxiteles. A number of ancient statues copied from that famous group are at the Uffizi, and there is one in the Gallery of the Candelabra. 180 †Sarcophagus of C. J. Evhodus, and of Metilia Acte his wife, a priestess (Ostia), with relief of the fable of Admetus and Alcestis, whose faces are represented by portraits of Evhodus and his wife. The dying wife extends her hand from the death-bed, bidding farewell to Admetus and his children, a boy and girl. Two women break into lamentations beside the bed. On one side Apollo is leaving the house of the king, on the other side is a group of Hercules giving his hand to Admetus and bringing back to him Alcestis whom he has rescued from Hades, the mouth of which is represented by a cave in which is Cerberus. Alcestis veiled, follows Hercules. In the background are the three Fates. On the extreme rt. sits Pluto. 181 †Diana Triformis.

VII.—130 Relief of poor execution, but interesting for its representation of the Sun and Moon as objects of worship. 135 Julius Caesar (?) veiled as Pontifex Maximus. 166. Archaic †Head of a youth.

VI.—120 A vestal (Hadrian's Villa), left hand restored. 122 Diana, both arms and legs from above the knees restored. 124 †Statue of Augustus on a cippus of Munatius Bassus, who had held office among the Roman citizens of the Colonia Victrix at Camalodunum (Colchester).

V.—78 Small head; Greek workmanship. 79 Fragment, hand of a colossal figure seizing the head of a

† The objects thus marked are on the rt. side of the Corridor.

figure which has been on a smaller scale; Greek.

III.—28 Head of Amazon of the type of Polyclethus. 49 †M. Agrippa.

II.—14 Euterpè (Quirinal); the drapery is slightly archaic in manner, and out of keeping with the head. 18 †Statue of Apollo.

I.—2 Apollo seated, part of a relief (Colosseum). 5. Fragment of a draped female figure (Ostia). 10. †Fragment of relief in the archaic manner of the 1st cent. B.C. when a taste for archaic Greek work of the 6th cent. B.C. led to its imitation, but with much excess of detail, as here in the folds of the drapery of Minerva. 6, 13 Autumn and Winter, recumbent figures upon Sarcophagi, bearing reliefs of family groups.

[The *Giardino della Pigna* (no longer open to the public) is oblong in form, and lies due N. and S. It was laid out by Nicholas V., and enlarged by Julius II. from the designs of *Bramante*. At the N. end is a large niche, containing two bronze peacocks and a colossal *pigna* or pine-cone, 11 ft. high. These ornaments, which probably belonged to Agrippa's artificial lake in the Campus Martius, were placed by Pope Symmachus upon his fountain in front of the Vatican Basilica. The name of the artist, *Publius Cincius Calvius*, is engraved twice round the lower edge of the cone. Behind it is the pedestal of the \*Column of Antoninus Pius (Rte. 1), with a Latin inscription, found on Monte Citorio in 1709, and removed to this spot after the shaft, discovered at the same time, had been damaged by the accidental burning of the scaffolding on which it lay. It is 11 ft. high, and is ornamented with high reliefs, representing the apotheosis of Antoninus and Faustina, funeral games, allegorical figures of Rome, and the genius of the Campus Martius holding an obelisk. Upon the bottom of the granite shaft existed an inscription in Greek, a cast of which may be seen in the *Galleria*

*Lapidaria*, stating that it was sent from Egypt by Dioscurus, an agent of Trajan, in the ninth year of his reign. In the centre is a large Column of *Affricano verde*, found at the Marmorata, and erected here in 1886 to commemorate the Council of 1870 (p. 336). On the summit is a bronze Statue of St. Peter. Round the Garden are several Statues and reliefs, including a fine colossal head in white marble.

At the S. extremity of the Museo Chiaramonti is the **Gallery of Inscriptions**, a corridor, 230 yards in length, containing more than 5000 ancient sepulchral inscriptions and monuments. It is not open to the public. On the rt., beginning from the S., are the Greek and Latin Pagan inscriptions: those on the l., with the exception of a few near the entrance, are early Christian, found chiefly in the catacombs. Errors of orthography and grammar are glaring; but the inscriptions are frequently very touching. Among the symbols represented are the monogram of Christ, formed by the Greek letters X and P; the fish (*χθῆς*), composed of the initial letters of the common Greek epigraph, 'Jesus Christ, Son of God, our Saviour;' the Vine; the Dove with the olive-branch; the anchor of Hope; the Ship of the Church; the loaves and flask of the body and blood of Christ; the Palm; and the Sheep. An examination of these monuments will prove an appropriate and instructive study after a visit to the Catacombs. In the 1st compartment is an altar to *Semo Sancus*, found on the Island of S. Bartolommeo in July, 1574.

21 Sarcophagus with Circus races. 47 Sarcophagus of Marcianus, 6 years old, with three portraits and metrical inscription. 80 Sepulchral relief of a husband and wife, with their child. 111 Well-mouth, with representation of the *Meta Sudans*, and lions devouring horses. 147 Monument of two cutlers, with implements of their trade. 162 Sarcophagus, with a husband and wife taking leave. 204

Fragment of a fine colossal Claudius (head in the *Braccio Nuovo*).]

The **Braccio Nuovo** was added to the Museo Chiaramonti by Pius VII. in 1817, from the designs of *Raphael Stern*. It is 77 yds. in length, and well lighted from the roof, which is supported by columns of cipollino and grey granite, with Corinthian capitals (Via Flaminia). The reliefs on the frieze are imitated by *Laboureur* from the Columns of Trajan and Marcus Aurelius, and from various triumphal arches. 5 \*Canephora, or Caryatid, the head and fore-arms restored by Thorvaldsen, said to have been brought from Athens to Venice by Doge Morosini in the 17th cent.; but more probably one of the Caryatides, with which, according to Pliny, Diogenes of Athens decorated the Pantheon. The type of figure and the style of the sculpture are both derived from the famous Caryatides of the Erechtheum at Athens. 9 Colossal head of a Dacian (Forum of Trajan). 11 Silenus nursing the infant Bacchus (Pal. Ruspoli). The black and white mosaic pavement represents Ulysses passing the Sirens; he is tied to the mast; above the ship is a Siren; in front is the sea-monster Scylla (Tor Marancia).

14 \*STATUE OF AUGUSTUS, discovered in 1863, among the ruins of the Villa of the Empress Livia (Rte. 38). Pentelic marble; the head, which is separate from the trunk, is evidently one of the best likenesses of the great Roman Emperor in the prime of life. The cuirass is elaborately sculptured. The central group of a Barbarian presenting a Roman standard to a military chief appears intended to represent the restoration of the ensigns captured by the Parthians (A.U.C. 700) from the legions under Crassus, to Tiberius, the lieutenant of Augustus, by Phraates (A.U.C. 745); remains of ancient colour in the dress of the barbarian. On each side are seated figures, emblematical of barbarian provinces, probably of Gallia and Dacia. 17 Young Physician, as Aesculapius—

supposed to be Antonius Musa, who cured Augustus of a fever. 18 Colossal bust of Claudius (Piperno). 20 Statue in a toga; head restored as Nerva. 23 \**Pudicitia*—head and rt. hand modern (V. Mattei). 24 Bust of Bacchus, nose restored; Graeco-Roman period, but derived from a Greek original of a large fine style. 26 Statue of Titus, found in the garden adjoining the Baptistery of the Lateran, in 1828, with those of his daughter Julia (56 and 111).

Under the central dome is a large Vase of black basalt (Quirinal); in the recess on the rt. two columns of white alabaster (Tor Marancio) and two of Giallo antico (Cecilia Metella); in the hemicycle to the l., two of rare black granite (S. Sabina). At the corners, 27, 40, 93 Colossal masks of Medusa (Temple of Venus and Rome); a fourth (110) is of plaster and modern. 32, 33 Seated Fauns (Quintiliolo, near Tivoli). 38b Small statue of Ganymede (Ostia); on the tree stump is engraved the name of the artist *Phaedimus*. On the l., Mosaic of bacchanalian figures, birds, &c. (Tor Marancio). 38A Faun playing the flute. Continuing along the hall, 44 Statue of a wounded Amazon: both arms and part of the legs restored; a moderate copy from one of the ancient statues of this class by Polycleetus or Cresilas. 48 Bust of Trajan. 52 \*Tragic Poet holding a mask (Giustiniani). 56 Julia, daughter of Titus (see 26). 62 \*STATUE OF DEMOSTHENES, deservedly celebrated. The scroll which he holds, the hands, and the forearms are modern restorations (Villa Mondragone, near Frascati). 67 \*ATHLETE, found in the Vicolo delle Palme in the Trastevere in 1849; the only restoration is a small fragment of the nose and some fingers of the right hand; a copy of a celebrated bronze figure by Lysippus (B.C. 325), known as the *Apoxyomenos* (scraper), which is said by Pliny to have been transported by Tiberius from the Baths of Agrippa to his own Palace, but from the clamour of the people restored to its original situation. The figure is in the act

of using the strigil with his l. hand. Consistently with the system or canon of proportions employed by Lysippus for figures of athletes, this statue has a small head, short body and long legs. But it is likely that the bones and muscles had been more pronounced in the original bronze than in this marble copy. Otherwise the statue reproduces very finely the lithe supple figure of an athletic Greek youth. The die, in the rt. hand, is an addition by the sculptor Tenerani, who restored the fingers. 71 \*Statue of an Amazon in the attitude of the wounded Amazon of Polycleetus; the arms are modern. The head and drapery retain much of the manner of an original work. 72 Bust of Ptolemy, son of Juba king of Mauritania. 77 Statue of Antonia, wife of the elder Drusus, and mother of Germanicus, Claudius, and Livia (Tusculum). 80 Statue restored by adding a head of Plotina, wife of Trajan (?). 81 Bust of Hadrian. 86 *Fortuna*, with rudder and cornucopia (Ostia). 87 Sallust (?) on a bust of oriental alabaster; good work.

We now enter the hemicycle to the rt. 94 \*Female statue. 97A and 106 Busts of the Triumviri, Mark Antony, and M. Aemilius Lepidus, discovered in a grotto at Tor Sapienza (Rte. 46). In the niches, 97, 99, 101, 103, 105 Athletes; the third was found with the Faun (No. 41) near the Lacus Cicerii, where the villa of Lucullus is generally supposed to have been situated; the others in the villa of Quintilius at Tivoli. 101 is of the attitude and type of the Doryphorus of Polycleetus. Above it, bust of Pius VII., by *Canova*. The mosaic pavement represents Diana of Ephesus, with arabesques and figures of birds and plants around (Poggio Mirteto). 109 Colossal group of the Nile, found near S. M. Sopra Minerva, on the site of a Temple of Isis, about 1515. The 16 boys represent the 16 cubits of the annual rise of the Nile as recorded by Philostratus (Imag. 5). Around the base are symbolical representations of the river, the Nile boats, ibis, stork, ichneumon, ox, lotus, and combats

between pigmies, hippopotami, and crocodiles.

111 Statue of Julia, daughter of Titus (see 26). 112 \*Bust of Juno. 114 MINERVA, in Parian marble (Gius-tiniani). The rt. forearm and l. fingers are modern. 117 \*Statue of Claudius in a toga. 118 Colossal head of a Dacian prisoner, belonging probably to a full-length figure, from the Forum of Trajan. 120 Ancient copy of the FAUN OF PRAXITELES. 121 Bust of Commodus (Ostia). 123 Heroic statue of Lucius Verus, both arms restored. 124 \*Bust of the Emp. Philip the Elder. 126 Copy of the Doryphorus by Polykletus. 129 Statue of Domitian. 132 MERCURY, restored by *Canova*. The head, which does not belong to the statue, was found in the Colosseum in 1803.

The visitor must now return to his starting point, the *Sala a Croce Greca*, from which he enters the

**Egyptian Museum**, collected by Pius VII. (1800–23) and Gregory XVI. (1831–46).

I.—Two fine mummy-cases in basalt (rt. coffee-coloured, l. green), and two in painted sycamore.

II.—(Straight on) Colossal statues of Egyptian divinities, chiefly the lion-headed goddess Bubastes or Pasht. The two lions in black granite formerly stood at the Fontana di Termini, to which they had been removed from the portico of the Pantheon. The large female \*Statue between them is supposed to represent the mother of Rhameses II. or Sesostris. 10, 12, 14 \*Statues of Ptolemy Philadelphus and his wife Arsinoë, in red granite (Gardens of Sallust).

III.—Roman imitations of Egyptian statues, for the most part from the Villa Adriana. 36 \*Colossal statue of Antinous, in white marble. 27 Recumbent figure of the Nile in grey marble.

IV.—Smaller Egyptian divinities,

and a collection of Canopi† and vases in oriental alabaster.

V.—Semicircular corridor, formed by the hemicycle of the Giardino della Pigna. Mummies, mummy-cases, and statues of the larger Egyptian divinities in granite and basalt from Karnac.

VI.—Bronze divinities, scarabæi, and necklaces.

VII.—Smaller Egyptian bronzes, including a *situla*, or bucket for holy water, used in the worship of Isis. Mummies of cats.

VIII.—Incised stones, tiny vases, and small figures, in stone and earthenware, of Egyptian divinities.

IX.—Papyri in frames.

X.—Cuphic and Arabic inscriptions. Model of the great Pyramid. Small replica of the Nile group (see above). Steles. Cast of the Rosetta inscription in three languages, by means of which Champollion was enabled to decipher the hieroglyphics on the Obelisks.

Immediately above, at the top of the *Scala Nobile*, is the

**ETRUSCAN MUSEUM** (*Museo Etrusco Gregoriano*), founded in 1836 by Gregory XVI. It is arranged in 13 rooms, of which the *First* and *Second* contain terra-cottas and urns, mostly of a late period, and of little or no interest.

III.—In the corners, 105, 108, 111, 115, 118, Urns containing ashes of the dead, found in 1817 in the necropolis of Alba Longa (now *Pascolare di Castel Gandolfo*), under three strata of volcanic eruptions, by peasants cutting trenches for vineyards. They are in the form of the primitive hut (*tugurium*) of the Latin people. Monument in the form of a round

† Receptacle for the vital organs of a defunct Egyptian priest.

temple, inscribed with the name of *Tanaquil Masnia, Suthi: Thanchfilus: Masnial.* 110 Slab of travertine from Todi, with bilingual inscriptions in Latin and Umbrian.

IV.—**Terra-cottas.** Statue of Mercury (Tivoli), fairly attractive; Roman workmanship. 215 Urn found at Toscanella in 1834, on the cover of which is a recumbent figure of a youth, probably Adonis, with a wound in his l. thigh and a dog. 211, 234, 264, 266 Fragments of three female statues found in excavating the tunnel of Monte Catillo near Tivoli. On the walls, Three reliefs, with labours of Hercules, of the Roman period, and made from moulds. 154–157 (On the left) Piece of a cornice with bold floral design, and two heads (Bacchus and Ariadne); Roman period. In contrast (in the corners above) 170 and 194, two archaic ante-fixal ornaments from the cornice of some Etruscan building, probably a temple of the 6th cent. B.C. 170 is the head of a Satyr, 194 (in the opposite corner) a female head. Both have been richly coloured, and are surrounded by bold floral patterns. Below the frieze, Rape of the Daughters of Leucippus. 223 Perseus with the colossal head of Medusa. On the ground is a fragment consisting of the forepart of a winged horse or Pegasus, which also has belonged probably to an archaic temple, forming part of one of the angles of the pediment; richly coloured. 265 Stucco relief, Venus and Adonis.

V.—VIII. — **Greek and Etruscan vases.** The vast majority of the painted vases in this and the following rooms are the work of Greek potters, and were imported from Greece by the ancient Etruscans, by whom they appear to have been prized as household ornaments. When the owner died they served for display at his funeral ceremonies, and finally were made to decorate the interior of his tomb. The principal museums of Europe contain great numbers of these vases, obtained from tombs, and indicating an extraordinary passion for

them among the Etruscans. Very many display the most exquisite skill of drawing, and belong to the finest period of Greek art (460–400 B.C.). These are characterised by red figures (*i.e.* figures showing in the natural red colour of the clay of the vase) surrounded with a black varnish. Others are of an older epoch, more stiff and constrained in the drawing (550–460 B.C.). These are recognised by having the figures painted in black on the red clay of the vase, with occasionally accessory colours in white and purple, and are generally heavier in shape. When the vases of this class were being imported (B.C. 550–460), the Etruscan potters—accustomed to work successfully in terra-cotta, but not in painting and firing vases—occasionally attempted to imitate the Greek ware, but often very disastrously. Still older are the vases decorated chiefly with bands of animals, and generally known as Corinthian. With them begins the series in the V. Room. After the finest period, that of the red figure vases with pure and refined drawing (B.C. 460–400), followed a time of decadence, when vases of large size and floral decoration were produced. These appear to have been made chiefly by Greek potters resident in Southern Italy, as in Apulia, whence they are often called Apulian vases. The art seems to have ceased about the middle of the 3rd cent. B.C. These various stages of Greek ceramics are well represented in this collection. Among the vases of the finest period several are of very great beauty, particularly the shallow circular vases called *kylīkes*. The arrangement of Rooms is generally chronological, beginning with

V.—In the centre a large cauldron-shaped vase (*lebes*) on a stand; in the uppermost band of figures is the hunt of the Calydonian Boar; the lower bands have figures of animals in Corinthian style. 4 Etruscan imitation, fairly good. 6 Oenochoë of the later Corinthian style, with names inscribed in the Corinthian alphabet

(e.g. ΗΒΩΤΟΡ = Hector). 10A Amphora of the peculiar shape and style of the potter Nicosthenes, whose name it bears. 19 Crater with marriage procession.

VI.—**Black figure vases** (*amphorae and hydriæ*), 6th cent. B.C. 78 In the centre a large \*Amphora by the painter *Ezekias*, one of the finest examples of his style, signed with his name. On the obv. Achilles and Ajax playing at dice; the one has thrown four (ΤΕΣΑΡΑ) the other three (ΤΡΙΑ); the names are inscribed, as also the name of a favourite, Onetorides (καλος). Rev., Pollux, Leda, Castor, Tyndareus, and a boy carrying a stool on his head. 43 Amphora: Eos (Aurora) looking down at the body of her son Memnon, who has been slain by Achilles. 51 Coarse Etruscan imitation. 70 Scenes in the olive oil trade, with Greek inscriptions; obv., one of the figures says: 'Oh, father Zeus, would that I might be rich'; on the rev. he is answered, 'The vase is already full to overflowing.' 71–75 Prize amphora from the Panathenaic games at Athens: obv., Athena; rev., athletic contest.

VII.—(Hemicycle) **Red figure vases** (*chiefly of the best period*). 81 Amphora: Poseidon striking down one of the giants with the island of Nisyros, which he has raised in his hand as if it were a stone. 84 \*Amphora with figure of Achilles, drawn in a large simple manner. 92 Amphora, similar in style with Apollo and Heracles contending for the tripod at Delphi. 97 Hydria, Apollo crossing the sea on a winged tripod; interesting for the subject as well as for the drawing and composition. 103 \*Crater with polychrome figures on a white ground, from Vulci; Hermes bringing the infant Dionysos to Silenos, who sits on a rock; rev., a girl seated playing on a lyre between two companions who stand; one of the most beautiful Greek vases in existence. The refinement of the drawing and the delicacy of the colouring combine

admirably with the tenderness of sentiment expressed in the subject. 121 Apulian crater with Zeus accompanied by Hermes paying a visit to Alcmena, who shows herself at a window; humorous in style. 134 \*Hector parting from Hecuba and Priam.

VIII.—**Red figure tazze** (*kylikes*) of the best period (1st half of 5th cent. B.C.). 157 Banquet scene. 164 Groups of armed and draped figures, in very good style.

Large glass case containing ware of all periods; in the centre is a fine kylix representing Jason (ΙΑΣΟΝ) vomited up by the dragon which guarded the golden fleece, much in the manner in which Jonah is vomited up by the whale on Christian sarcophagi. Athena stands looking on. There appears to be no literary version of this incident. Above on the rt. is a black figure amphora by Nicosthenes of the shape and drawing usual with him; on the l., a fine red figure vase with Menelaos pursuing Helene, Aphrodite intervening.

225 Kylix: banquet scenes; in the interior a man who has taken too much has become sick and lies on a couch, while a young woman holds his head. The subject and the strong forcible drawing suggest the work of *Euphronios*, the greatest of the Greek vase painters. 227 Kylix representing the myth of Hermes as an infant stealing the cattle of Apollo. The moment chosen is when Apollo has recovered his cattle, and recognises the infant Hermes in a cradle which is shaped like a shoe. The style is that of the well-known vase painter Brygos. 228 Etruscan imitation of a Greek black figure vase: Heracles striking down the giant Alkyoneus. 275 Small kylix with white ground and design in black in the interior—representing in the archaic manner of the 6th cent. B.C. On the l., Atlas bearing up the heavens; on the rt. Prometheus bound to a pillar, while the vulture approaches to gnaw his liver, from which blood flows. Vases of this peculiar fabric are generally

known as Cyrenè vases, from the circumstance that the most important specimen of the class, now in the Bibliothèque Nationale in Paris, represents Arcesilaos, king of Cyrene, receiving tribute of the silphium plant, a rich source of his revenue.

**IX.—Bronzes.** On the end walls are six circular shields in bronze (Regolini-Galassi); over the entrance door another shield (Bomarzo). 150 Tripod supporting a cauldron, decorated with dragons' and lions' heads. 155 \*Bronze bier, found at Cervetri (Caere), in the sepulchre excavated in 1826, and known as the Regolini-Galassi tomb (Rte. 58). On the wall behind, 83 Curious bronze visor. 69 A long curved Etruscan trumpet. Numerous beautiful candelabra, helmets, spears, battle-axes, cuirasses, greaves, and other pieces of armour. 57 Bronze tray, supposed to have served as an incense-burner. 204 War chariot of Roman times (Villa dei Quintilii). 187, 196 Mirrors, with engraved figures and Etruscan inscriptions. 207 Cylindrical Cista. In a case at the last window is the foot of a vase in black ware, round which is incised an alphabet arranged in single letters and in syllables, found in one of the tombs of Caere; it has 25 letters, written from left to right, and is one of the most ancient examples of the Greek alphabet. 330 Brazier from Vulci, with tongs and shovel. 329 In front of the central window, Boy wearing a bulla, having an Etruscan inscription on the left arm (Tarquinii). 327 \*Oval *Cista* (Vulci), with handles formed of female figures riding on swans, and decorated with reliefs representing a combat of Greeks and Amazons, in the style of the 3rd cent. B.C. It contained articles of toilette, hair-pins, rouge, two bone combs, and a mirror, now in the lower part of the central case. By the door, 283 Bronze statue of a boy found near Perugia, having an Etruscan inscription on the leg, and holding a bird in his hand. 313 Bronze statue of a warrior, known as the Mars of Todi, found at Todi in 1835; the helmet is a restora-

tion; on one of the flaps of the cuirass is an Etruscan inscription.

In an adjoining glass case is a collection of Roman bronzes and glass, discovered at Pompeii in 1849 during an excavation at which Pius IX. was present; in the lower part is a good marble relief with a youth on horseback.

The **Jewellery** is contained in a stand in the centre of the room. In the upper part are three silver-gilt paterae with Phoenician designs incised and slightly beaten up, resembling the paterae from Palestrina in the Kircherian Museum, and like them imported at a time when there existed commercial intercourse between the Etruscans and the Carthaginians, probably in the 7th cent. B.C. Below is a silver bowl with similar designs. To the l., Gold pectoral covered with a multitude of small figures of winged lions and winged female figures, beaten up into slight relief. Gold fibulae or pins and necklaces. Heavy gold necklaces in the form of spindles and whorls alternating and decorated with incised zigzag lines. Necklace with amber pendant in form of a scarab. Silver vases. Bracteate gold. Ornaments of gold and amber. Rich group of gold ornaments, including two large armlets with bands of female figures in relief and decorated with granular work. Gold veil from the tomb of a priest (Cervetri). Curious object consisting of an upper nearly semi-circular plate with figures of lions in low relief in the centre, then two horizontal cylinders covered with patterns formed of separate grains of gold and soldered on to ground work, and lastly, a nearly oval plate with rows of birds and granular patterns. This form of goldsmith's work appears to have been largely practised by the early Etruscans of the 7th cent. B.C. It is excessively laborious, with comparatively small artistic results, and is very rare among Greek remains.

**X.—Passage** containing Roman water-pipes in lead, dug up near the aqueduct of Trajan, close to the Porta



Aurelia. On the l. wall, Fragments of a cista, with an inscription, from Vulci.

XI.—Large lofty hall with facsimile copies of the paintings on the walls of the principal tombs of Tarquinius, and the Painted Tomb of Vulci. As the Vulci tomb is now destroyed, and as the paintings at Tarquinius necessarily suffer from damp and exposure to the atmosphere, these copies are now of great value. Three large tombs—on the rt. in *nenfa* (Corneto); central in *sandstone*, partly painted; on the l., in *tufa*—both these from Vulci. Red and brown fluted jars for oil and wine from Veii and Caere. Latin inscription of A.D. 305 found at Vulci, and bearing the name of that place. Returning through the Hall of the Bronzes,

XII.—In the centre of the room is a case containing bronze vases, on the top of which is one in the form of two cones joined by their summits (Regolini-Galassi). In a recess is a facsimile of an unpainted tomb; it is entered by a low doorway, guarded by lions, from Vulci. The tomb has three couches, on which the bodies were placed, while on the walls are vases, and other objects of domestic use,

**LIBRARY OF THE VATICAN.**—The entrance is by a glass door opposite the foot of the stairs which lead to the Hall of the Greek Cross. Visitors are admitted a few at a time by the Custodi (50 c.), after having taken a ticket for the Museum of Sculpture. Readers only enter through the *Cortile di S. Damaso* (p. 254).

The Readers' entrance is through a door near the upper end of the Gallery of Inscriptions. It opens into an ante-room, surrounded with intarsia panels by *Fra Giovanni da Verona*, and communicating immediately with the *Sala Grande* (see below). On the walls of this and several succeeding rooms are portraits of Cardinal librarians—in the centre on the rt. Card. Mai (1854). On the ceiling, figures by *Marco da Faenza*, landscapes by *Paul Bril.*

From the Ante-room we reach the **Reading Room**, in which are some fine papyrus scrolls

relating to the funeral rights of the Egyptians. On the l., between the first two windows, two casts of columns with Greek inscriptions, found in the Triopium of Herodes Atticus on the Appian Way (originals at Naples). Opposite, Card. Giustiniani, by *Domenichino*; near the further end, Card. Mezzofanti. On the walls, triptych of the Annunciation, with SS. John Bapt. and Raphael, and several single figures or groups of Saints, all on gold ground.

A staircase descends to the BIBLIOTECA DI CONSULTAZIONE, comprising books which serve for the study of MSS., historical and philological. These works are arranged in order of countries, and every facility for ready reference is thus supplied. At one end of the principal alley is a sitting marble Statue of St. Thomas Aquinas, by *Aureli*. The Biblioteca Zelada, Biblioteca Palatina, and other acquisitions or bequests, occupy separate sets of shelves. The entire number of printed books is about 300,000, and of MSS. 30,000 (see below).

The Vatican Library may be considered as the creation of Nicholas V. (1447), who transferred to his new Palace the MSS. which had been collected in the Lateran. At his death their number is said to have been 9000, but many of them were dispersed by his successor Calixtus III. These losses were not repaired until the time of Sixtus IV., whose zeal in restoring and augmenting the library is celebrated by Ariosto and by Platina, who was appointed its librarian about 1480. The present building was erected by Sixtus V. in 1588, from the designs of *Fontana*, a new apartment having become necessary to receive the collections made by his immediate predecessors, and particularly by Leo X., who, like his father Lorenzo the Magnificent, had sent agents into distant countries to collect MSS. At the close of the 16th cent., the munificence of the Popes was aided by the acquisition of other important collections. The first was that of Fulvius Ursinus in 1600, followed by the treasures of the Benedictine monastery of *Bobbio*, composed chiefly of Palimpsests. The library then contained 10,660 MSS. (8500 Latin, 2160 Greek). The Palatine library, belonging to the Elector Palatine, captured at Heidelberg by Tilly, and presented to Gregory XV. in 1621 by duke Maximilian of Bavaria, was the next accession; it contained 2388 MSS. (1956 Latin, 432 Greek). In 1658 the Vatican re-

ceived the library of Urbino, founded by duke Federigo, whose passion for books was so great that at the taking of Volterra in 1472 he reserved nothing but a Hebrew Bible for his own share of the spoil. This collection contributed 1711 Greek and Latin MSS. In 1690 was added the Bibliotheca Alexandrina of Christina, queen of Sweden; it comprehended all the literary treasures taken by her father Gustavus Adolphus at Prague, Würzburg, and Bremen, and amounted to 2291 MSS. (2101 Latin, 190 Greek). Clement XI. in the beginning of the last cent. presented 55 Greek MSS. to the collection; and in 1746 it received the splendid library of the Ottobuoni family, containing 3862 MSS. (3391 Latin, 474 Greek). About the same time it was augmented by 266 MSS. from the library of the Marchese Capponi. The last addition of importance was that of 162 Greek MSS. from the convent of S. Basilio at Grotta Ferrata. At the peace of 1815 the late king of Prussia, at the suggestion of W. Humboldt, applied to Pius VII. for the restoration of some of the MSS. which had been plundered from the Heidelberg library by Tilly. Many of great importance to the German historian were immediately returned. At the present time the Vatican Library contains 590 Hebrew MSS., 928 Arabic, 92 Coptic, 71 Aethiopic, 468 Syriac, 64 Turkish, 65 Persian, 2 Samaritan, 13 Armenian, 2 Iberian, 22 Indian, 10 Chinese (besides 100 curiously printed works), 2 Rumanian, and 18 Slavonic. The number of Latin MSS. is about 23,000, and of Greek 5600.

Permission to use the Library for purposes of study can only be obtained from the Card. Secretary through the traveller's ambassador. It is open from 9 to 1 from Oct. 1st till Easter Day, and from 8 to 12 from Easter till June 29th. On Thurs. and on numerous feast-days it is closed to students, although generally open to visitors, and the accommodation is so limited that only those who wish to consult MSS. can find places. The printed books are little available for

study for want of a catalogue. The present Pope has ordered this deficiency to be supplied.

The glass door by which visitors enter (see above) opens into a Gallery 340 yds. long, running under the entire length of the Galleria dei Candelabri, Tapestries, and Gallery of Maps. It is lined with presses containing MSS., and surmounted by Etruscan vases. On the walls are indifferent frescoes illustrating the principal events in the troubled reigns of Pius VI. and Pius VII. The Gallery is separated into compartments, some of which are flanked by columns of ancient marble and red porphyry. There are no visible bookshelves; and, as the presses for MSS. are all closed, the Gallery resembles a scantily furnished Museum, rather than a Library.

I.—The first compartment, though to all appearance a mere vestibule, in which sticks and umbrellas are given up, is dignified by the name of *Museo Profano*, in contra-distinction to the *Museo Cristiano* at the further end of the Gallery. The following objects only are exposed:—on the rt. wall, two mosaics from the Villa Adriana—Garland of fruit and flowers, and Landscape with animals. To the rt. of the door, bronze \*Head of Augustus; opposite, Marcus Aurelius; below the latter, ivory Backgammon board. To the l., Vitellius; opposite, by the door, Nero; below it, \*Venus—all heads in bronze.

The cabinets, only opened on request, contain a very valuable collection of small Greek and Roman bronzes, ivories, glass, lamps, vases, personal ornaments, and mosaics. The carvings in ivory, affixed to the shutters, were mostly found attached to the Christian sepulchres in the catacombs: they date from the 2nd to the 7th cent. Among them is a remarkable triumphal car drawn by four horses, a close resemblance to the large relief of Marcus Aurelius on the stairs of the Pal. de' Conservatori.

Modern cameos in pietradura by *Girometti*, purchased by Gregory XVI.,

and a very beautiful cup in amber, with reliefs. Fable of Perseus, and the wars of the Trojans, by *Cellini*. Nails, tiles, and other fragments of the framework of Caesar's villa, found in the lake of Nemi, and long supposed to be the timbers of an ancient ship; several vases and articles of domestic economy; and the hair of a Roman young lady, tastefully tressed up, found with her skeleton in a sarcophagus.

II.—In niches are two curious statues of the god Mithras, as venerated in the temples, consisting of a human figure with a lion's head, the body entwined with a serpent, and keys in each hand. Opposite are two porphyry columns sculptured with twin figures, probably brought from the East at the time of the Lower Empire.

III.—V.—Four handsome columns of porphyry, and two of *Occhio di Pavone* (peacock's eye). At intervals all down the Gallery are arranged various Jubilee gifts,† presented to the Pope in 1887. Half-way down the Gallery on the l. opens the

**Great Hall**, 77 yds. long, supported by six pillars, and decorated with frescoes by *Scipione Gaetani* and other artists. In the Vestibule is a large tazza of Swedish granite, between two bronze statues, presented by the people of Auvergne and the Diocese of Reims. On the l. is the *Archivio Secreto*, where are preserved the most interesting manuscript historical documents connected with the government and diplomatic correspondence of the Popes. The door leading into it is a fine specimen of *intarsia*, with views of four monuments erected during the reign of Pius IX.—the Viaduct of Lariccia, the Basilica of St. Paul, the tabernacle of the latter church, and the baldacchino of the Lateran. The frescoes in the Great Hall represent on the rt. the foundation of celebrated Libraries, on the l. early Councils; on the vault are some interesting

† The Custode points out little else except these objects, unless specially requested,

[Rome.]

views of Rome, showing several buildings now destroyed. Attached to the pilasters and walls are 46 painted cabinets containing the MSS.; upon them are Etruscan Vases.

Two candelabra of Sèvres china, presented to Pius VII. by Napoleon. Two fine tables of granite, supported by bronze figures; upon the first are two handsome vases of Meissen porcelain, with views of the royal residences near Berlin, presented by the King of Prussia to Pius IX. in 1860. Between them a large block of Malachite given by Prince Demidoff. Basin in Aberdeen granite, a gift from the late Algernon Duke of Northumberland to Card. Antonelli, and by him presented to the library. Vase given to Leo XII. by Charles X. Vase in Sèvres porcelain, covered with Christian emblems in an early style, presented by Napoleon III. to Pius IX. on the occasion of the baptism of the heir to the Imperial throne, when it was used as a font. Vase of Berlin porcelain, presented in 1869 by the King of Prussia. Square tazza of Malachite from the Emp. of Russia. Vase of Oriental alabaster made in Rome from a block presented by the Pasha of Egypt. Other vases were presented by Charles X., President Grévy, Pres. Carnot, and Marshal MacMahon—who also gave the four curious tablets of Labrador stone, metallic in hue. The two vases of red Russian quartz were the gift of the Emp. Alexander. The door, flanked with two columns of Oriental alabaster, leads into the ante-room of the Library (see above).

Principal MSS. :—*Codex Vaticanus* or early 4th cent. Bible, in Greek, containing the oldest of the Septuagint versions of the Scriptures, and the first Greek one of the New Testament. It is supposed to have been one of the 50 copies procured at Alexandria by Eusebius, by order of Constantine, for the churches at Constantinople.† *Virgil* (4th or 5th

† *Vetus et Novum Testamentum, ex antiquissimo Codice Vaticano, ed. ANGELUS MAIUS, S.R.E., Card., Rome, 1857, Spithöver; and Novum Testamentum, Romae, 1859, Spithöver.*

cent.), with 50 miniatures, including a portrait, well known by the engravings of Santo Bartoli. *Terence* (9th cent.) with miniatures. These two belonged to Card. Bembo, and passed with his other collections into the ducal library of Urbino: the *Terence* was presented to his father, Bernardo Bembo, by Poreello Pandonio, the Neapolitan poet. *Terence* (4th or 5th cent.), the oldest known. *Fragments of Virgil* (12th cent.). *Cicero de Republica*, the celebrated palimpsest discovered by Card. Mai under a version of St. Augustin's Commentary on the Psalms. This is considered the oldest Latin MS. extant. *Palimpsest of Livy, lib. 91*, from the library of Christina queen of Sweden. *Plutarch* from the same collection, with notes by Grotius. *Seneca* (14th cent.), with commentaries by the English Dominican Triveth, from the library of the dukes of Urbino. *Pliny*, with interesting figures of animals. *Menologia Graeca*, or Greek calendar (10th cent.), ordered by the Emp. Basil: a fine example of Byzantine art, brilliantly illuminated with representations of basilicas, monasteries, and martyrdoms of various saints of the Greek Church. *Homilies of St. Gregory Nazianzenus* (1063), and the *Four Gospels* (1128), both Byzantine MSS. of great interest; the latter is from the Urbino library. Greek version of the *Acts of the Apostles*, written in gold, presented to Innocent VIII. by Charlotte queen of Cyprus. *Hebrew Bible*, in folio, from the library of the duke of Urbino, for which the Jews of Venice offered its weight in gold. *Commentaries on the New Testament*, with miniatures of the 14th cent. by Niceolò da Bologna. *Breviary of Matthias Corvinus* (1492), beautifully written and illuminated by *Attavanti*. *Parchment Scroll* of a Greek MS. (7th cent.), 32 ft. long, with miniatures of the History of Joshua. *Officium Mortis*, with beautiful miniatures. *Codex Mexicanus*, a calendar of immense length. Ritual of Card. Ottobuoni. Dedication copy of the *Assertio Septem Sacramentorum ad-*

*versus Martinum Lutherum*, by Henry VIII., printed on vellum at London in 1521, with the king's signature and the autograph inscription on the last page but one, 'Finis. Henry Rex.'

Anglorum rex Henricus, Leo Decime, mittit.  
Hoc opus et fidel teste et amicitie.

*Two Letters* from Henry VIII. to Anne Boleyn, in French and English. *Dante*, with miniatures by Giulio Clovio. *Dante del Boccaccio*, in the very beautiful writing of the author of the Decameron, signed *Johannes de Certaldo*, with notes said to be by Petrarch; the poem is preceded by Boccaccio's dedicatory epistle to the poet. Autographs of *Tasso*, containing a sketch of the first three cantos of the *Gerusalemme*, written in his 19th year, and dedicated to the duke of Urbino; and several of his *Essays* and *Dialogues*. Autographs of *Petrarch*, including the *Rime*. The Latin poem of *Donizo*, in honour of the Countess Matilda, with a full-length portrait of that celebrated personage, and several historical miniatures of great interest; among which are the repentance of the Emp. Henry IV. and his absolution by Gregory VII. Life of Duke Federigo da Montefeltro, by *Muzio*, and of Francesco Maria I. della Rovere, by *Leoni*, the latter with five beautiful miniatures by Giulio Clovio. Autograph copy of the *Annals of Card. Baronius*, in 12 volumes. *Treatise of the Emp. Frederick II. on Hawking*, from the Heidelberg library. Several *Manuscripts of Luther*, and the principal part of the *Christian Catechism*, translated into German by *Melanchthon* (1556). The most interesting of these MSS. are exhibited in handsome inlaid cabinets, which will be opened by the custode; to examine the others a special permission of the Prefect of the library is necessary.

Returning through the Great Hall, we now explore the second half of the long Gallery, which also contains presses filled with MSS. Over the doorways are painted the several monuments of Rome restored during

the present pontificate. In the first section is a view of SS. Apostoli; in the second an interesting view of St. Peter's, as designed by Michel Angelo, surrounded with a colonnade; opposite, the raising of the Vatican obelisk by Fontana. Here also are arranged a succession of Jubilee presents. In the third section are the oriental MSS. By the door, two sitting portrait statues of Greek orators. The three following sections (13, 14, and 15 on plan, p. 252) form the

**Museo Cristiano.**—ROOM I. Lamps, glass vessels, gems, personal ornaments, and domestic utensils of the early Christians, chiefly from the Catacombs; instruments of torture employed against the early sufferers for our faith, amongst which deserves notice a *plumbatum*, or copper ball, filled with lead and attached to a chain found alongside the body of a Christian martyr in his tomb. Ancient glass, chiefly used in the funereal banquets, from the catacombs. Amber vessels with reliefs and Christian symbols; carvings in ivory; Diptychon Rambonense of Agiltrude, wife of Guido da Spoleto, a curious specimen of Italian art of the 9th cent.; fine diptych of the 5th, on which may be seen one of the earliest representations of the Cross. These objects are mostly in closed cases, but specimens of them are exposed under glass.

II. STANZA DEI PAPIRI, containing on the walls a series of diplomas and charters from the 5th to the 8th cent., the oldest being of A.D. 469; on the ceiling are frescoes by Mengs.

III. Byzantine and mediæval Italian \*paintings to the end of the 15th cent., and a Russian Calendar of the 17th, covered with minute figures, in the form of a Greek cross. Fine crucifix in rock crystal, with three medallions, engraved in *intaglio*, the latter with the Kiss of Judas, Christ bearing his cross, and the Entombment. They were executed by a modern artist, *Valerio de' Belli* of Vicenza, and added to the Library by Pius IX. The round tables are made of frag-

ments of marble discovered in the Catacombs of S. Calixtus, SS. Nereus and Achilleus, and on the Palatine.

Opening on the rt. are two rooms (16 on plan, p. 252). On the ceiling of the first is Samson slaying the lion and Philistines, and carrying off the Gates of Gaza, by *Guido Reni*. On the rt. wall are the celebrated \**Nozze Aldobrandini*, found near the arch of Gallienus, in 1606. For many years this painting was in the Villa Aldobrandini, and until the discoveries at Herculaneum and Pompeii was considered the most precious specimen of ancient wall decoration in existence. Celebrated painters made it the object of their study, and a copy by *Poussin* is now in the Doria gallery. Although injured by restoration, it was purchased of Card. Aldobrandini by Pius VII. in 1816 for 10,000 scudi. It represents the Marriage of Peleus and Thetis. The bridegroom is sitting at the foot of a richly-carved couch, on which sits the bride, attired in white drapery, accompanied by a female, who seems to be advising with her; on the extreme l. of the picture the mother of the bride, and two attendants, are preparing the bride's bath. Between them and the couch is a partly draped female leaning on an altar, and pouring liquid into a shell. On the rt. of the picture are three figures standing near a tripod: one holds a tazza; the second, a fine commanding personage, wears a crown; the third is playing on a harp. Opposite, Race of Tigers, Antelopes, and the Egyptian oryx, the latter bearing feathers on the head, like the modern horses of Naples and Rome. Figures of Scylla, Phædra, Pasipæ, Canace, and Myrra, discovered on the walls of a villa near Tor Marancia on the Via Ardeatina. Eight subjects from the Odyssey, found in the ruins of a Roman house on the Esquiline (1853). \*Procession of Boys from Ostia—the one dragging a boat, the other bearing grapes and torches, before a statue of Diana. Paintings from Ostia—the unloading of corn from a vessel, the porters having their names beneath, and the master designated as Magister

*Farnaces.* On the floor is an ancient mosaic, from a Roman villa near the Porta San Lorenzo. Gold vase, presented to the Pope in 1856 by the King of Siam, with the miniature portrait of his bare-legged Majesty, a frightfully ugly old man. Behind it, Model of the Strassburg clock. It stands upon a small round table of marble scraps found among ruins at Hippo. Opening to the rt. is a smaller Room containing a Collection of Majolica and Tile Stamps, formerly in the Papal Villa at Castel Gandolfo.

Returning to the Library, in the furthest room, formerly the

CHAPEL OF PIUS V., are frescoes of St. Peter Martyr by *Vasari*; a full-length portrait of Pius IX., painted on glass by *Schmitz* at Aix la Chapelle; an ebony Prie-Dieu sculptured by *Blottière* of Tours, a labour of 25 years, in the style of the 16th century, presented to Pius IX. by the inhabitants of Touraine; a reading-desk from the ladies of Tournai; a missal from the Emp. of Austria. In cases round the walls, portfolios containing addresses to His Holiness from every part of the Catholic world on the occasion of his misfortunes; in a bag are cards left for the Pope by visitors.

The \**Appartamenti Borgia* (17) are only shown by special permission from one of the prefects of the Library. They were built by Alexander VI., from whom they derive their name. The first two Rooms compose the *Torre Borgia* (p. 253). I., remarkable for its ceiling, decorated with stucco reliefs by *Giovanni da Udine*, and arabesques by *Pierino del Vaga*; the Prophets and Sibyls are attributed to *Pinturicchio*; the circular medallions represent the planets, and a group of philosophers discoursing over a globe. II. (CREDO) with paintings of the Apostles and Prophets discoursing on the Creed. This was the treasury of Alexander VI. III. (ARTS AND SCIENCES). In each of the painted spaces of the roof are emblems of the liberal arts; in that of Rhetoric may be seen the name of *Pinturicchio*. In

this room Pope Alexander VI. died of fever, Aug. 13, 1503. IV. This and the last apartment had their walls covered with tapestries. The paintings represent events in the lives of SS. Antony and Paul in the desert, Sebastian, Catharine of Alexandria, Juliana, and Barbara, and the meeting of S. Elizabeth and the Virgin. The Virgin in a medallion over one of the doors is supposed to be the portrait of Giulia Farnese, the favourite of Alexander VI. V. Annunciation, Nativity, Adoration of the Magi, Ascension Pentecost, and Assumption. The kneeling figure in one of these, before the Virgin, is the notorious Caesar Borgia, illegitimate son of the Pope, so celebrated for his cruelties, and the part he played in the history of Italy in the 15th cent. VI. (HALL OF THE GUARDS) Chimney piece by *Sansovino*; paintings and decorations by *Giovanni da Udine* and *Pierino del Vaga*, relative to the history of the Church. Two rooms opening out of this suite contain a Collection of Coins and Medals, which was plundered of many of its treasures by one of the curators during the absence of the Pope in 1849. Many of the medals were of great rarity, and the greater part have been melted down. Some gold coins of the Roman period were unique, a medal of Antinous being one of the largest handed down from antiquity. The present collection, classed by Sibilio, is now in progress of re-arrangement by the eminent philologist Ignazio Guidi; when completed the most important specimens will be exposed to view. In addition to the ancient coins and medals, and Papal coins, the earliest of which is of the reign of Gregory III. (A.D. 731-41), is a large series of Papal bull-seals—the most remote attributed to Pope Deodatus, A.D. 614.

The Vatican Archives occupy three floors, each containing eight or nine rooms. On the first floor are the bulls, briefs, and other documents of the Papal chancellery since the 15th cent. On the second are the documents formerly in the Archives of the Castle of

S. Angelo, and the records of the temporal administration. Here also are the Carolingian diplomas in favour of the Holy See, with golden seals, those of the Saxon Emperors, and that of Rodolph of Hapsburg, distinguished by a golden seal of extraordinary magnitude. On the third floor are the diplomatic documents of the Popes; the collection of Monsacrato, comprising thousands of parchments, from the 10th to the 15th cent., relating to the history of the city and province of Rome.

The severity with which entrance into these archives was formerly prohibited may be inferred by the warning over the door, *Intrantes excommunicantur ipso facto*.

Admittance, for purposes of study, on application to the Cardinal Archivist (p. [35]).

The **Studio del Mosaico**, under the Gallery of Inscriptions, is worthy of a visit by persons who are interested in the process by which the mosaics in St. Peter's are manufactured. The number of different tinted enamels amounts to no less than 10,000. The manufacture is by no means so mechanical as is generally supposed; great knowledge of art is requisite to do justice to the subjects. Many of the large pictures have occupied from 12 to 20 years in their execution; few of the smaller ones less than 5 or 6. The Entrance (order required) is from a corridor at the N.W. corner of the Court of S. Damaso, on the ground floor.

The beautiful **Gardens of the Vatican** are entered from the vestibule leading into the Museum of Sculpture. They extend along the declivity of the hill, and occupy the space between the wall of Leo IV. and the modern fortified enclosure of Urban VIII. They are very extensive, and are formed of natural wood, flower-beds, artificial water, and long alleys bordered with box hedges. They are well overlooked from the

summit of the Cupola (p. 251). An order to view the gardens during the hours when the Pope is not expected to walk may be obtained from the Majordomo (Cortile S. Damaso).

On entering, turn to the l., down an alley of box. Standing back on the rt. is a Fountain of Pius IV., adorned with stucco and mosaic. Above it stands the

**CASINO DEL PAPA**, built by Pius IV. from the designs of *Pirro Ligorio*, and one of the most elegant villas in Rome. It is decorated with paintings by *Baroccio*, *Federigo Zuccherò*, and *Santi di Tito*, and has an interesting series of reliefs in terra-cotta, collected by d'Agincourt and Canova. Further l. is a castellated Fountain of Paul V. Higher up is a rustic Fountain with a large pool, and above it the New **CASINO**, built as a summer retreat by Leo XIII. in 1890. To the rt. rises a thick wood, through which we reach, bearing l., a fine round Tower on the mediaeval wall of Leo IV., beyond which Pius IV. and Urban VIII. extended the present bastions. To the rt. is a gateway, and a broad path leading to a second Tower on the highest point within the grounds, in which the **SPECOLA VATICANA**, a well-equipped Observatory, has been established by Leo XIII. Skirting the walls and re-entering the wood, the circuit is completed along the N. side of the gardens in an hour.

The **Pontifical Armoury**, behind the Sacristy of St. Peter's, contains numerous cannon, weapons, and other implements of warfare. The most remarkable object is the iron armour of the Constable de Bourbon, which he wore, when killed before the Castle of S. Angelo, in 1527; a melancholy record of the cruel pillage which devastated Rome more than all the attacks of the barbarians, sparing neither the monuments of antiquity nor the works of the great masters of the Revival. His sword is preserved in the Kircherian Museum.

The *Zecca*, formerly the *Pontifical Mint*, now under the direction of the Italian Treasury, is open daily, except Sun. and holy days, from 9 to 3. To see the workshops, an order from the Director is necessary. Here are preserved all the dies of Papal medals struck since 1417, under Pope Martin V., 479 in number. The entire collection, in bronze, costs 985 fr. Any separate medal can be obtained. Two are ascribed to *Benvenuto Cellini*—those of Clement VII. and Paul III. The reverse of the latter represents Gany-mede pouring ambrosia on the Farnese fleurs-de-lis, and resting his l. hand on an eagle. Most historic events of the period are commemorated upon these medals—war of Pius V. against the Turks, the massacre of the Huguenots, the establishment of the calendar by Gregory XIII., and the great public works executed by Sixtus V., and succeeding popes. Among the latest are those of large size presented by Leo XIII. to the three architects whose advice he requested on the works for the prolongation of the apse of St. John Lateran. A Pontifical medal is issued every year.

### ROUTE 33.

FROM THE VATICAN TO S. PIETRO IN MONTORIO, BY THE PALAZZO DELLA FARNESINA, THE PALAZZO CORSINI, AND THE MUSEO TORLONIA.

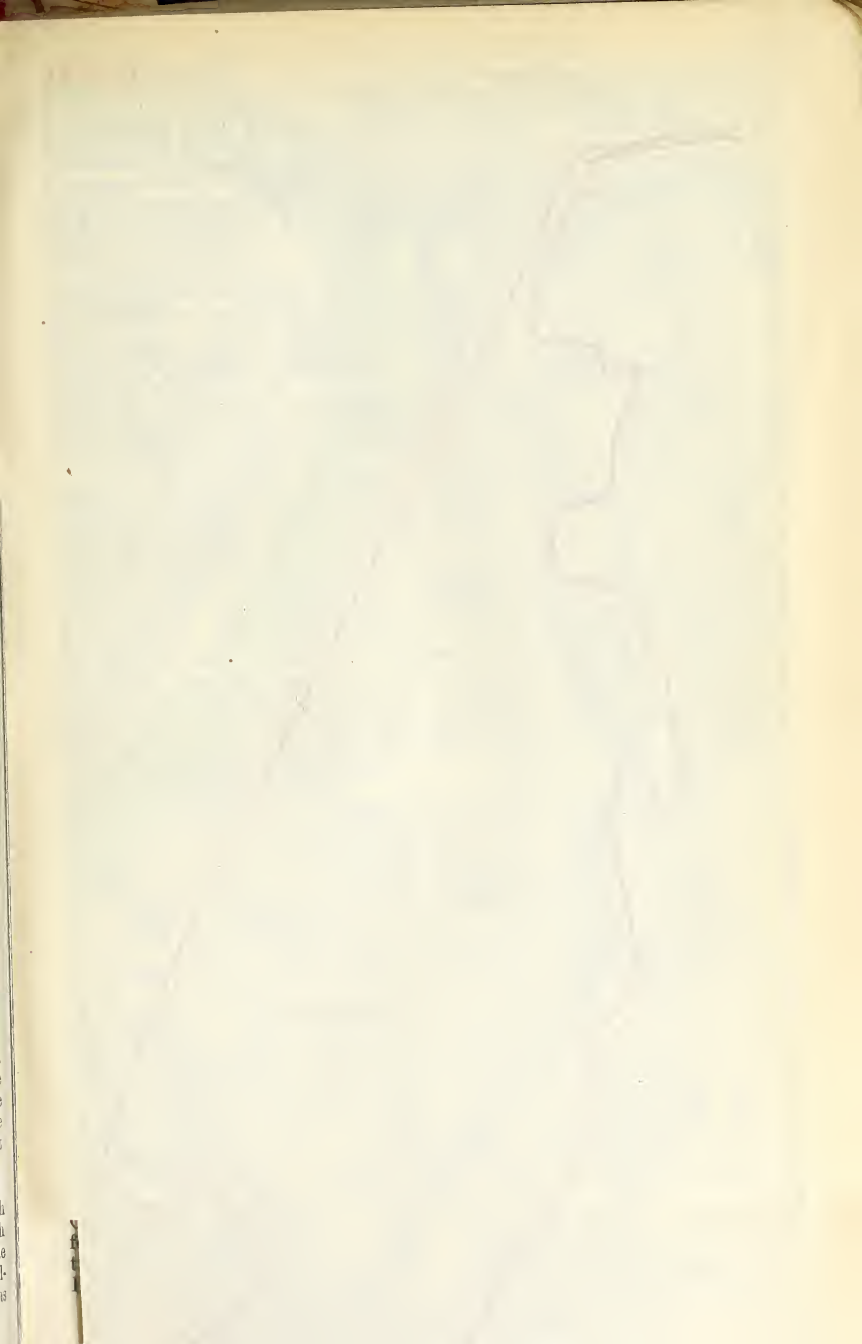
[Tramway, p. [28], vi.]

Close to the E. end of the colonnade on the l. which forms the approach to St. Peter's, a broad flight of steps ascends steeply to the little Church of **S. Michele in Borgo**, or *S. M. in Sassia*, from the *Saxonum vicus* which stood close by. It was founded by Charlemagne in 813, and dedicated to *SS. Michele e Magno*, but was rebuilt in 1740. The Church originally belonged to a Colony of Frisians, and is now served by a Confraternity. It retains a picturesque Campanile. On the l. is the tomb of Raphael Mengs (1779).

Descending to the Borgo San Spirito, and turning rt., we pass immediately on the rt. a flight of steps ascending to the *Scala Santa in Borgo*, and on the l. **S. Lorenzo in Borgo**, a very ancient Church rebuilt by the Cesi family in 1659, and given to the *Padri Scolopi*. In the nave are some fine columns of *bigio lumacato*, and at the high altar two of alabaster.

Further on to the rt. is the Church of **S. Spirito in Sassia**, which, with the adjoining hospital, represents the hospice built for Anglo-Saxon pilgrims by King Ina in 717. It was







rebuilt after a fire about 826, and soon afterwards destroyed by the Saracens. In 1528 it was rebuilt by *Antonio da Sangallo*, except the façade, which was added by *Mascherini* in 1585. The brick \*campanile is a very successful imitation of a mediæval tower.

In the *Via dei Penitentiari*, set into the wall of the church, is a memorial tablet to *Bernardino Passeri*, the Roman Goldsmith who shot the Connetable de Bourbon from the ramparts of S. Spirito on May 6th, 1527. Passing through the gate into the *Via della Lungara*, on the rt. is the ascent to *S. Onofrio* (Rte. 34). Opposite is the **Lunatic Asylum**—*Ospedale di S. M. della Pietà*—attached to *S. Spirito* (Rte. 29), and containing 400 inmates and 20 keepers. Further on to the l. a suspension bridge crosses the Tiber to *S. Giovanni dei Fiorentini* (Rte. 22). On the rt. is the unfinished **Pal. Salviati**, begun by *Nanni di Baccio Bigio*. It was the residence of *Henri III.* of France in 1574, and now serves as a Military College. Having passed by inheritance to the Borghese family, most of its pictures have been transferred to the celebrated collection now at their Villa. Adjacent was a small **Botanical Garden** established by *Leo. XII.* for students at the University. It is used now as a recreation and drilling ground for the boys of the College. Further on is the Church of **S. Giuseppe** (1734), belonging to the *Padri Pii Operai*. Then follows the Carmelite Nunnery of the 'Regina Coeli,' now converted into a prison (Carcere giudiziario). Next, on the l., is the Church of **S. Giacomo**, attached to a Refuge for Penitent Women, and rebuilt by *Card. Fr. Barberini* in 1628. A similar establishment is connected with the Church of *S. Croce della Penitenza* (1619), a little further on the rt. A lane opposite *S. Giacomo* leads to the Church of **S. Francesco di Sales**, founded for the Nuns of the Visitation about 1610, and endowed by the Borghese family, who owned the

adjacent *Villa Lante* (Rte. 34). We now reach the

**\*PALAZZO DELLA FARNESINA**, open on the 1st and 15th of each month. It was built in 1506, by *Agostino Chigi*, the great banker, from the designs of *Baldassare Peruzzi*, with such taste that *Vasari* declared that it seemed born rather than built. In 1580 it passed to the Farnese princes, and now belongs to the Duchess of Ripalda. On the ground-floor are some celebrated frescoes by *Raphael* and his scholars. Several of them were retouched by *Carlo Maratta*, so that the original colouring has been much injured. Permission to visit the upper apartments is difficult to obtain.

The ceiling of the **Entrance-hall**, originally an open loggia, is painted with the fable of \*Cupid and Psyche, as told by *Apuleius*, almost entirely from the designs of *Raphael*, but executed by his scholars. Commencing above the central pilaster on the l.,—1 *Venus* ordering *Cupid* to punish *Psyche* for her vanity by inspiring her with love for some unworthy object. 2 *Cupid* showing *Psyche* to the three *Graces*, and falling in love with her himself. 3 *Juno* and *Ceres* decline the request of *Venus* to go in search of *Psyche* after her imprisonment of *Cupid*. 4 *Venus* in her car drawn by doves hastening to *Jupiter*. 5 *Venus* before *Jupiter* praying for help. 6 *Mercury* flying in search of *Psyche*, whom *Venus* now ill-treats, obliging her to perform tasks which are almost impossible. Among other things, she is told to fetch a vase from *Hades*. 7 *Psyche* borne by *Amorini*, with the vase of paint given her by *Proserpine*. 8 *Psyche* presenting the vase to *Venus*. 9 *Cupid* complaining to *Jupiter* of the cruelty of his mother: one of the most graceful compositions of the series. 10 *Mercury* carrying *Psyche* to *Olympus*. On the ceiling, (rt.) the Council of the Gods before whom *Venus* and *Cupid* are pleading their causes, by *Giulio Romano*; (l.)

the Banquet of the Gods in Celebration of the Marriage of Cupid, by *Francesco Penni*. In the lunettes are graceful figures of Amorini, with the attributes of different divinities who have acknowledged the power of Love:—1 Cupid trying his weapons, 2 Jupiter, 3 Neptune, 4 Pluto, 5 Mars, 6 Apollo, 7 Mercury, 8 Bacchus, 9 Pan, 10 Perseus, 11 Theseus, 12 Hercules, 13 Vulcan, 14 Cupid victorious. The garlands surrounding the subjects are by *Giov. da Udine*.

**Hall of the \*Galatea.** She is in her shell, drawn by dolphins, surrounded by Tritons and nymphs, and attended by Amorini. With the exception of the group of Tritons, with wreaths on their heads, in the background, it was entirely painted by *Raphael*. To the l., Polyphemus, by *Seb. del Piombo*, ruined by restoration. On the roof, (l.) Perseus and Medusa, (rt.) Callisto in her chariot, by *Baldassare Peruzzi*. The figures in chiaroscuro and the other ornaments are by the same artist. It is said that when first painted the effect of those in chiaroscuro was such that Titian thought they were ornaments in relief, and desired that a ladder might be brought, in order that he might ascertain the fact. The lunettes, painted by *Sebastiano del Piombo* and *Daniele da Volterra*, represent Icarus and Daedalus, Dejanira, Hercules, Iris, and Phaëton. The colossal head in charcoal on the rt. wall is by *Michel Angelo*. As the story runs, the great painter had come to see his pupil, and, after waiting for some time to no purpose, he adopted this mode of apprising Daniele of his visit.

**First Floor** (special permit required).—In the first room the architectural paintings are by *Baldassare Peruzzi*; the Forge of Vulcan, over the chimney, and the large \*frieze representing subjects from the Metamorphoses of Ovid, are attributed to *Giulio Romano*: in the second room, covering two walls, are some beautiful \*Frescoes. 1 Alexander on Bucephalus before Philip and his Court (School of Raphael). 2 Alexander

offering the crown to Roxana; just behind him stands a nude male figure of remarkable beauty. 3 Alexander and the Family of Darius, with female attendants. Both these by *Sodoma*. A very inferior painting is interesting for its view of the ruins of the Basilica of Constantine in the 16th cent., showing the fine Corinthian column afterwards removed by Paul V. to support the statue of the Virgin in front of S. M. Maggiore.

The Pal. Farnesina acquired great celebrity as the residence of Agostino Chigi. Here took place the costly banquet to Leo X., for which the palace is said to have been specially built. In the garden are some frescoes in the style of Raphael, and on the outer wall are remains of paintings by *Baldassare Peruzzi*. The best preserved portion of the Aurelian wall in the Trastevere forms one of the walls of this garden, a large slice of which was cut off to widen the river for the Tiber embankment in 1879–80. The ruins of a Roman residence, dating apparently from the end of the Republic or beginning of the Empire, were excavated in the course of the works. On the walls were found fresco paintings in good style and vaulted ceilings with graceful stucco ornaments now in the *Museo delle Terme* (Rte. 21). On the 3rd May, 1880, was discovered, also near the walls of Aurelian, the Tomb of C. Sulpicius Platorinus, a magistrate of the time of Augustus, which has been removed, together with its contents, to the same Museum.

An inscribed stone found in this neighbourhood, and recording a government survey of the river quays in A.D. 73, refers to the rt. bank of the Tiber as RIPA VEIENTANA—showing the estimation in which Veii was still held.—L. Opposite is the

**PALAZZO CORSINI**, now the seat of the *Accademia dei Lincei*, built by the Riario family, and enlarged by Clement XII., in 1729, from the designs of *Fuga*. In the 17th cent.

it was the residence of Christina, Queen of Sweden, who died here on Apr. 19, 1689. It was purchased by the City of Rome in 1884. A grand double staircase leads to the

**Picture Gallery.**—In 1895 the pictures bequeathed to the city of Rome by Prince Torlonia were brought here from the Torlonia Palace, together with the collection of the Monte di Pietà (pawned by the Roman noblemen during the French invasion). The gallery has been entirely rearranged, and many of the old pictures eliminated. The numbering begins with 114, and many

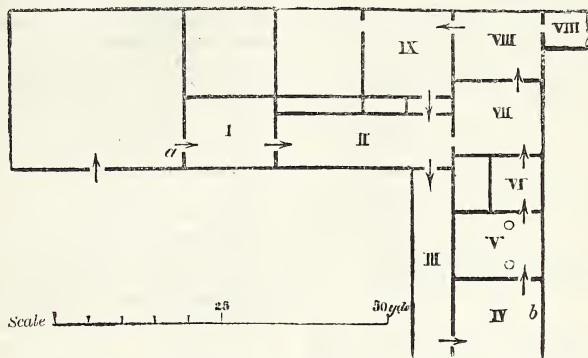
blank numbers are left for future acquisitions.

I.—Entrance wall, *Locatelli*: Landscapes. Back wall, *G. Poussin*: Landscapes. In the centre, a marble chair, supposed to be Etruscan, discovered near the Lateran, with reliefs of a procession of warriors, a boar-hunt, and sacrificial ceremonies.

II.—191 *Murillo*: \*Virgin and Child (simple, pleasing, and a marvel of colour.—*Cic.*).

197 *Carlo Maratta*: Virgin and Child—‘an ill-humoured nurse.’

219 *Barocccio*: Noli me tangere (for



PICTURE GALLERY AT THE PALAZZO CORSINI.

truth and naïveté, one of the best of his works.—*K.*) Replica at Munich. The Magdalen looks as if she were scratching her head.

220 *Van Dyck*: \*Virgin and Child.

225 *Rubens*: St. Sebastian.

241 *Carlo Dolci*: S. Apollonia, ‘who presents us with a tooth drawn out in the most delicate manner.’

243 *Carlo Dolci*: S. Agnese.

245, 247 *Guido Reni*: Ecce Homo.

On a table, \*Corsinian Vase in silver, with the Atonement of Orestes sculptured on it.

III.—303, 304 *Canaletto*: Venice.

305, 306, 307 *Locatelli*: Landscape.

336, 337 *Snyders*: Hunting scenes.

367 *Guido Reni*: Galatea.

393 *Teniers*: Rural dance.

IV.—427 *Carlo Maratta*: Madonna.

436 *Strozzi*: Beggar.

443 *Benefial*: Dido and Aeneas.

465 *School of Van Dyck*: Portrait.

478 *Flink*: Curion and Pera.

495, 498 *Wouwerman*: Landscapes.

499 *Van den Eeckhout*: Supper at Emmaus.

V.—520 *Van Dyck*: Portrait.

547 *Copy of Titian*: Venus and Adonis. Original in the National Gallery, London.

VI.—573 *Bronzino*: Hebe.

575 *School of Andrea del Sarto*:

Virgin and Child (1509), 'with forged signature; by Bugiardini.'—*M.*

579 *Fra Bartolommeo*: Holy Family (partly by *Mariotto Albertinelli*—*Cic.*), with a charming landscape (*K.*).

581 *Francialigo*: Portrait.

584 *Copy of Raphael*: Portrait of Leo X.

594 *Copy of Leonardo da Vinci*: La Gioconda.

598 *Pulzone*: Portrait of a Cardinal.

VII.—610 *Bartolommeo Veneto*: Portrait.

615 *School of Titian*: Philip II. (original in Naples).

627 *Garofalo*: Christ bearing the Cross.

632 *Dosso Dossi*: Portrait.

670 *Poelenburg*: Landscape.

VIII.—711 *Umbrian School*: Madonna and Saints.

712 *Ercole Grandi*: St. George and the Dragon.

723 *Fra Angelico*: \*Last Judgment.

730 *Guercino*: Ecce Homo.

731 *Battoni*: Holy Family.

732 *Carlo Dolci*: Madonna and Child.

733 *Hoffmann*: A hare (a copy after Albert Dürer).

IX.—Here is the extensive collection of drawings and engravings.

The *Corsini Library* on the first floor—entrance from the winding staircase at the end of the corridor on the rt.—was founded by Clement XII., and occupies eight rooms. It contains 60,000 books, upwards of 1300 MSS., some autographs of Christina of Sweden, and a great number of cinque-cento editions. (*Adm.*, p. [17].) The Collection of Engravings is one of the finest and most extensive in Italy, numbering about 150,000 specimens. Among them is a rough sketch by *M. Angelo* for Bugiardini's Martyrdom of St. Catharine (S. M. Novella, Florence). There are also twenty-seven drawings by *Pontormo*, some of

them excellent.—*M.* The series by *Marcantonio Raimondi* after Raphael is the most complete in Italy. Behind the Palace are the gardens and the pretty *Villa Corsini*, on the declivity of the Janiculum (Rte. 34), to be transformed shortly into a Botanical Garden.

The lane on the S. side of the Palazzo leads immediately to the

\***Museo Torlonia**, a valuable collection of antiquities, formed by Prince Alexander Torlonia, but only shown by special permission. Its finest works come from the Galleria Giustiniani, purchased by the Prince's father. Many marbles were excavated on the numerous Torlonia estates, especially those of Porto, S. M. Nuova and Statuario, on the Appian Way, Bovillae, Centocelle, and Cures, in Sabina. Others have been transferred from the Villa Torlonia, outside Porta Pia, from the Vitali and Ruspoli collections, and from the Villa Albani. Unfortunately the system of wholesale restoration has been unscrupulously adopted in this collection, and otherwise valuable fragments have been transformed into complete statues, diminished in merit, and puzzling as to authenticity. Thus a bronze torso of a young athlete (255) has been transformed into a Germanicus by the addition of a forged head.

Excellent Catalogue by *P. E. Visconti* (1883), in which, however, no mention is made of restorations.

CORRIDOR I.—4 Venus with the cestus. 18 Statue of a Youth. 19 Bust of Isis, in black granite. 24 \*Head of an athlete. 25 Athlete restored as Hercules. 30 Lysias. 33 Isocrates. 47 Venus Anadyomene. 49 Aristotle. 50 Head of Hypnos, the god of Sleep. 60 Leda and the Swan. 56 Hercules, imitated from the bronze original by *Lysippus*. 62 Minerva.

II.—\*Sitting Statue of Livia, wife of Augustus—perhaps imitated from 77. 67 \*Bust of Alcibiades. 68 Latona

saving her children from Pytho. 72 Statuette of Tiberius. 79 Isis, remarkable for the hairy mantle. 77 \*Sitting female figure, perforated by the action of water, supposed to be Olympias, mother of Alexander the Great. Mastiff crouching under the chair. 82 So-called \*Philosopher of the Ruspoli family. 83 \*Married couple, an interesting group. 86 \*Bust of Hermes. 91 Alexander the Great. 94 Aesculapius. 101 Nymph. 112, 113 Fauns. 116 Two Satyrs wrestling; a curious subject freely restored. 117 The Orator Hortensius, from his Villa at Laurentum.

III.—118 Julius Caesar. 121 Marine Venus, finely grouped, with Cupid and a sea monster. 131 Venus, almost identical with that of the Capitol. 133 \*Bust of an old Fisherman, remarkable for the hat, or *pileus viatorius*. 136 Septimius Severus, full of expression. 137 Head of a Woman. 141 Statue, restored as Niobe. 146 Venus Euploea, with the attributes of navigation. 150 Triangular foot of a Candelabrum, with three figures in relief. 151 Hermaphrodite and Satyr, interesting for the accessories. 154 Telesphorus, in *rosso antico*. 161 Sophocles. 164 Augustus sitting.

IV.—167. Scylla devouring one of the companions of Ulysses—wrongly restored as Milo struggling with a wild beast. 173 Crouching Venus. 174 Cupid and Psyche. 182 Crouching Venus, head restored by Algardi. This and 173 are antique copies of a work by some celebrated sculptor.

SALOON I.—183 \*Minerva. 189 Colossal bust of Trajan. 194 Claudius. 191 Sacrifice of Mithras, relief. 202 Tiberius. 228–236 Muses. 237 Apollo Musagetes. In the corridor to the rt., 240 Statue, restored as Niobe (see 290). 249 Claudius. 250 Neptune.

II.—255 \*Germanicus, the only bronze statue in the Museum, found at Cures. Only the torso is genuine—the rest is by *Guacciarini*. 267 Colos-

sal head of Africa, with an elephant's head for a helmet, from the architrave of a temple. 279 Statuette of fighting Gauls. 283, 284 Pan and Olympus.

Returning through Comp. xlii., and entering the Corridors: 289 Statue of Giulia Domna. 290 Draped Statue restored as Irene and the boy Plutus (see 240), and supposed to be a copy of a work by Cephisodotus, now in the Alte Pinakothek at Munich. 294, 296 Heads of Medusa. 297 \*Large tazza, with Bacchanalian figures in relief. 298 Minerva, found at Porto. Close by are casts of those in the Vatican and Capitol for comparison. 301 Melpomene, dressed as a tragic actress. 308 Statuette of Marsyas. 309 Ganymede, restored as a Trojan warrior on his knees. 310 Young Nero. 332 \*Diadumenos—effeminate youth binding his head. 343 Pompey. 355 Wrestler.

III.—374 Silenus, from a fountain. 377 \*Relief of Hercules with the apples of the Hesperides. 379 Relief of a Woman selling geese and hares, from a tomb. 383 Large tazza, with the Twelve Labours of Hercules.

IV.—387 Captive Dacian King. 388 Hercules and Telephus. 389 Ariadne, recumbent. 392 Bacchus and Silenus. 395 Sarcophagus representing a marriage with 19 figures, two thirds of life-size. 397, 398 Antinous. 401 Domitian as Hercules. 404 Domitian as Emperor. 407 Ptolemy II. (Philadelphus). 414 Front of a sarcophagus, with reliefs of Life and Death. On the rt. is the

#### HALL OF THE SARCOPHAGI.

In the centre is a white marble Cupid drawn by two wild boars in *bigio morato*. 416 Triumph of Bacchus. 420, 422 Labours of Hercules. 423 Apollo and Marsyas. 427 Statue of the Nile, in *bigio morato*. 428 Rude relief of custom house officers, collecting taxes. 430, 431 Curious

reliefs, representing the *Port of Claudius*, and a Praetorian galley with a wolf painted on the sail—both from Porto. This subject has been illustrated by Father Guglielmotti, a Dominican writer profoundly erudite on maritime questions among the ancients. 433 Fragments of a Tomb-relief. 434 River-god, in green basalt. To the rt. is the

105-0), and ends with Valentinianus III. (A.D. 455). Some of the head-dresses, draperies, and armour are interesting for the study of costume; but unfortunately many unknown heads have been forced by restoration to represent historical personages. The most important are 514 Livia. 515 Maecenas. 516 Agrippa. 517 Caius Caesar as a boy. 533 Galba. 545 Hadrian. 555 Annius Verus. 569 Caracalla. 571 Geta. 588 Pupienus. 596 Quintus Erennius. 611 Helena Fausta.

#### HALL OF THE ANIMALS,

Containing some clever sculptures of sheep, dogs, goats, and eagles. 438 Ulysses carried by a ram out of the cave of Polyphemus. 443 Column of rare alabaster. We now return through Comp. lxxi. and enter lxxiii. 459 Relief of an unknown subject, called Medea and Jason. Through Comp. x. we reach lxxiv. 467 Relief of sea-deities. To the rt. is the

On the l., just beyond the Porta Settimiana, a street leads to the Ponte Sisto, passing the little Church of *S. Dorotea*, formerly belonging to the Theatines, afterwards to the *Padri Scolopi*, and given to the Franciscan Conventuals in 1738. In the adjoining Cloister SS. Gaetano of Thiene and Giuseppe Calasanzio lived together, and drew up the rules of their respective Orders. A few yds. further is the Church of *S. Giovanni della Malva*, rebuilt for the *Padri Ministri degl' Infermi* in 1818. *Malva* is a corruption of *MICA AUREA*, by which name the declivities of the Montorio were formerly known (see below).

#### HALL OF THE ATHLETES,

with several busts and figures, the best of which are 470 and 477.

Returning to the main street, the Via Garibaldi ascends directly to *S. Pietro* in Montorio, passing on the l. *S. M. dei Sette Dolori* (1652). We continue S., and pass on the rt. the Carmelite Church of

We return through Comp. lxxiv. and enter the ROOM OF ARCHAIC SCULPTURES. 481 Hope. 482 Priestess. 483 Ephesian Diana. 485 Cane-phora. 490 \*Vesta, from the Giustiniani collection, a very beautiful Greek statue without attributes, and possibly intended for a priestess, not a deity. On the pedestal is an interesting relief, of inferior workmanship, representing the goddess seated in a shrine. 498 Venus. 501 Apollo. 503 Cybele. 506 Tazza of green Egyptian breccia, the largest specimen known; removed from the Villa Albani. Passing once more through Comp. lxxiv. we reach the

*S. M. della Scala*, built in 1592 to receive a miraculous Madonna which was found under the staircase of a neighbouring house, and is preserved in the l. transept. The Church is richly decorated with costly marbles, and has a gilded bronze tabernacle supported by 16 colonnettes overlaid with Oriental jasper. At the 1st altar rt. is a good Beheading of St. John, by *Honthorst*.

#### GALLERY OF IMPERIAL BUSTS.

This very valuable collection begins with Caius Marius the Consul (B.C.

The *Acqua della Scala*, made in the adjoining Convent, is a preparation of herbs, spices, and the natural spirit



of wine, and has some reputation as a cure for flatulence and dyspepsia.

200 yds. further on is S. M. in Trastevere (Rte. 27). We follow the first turning to the rt., and ascend a lane between high walls, and a flight of steps which crosses the winding carriage-road, and is bordered with a *Via Crucis*. At the top of the ascent stands the Franciscan Church of

### S. Pietro in Montorio (197 ft.).

It was attached to one of the twenty privileged Abbeys of Rome, but was abandoned by the monks about 1350, and rebuilt for the *Minori Osservanti* at the expense of Ferdinand and Isabella of Spain, from the designs of *Baccio Pontelli* in 1472. It stands on the site of the Arx Janiculensis, founded by Ancus Martius, and derives its name of Mons Aureus, Monte d'Oro, or *Montorio*, from the yellow-coloured sand and gravel which forms the upper portion of the hill.† This interesting Church and its adjoining Convent narrowly escaped utter demolition during the siege of 1849, having been fortified and occupied by the Romans. From its vicinity to the Porta San Pancrazio, the centre of attack of the French army, it was much exposed to the fire of the besiegers. The tribune and steeple were completely destroyed, and have been since rebuilt, as well as the W. wing of the convent. Among the parts which happily escaped injury was the

1st chapel on the rt., celebrated for its \*frescoes by *Sebastiano del Piombo*,

† A very ancient tradition in Rome says that St. Peter was crucified *inter duas Metas*—i.e., between the two end goals of Nero's Circus, the scene of so many early Christian martyrdoms. The precise spot has been placed, by measurements and inferences, at the foot of the Obelisk in the *Piazza di S. Pietro*. In the middle ages, however, the word *Meta* had lost its original meaning, and was applied to tombs of pyramidal shape, of which only two existed in Rome—that of Caius Cestius, and the so-called Tomb of Romulus (Rte. 29). The hill on which this Church is placed stands approximately half way between these two *Metae*, though not quite in a straight line; and it was therefore erroneously supposed in the 13th cent. to occupy the site of St. Peter's crucifixion.—L.

from the designs of M. Angelo—the Flagellation of our Saviour, defaced by damp and injury; at the sides, SS. Peter and Francis; on the vault the Transfiguration; above the arch, a Prophet and Sibyl, with angels. These works cost six years' labour (1517). 'They vary in process, being partly in fresco, partly in oils, and show the influence of the Sistine Chapel.'—K. 2nd rt., on the vault, Coronation of the Virgin, by pupils of *Perugino*. 5th, Conversion of St. Paul, by *Vasari*, who introduced his own portrait: the monument of Card. Antonio Fabiano del Monte (1533), as well as the statues of Religion and Justice, were sculptured by *Bart. Ammannati* (1557). In front of the high altar are the slab-tombs of Hugh O'Nial, Baron Dungannon, son of the Earl of Tyrone, and of Rory or Roderick O'Donnell, Earl of Tyrconnell (1608), who, implicated in the intrigues against Elizabeth and James I., fled their country, and died at Rome. Behind the high altar before the first French invasion stood Raphael's Transfiguration; and Seb. del Piombo painted as a rival to it the Raising of Lazarus, now in our National Gallery.

5th l., Baptism in the Jordan, by *D. da Volterra*, 'excellently composed, but somewhat inexpressive.'—K. 4th l., Entombment, Disputation in the Temple, and the Cross-bearing, probably by *Stellaert*. 3rd l., Peruginisque Virgin and Child with St. Anna. 1st l., St. Francis receiving the Stigmata, by *Giov. de' Vecchi*. At the entrance, \*Tomb of St. Julian, Abp. of Ragusa, by *G. A. Dosio* (1510). In this Church was buried, without any record of her grave, the unhappy Beatrice Cenci.

Beyond the 3rd chapel rt. a door opens into the court, in the centre of which stands the celebrated \*Temple, built by *Bramante*, at the expense of Ferdinand of Spain in 1502, on the spot where St. Peter was then supposed to have suffered martyrdom. It is a small circular domed building,

surrounded by sixteen columns in grey granite, and is one of the most elegant works of modern times. In its upper chapel is a sitting statue of St. Peter, and a beautiful Cosmatesque pavement. The crypt below is richly decorated with stucco reliefs.

From the terrace in front of the Church is gained a magnificent and justly celebrated \*VIEW. This panorama is to modern Rome what the view from the Capitol is to the ancient city; and strangers should take an early opportunity of visiting the spot, in order to acquire a knowledge of the principal buildings in the more modern portions of the city. Nothing can exceed the interest and beauty of the prospect, extending from Soracte to the Alban hills, with the classical sites and towns of the adjacent Campagna brilliantly lighted up by the evening sun.

Within the Convent is established the **Spanish Academy of Fine Arts**, for which a portion of the building was restored and adapted in 1879, at the expense of the Spanish Government, to whom the protectorate of the church belongs. On the opposite side of the steep *Via S. Pancrazio* is the **Bosco Parrasio**, where the Arcadians formerly held their sittings (p. 6).

From S. Pietro in Montorio the road ascends, passing on the l. the small but pretty **Giardino del Gianicolo**, to the

\***Fontana Paolina**, the most abundant, and perhaps the most imposing of all the Roman fountains, though not in the best taste. It was erected by Paul V. in 1612, from the designs of *Fontana*; both their names are commemorated in that of the fountain. The front has six Ionic columns of granite which stood in Old St. Peter's, and is decorated with marbles taken from the Temple of Minerva, in the Forum Transitorium. The water is collected from springs about the lake of Bracciano, 35 m. distant, and conveyed to Rome by the aque-

duct of the *Acqua Paola*, the ancient *AQUA TRAJANA*. Lower down, the water serves to turn several flour-mills between the Janiculum and the Tiber. S. of the Fountain, on the site of the demolished *Villa Sciarra*, is an open space intersected with carriage-roads, from which the view over the whole of Rome and the Campagna is very fine. The main road ascends to the *Porta San Pancrazio*, passing on the rt. the entrance to the *Passeggiata del Gianicolo* (Rte. 34), and the beautiful *Villa Aurelia*, formerly *Savorelli*, and now the property of Major Heyland. This is the highest point within the walls of Rome, and was once crowned, like other similar heights, with a Chapel dedicated to St. Michael (*S. Angelo in Gianicolo*).—L.

## ROUTE 34.

FROM THE VATICAN TO THE CHURCH OF S. PANCRAZIO, BY S. ONOFRIO, THE JANICULUM, AND THE VILLA DORIA-PAMPHILI.

[For plan of this Route, see p. 295.]

Following Rte. 33 as far as the Lunatic Asylum, and turning up the hill to the rt., we pass the **Ospedale Torlonia**, an institution founded and very liberally supported by the Princes Torlonia, for patients labouring under diseases of the eyes, and for surgical operations. It is admirably served by Sisters of Charity. At the top of the ascent is the Jeronymite Church of

**S. Onofrio**, originally Gothic, built in 1439 by B. Niccolò da Forca Palena. In the lunettes under the portico are three scenes from the life of St. Jerome (Baptism, Chastisement for reading Cicero, Trance in the Desert), by *Domenichino*, by whom also is the fresco of the Virgin and Child with angels over the door. On the rt. is the slab tomb of the founder. The remains of Tasso lay on the l. within the entrance (see inscription). They were removed in 1857 on the anniversary of the poet's death to a tomb erected by subscription in the 1st chapel l. The monument has a relief of the poet's funeral, and a statue by *Gius. Fabris*, a miserable specimen of modern Roman sculpture. In the 2nd chapel l. is the Tomb of Card. Mezzofanti (1849), who was titular of the Church. In front of the Chapel is a good slab tomb of 1501. At the high altar are \*Frescoes by *Baldassare Peruzzi*, 'quite in the style of Pinturicchio, possibly even executed from that master's sketches.'—*M.* Virgin and Child, with SS. John Bapt., Jerome, Catharine, Onofrio, and a donor—unfortunately injured by restoration. On the l., Adoration of the Magi.; rt., Flight into Egypt, with

the Massacre of the Innocents behind. On the vault, Coronation of the Virgin, with Saints, angels, and Sibyls.

On the rt. is a good recumbent effigy of Card. Sacco (1505), surrounded with handsome sculptured arabesque ornaments. In the lunette, St. Anne teaching the Virgin to read, by *B. Peruzzi*. In the 2nd chapel rt. is the Madonna di Loreto, by *An. Caracci*. Beautiful Renaissance Basin for Holy Water. Stat. on Easter Mon.

Formerly attached to the Church, but now the National property, is a home for orphans (*Orfanotrofio*), in a healthy situation, with a large garden. In an upper corridor of the Monastery, under an arch of Robbia ware, is a beautiful fresco of the \*Madonna and Child, with a kneeling Donatorio, by *Beltraffio*, much repainted, 'a mere wreck'—*M.* In a room, which was inhabited by Tasso when he came to Rome to be crowned with laurel at the Capitol, and in which on Apr. 25, 1595, he died, are preserved the poet's bust in wood with head in wax, taken from a cast after death, his crucifix, belt, wooden inkstand, some of his autographs, his chair, and the leaden coffin in which his bones were deposited before their last removal. At the foot of the staircase, opposite the door, is a small fresco head of the founder. The terrace in front of the Church commands a magnificent \*VIEW over the N. part of Rome, the Sabine and Alban hills, and the distant Soracte.

The carriage-road winds upwards, and enters the beautiful \**Passeggiata del Gianicolo*, which commands one of the finest and most interesting panoramas in the world. All Rome lies at the traveller's feet, backed by the swelling undulations of the Campagna and the range of distant hills, from Soracte to Monte Cavo. On the l. is the celebrated *Tasso's Oak*, consecrated by the tradition that under its shade the poet was used to retire for meditation and study. It was partly blown down during a storm in the autumn of 1842, but has regained fresh vitality. An etching of it be-

fore its fall was made by Mr. Strutt, author of 'Sylva Britannica.' Beneath it are some semicircular rows of masonry seats, formerly a place of meeting for the Arcadian Academy during the summer months, in a magnificent situation.

Further on to the rt. is the *Villa Lante*, built from the designs of *Giulio Romano*, and adorned with celebrated frescoes by him and his scholars, now in the Borghese Gallery. Some remains of other frescoes, which had been covered with whitewash, have been restored to sight by the late occupant of the villa, M. Favard, a talented French artist. The latter part of the drive skirts the woods of the *Villa Corsini*, which clothe the slopes above the Palazzo (Rte. 33). On the rt., at a corner of the road outside the walls, is a small Shrine containing a STATUE OF ST. ANDREW, raised in 1848 by Pius IX. on the spot where the head of the Apostle was recovered, after having been stolen from the Vatican Basilica. Further on are the charming grounds of the *Villa Heyland*.

Issuing from the gardens, on the l. is the *Pontana Paolina* (Rte. 33). The carriage-road ascends to the rt., and passes through the

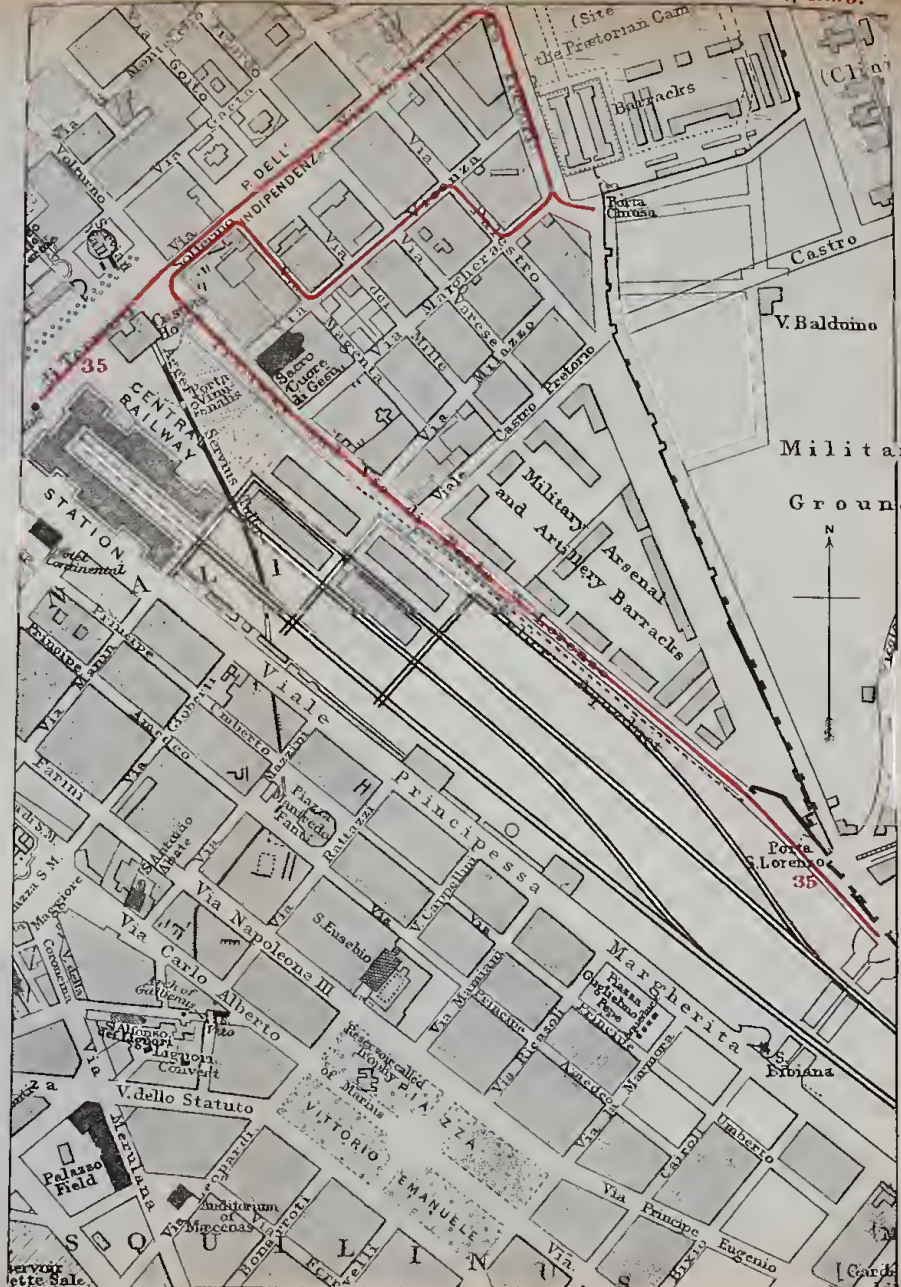
**Porta San Pancrazio.** It was upon the bastions to the S. of this gate that the French besieging army under Gen. Oudinot, in 1849, directed their principal attack, and succeeded in making a breach. Every spot in the neighbourhood is intimately associated with the events of that memorable siege. The existence of a considerable portion of the Aurelian wall within the circuit of the bastioned line of the popes gave the besieged great advantage, forming a real fortress within the outer wall. It is due to the honour of the French military commanders to add that, in selecting this gate and the advanced point of the Janiculum for their attack, they were guided by the consideration that from no other spot could their operations be carried on with so little injury to the monuments of the Eternal City.

Beyond the gate on the rt. is the *Villa del Vascello*, belonging to the Marchese Medici del Vascello. Near it was the *Casino dei Quattro Venti*, constructed by Lorenzo Corsini, among whose foundations were discovered '34 exquisite tombs like those on the Via Latina, forming a small village, with streets and squares— all wantonly destroyed for the sake of their building materials.'—L. This beautiful Casino was hopelessly ruined in the siege of 1849. Facing us is the entrance to the

\***VILLA DORIA-PAMPHILI** (Adm., p. [36]), the most extensive on this side of Rome, the grounds exceeding 4 m. in circuit. It was founded by Camillus, nephew of Innocent X., in 1650. By the gate some cannon-balls, memorials of the siege, have been buried in the wall. The grounds are laid out in gardens, avenues, terraces, and plantations, among which the lofty pines, which form so conspicuous a feature in all views of Rome on this side, add considerably to the beauty of the spot. The fountains and cascades are in the fantastic style of the 17th cent. In 1849 the Casino and grounds were occupied by the republican troops of Garibaldi, who maintained his position for many weeks against the whole power of the French army. During the frequent skirmishes which ensued the gardens were seriously injured. The carriage drive leads past a species of Triumphal Arch and bears to the rt., affording a fine \*view of St. Peter's. Among the shrubberies on the l. are some interesting Columbaria which mark the line of the ancient Via Aurelia. They contain some hundred urns, but few inscriptions. Close by is a Chapel decorated with ancient Corinthian columns, and communicating by a subterranean passage with the

**Casino**, a handsome building designed by *Algardi*, and formerly celebrated for its sculpture, now removed to the Pal. Doria. The roof should be ascended for the \*view, which is the finest on this side of Rome (50 c.).





Military Ground



Continuing in the same direction, the road passes on the rt. a monument to the French who fell in the sanguinary struggles about the Villa; it consists of an octagonal temple, having a statue of the Virgin on its front, below a canopy supported by white marble columns, with the names of several of the dead who lie beneath inscribed on the basement. An ancient paved way has been discovered near the Orangery of the Villa, which is supposed to have been a cross-road from the Via Aurelia to the Via Vitellia.

Further on are some beautiful silver pheasants, and extensive hot-houses. The road now turns S., and makes the circuit of a pretty lake, bordered by groves and copses. The open ground between the lake and the Casino is famed for its anemones and other spring flowers; and the Romans have named this charming spot the *BEL RESPIRO*, because of its fine bracing air.

From the gate of the Villa Pamphili, a road on the l. leads in 5 min. to the Church of

**S. Pancrazio.** It stands near the ancient Via Vitellia, and was founded by Pope Symmachus about A.D. 505, over the site of the cemetery of Calpodius. It was given by Gregory I. to the Benedictines, restored by Honorius I. for Nuns of the same Order, created a titular Church by Leo X., and restored again in 1609 by Card. Torres, of Monreale, who added a handsome unpolished wooden ceiling, but took away the choir fittings and screen. The Church was bestowed upon the bare-footed Carmelites by Alexander VII. in 1663. In 1849 it became an important position to the besiegers, and was taken by storm under Gen. Regnault de St. Jean d'Angely. Here was buried Crescentius Nomentanus, the celebrated ruler of Rome in the 10th cent. His epitaph has unfortunately disappeared. Here Narses, after having defeated Totila, met Pope Pelagius and his Cardinals, and marched in procession to St. Peter's to return thanks for his victory in 555.

[*Rome.*]

It was here also that Peter II. of Aragon was crowned by Innocent III., and Louis King of Naples was received by John XXII. In the Confession are deposited the remains of St. Pancratius and other saints. Some steps under the fourth arch on the rt. lead down to the spot where the former is supposed to have been beheaded. Near the end of the l. aisle is the entrance to the Catacombs of Calpodius, the burial-place of Pope Calixtus (223), and of many early martyrs (now closed). On two pilasters of the nave are sketches of the ancient Ambones, destroyed by the French soldiers in 1798. Station, 1st Sun. after Easter; Festa, 12th May.

## ROUTE 35.

FROM THE RAILWAY STATION TO THE CHURCH OF SAN LORENZO FUORI LE MURA.

[Omn., p. [22], vi. ; Tramway, [28], p. ix.]

In making a new gallery for the Acqua Felice, near the N.E. corner of the Rly. Stat., some architectural fragments belonging to the Temple of FORTUNA PRIMIGENIA were revealed in Aug. 1873. Among these were inscriptions mentioning the name of the goddess, and a life-size statue of a Roman lady of the Claudian family, now in the Tabularium.

Close to the Stat. on the N. is the *Dogana di Terra* (Custom-house). For the sake of erecting it, a Roman house of the 4th cent., excavated on its site, was barbarously destroyed in 1876. On the second floor of the house was a private Chapel of Basilica form, having an apse adorned with paintings of the Saviour and Apostles, the sea, and some fishes—the only monument of the kind which

Christian antiquity has bequeathed to us.†

Opposite the Custom House, at the corner of the *Via Volturno*, is a small fragment of the Servian Wall.

[The *Via Solferino* leads hence to the large *Piazza dell' Indipendenza*. On the l. side of the Square is the *Via Gaeta*, in which were discovered in 1873 some colossal fragments of a cornice and entablature belonging to the ARCH OF GORDIANUS. It was erected to Gordian III. (circ. 240), and pulled down in the 16th cent. by Bramante, who used its marbles to decorate the Pal. Cancellaria.

The *Via S. Martino* leads out of the Piazza N.E. to the

**Campo Militare**, on the site of the Prætorian Camp of Tiberius, built by his minister, Sejanus (A.D. 23), and now surrounded by cavalry barracks. The N., E., and S. sides of the rectangle were included by Aurelian in his walls, their height being raised 10 to 15 ft. To this circumstance we are indebted for the preservation of the exact form of this celebrated Camp, memorable as the scene of the principal revolutions which occurred during the first three centuries of the Christian era. Considerable remains of the corridors are still visible, retaining in some places their stucco and even their paintings. The gate on the N. side is the best preserved. A part of the S. side was roughly rebuilt with large and irregular stones, probably by Belisarius. The side of the Camp facing the Servian walls and the Rly. Stat. was discovered between the *Via S. Martino* and the *Via Marghera*, and consists, like the others, of a double row of cells of brickwork, coated with stucco. On examining the next part of the Aurelian wall, the rude stone work hastily put together by Belisarius may easily be recognised by the admixture of every kind of material, and especially of fragments of white marble. Several portions on the S.E. side are formed of massive blocks of

† Armellini, *Chiese di Roma*, 1891.

volcanic tufa, derived from the wall of Servius, tombs, and other ancient constructions. The *Porta Decumana*, which formerly opened on the N. side, but was closed by Honorius, and the *Porta Principalis dextra*, may still be recognised. 'Here occurred that memorable and most melancholy scene in Roman history, when the Prætorians shut themselves within their Camp, after the murder of the reforming Emp. Pertinax, and put up the throne to auction. Julian and Sulpicianus bid one against the other; and at last ran up the price to 5000 drachmas to each soldier. Julian then impatiently outbid his rival by offering 6250, and the Empire was knocked down to him.'—*B.* The Prætorians were finally suppressed by Constantine, who caused the W. wall to be demolished. This part of Rome is considered the healthiest and cleanest in the modern city, especial attention having been paid to the drainage.

At the S. angle of the Prætorian Camp is the **Porta Chiusa**, a good arch of travertine surmounted by an attic of six smaller ones, with entablature and cornice, now walled up. It led into the *Vicarium*, where the beasts destined for slaughter in the Colosseum were kept, and from whence they were driven by night to their dens near the Amphitheatre (Rte. 10).]

Following the road which runs parallel to the Rly. on the N. side, we pass on the l. the Church of the **Cuore di Gesù**, erected by *Vespignani* in 1879. Opposite, within the premises of the Goods' Stat., is a well-preserved fragment of the \*Servian Wall. Further on, we pass on the l. the great **Military Arsenal and Artillery Barracks**, erected at a cost of several million francs.

The road now passes under an archway of 1585, and reaches on the l. the

\***Porta S. Lorenzo**, the ancient **TIBURTINA**, half buried in the ground. Until 1868 it was a double gateway; the outside arch, which still exists,



has a bull's head on the keystone. Its upper inscription records that it was restored by Augustus (B.C. 5) to carry the united streams of the Aqua Marcia (B.C. 162), Tepula (B.C. 127), and Julia (B.C. 35) over the Via Tiburtina; other inscriptions mention repairs by Titus (A.D. 80), Severus (A.D. 196), and Caracalla (A.D. 212). The specus of the three Aqueducts may be seen above, one over the other, separated by massive courses of travertine. The inner arch, as well as the two towers, were erected by Honorius, about 402. Pius IX. employed its large blocks of travertine for the foundations of the column commemorative of the Oecumenical Council, which he intended to raise on the Janiculum. The Porta S. Lorenzo is an example of the impressive effect of a plain Arch, without Greek ornament (see p. 103). 'All the moulded details, the cornice, and caps of the columns and pilasters, are very well executed.'—*M.*

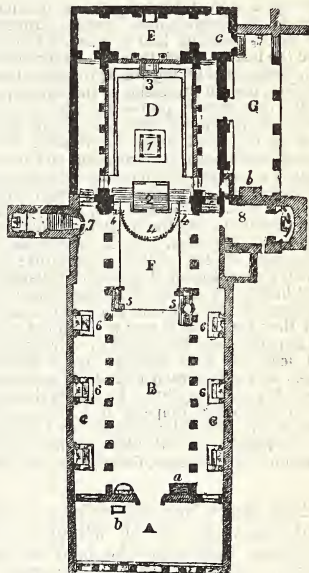
Further on to the rt., on the other side of the Rly., is the *Piazza Guglielmo Pepe* (p. 146). Our road turns l., and passes immediately on the l. the Stat. of the Steam Tramway to Tivoli (Rte. 43). On the rt. of the road are some remains of Tombs which once lined the Via Tiburtina. The horse tramway runs straight to the Campo Santo (see below), to the l. of which is the Church of S. Lorenzo.

In front of the Basilica is a handsome Tuscan column of red granite found at Ostia, on which stands a bronze statue of St. Lawrence, erected here in 1865, and formerly at S. Paolo.

The \***BASILICA OF SAN LORENZO**, originally a mere Oratory over the Catacombs of S. Cyriaca, is said to have been founded by Constantine, about A.D. 330; it appears to have been enlarged by the Empress Galla Placidia in the 5th cent., and partly rebuilt by Pelagius II. in 578. It was entered from the E., the high altar standing at the W. end. In 1216 Honorius III. destroyed the apse, reversed the plan of the building by adding the present long nave with its portico, and raised his Chancel over

the lower end of the Church of Constantine, which he filled up to a considerable height with rubbish (see below).†

The **Vestibule** is supported by six columns, four of which have spiral flutings. The others are in grey marble, the whole being surmounted by a \*handsome cornice, with sculptures of flowers, foliage, and lions'



BASILICA OF S. LORENZO.

A. Vestibule. B. Nave. D. Presbytery. E. Inner vestibule or narthex of the primitive Church. F. Choir of more modern Church. G. Sacristy, formerly Lateral portico. 1. High altar. 3. Episcopal throne. 4, 4. Dotted lines showing the apse of the primitive Church. 7. Chapel of S. Cyriaca. c. Entrance to primitive Basilica.

heads, taken from some ancient building. On the frieze are small half figures in Mosaic, (rt.) Honorius III., St. Lawrence, (l.) Christ, St. Stephen, and St. Hyacinth, in a very early

† Some ecclesiologists suppose that the two churches were separate at one time, having each its entrance, and were turned back to back, as in the temples of Venus and Rome,

style. The painting on the façade above, of Popes and saints, including Pius IX., is modern. On the l. is a curious sarcophagus, covered with reliefs representing a vintage, the vine-gatherers being genii; and at each end the canopy of a tomb. The restored 13th cent. paintings under the portico represent events in the history of SS. Lawrence, Stephen, Hippolytus, and Henry of Bavaria.

On the l. is the interesting legend of a monk to whom SS. Stephen and Lawrence appeared in a vision, ordering him to beseech from the Pope the institution of Indulgences for visiting their Shrine, and giving him a girdle as a token. The Pope goes in procession to the Church, and on the way thither proves the virtue of the girdle by restoring a dead man to life at the touch of it. Next comes the Finding of the body of St. Stephen at Jerusalem, and its conveyance across the Bosphorus to Constantinople and thence to Rome, where the horses refused to take it to S. Stefano Rotondo, and brought it to this Basilica. On the rt. is the well-known story of St. Lawrence, with the conversion and martyrdom of his gaoler Hippolytus; and further on the legend of Henry of Bavaria and the Chalice. A group of demons disturb the devotions of a hermit with their shouts, saying that they are on their way to claim the soul of the Emperor, who has just died. His good and evil deeds are then weighed by St. Michael, angels and devils each trying to press down the scale; when finally St. Lawrence throws in a cup which the Emperor had given to the Church, and his soul is saved. In the upper part he is fighting with Slavs, under the protection of SS. Lawrence, George, and Adrian.

The Nave has 22 columns with Ionic capitals, 16 of which are of Egyptian and grey Corsican or Sardinian granite, the remainder of Cipollino. The granite columns are of different dimensions.

The open wooden roof, as well as the walls over the columns of the nave were painted by *Fracassini* and others. On the rt. wall, St. Lawrence (Distributing alms, Producing his treasures, Martyrdom, Burial); on the l., St. Stephen (Ordination, Condemnation, Martyrdom, Burial). The nave is paved with Cosmatesque mosaic of the 12th cent.; in the centre is a mosaic of two mounted knights in armour, with triangular shields, surrounded by griffins.

On the rt. of the door is an ancient

Pagan \*sarcophagus with reliefs representing a marriage; it was converted in 1256 into the tomb of Card. Guglielmo dei Fieschi, nephew of Innocent IV.

In the volutes of the 8th column on the rt. are sculptured a *lizard* and a *frog*, which led Winckelmann to suppose that all these columns were taken from the Porticus of Octavia (best seen by mounting the ambo). Pliny tells us that the architects of the Temples of Jupiter and Juno, within the Porticus, were two Spartans, named Sauras and Batrachos, and that being refused permission to inscribe their names upon their work, they carved them on the base of a column, under the figures of a lizard and a frog. 'As, however, there is no part of the base upon which such reliefs could well be introduced, it is probable that he was mistaken in his detail.'—*M.*

The **Ambones** stand on each side of that raised portion which corresponded to the choir (R) in the basilica of Honorius; the Gospel was chanted from the one on the S. side, with the reading-desk turned towards the choir; and the Epistle from that on the N., with a single desk towards the high altar. At the first is a mosaic Candelabrum standing on a Roman cippus reversed, having an olive-branch and birds sculptured on it.

The **Presbytery**, which is reached by steps from the existing nave, stands immediately over the nave of the church built by Pelagius II., and has usurped its columns. The lower row, whose bases stand upon the original level of the nave of Pelagius, consists of 10 magnificent fluted columns of *pavonazzetto*, and two of Hymettian marble, taken from some ancient building. They were buried half the length of their shafts until the excavations of 1821, but are now entirely exposed. Ten of the capitals are Corinthian, and two are richly sculptured with military trophies. The entablature is also formed of ancient friezes and cornices. The upper row

has 10 smaller columns of *pavonazzetto*, and two of black Egyptian granite, enclosing a gallery (formerly set apart for women), corresponding to the *triforium* of Gothic churches.

The **High Altar** and its tabernacle, supported by four red porphyry columns, stand above the *Confessio*, where, in a marble urn, enclosed within a richly gilt grating, are deposited the remains of SS. Lawrence, Stephen, and Justin. It was erected by the sons of Magister Paulus in 1148. As in all the great Basilicas, the high altar is reserved for celebrations by the Pope. Behind it is an elaborate screen in mosaic with panels of red and green porphyry, and an ancient **Papal Throne**, with spiral columns in mosaic. The pavement is Cosmatesque, of the 13th cent.

Looking back upon the face of the original Chancel arch is a **Mosaic** (578-590) of our Saviour with (rt.) SS. Paul, Stephen, Hippolytus, (l.) Peter, Lawrence, and Pope Pelagius II. offering his Church, and the holy cities of Bethlehem and Jerusalem. 'So restored and disfigured that to all appearance they belong to a later period.'—K. Above the cities are two of the original windows of the 6th cent. basilica, formed of slabs of marble, in which were inserted circular panes of translucent alabaster, admitting a dim light, now replaced by gaudy-coloured opaque glass. During the restorations some remains of 12th cent. paintings were discovered between the windows on the outside towards the E. (only to be seen from the burying-ground).

Below the Presbytery a double flight of steps descends to the vestibule and mutilated nave of the primitive church which was cleared out in 1821, and is now converted into a species of open **Crypt**. It retains portions of its ancient pavement in rude mosaics and slabs of marble. In two arched niches are paintings of the Virgin and female Saints, and of S. Sixtus II., not anterior to the 9th cent. Here are several sepulchral inscrip-

tions and paintings of an early Christian date. Among them on the rt. wall, is a marble tablet, referring to the *Senatrices* Theodora and Marozia, the notorious mother and daughter who controlled the Papacy in the 10th cent. Another is dated A.D. 999, a period famous in Roman history in connection with Otho III. At the extreme E. end, a plain marble sarcophagus in a niche with a metal railing in front, was erected in 1881, to the memory of Pius IX., whose remains were then transferred hither from St. Peter's.

Pius IX. left strict injunctions in his will that only 2000 fr. were to be spent upon his Tomb. So far as concerns the Tomb itself, his wishes were obeyed; but funds were afterwards raised, partly by a munificent private gift, partly by public subscription of small amounts, for the purpose of surrounding the Tomb with a more splendid memorial. The adjacent walls have therefore been covered with mosaics from the designs of *Cattaneo*, in a very effective style, half Lombardesque and half Renaissance. The three large subjects represent scenes in connection with the Pronulcation of the Dogma of the Immaculate Conception in 1854. On the same side are medallion heads of SS. Alfonso dei Liguori and Francis of Sales, raised to the dignity of Church Doctors by Pius IX. Opposite are SS. Lawrence, Peter, Paul, and Stephen, as connected with the Church. To the l., SS. Cyriaca and Agnes, connected with the Catacombs; to the rt., SS. Francis and Catharine, patrons of Pius IX.

At the end of the l. aisle is the subterranean Chapel of **S. Cyriaca**, to which are attached the Indulgences granted by Pope Alexander II. (see above). At the top of the steps are two 16th cent. reliefs of Souls in Purgatory. Above the altar is a Pietà in white marble under a beautiful trefoil-headed mosaic arch. Behind this chapel runs a passage, from which glimpses may be obtained of the **CATACOMBS OF CYRIACA**, now inaccessible (see below). They consist of low

galleries with loculi or graves on the sides. Over an altar in a recess are half-length figures of SS. Stephen, Peter, and Lawrence, commemorating the Monk's Vision.

In the beautiful and very interesting \*Cloisters (1216) are some curious ancient fragments, part of a frieze from the old Church, and Christian inscriptions found in the neighbouring catacombs. Near the entrance on the rt. is the lid of a Sarcophagus with reliefs of the Triumph of Cybele. The Cloister has about 60 colonnettes, enclosed within wide bays, and a fountain in the centre of the garden. The Campanile is of similar date.

On the S. side of the Church is the entrance to the CAMPO VERANO, or extramural

**Cemetery**, commenced during the first French occupation, and consecrated in 1837; it was greatly extended in 1854. Many fine monuments and statues by the best sculptors in Rome may be seen in the great quadrangle and on the hill behind the basilica. That erected by Pius IX. to the Zouaves and other foreign soldiers in his service, who fell in the battle of Mentana, occupies a central position in the upper part of the cemetery. At the E. end of the quadrangle opposite the entrance is a Chapel where the last services are performed over the dead. In the escarpment of the tufa-rock, cut away to enlarge the cemetery, the visitor will observe numerous galleries of the catacombs of Cyriaca laid open, with the loculi or graves excavated in their sides, and a large arcosolium with paintings of the Good Shepherd and other figures. The Doric square atrium, the monumental gate, and the Chapel were designed by *Vespignani*. The upper part of the cemetery, reached by a flight of 60 steps on the l., or by a winding carriage-road, commands a fine view of the Alban mountains.

## ROUTE 36.

FROM THE FONTANA DEI TERMINI TO  
S. AGNESE AND THE CATACOMBS, BY  
THE VILLA TORLONIA.

[Omn., p. [22]. v., viii.; Tramway, p. [28], ii.]

In the *Via Venti Settembre*, beyond the Fountain (Rte. 21), is the extensive and conspicuous Treasury, or **Pal. delle Finanze**, erected in 1875 at a cost of 500,000*l.* In laying its foundations in 1873, near the N.E. angle of the building, were discovered some remains of the *Porta Collina*, in the wall of Servius Tullius. The well-known reconnaissance of Hannibal, when, according to Livy, he threw a spear over the walls, took place on this side; if he had entered Rome, it is probable it would have been by this gate. At the same time came to light some shapeless ruins of a TEMPLE, together with a colossal marble head of Titus, now at Naples. Several statues, busts, and inscriptions, are preserved in the *Museo delle Terme*. At the extreme S. corner of the Palace were discovered in 1874 some scanty but interesting remains of the monastery of *S. Ciriaco*, built in memory of the Christians condemned to labour at Diocletian's Baths (Rte. 21). In front of the Palace is a bronze Statue of the Finance Minister *Sella* (1884). The next street on the l. leads immediately to the ruins in the *Garden of Sallust* (Rte. 20).

On the rt., at the end of the *Via Venti Settembre*, is the **British Embassy**, with a large and well-shaded Garden. Opposite is the **Villa Bonaparte**, originally *Cicciporci*, and afterwards *Paolina*, so named from the Princess Pauline Bonaparte Borghese, sister of the first Napoleon, to whom it belonged. It occupied the triangle

enclosed by the Aurelian Wall between the Porta Salaria and the Porta Pia, but the gardens have almost entirely disappeared. It now belongs to Prince Napoleon Charles Bonaparte, youngest son of the late Prince of Canino. In the grounds was discovered, in March 1885, an ancient family hypogaeum, with seven marble Cippi. The largest contained the ashes of Piso Licinianus, whom Galba adopted as his successor, four days before his assassination in the Forum A.D. 69. Piso was murdered on the same day by order of his rival Otho. In 1878, between the new streets of Gaeta, Volturno, and Montebello, extraordinary quantities of *amphorae vinariae* were found at about 5 ft. depth, extending much lower, in layers of from 3 to 6 ft., one above another, and all reversed. These empty jars came from a wine-shop frequented by the Praetorian soldiers, and were afterwards used for filling up the ditch of the Servian agger (see p. 54).

The **Porta Pia**, deriving its name from Pius IV., who began it in 1564, from the designs of *Michel Angelo*, was completed by Pius IX. in 1869. The coat-of-arms which stood over the Gate, carved by the great sculptor himself out of a marble capital found under the Pal. della Valle, is now in the *Industrial Museum* (Rte. 2). It was through this gate that the Italian troops entered Rome after a short bombardment on Sept. 20th, 1870. The spot where the breach was effected is indicated by a tablet on the wall just outside the Gate, where the names of 33 soldiers who fell in the assault are inscribed.

[On the rt. of the Porta Pia stands the **PORTA NOMENTANA** of Honorius, closed in 1564 by Pius IV. Through it passed the *Via Nomentana*, which the modern road to S. Agnese follows. One of the towers protecting the old gate rests upon a massive square tomb of concrete, with traces of its travertine facing. A broken inscription, discovered in front of the tomb in 1827, revealed the name of Q. Haterius,

named by Tacitus as the worst flatterer of Tiberius.

About  $\frac{1}{2}$  m. to the rt. of the Porta Nomentana, near the E. wall of the *Castra Praetoria* (Rte. 35), stands the **Policlinico**, one of the largest and most remarkable Hospitals in Europe, arranged on an entirely new and most admirable system. To each disease is assigned a separate building, which itself consists of a series of detached pavilions connected by bridges—about 100 independent buildings in all, with 1000 beds. It was designed by *Guido Barcelli*; architect, *Giulio Podesti*; cost, 20 millions of francs. Within the grounds is a cruciform sepulchral chamber of travertine ornamented with a cornice discovered in 1839. It contained three marble sarcophagi covered with reliefs representing Orestes and the Furies, and the Niobides, now in the Lateran Museum.]

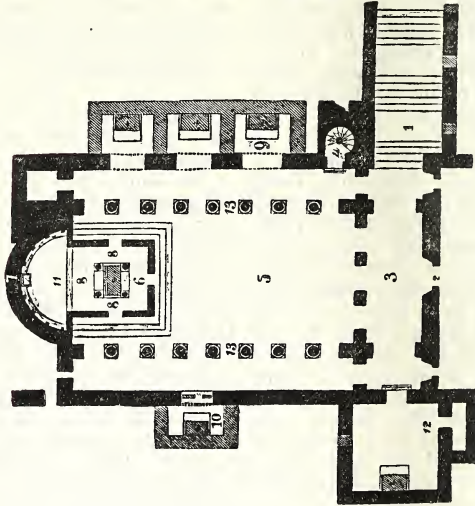
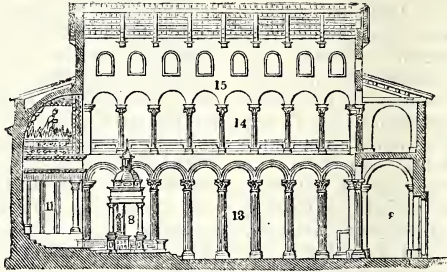
Returning to the Porta Pia, in the main road on the rt. is the **Villa Patrizi**, built by Card. Giov. Patrizi at the end of the 17th cent., much damaged in the Revolution of 1848, and since restored. It was a favourite retreat of Clement XVI.; but its woods and gardens have been mutilated for building (small Catacomb). Beyond it is the **Villa Victoria**, an Industrial Home for orphan children founded by Mrs. Edgecombe Edwardes (adm. on Thurs., 3 to 6 p.m.). Further on is the **\*Villa Torlonia**, surrounded by beautiful and extensive grounds, which are unfortunately disfigured by artificial ruins. The Casino commands a magnificent view.

About  $1\frac{1}{2}$  m. beyond the Gate is the Basilica of

**\*S. AGNESE FUORI LE MURA**, which has preserved its ancient form and arrangement with little change, and in this respect is one of the most interesting Christian edifices in Rome. It was founded in 324 by Constantine, at the request of his sister Constantia, to enclose the Tomb of St. Agnes. It was enlarged by Pope Symmachus (498-514), rebuilt by Honorius I.,

altered in 1490, and restored in 1856. It now belongs to the Canons Regular of St. John Lateran (p. 134). To the rt. of the entrance Gateway is the Canons' residence, with remains of an Annunciation and other frescoes

of 1454 on the 1st floor. In the court is a modern hall, on the site of an older one, where in 1854, Pius IX., and several cardinals, church dignitaries, and the French and Austrian generals, were pre-



SECTION AND PLAN OF S. AGNESE.

1. Stairs leading to the Church. 2. Entrance from the primitive atrium. 3. Vestibule  
 4. Stairs leading to gallery. 5. Nave. 6. Confession. 7. Episcopal throne. 8. High altar.  
 9. Chapel of S. Jerome. 10. Chapel of the Sacrament. 11. Tribune. 12. Sacristy  
 13. Nave arcade. 14. Triforium gallery. 15. Clerestory.

cipitated headlong into the cellar in consequence of the floor giving way. This scene is represented in a decidedly ludicrous fresco which may be seen through a large window on the rt.

Crossing the court, and entering at a door on the rt., we descend † by a long flight of marble stairs (1), whose

† On St. Agnes' Day (see below) visitors should secure a chair (15 c.) before descending the steps, immediately within the doorway,

walls are covered with sepulchral inscriptions, chiefly Christian, found in the neighbourhood. Some of them bear the name of a consul, which enables us to fix their date; others, although written in the Greek character, express Latin words. Many curious and interesting fragments of chancel screens are also built into the walls. At the bottom on the rt. is a large slab, covered with an inscription in verse, in honour of St. Agnes, by Pope St. Damasus (366-385); the letters are in the beautiful form which that pontiff usually employed.

The **Nave** has 16 ancient columns of *portasanta* (rare varieties), and *pavonazzetto*—some of them curiously fluted. In the Gallery above is a second row of smaller columns returned along the W. side, with imitations of the Ravenna impost. All capitals are Corinthian or composite, except those on the W. in the higher tier, which are Ionic. Between the windows are paintings of Virgin Martyrs. Under the high altar, with a baldacchino sustained by four porphyry columns, is the **Confession** (1620) of St. Agnes, where her remains are deposited. Her statue on the altar is an antique torso of Oriental alabaster, with modern head, hands, and feet, in bronze gilt. On the vault of the tribune is a **Mosaic** (625-638), specially interesting in the history of the art as being 'on the boundary line between the earlier and later styles. We find a significant deviation from the general rule; instead of the figure of Christ is St. Agnes between Popes Symmachus and Honorius, the only indication of the Godhead being a hand protruding from the clouds to crown the saint. The execution is rude and even poor.'—K. The heads of the saints were restored in the 17th cent., and an inscription in Latin verse added. The 2nd chapel on the rt. has a beautiful inlaid altar, and a \*relief of SS. Stephen and Lawrence (1490). On the l. of the high altar is a handsome antique candelabrum in marble, found in the adjoining Catacombs (see below). In the Sacristy is

a terra-cotta figure of Christ in the sepulchre, attr. to *Michel Angelo*. Over the altar of the 2nd Chapel l. is an old fresco of the Virgin and Child.

The festival of St. Agnes, on the 21st of Jan., is well worth attending. High mass, accompanied by music, is celebrated by the titular cardinal at 10, and is followed a little before 12 o'clock, by the blessing of two lambs, which are placed upon the altar, decorated with ribbons. They are afterwards reared by nuns of a convent in Rome, and their wool is employed in making the palliums given by the Pope to archbishops.

The \***Catacombs of S. Agnese** (entered from the l. aisle; Sacristan, 1 fr.) are the best preserved in the neighbourhood of Rome. They date from the 1st to the 6th cent., and contain mostly family vaults and private burial places, many of which have never been opened. To this fact is attributed the entire absence of painting. They were in two tiers, of which the upper one was destroyed to make way for the Basilica. There are several small square vaulted sepulchres of the 1st cent., some of which belonged to the Flavian, Claudian, and Ulpian families.

The adjacent **ARENARIA**, or pits from which pozzolana was excavated, are very extensive, and were also used for burial. One of the tombs is faced with slabs of marble, and has a portrait in mosaic within a hexagon of the deceased, the wife of a freedman of Marcus Aurelius (2nd cent.), and the *gammata*, or Greek cross. Many tombs bear signs of trades—such as the *Perna* (ham), signifying the grave of a pork-butcher (4th cent.). Others are ticketed with shells, tusks of wild boars, and other devices, as a means of recognition. In one of the galleries is a monogram of Constantine in mosaic. Some of the tombs were rifled in the 17th cent., since which time the Catacombs seem to have been forgotten.

In the empty recess of the larger sepulchres have been arrayed various

objects found in the graves. The CHAPEL, supported by six columns hewn out of the rock, resembles those in the adjacent Cemetery (see below), but has no seats. It has, however, several large recesses for tombs, which seem to have been a later addition, and an *Adorante* incised on the wall.

The Sacristan also shows the adjacent round Church-Tomb of

\***S. Costanza**, built by Constantine over the porphyry sarcophagus containing his daughter's body, now in the Vatican.† It is 24 yds. in diameter, surrounded by 24 coupled granite columns with richly worked Corinthian capitals in marble, and surmounted with a cupola. The waggon roof of the Ambulatory (between the columns and the outer wall) is divided into compartments covered with \***MOSAICS** of the 4th cent., the earliest known Christian series. The designs are floreated or geometrical patterns and vintage scenes, with genii gathering or pressing the grapes, perhaps in reference to the 'True Vine.' The Church is surrounded with twelve wide niches. In one of these, on the rt., are some fragments of Cosmatesque mosaic. Over the side doors are late and inferior mosaics of Christ with St. Peter (rt.), and Christ with SS. Philip and Thomas (l.). Alexander IV. converted this tomb into a Church (1256), and dedicated it to S. Constantia, whose remains were then removed from the porphyry urn, and deposited, with other relics, under the altar in the centre. Near it is an oblong enclosure (formerly called the Hippodrome of Constantine), which was a Christian cemetery, connected with the basilica of S. Agnese.

In the *Vigna Crostarosa* on the l., about  $\frac{1}{4}$  m. beyond the Basilica, is the

\***Cimitero Ostriano**, or **AD NYMPHAS SANCTI PETRI**, one of the most in-

teresting of the Roman Catacombs. It is entirely distinct from that of S. Agnese. There are two tiers of galleries, the uppermost the most ancient. Descending the stairs, which probably date from the time of Constantine, we find ourselves in a gallery of considerable height, the walls of which are hollowed out into *loculi*, long ago rifled of their contents. Near some may be yet seen the impression of the glass vessel attached to the wall of the grave, which is supposed to have contained the blood of a martyr. At a short distance from the entrance is a rudely-shaped inscription, on the mortar closing of a grave, to a certain Abundantia and Turbantia, with the names of the Consuls of the year A.D. 336. About 100 yards farther on is a cubiculum with several graves and a \**Cathedra*, or episcopal chair, cut in the rock. This chamber is supposed to have served as a place of meeting for catechumens, the seat being that of the instructing priest or deacon.‡ Not far from this is a chamber for female catechumens, devoid of all kind of ornament, but having a seat on each side of the door for the two priests or instructors, or priest and deaconess, who were required to be present in assemblies of females. Proceeding farther, we enter a cubiculum with a vaulted roof; the altar, as usual, is in a recess (*arcosolium*),† near which in one of the corners is a credence table, cut out of the tufa rock. The whole of this chapel is covered with stucco, on which are paintings of Moses taking off his sandals before ascending to the Mount, and his striking the rock; and over an *arcosolium* on the rt., the Good Shepherd, with Daniel in the Lions' Den on one side, and the Three Children in the Fiery Furnace on the other. Turning into the gallery, we find a cubiculum, the paintings on which are well preserved. Over the recess facing the entrance is Christ between six Apostles, the latter with-

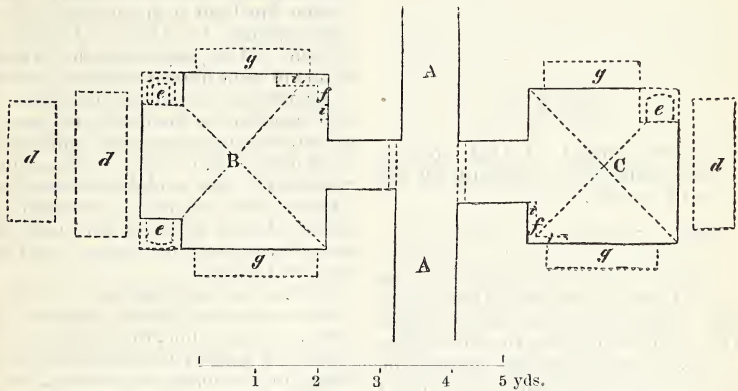
† The origin of this structure is, however, still a matter of controversy, excavations made in 1883 to ascertain its real scope and destination having led to no certain results.

‡ *Arco-solium* (*Arcus* an arch and *Solium*, a sarcophagus) is usually an arched recess, the lower part of which is filled up by a sarcophagus.



out nimbi. The roof is divided into compartments in which are painted Jonas under the arbour, Moses striking the rock, Adam and Eve, and an *Orante* or female with uplifted arms in the act of adoration, with the Good Shepherd in the centre, surrounded by representations of fruits and flowers. There is also a small credence table. One of the most interesting recesses is that known by the name of \*CATHEDRAL or Basilica; it is not far from the entrance, in the lower tier of galleries. It consists of three divisions;

the most remote, the Presbytery, contains the episcopal chair, having low seats on each side for the priests. From the damp nature of the rock here, there are no paintings on the walls or vault; but on a projecting cornice are supposed to have stood movable pictures during the celebration of the sacred rites, and two niches, possibly for small statues, and on the opposite side of the gallery a smaller cubiculum, also with columns, dividing it into two portions. It was probably destined for females, while the male



CUBICULA IN THE CEMETERY OF OSTRIANUS.

A, A. Gallery of Cemetery.

B, C. Cubicula, or Sepulchral Chapels, opening out of it.

d, d, d. Arcosolia, or Recessed Sarcophagi.

g, g. Ordinary Graves, or Loculi.

e, e. Seats for Priests or Instructors.

f, i. Projecting Ledge for movable Paintings.

portion of the congregation resorted to the larger basilica.

The Chapel of the Virgin is a square cubiculum approached by a flight of steps, and preceded by an oblong vestibule. At the farthest extremity is an altar under an arcosolium, over which is a painting—unfortunately mutilated by a grave being cut through it in more recent times—of a female with outstretched arms, as an *Orante* in the attitude of praying, and a Boy in front, supposed to represent the Virgin and the youthful Saviour. The monogram of Constantine shows that it

is at least not older than the 4th cent. The absence of the nimbus would indicate that it was anterior to the middle of the 5th cent., when that ornament appears to have been first introduced. On the arch above is a figure of our Saviour with others in adoration on either side. In the lowest tier of galleries is a well-preserved chamber, with a spring running through it, supposed to have been used as a Baptistery. In its corners are rude imitations of columns, cut in the tufa rock, and on one side a deep niche, probably to contain the sacred vessels,

One of the latest and most interesting discoveries in this Catacomb is the site of the grave of S. Emerenziana, foster sister of S. Agnese.

For the continuation of the Via Nomentana, see Rte. 60.

Maximus, a precocious Roman school-boy, whose *cippus* is now in the Pal. dei Conservatori.

The greater part of the walls beyond this is in brickwork, of which the interior portion in the Villa Bonaparte is well preserved.

On the rt.,  $\frac{1}{4}$  m. from the gate, is the entrance to the

## ROUTE 37.

FROM THE PORTA SALARIA TO THE CATACOMBS OF S. PRISCILLA, BY THE VILLA ALBANI.

[Omn., p. [22], iii.; Tramway, p. [28], ii.]

The Via di Porta Salaria turns off to the l. from the Via Venti Settembre, just beyond the *Pal. delle Finanze* (Rte. 36). In digging the foundations of No. 29 was discovered in 1884 the rich and important tomb of the LICINII CALPURNII, the contents of which have been dispersed.

The modern *Porta Salaria* (1 m. from the Piazza di Spagna) stands about 400 yds. beyond the Porta Collina of the Servian wall, and was so called from the supplies of salt carried through it to the Sabine uplands. By this gate Alaric entered Rome, A.D. 409. Having suffered from the bombardment of Sept. 20, 1870, it was taken down and rebuilt in 1873, from the designs of *Vespignani*, when three tombs were found embedded in the masonry. On the l. is a large circular monument in travertine belonging to a lady of the Cornelian family; on the rt., an oblong tomb without inscription, of the time of Julius Caesar, similar to that of Bibulus; and the tomb of Quintus Sulpicius

\*VILLA ALBANI, purchased by the late Prince Torlonia, with all its contents, for a sum exceeding 125,000l. sterling (Adm. only by special permission, very difficult to obtain). The Casino was built in the middle of the last century by Card. Alessandro Albani. 'Here,' says Forsyth, 'Winkelmann grew into an antiquary under the cardinal's patronage and instruction; and here he projected his history of art, which brings this collection continually into view.' Napoleon carried off 294 sculptures from the Villa to Paris, which were restored in 1815, but most of them were sold, to avoid the expense of transport, to the King of Bavaria.

In front of the building is a fine portico, decorated with columns of granite and cipollino, which opens into a suite of halls, having on each side wings in the form of galleries, preceded by vestibules, all of which are adorned with sculptures. Under the portico are statues and busts, chiefly of Imperial personages.

On the l. of the portico is the *Atrio della Cariatide*, so called from a (19) statue of a Caryatid, bearing on the back of the basket the names of the sculptors Criton and Nicolaus of Athens, who are supposed to have lived in the time of Augustus. On the pedestal, 20 Relief of Capaneus, struck by lightning. 16, 24 Archaistic statues of Canephoraë. From the vestibule opens the l. gallery, used as a conservatory, in which are a series of busts. Returning through the great portico, on the rt. are a series of rooms forming the corresponding wing of the casino and a vestibule, followed by the Conservatory, out of which opens

a series of smaller rooms richly decorated with marbles; but the ancient sculptures in them are of little interest.

From an oval vestibule opens a flight of steps leading to the 1st floor. **Staircase.**—885 Fragmentary relief of the death of the sons and daughters of Niobe; on the rt. is Diana drawing her bow to slay the daughters. In the original composition Apollo would have appeared shooting the sons.

**Sala Ovale.**—906 Athlete, signed by Stephanos, a pupil of Pasiteles, a Greek sculptor who worked in Rome in the latter half of the first cent. B.C. Stephanos had again a pupil in Menelaos, who executed the group of Orestes and Electra now in the Villa Ludovisi. The similarity of style in the work of those two generations of sculptors, who trace their artistic descent from Pasiteles, suggests that Pasiteles had created this style. It is remarkable for retaining much of the manner of archaic Greek sculpture previous to the time of Pheidias and for adding to this archaic stiffness and love of figures with large bones a marked effort to express sentiment and tenderness. 915 Cupid bending his bow.

**Galleria Nobile**, a fine room, opening out of which are several smaller ones; the roof was painted by *Mengs*, and represents Parnassus with Apollo and the Muses. The walls are richly ornamented with marbles and mosaics, and have several reliefs let into them. 1012 Pallas. 1013 Adonis as Castor. 1008 Hercules and the Hesperides. 1009 Daedalus and Icarus. Over the principal entrance, 1014 Relief of a sacrifice, with a Corinthian temple in the background, in the archaistic manner. Corinthian columns were not however introduced till long after the archaic age of sculpture: for that reason and for the imitative rendering of drapery, this relief cannot be true archaic, but must be called archaistic.

**1st Room** on the rt. (over the chimney) 1031 An extremely beautiful \*Greek relief, frequently described as Orpheus, with lyre in hand, bringing

back Eurydice. A very similar relief in the Naples Museum has these names inscribed on it, but probably by a later hand. Other names suggested for the Albani figures are Zethus, Antiope, and Amphion. The sculpture is undoubtedly Greek, of the age immediately subsequent to the Parthenon; the frieze of which it constantly recalls, so elevated is the style and so impressive the calmness and dignity of the group. It had probably been an Athenian tombstone. 1034 Theophrastus.

**Paintings.** In the 2nd and 3rd room is a collection of pictures removed from the Pal. Albani. 37 *Perugino*: \*Altar-piece in six compartments, representing the Adoration of the infant Saviour by the Virgin and St. Joseph, with angels, SS. Jerome and John Bapt., the Annunciation, and Crucifixion (1491). 36 *Niccolò da Foligno*: Virgin and Child with Saints (1475). 55 *Vandyck*: Crucifixion. 49 *Vanderwerff*: Descent from the Cross. 35 *Luca Signorelli*: Virgin and Child, with SS. Lawrence, James, Sebastian, and the Donor. 58 Small sketch of the Transfiguration attributed to *Raphael*; it is about 4 ft. square, and stood formerly in the bedroom of the Princess Albani. 59 *Salaino*: Virgin and Child; the former holds violets, the latter a lily (by *Gianpietrino*); deep orange, characteristic.

Returning to the *Galleria Nobile*, the **1st Room** on the left contains (994) a relief of ANTINOUS, found in the Villa Adriana, and rendered famous by the high praise of Winckelmann, which probably few would now share. 997 Female Satyr playing the flute.

**2nd Room.**—985 \*Relief of an Amazon striking down a dismounted horseman—one of the grandest examples of Greek sculpture in Rome, dating from about 410 B.C., and found near S. Vito in 1764. It may have been originally one of the many beautiful monuments for which Athens was and still is famous. This relief has been injured in several places. 980 \*The so-called Leucothea relief, a true example of archaic Greek

sculpture at the stage just before it passed to greater freedom, and threw off the restraint which is still marked here in the stiff draperies, the uniform lowness of the relief, and the refined love of details. 967 Relief, two dancing figures, archaistic. 970 Statue of Minerva, archaistic. 991 Archaistic relief, the right half restored: a female figure seated in front of a temple, and holding in her hand a mirror. 993 Statue of Dionysos, also in a marked archaistic manner. 977 Archaistic relief, contest of Apollo and Hercules for the Delphic tripod.

**3rd Room.**—17, 18 *Giulio Romano*, Sketches in oil for the Myth of Psyche in the Pal. del Tè, Mantua. 21 Portrait of Sir Thomas More, attributed to *Holbein*.

**Gabinetto**, at the E. extremity of the Casino. 952 \*Bronze APOLLO SAUROCTONOS, nearly half life size, found on the Aventine, and much restored. This very fine bronze is held to approach more nearly the original of Praxiteles than even the beautiful marble statue of the same subject in the Louvre. Compare also the marble copy in the Vatican Museum (264) *Gallery of Statues*. The eyes and diadem are of silver. 957 Small relief of the Apotheosis of Hercules, with his Labours on pillars at the sides. 965 Aesop.

Passing through two rooms, one of which has some Flemish tapestry, we now return to the Oval Saloon, and descend to the Ground Floor. At the end of the wing on the left is the **Atrio della Giunone**. Thence we pass to the **Gallery**. 103 Bacchante. 106 Faun with the young Bacchus. **Sala delle Colonne**, with an ancient mosaic pavement. 131 Sarcophagus with reliefs of the marriage of Peleus and Thetis. **Gabinetto Primo**.—161 Curious relief representing Diogenes in a large jar receiving Alexander. **Gabinetto Secondo**.—In the centre a large *tazza* with the Labours of Hercules, found near the temple of that hero erected by Domitian on the Via

Appia. **Gabinetto Terzo**.—An interesting mosaic of the Nile, with several of the animals inhabiting its banks. **Gabinetto Quarto**.—219 Faun in Parian marble. This room opens on a terrace shaded with ilex, and adorned with numerous sepulchral cippi, reliefs, and inscriptions. It leads to the **Bigliardo**, handsomely decorated with marble columns. 317 Statue of a young athlete, much restored, but an interesting example of the school of Pasiteles (1st cent. B.C.). 328 Bust of the Emp. Gordian.

**Coffee-house**.—This part of the Villa consists of a semicircular portico, supported by columns of granite. Under the arcade are a number of statues and busts, most of them much restored.

Outside the Coffee-house, at its basement, are some Egyptian statues in black and grey granite, and several fragments of sculpture.

The **Galleria del Canopo** is handsomely decorated, but contains no sculptures of special interest.

In the *Villa Bertone*, 5 min. beyond the V. Albani on the l., was discovered in May, 1885, a large and very interesting circular \***Monument**, much resembling in construction that of Caecilia Metella. It forms a cylinder of admirably worked travertine masonry, 10½ feet high, comprising the basement and cornice, and 38 yds. in diameter. The inscription 16 ft. long, carved on blocks of marble in perfectly formed letters, records the erection of the Tomb by Lucilius Paetus for himself and his sister, Lucilia Polla.

VM. LVCILIVS . M . F . SCA . PAETVS  
 TRIB . MILIT . PRAEF . FABR . PRAEF .  
 EQVIT .  
 LVCILIA . M . F . POLLA . SOROR

The Mausoleum was surmounted by an earthen cone 15 ft. high and planted with shrubs. From the position of other tombs in the vicinity we infer that it had already been buried and hidden, to the upper cor-

nice, in the second half of the 3rd cent., when this quarter became a suburban necropolis.

An entrance opens into a vaulted corridor 12 yds. long, paved with travertine, which descends to the sepulchral chamber in the centre of the monument. On each side of the corridor is a cornice with stucco reliefs, now mostly destroyed. The cell,  $9\frac{3}{4}$  ft. by  $6\frac{1}{2}$ , has solid pilasters at the angles to sustain the vault.

In the walls are three niches to receive the cinerary urns, but the contents were plundered when the cell was transformed into a small cemetery. At that period a rude sarcophagus of travertine was placed in a niche, on the rt. of the passage, where it yet remains.

Two rows of loculi were found on each side of the corridor, almost intact and mostly closed with tiles. Some of them, however, were faced with marble slabs, taken from more ancient sepulchral monuments, with the original inscriptions turned inwards. Outside the corridor near the entrance were found two loculi which contained corpses of children. The Christians seem to have discovered the tomb by accident, and to have occupied it as a burial-place, about the end of the 4th cent.

The sepulchres of the original monument have entirely disappeared, but two marble portrait busts were found in 1886. One represents a man in military dress, with the *chlamys* buckled on the left shoulder and the short sword (*parazonium*) across his breast. On his head is a civic crown. The other is much damaged, but still reveals the delicate features of a young woman. We may conclude that these portraits represent Lucilia Polla and her brother, M. Lucilius Paetus.

5 min. further on the rt. is the Cemetery of S. Felicita, with three tiers of galleries much dilapidated. After 3 min. we cross the broad VIALE DEI PARIOLI, which leads to the (1 m.) Acqua Acetosa and the Ponte Molle, affording a beautiful walk or drive.

[Just beyond the large and handsome *Villa Smith*, which stands back on the rt., a short cut descends through fields to the Springs. Thence to (1 m.) *S. Andrea a Ponte Molle* and (1 m.) *Porta del Popolo* (Rte. 38).]

7 min. further on is the Cemetery of SS. **Thraso and Saturninus**, which opens from the *Villa Gangalanti*. It is very extensive, but difficult of access. It contains numerous chambers, with the usual painted subjects. In one is an inscription, 'Dormitio Silvestri'—the sleeping-place of Sylvester. Opposite is the *Villa Ada*, with important dairies, and a Chapel facing the road. The grounds are well-wooded and beautiful, but admission is only granted on application to the owner (Count Telfener).

2 m. from the Porta Salaria are the \*Catacombs of **Santa Priscilla**—entrance on the l. at the junction of two roads—the most ancient, and among the most interesting in Rome. They are open on Sundays and Festivals only. This was the burial-place of Pudens, a convert of St. Paul (2 Tim. iv. 21), of his daughters Pudentiana and Praxedes (Rte. 14), and of Priscilla or Prisca, supposed to have been the mother of Cornelius Pudens, who bought the house of Aquila and Prisca on the Aventine before A.D. 222. Here also were afterwards interred Felix and Philip, martyred sons of St. Felicitas (160), and a beggar named Crescentius, who also suffered under Marcus Aurelius (163). In a small Oratory, near the S. end of the Catacomb, was discovered, in 1888, the **TOMB OF THE ACILII GLABRIONES**, descendants of Manius Acilius Glabrio, ex-Consul, who was condemned to death under Domitian as an atheist, and buried here. Over the Cemetery was raised the **Basilica of St. Sylvester**, the plan of which may still be traced. It was the burial-place of Popes Marcellus (308), Sylvester (314), Liberius (352), Siricius (384), Celestin I. (422), and Vigilius (538).

The inscriptions and paintings in this Cemetery are of the highest interest. Many names are scratched on

the plaster, often in Greek characters, while others are written in red paint on the tiles which faced the tufa walls. The so-called *Cappella Greca* contains paintings of the 2nd cent. Among the subjects are Orpheus taming the beasts, Daniel and the lions, the three Children refusing to adore the golden image, the Adoration of the Magi, and the raising of Lazarus. The best preserved is an Agape with many figures, discovered upon the wall of another Oratory in 1893. A Virgin and Child of great beauty, with a prophet standing and pointing to a star above the group, is quite classical and Pompeian in character, and is supposed to be the earliest representation of the Madonna (cir. 170). On the wall at rt. angles to the l. of it is a broken relief in stucco of the Good Shepherd.

Opposite the Cemetery are the kennels of the Roman foxhounds. The branch road on the rt. leads to the beautiful *Villa Chigi*. Descending to the l. we reach the ( $\frac{1}{2}$  m.) **Ponte Salario**, a bridge of three arches crossing the Anio, the piers of which, in square blocks of red tufa of the oldest Roman period, were cased with travertine in the 6th cent. by Narses. The Ponte Salario was partially destroyed in 1849, when all the bridges on this side of the city were blown up to prevent the advance of the French besieging army, and more ruinously in Oct. 1867, by the Pope's troops, in dread of the Garibaldian inroad. It was rebuilt in 1874.  $\frac{1}{4}$  m. higher up the Anio (Teverone) is crossed by a Rly. Bridge;  $\frac{1}{2}$  m. lower down it falls into the Tiber. On the l. rises the *Forte di Monte Antenne*, one of the 17 which protect the entrenched Camp of Rome. It stands on the site of the ancient ANTEMNÆ, destroyed by Romulus (p. 330). Here are some remains of walls and reservoirs.

Beyond the bridge are the ruins of a Roman sepulchre surmounted by a mediæval tower on the l., from which the road for the next 2 m. runs across the plain of *Prato Rotondo*, having the Tiber at a short

distance on the l., and on the rt. the low range of hills that extend from the Anio to Fidenæ. It was in this plain, rich in meadows and pasturage, that many bloody encounters took place between the Romans and Etruscans during the kingly period, and especially the memorable one with the Fidenates and Veientes, which, in consequence of the treachery of Mettus Fuffetius, the leader of the auxiliaries from Alba Longa, led to the destruction of that town by Tullus Hostilius. Here also antiquaries place Hannibal's encampment before Rome after his retreat from Capua. 2 m. beyond the bridge is the *Torre Serpentara*, at the base of the hill on which are situated the ruins of *Serpentara*. 6 m. from the Porta Salaria is the **Villa Spada**, on a hill scantily clothed with olives, which was the citadel of the ancient *Fidenæ*, and afterwards the seat of the Roman *Municipium*. The *Curia* (town hall) was discovered near the Rly. guard-house in 1889-90, as well as several pedestals of Imperial statues inscribed with their names. A gradual ascent of about a mile now brings us to the highest point of the road, passing over a depression on the hill that separates the table-land on the rt., along which the Etruscan city of Fidenai is supposed to have extended, from the picturesque hill of Castel Giubileo. No ruins are visible, either of the ancient city or of its citadel, Fidenai having been destroyed more than four centuries before our era. At the Roman city of FIDENÆ (A.D. 27) a contractor named Atilius 'ran up' a wooden amphitheatre for some suburban games, which suddenly gave way, and killed or injured 20,000 persons.†

‘Making the circuit of Castel Giubileo, you are led round till you meet the road, where it issues from the hollow at the northern angle of the city. Besides the tombs which are found on both sides of the southern promontory of the city, there is a cave, running far into the rock, and branching off into several chambers and passages. Fidenai, like Veii, is said

† Tac. Ann. iv. 62; Suet. Tib. 40.

to have been taken by a mine; and this cave might be supposed to indicate the spot, being subsequently enlarged into its present form, had not Livy stated that the *cuniculus*, or burrowed passage, was on the opposite side of Fidenai, where the cliffs were loftiest, and that it was carried into the Arx. The chief necropolis of Fidenai was probably on the heights to the N.E., called Poggio de' Sette Bagni, where are a number of caves. The walls have utterly disappeared; not one stone remains on another, and the broken pottery and the tombs around are the sole evidences of its existence. Yet, as Nibby observes, "few ancient cities, of which few or no vestiges remain, have had the good fortune to have their sites so well determined as Fidenai."—*Dennis.*

**Castel Giubileo** is a Stat. on the Rly. to Florence, 6 m. from Rome. It was built in 1300 by Boniface VIII., and named after the Jubilee which the Pope instituted in the same year. The Jubilee was at first a Centenary, but was afterwards celebrated every fifty years, and, later still, four times in a century. A road leads hence to (2 m.) *Primaporta*, crossing the Tiber on an iron bridge erected in 1888 at a cost of 1,500,000 fr.

Returning to Rome on foot a very agreeable excursion may be made up the valley of the Sette Bagni, which opens on the rt.  $\frac{1}{2}$  m. beyond Castel Giubileo, passing by Redicicoli, Bufalotta, and the *Casale della Bella Donna*: from the latter a good road of 4 m., by *Le Vigne Nuove*, and the *Mons Sacer*, leads to the *Ponte Nomentano*, 2 m. from the Porta Pia (Rte. 36).

On the l. in the *Strada delle Vigne Nuove*, about  $\frac{1}{2}$  m. beyond a tower which serves as a *castellum* for the Acqua Marcia, is the gate of the Vigna Chiari, on the site of the entrance to the *Suburbanum Phaonis*, or *Villa of Phaon*, where Nero committed suicide (Rte. 60).

## ROUTE 38.

FROM THE PORTA DEL POPOLO TO THE PONTE MOLLE, BY THE VILLA BORGHESE AND THE VILLA DI PAPA GIULIO.

[Tramway, p. [28], viii.]

On the rt., immediately outside the Porta del Popolo, is the entrance to the

\***VILLA BORGHESE.** (Adm. p. [36].)

The **Casino**, formerly used as a summer residence, was erected by Card. Scipio Borghese, from the designs of Vansanzio, enlarged in 1782, and converted into a gallery of sculpture by the late Prince Borghese, under the direction of the eminent architect Canina, to whom also are due the interior arrangements and decorations. The Borghese family formerly possessed a very rich collection of ancient sculpture found in excavating on their numerous possessions, and especially at Gabii, which were arranged here and in the adjacent Museum Gabinum. The most valuable of these were removed to Paris by Napoleon, for which an indemnity of 15 million francs was promised to Prince Borghese, but has not yet been fully paid. A great portion, therefore, of the present collection was made by the two last princes in 1820 to 1850.

The Casino consists of two floors, the lower one containing ancient sculpture, the upper modern statuary and pictures.

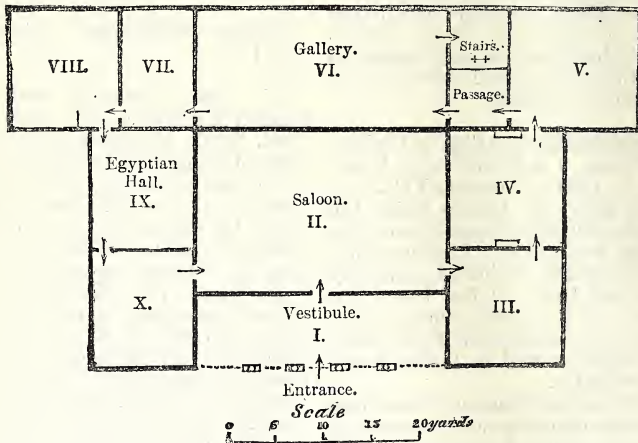
**I. Vestibule.**—Two ancient candelabra; three mutilated reliefs from the Arch of Claudius, erected near the Pal. Sciarra to commemorate Victories in Britain (A.D. 52).

**II.—Great Hall or Salone,** decorated

with eight columns of pink Baveno granite. The floor is inlaid with ancient mosaics of gladiators, discovered, in 1834, in the ruins of a Roman villa near Torre Nuova, one of the Borghese possessions on the Via Labicana. These mosaics, though barbarous in an artistic sense as well as in subject, are highly interesting for the costumes, armour, and weapons of the gladiators, as also for their inscribed names. Under the statues on the l. and rt., and above the glass door, are Bacchic reliefs; over the latter, Curtius leaping into the gulf.

The remaining sculptures are not remarkable.

III.—56, 58 Two graceful draped female statues of Graeco-Roman work. 61 Minos sacrificing to Poseidon—fragment of a relief; remainder in the Louvre. 62 Leda and the Swan. 64 Relief: Ajax seizing Cassandra, beside the image of Athenè. 65, 69 Roman street-Arabs. 71 Tomb relief—Graeco-Roman. In the centre Princess Pauline Borghese, sister of Napoleon I., by *Canova*. Paintings; *Dosso Dossi*, Apollo and Daphne;



PICTURE GALLERY AT CASINO BORGHESE—GROUND FLOOR.

*Caravaggio*, David with the head of Goliath.

IV.—In the centre is a statue of David, by *Bernini*. 78 Herma of Pan. 79 Reliefs from a sarcophagus: five labours of Hercules. Opposite is a similar relief with other five labours. Late debased art. 80 Frieze of another sarcophagus: Scene from the Trojan war. 87 Sarcophagus with Tritons and Sea Nymphs; on the water in the centre is the head of a marine deity. History of Leto and the birth of Artemis and Apollo. 100 Statue of Venus, of the type of the Venus dei

Medici. 103 Boy Hercules. Painting: 7 Venus, by *Padovanino*.

V.—In the centre, Apollo and Daphne, by *Bernini* (1616). 116 Three-sided base, with reliefs of Mercury, Venus, and Bacchus. 115 Boy playing with a bird. 114 Boy crying.

VI.—Galleria, 60 ft. long, opening on the garden, panelled with *Giallo di Siena*, *Marmo Imezio* (white with grey stripes), *Fiore di Persico* (peach blossom, mottled lilac), &c. Two columns and their pilasters in oriental alabaster. Between them stands a vase



of green granite, probably unique. The porphyry heads with alabaster busts of the Caesars are modern. The porphyry urn, in the centre, is said to have been brought from the Mausoleum of Hadrian. In a niche at the end, 143 Bacchus. To the rt., head of Juno in *Rosso antico*. 145 Bronze herma of Bacchus, on pedestal of alabaster.

VII.—172 Hermaphrodite found near S. M. della Vittoria, with that of the same subject now in the Louvre. 181 Female head, on a bust which, though antique, does not belong to it. At first sight this beautiful head gives the impression of its being a fine example of true archaic Greek sculpture of the 6th cent. B.C. But against that view is the use that has been made of the drill in working the curls of the hair on the forehead, the drill not having been invented in archaic times. A comparison with 216 in Room IX. will show that in this head the ear is not sufficiently clear of the hair, the eyebrows do not slope forward rightly from the eyes, while the manner of working the hair on the crown of the head and down the back of the neck is not appropriate to archaic art, but more to a later period. This head does not seem to belong to the ordinary class of archaistic sculptures in Rome, but appears rather to be the work of a good Greek time, such as the 4th cent. B.C., when for some hieratic motive a true archaic statue was reproduced.

The two mosaics on the floor, representing fishing scenes, were found near Castel Arcione, on the road to Tivoli, and are interesting as showing that the ancient mode of fishing with a round or cast net was exactly the same as is now practised on the banks of the Tiber.

VIII.—In the centre, Aeneas carrying Anchises, sculptured by *Bernini* in his 16th year (1613). By a window, Woman carrying a basin. Painting: 22 *Dosso Dossi*, a sick man and his wife imploring relief from SS. Cosma and Damiano. 23 *Titian*: Samson.

IX.—(Camera Egiziaca), full of rare and beautiful marbles. 200 In the centre stands a marble group of a \*Boy on a dolphin, trying to force open its mouth, and called Palaemon, son of Athamas and Ino. It is said to have suggested to Raphael the Jonah of the Cappella Chigi (Rte. 1). 203 Paris. 216 \*Draped female figure of beautiful archaic Greek work of the 6th cent. B.C., perhaps the only really valuable sculpture in the collection. The face is an admirable example of the archaic manner; the folds of the drapery are stiff and flat, as was characteristic of the time; the whole statue is conspicuous from the rarity of such true archaic Greek work in Rome.

X.—225 \*Fine semi-colossal statue of the Dancing Faun, discovered in 1832, with several others purchased by Prince Borghese, in the ruins of a Roman Villa at the 32nd mile on the Via Salaria. 227 Seated figure restored as Mercury, with petasus on his head and lyre in his hand; rt. arm also restored. The face retains something of a good Greek type, but the body and drapery are in the ordinary Graeco-Roman manner. 232 Very good ancient copy of the Faun of Praxiteles. 233 Seated statue of Pluto, a fairly good Greek work; both arms restored. 241 Seated group of Dionysus and a girl.

We now return to the further end of Room VI., and ascend a staircase to the

\*Picture Gallery.—This admirable collection, the largest and most important in Rome, is arranged in eleven rooms. It was removed from the *Pal. Borghese* (p. 151) in 1891. A few of its treasures have lately disappeared, among which the most famous was a so-called Portrait of Caesar Borgia, attributed to Raphael, but probably painted by *Bronzino*.

At the top of the stairs we turn to the rt., and enter

Room I.—On the l., 34 School of *Francia*, Virgin and Child.

35, 40, 44, 49 *Albani*: Four circular

pictures representing the Seasons.—  
‘Only one (44) by his own hand.’—  
K. ‘Good decorative works.’—M.

42 *Guercino*: Prodigal Son.

51 *Guido Cagnacci*: Sibyl.

53 *Domenichino*: \*Chase of Diana.

‘A very pleasing composition, fine in its lines and full of characteristic movement, though the expression of the heads is not equally natural throughout.’—K. ‘A charming picture, which is worthy of a purer period of art.’—M. 55 \**Cumaean Sibyl*, one of his most celebrated and graceful paintings.

57 *Marco Meloni*: St. Francis.

58 *Lodovico Caracci*: St. Theresa.

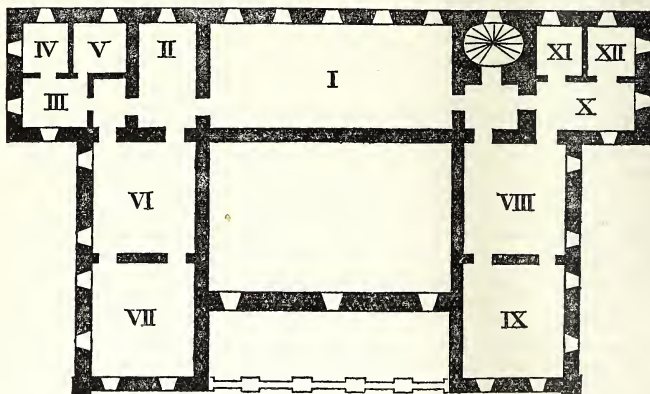
60 School of *Francia*: Virgin and Child, with SS. Jerome and Catharine. 61 Virgin and Child.

62 *Fr. Vanni*: Marriage of St. Catharine.

65 *Francia*: \*St. Stephen. ‘A perfect example of his power of spiritual expression with gem-like colour.’—K. ‘Of his early period (1490–96). Few paintings are so full of the essence of the purest art as this.’—M.

66 School of the *Caracci*: St. Francis.

68 *Baroccio*: Flight of Aeneas from Troy.



PICTURE GALLERY AT CASINO BORGHESI—FIRST FLOOR.

II. — 73 *Mola*: Portrait of a Pope.

74 *Pontorno*: Elderly man in a red velvet tunic, holding a letter.

75 *Bronzino*: Lucrezia. ‘These early works are all very careful in drawing, but black in the shadows.’—M.

80 *Scipione Gaetano*: Female portrait.

86 School of *Raphael*: Boy Knight.

92 *Baldassare Peruzzi*: Female portrait.

94 *Bronzino*: Cosimo dei Medici.

97 *G. B. Moroni*: \*Portrait; ‘does not even belong to the Venetian School.’—M.

III.—*Garofalo*: 204 Last Supper. 208 Holy Family, with St. Anthony. 210 Virgin and Child. 224 Nativity; ‘both the feeling and execution show it to be a very youthful work.’—M. 240 Virgin and Child, with SS. Paul and Peter. 235 Woman of Samaria. 236 Calling of St. Peter. 242 Holy Family with St. Michael. 244 *Noli me tangere*. 237 Scourging of Christ. 239 Adoration of the Magi.

217 *Dosso Dossi*: \*Circé. ‘Here the master is seen indulging in a highly poetical and imaginative feeling, in the greatest *naïveté* of expression, and in a richness and depth of colour worthy of Giorgione.’—K. ‘An early

work, about 1516, fresh and full of poetic feeling.'—*M.* 211 *Virgin and Child.*

218 *Mazzolino da Ferrara*: \*Adoration of the Magi. 'One of the best examples of his work.'—*K.* 'Clear and bright in colour, with a fine architectural background.'—*M.*

245 *Battista Dossi*: *Virgin and Child with Angels*, in a landscape.

**IV.—Raphael**: Frescoes from the walls of so-called Casino of Raphael, afterwards the Villa Olgiati, which once stood in the grounds of the Villa Borghese, but was destroyed in 1849. 303 *Marriage of Alexander and Roxana*, 'from an engraving for which a drawing in Indian ink was made by *Perino del Vaga*.'—*M.* 294 *Vertumnus and Pomona*. 300 *Bersaglio de' Dei*. Archers shooting at a target with the arrows of the sleeping Cupid, allegorical of the Passions, from a drawing at Windsor attributed to *Michel Angelo*.

**V.**—268 *Vandyck*: *Crucifixion*; 'copy or imitation.'—*M.*

272 *Pieter Codde*: 'Six soldiers in various attitudes, though it is impossible to guess what they are all about.'—*M.*

273 *G. Lundens*: *Surgical operation*. 'A sprightly little painting (1648).'—*M.*

274 *Rubens*: *Visitation*.

278 *Brueghel*: *Orpheus*.

280, 286 *Andrea Solario*: *Mater Dolorosa and Ecce Homo*.

291 *Teniers*: *Interior*.

**VI.**—133 *Marcello Venusti*: *Small copy of \*Our Saviour at the column*, by *Seb. del Piombo* (original at S. Pietro in Montorio).

137 *Paolo Veronese*: *St. John the Baptist preaching*; 'by *Battista Zolotti*.'—*M.*

139 *Savaldo*: *Portrait of a young Man*.

101 *School of Paolo Veronese*: *St. Anthony preaching to the Fishes*.

106 *Palma Vecchio*: *Lucretia*; 'of that period when he was closely connected with *Lor. Lotto*.'—*M.*

157 *Venetian School*: \**Virgin and Child*, with SS. *Barbara and Christina*, and two donors; 'apparently a contemporary copy of some lost work by *Lotto*.'—*M.*

115 *Pordenone*: \**Family Group*.

119 *Paris Bordone*: *Sleeping Venus and a Satyr*; 'an inferior copy.'—*M.*

125 *Correggio*: \**Danae*. 'The surface glazings have disappeared, but it is still perhaps the most Correggiesque work of *Correggio*, and a triumph of aerial perspective and chiaroscuro. As to the consummate manner in which the artist has dealt with his subject, it is so true, so human, so chaste in the truest sense of the word, that I may safely say I know no modern work which in this respect is more worthy to be ranked with Greek art.'—*M.* The little Cupids, it should be observed, are not sharpening their arrows, as is commonly supposed, but trying the golden flakes upon a touchstone (*K.*), which accounts for their expression of pre-occupied interest.

124 *School of Paolo Veronese*: *Venus and Cupid, with a Satyr*.

127 *L. Bassano*: *Trinity*, 'finely coloured.'—*M.*

136 *Caravaggio*: *Boy with fruit*.

**VII.**—193 *Lorenzo Lotto*: \**Virgin and Child*, with SS. *Onofrio and Augustine*. 'The head of the Child recalls *Dürer*.'—*M.* (see *Pal. Barberini*, Rte. 20).

143 *Venetian School*: \**Female portrait*; 'by *Giorgione*.'—*M.*

144 *Bassano* (or *Andrea Schiavone*): *Last Supper*.

147 *Titian*: \***SACRED AND PROFANE LOVE**; an allegorical composition. 'One of the most fascinating and beautiful of *Titian*'s productions, in which is seen the influence of *Giorgione*.'—*K.* The contrast between the undraped and the gaudily bedecked figure would have been better expressed by the words *Artless and Conventional*.

148 *Valentin*: *Prodigal Son*.

149 *Bonifazio Veneziano*: *Woman taken in Adultery*. 'Either a feeble work of the School, or an old copy.'—*M.*

110 *Caravaggio*: Virgin and Child with S. Anna. 'Unpleasing, but remarkably able.'—*M.*

156 *Bonifazio Veron.*, Senior: Sons of Zebedee.

163 *Palma Vecchio*: \*Virgin and Child, blessing a female suppliant, between SS. Anthony and Jerome. 'The Madonna looks like a Romanesque peasant girl. Probably of his middle period (1514-18).'—*M.*

164 *Cariani*: Virgin and Child, with St. Peter. 'The drawing is poor; the figures are trivial and plebeian; the Child is heavy, coarse, and without grace of movement; and the clouds are woolly. The colouring, however, is refined and glowing.'—*M.*

170 *Titian*: \*Cupids, Venus, and Graces; 'a magnificent piece of colouring, and probably of the painter's matured period.'—*M.* 'One amorino tries by fair words to get permission to fly away, while the other is bound.'—*Cic.*

171 *Pordenone*: Holy Family, with SS. Jerome and Catharine, and landscape background; 'one of his coarsest works.'—*M.*

176 *Bellini*: Small Virgin and Child (early). 'The picture has little merit, and is only by some pupil or imitator, probably *Bissolo*.'—*M.*

177 *Bugiardini*: Virgin and Child, with St. Catharine.

181 *Dosso Dossi*: \*Saul and David, with the head of Goliath. 'A grandly painted picture.'—*K.* 'One of his later, and therefore less powerful works.'—*M.*

185 *Lor. Lotto*: Male \*Portrait. 'Shows a remarkable refinement, a rare power of seizing character and expression.'—*K.* 'In the background is St. George slaying the dragon.'

188 *Titian*: \*St. Dominic.

186 *Bonifazio Veronese (Jun.)*: \*Prodigal Son.

Returning to the entrance, we turn to the rt. into

VIII.—310 *Fra Bartolommeo*: Holy Family (1511). 'The composition is apparently that of *Fra Bartolommeo*; but the careless execution is undoubtedly that of *Mariotto Albertinelli*. It

is signed with the red cross and two interlaced rings—the former referring to the Convent of St. Mark in Florence, the latter to the two friends and co-workers, *Fra Bart.* and *Mariotto*.'—*M.*

318 *Carlo Dolci*: Virgin and Child.

326 *Lucas Cranach*: Venus and Cupid (1531). 'A fine piece of colour.'—*M.*

328 *Andrea del Sarto*: Magdalen. 'A charming little picture by *Dom. Puligo*.'—*M.* 331 Virgin and Children with Angels. 334 Virgin and Children—all copies, with forged monogram.

336 *Bugiardini*: Virgin and Children.

343 *Piero di Cosimo*: Virgin adorning the Child, with St. John and two Angels.

346 *Sassoferrato*: Copy of Titian's Three Ages.

348 *Botticelli*: Virgin and Children, with six singing angels (round). 'The execution can only be ascribed to one of his assistants. The hands are absolutely lifeless, and the hair is treated without intelligence.'—*M.*

350 *Luca Giordano*: Martyrdom of St. Ignatius.

352 *Florentine School*: Holy Family (round).

IX.—365 *Pomerancio*: Holy Family.

366 *Florentine School*: Virgin and Children.

369 *Raphael*: \*ENTOMBMENT, painted after his return from Florence, for the Church of S. Francesco at Perugia in 1506. From the number of its designs and studies it evidently tasked his powers to the utmost. 'The execution is severe and careful, but extremely beautiful, the action true and powerful, the expression of the single heads as fine as anything that issued from the master's hand, while the modelling of the Saviour's body, the work of a painter only twenty-four years of age, may take its place among the master-works of Christian art.'—*K.* Some sketches for this picture were in Sir Thos. Lawrence's collection; the finest in that

of the Uffizi at Florence. The predella, Faith, Hope, and Charity, is in the Pinacoteca at the Vatican.

371 *Ridolfo Ghirlandajo*: St. Catharine.

375 *Umbrian School*: Predella—Entombment with Saints.

376 *Sacchi*: \*Portrait of Orazio Giustiniani.

377 *Fiorenzo di Lorenzo*: Crucifixion, with SS. Jerome and Christopher. 'The earliest work known to be by *Pintoricchio*.'—*M.*

382 *Sassoferrato*: Virgin and Child.

386 *Perugino*: St. Sebastian.

390 *Ortolano*: \*Deposition, with forged signature. A fine picture by *Garofalo* (about 1508), 'executed carefully and with a good understanding of effect.'—*M.*

394 *Eusebio di S. Giorgio*: St. Sebastian.

395 *Perugino*: Ecce Homo.

397 *Raphael*: Portrait, 'probably of *Pintoricchio*. It should be compared with several heads of Apostles in the Coronation of the Virgin at the Vatican.'—*M.* Formerly attributed to *Holbein*.

396 *Antonello da Messina*: Male portrait—about 1476. 'The expression is most unpleasant, but the eyes are full of life.'—*M.*

398 *Taddeo Zucchero*: Christ bewailed by Angels; 'a picture of great effect, in which the painter's original gifts got the better of his false principles.'—*K.*

399 *Timoteo della Vite*: \*Portrait of Raphael as a boy of twelve.

400 *School of Raphael*: Youth.

401 *Perugino*: Virgin and Child (copy). 402 S. M. Magdalen.

408 *Pontorno*: \*A Cardinal. 'One of his finest portraits.'—*K.*

409 *Garofalo*: Holy Family.

411 *Vandyck*: Entombment; 'copy or imitation.'—*M.*

413 *Giulio Romano*: Good copy of Raphael's Julius II.

416 *Innocenzo da Imola*: Portrait.

355 *Sassoferrato*: Copy of Raphael's 'Fornarina.'

X.—461 *Solario*: \*Christ bearing the Cross; 'recalls the style of Quen-

tin Matsys,' and is undoubtedly by a Flemish painter.—*M.*

462 *Sodoma*: Pietà—darkened with age. 459 Holy Family. 'The execution is good, but the vigour and freshness of his early Lombard days are no longer apparent.'—*M.*

456 *Gianpietrino*: Virgin and Child.

425, 427, 440, 442, 463 *Bacchiacca*: History of Joseph, in five small paintings.

439 *Lorenzo di Credi*: \*Virgin and Joseph adoring the Infant Christ. 'Not genuine, but by a skilful Florentine painter.'—*M.*

434 *School of Leonardo da Vinci*: \*Leda—copy of a fine painting by *Sodoma*.

435 *Marco da Oggionno*: \*Youthful Christ, blessing.

433 *Lorenzo di Credi*: Virgin and Children.

429 *Luini*: St. Agatha. 470 Vanity (both copies).

424 *Raphael* (copy): Virgin and Child (Casa d'Albi).

XI.—Mosaics, by *Marcello Provenzale*: 492 Orpheus. 495 Paul V. 519 View of the Villa Borghese in the 17th cent. 514 Female head (drawing), 'by some inferior imitator of Bernardino dei Conti.'—*M.*

At a large fountain-basin of grey granite,  $\frac{1}{2}$  m. beyond the Porta del Popolo, is the entrance to the

Casino di Papa Giulio, built by *Vignola* for Julius III. in 1550. The grounds have since been turned into vineyards. Here a by-road on the rt. leads to the

\*VILLA DI PAPA GIULIO, built at the same time, and called also the *Camera Apostolica*, because newly created Cardinals and Ambassadors to the Holy See used to lodge here on their arrival, and make their first entry into Rome from the Villa. Leo XII. established within its walls a Veterinary College, which was transferred by Pius VIII. to the Sapienza. Here was established in 1888 a

**Museum** for the antiquities found at Civita Castellana, the site of the ancient Falerii, and elsewhere. These are partly local Falerian products, and partly imported Greek ware; and as the contents of separate tombs have here been kept together, it is instructive to observe how rude and primitive the local products often were when the contemporary imported Greek vases had attained great excellence. The various periods of Greek vase-painting being now ascertained, it is possible to date the tombs at Falerii where such vases have been found. By this means the collections in the upper galleries have been arranged in three rooms representing three successive periods (Adm., p. [36]).

On the rt. of the entrance is a room having in the centre an archaic Etruscan sarcophagus in terra-cotta, found at Cervetri; on the lid are two admirable figures, of a rare size, for terra-cotta. There is also a coffin of the 6th cent. B.C., made from a hollowed trunk of a tree, and containing a skeleton, with which were found many earthenware vases, with rudely incised figures of animals, and others of a light-coloured undecorated ware. Discovered in Mareh, 1889, by engineers who were draining the Lago di Castiglione—the ancient *Regillus*. On the walls are hung coloured copies from some of the painted tombs at Tarquinii (Corneto), and from the beautiful marble sarcophagus in the Museo Etrusco at Florence, on which is a finely coloured representation of a battle of Greeks and Amazons. This and the opposite room have richly decorated stucco ceilings by *Taddeo Zuccherò*.

In the l. room is a series of terracotta cornices and antefixal ornaments which had served to decorate the ends of roof-tiles of a temple of Apollo at Civita Castellana. These antefixæ are made from moulds and represent alternately a winged figure of Artemis Persica holding a lion at each side, and a winged bearded figure wearing a Phrygian cap and holding a torch in each hand. The Artemis Persica

was a frequent subject in archaic Greek art, and much of the archaic manner is here still retained as in the figures of the lions, and the type of face of Artemis. But the free rendering of the draperies both in her, and in the figure with Phrygian cap, indicates a period as late perhaps as 400 B.C. The flat cornices consist of short slabs which were fastened by iron nails to the woodwork of the roof. These slabs also were made from moulds and constantly repeat the same pattern, which is generally very graceful and indicative of Greek influence. The model of a temple erected in the grounds (see below) shows how these terra-cottas were employed.

Ascending the stairs, we first enter the

**HEMICYCLE.** In cases along the convex wall are objects belonging to the first epoch of the iron age, found on the banks of the river Treia, a tributary of the Tiber, at its source near S. Angelo. Black vases of Villanuova type, with geometrical patterns in white. Specimens in red clay from 'well-shaped' tombs found at Narce in the same valley. \*Large cinerary vase with two handles.

On the opposite or concave side are trinkets from Narce, found upon bodies which had been buried in ditches, not cremated. Ornaments in gold and enamel of Egyptian form derived through the Phœnicians. Vases, some of silver. Then the contents of Chamber-tombs (*Tombe a Camera*), with Greek vases, and others bearing Etruscan inscriptions. The last compartment represents the best period of art at Narce, before its destruction.

Vases from Rhodes and Cyprus, and local imitations of such. 62 \*Three large vases of zinc and brass (*oricaleo*) and silvered *bucchero*. 68 Fine Rhodian Vase.

**Room I.**—Devoted to the most primitive class of antiquities from Falerii, consisting of rude pottery, bronze fibulae for fastening dresses, personal ornaments in gold, amber and glass.

In the central case: Bronze cinerary urn in the form of a house. Vase of black ware with incised patterns and having a cover in imitation of the bronze helmet with which vases containing ashes were frequently covered in the early Italic mode of sepulture, when the grave consisted of a circular well cut into the rock and only large enough to hold the vase with the ashes. The ridge on the top of this vase-cover represents the crest of the helmet. Case VII.: a large vase of black ware with two rudely drawn horses confronting each other, with which was found the Greek kylix above it, with two large symbolic eyes. The date of the vase is 550-500 B.C., and that would therefore be the date also of the rude local ware from the same tomb, which otherwise might be regarded as primitive. Case VIII.: Contents of one single Tomb, comprising Greek vases of the black figure period (550-500 B.C.), local bucchero nero, silver fibulae, glass beads, trinkets, and a sword. At the windows: stone Sarcophagus, with two examples of *Tombe a pozzo* (well-shaped) and *Tombe a cipo* (hut-shaped sepulchres).

Room II.—Frieze, with interesting 16th cent. views of Rome. Vases of the best Greek period, 460-400 B.C., in which the figures stand out in the red colour of the clay of the vase. Central case: Small vase in the shape of a knuckle-bone (astragalus); on one side a lion, and below an Eros flying and holding tendrils which decorate the space about him, all finely drawn, inscribed ΤΙΜΑΡΧΟΣ ΚΑΥ[ΟΣ]; on the top a Victory also holding tendrils which serve to decorate the space at her sides. This vase is inscribed also with the name of its painter Syriskos ΣΥΡΙΣΚΟΣ. Rhyton, in the form of a dog's head. Large crater with a dance of female figures, severe red figure style. Vase with top and rim wanting, Neoptolemos holding aloft the infant Astyanax by one leg, and about to strike with him Priam, who has taken refuge on an altar. On the extreme rt. is Andromachè tearing her hair; a very fine piece of drawing.

Below this vase is a kylix with a young huntsman holding bow and arrows in l. hand and bird in right, also good drawing. To the rt. is a large crater in a later and somewhat more florid style; Zeus (ΙΕΥΣ) seated; before him stands Athenè (ΑΘΗΝΑΑ) in front of whom Victory (Νικὲ) flies holding a branch. The Athenè seems to be a copy from the Parthenon; behind her Heracles (ΗΡΑΚΛΗΣ) with lion's skin. Behind Zeus stands Hera (ΗΡΑ), and behind her Hermes with foot raised like one of the youths on the Parthenon frieze and with a wing in his hair; rev., satyrs and nymphs. Stamnos, two figures reclining on couches and listening to a flute-player, the style large but a little rough.

Case XI.: Very large kylix with design painted in black on red ground; in the centre a bearded citharist seated on a couch, surrounded by a large pattern of ivy. XIII.: a black figure hydria; Perseus (name inscribed) beheading Medusa in presence of Athenè (name inscribed). Large red figure kylix with the name of the painter Hieron incised on one handle (ΗΙΕΡΟΝ ΕΠΟΙΕΣΕΝ), groups of figures standing in conversation, a very fair specimen of the work of this excellent Greek artist. XIV.: Broken body of a red figure vase with battle of Greeks and Centaurs, very spirited and carefully drawn. Above, a large crater with satyr carrying wine-skin, red figure. Cases XV.-XVII., several good red figure vases. Case XIX., in the two upper shelves, late florid vases. On the lower shelf a kylix with black figures: Heracles drawing his bow, with Athenè at his further side armed with shield and spear and striding to rt. This group is placed between two symbolic eyes; under one handle of the vase lies a dead figure, under the other is a reclining figure.

Room III.—In Case XXII. a skull with the gold setting of several of the teeth. Apparently the Law of the XII. Tables in Rome had extended to Falerii so far as concerned the bury-

ing of the gold settings of the teeth of deceased persons.

Specimens of Faliscan style. Vases of the period of decline—mostly florid and coarse. The best probably are two stamni (in the central case) both of the same shape and the same subject with names inscribed on a line above: Zeus seated to the rt. holding thunderbolt and sceptre; before him stands Athenè holding out an Eros, who offers a wreath to Zeus; behind Zeus stands a youthful figure; below, a swan and a sheep grazing. Two kylikes having again the same subject, Dionysos and a nymph, round which is a border with a Falerian inscription, written from right to left, *Foied. vino. pipaf. era. carefo*, which seems to be the same as *Hodie vinum bibebo eras carebo*. On one of the two vases this inscription is less complete and less accurate.

In the centre is a fine \*Vase, red figures on black, in the best style of Faliscan art, representing Cephalus and Aurora.

Cases A. and B. contain a series of rare vases of grey colour with patterns partly in relief and partly coloured.

We now pass to a small room containing a very fine terra-cotta Rhyton and some gold ornaments and objects in bronze, all found in one tomb. In a second room are large terra-cottas, among which is the upper part of a figure nearly life size, the face resembling Alexander the Great, but probably intended for Apollo, and a torso of a draped figure in which the borders of the drapery are richly decorated with floral patterns raised and coloured. Stone head, probably of Juno Quirita. All these are from the Temple at Civita Castellana.

In a closed room is a fine \*Sarcophagus from Cervetri, with life-size figures of a husband and wife, earlier than the 6th cent., B.C. It is in terra-cotta, with remains of colour; and resembles one in the British Museum, but is not restored.

In the grounds to the rt. is a full-sized MODEL OF A TEMPLE, the ruins of which were found at Alatri in 1889.

Within is a remnant of its ancient frieze and ornamentation.

Behind the Villa is a pretty Fountain with marble slabs, and an underground corridor, to which steps descend.

[From the Villa a road ascends to the l., and passes under the *Arco Scuro*, a tunnel 30 yds. long. It then descends, crosses the broad carriage-road which unites the Ponte Molle with the Porta Salaria, and reaches the (1 m.) Mineral Springs of

Acquacetosa, with a well-house erected by *Bernini* in 1661. From hence a path across the meadows leads in 20 min. N.E., to the foot of a hill, on which stood ANTEMNÆ, the 'Turrigeræ Antemnæ' of the Æneid, one of the three cities whose daughters became the mothers of the Roman race. A pleasant pathway skirts the river from the Baths to the (20 min.) Ponte Molle; or the traveller may return to the carriage-road, and reach the bridge in  $\frac{1}{2}$  hr., or the Porta Salaria in 40 min. (Rte. 37). The pathway leads under the hill of the *Vigna Glori*, near the Casino of which is a monument to the Brothers Caioli, who fell upon this spot in Oct. 1867.]

Returning to the high road, 5 min. beyond the Casino di Papa Giulio is the little Church of S. Andrea, with an elegant Corinthian front of peperino and a flattened dome, erected by *Vignola* for Julius III. in memory of his deliverance in 1527 from the soldiers of Charles V., who held him with three other bishops as hostages for Clement VII. Further on a carriage-road branches off on the rt., winds round the low cliffs of tufa † at the foot of the *Monti Parioli*, and leads near the Acqua Acetosa to the (3 m.) *Porta Salaria* (Rte. 37). On this road,  $\frac{1}{4}$  m. beyond S. Andrea, are the scanty remains of the 4th cent. *Basilica of St. Valentine*, and the very interesting adjacent

† Nearer Rome these hills are formed of a coarse variety of Travertine.



**Catacombs.** Having been for many years used as wine vaults, and eventually abandoned, they were re-discovered by Prof. Orazio Marucchi in 1878. Facing the entrance is an arch with paintings of Saints on either side, the central part having been a Crucifixion, which was cut away by the owner of the wine-vaults. On the l. is a fresco with the name of Valentinus scratched beneath it. The inscriptions are all in fragments, but many of the letters are extremely beautiful. The earliest date from A.D. 307.

The Catacomb of St. Valentine differs from all others in the simplicity of its plan. There is no labyrinth of tortuous passages, but only a kind of pronaos, out of which open three short parallel corridors, communicating by arched alleys. On the wall of the pronaos is a singularly beautiful relief of a female head. A higher range of galleries is perforated in the cliff above.

This district is being transformed into the **Parco Margherita**, a large pleasure ground of several hundred acres, crossed by broad carriage-roads, and extending from the Ponte Molle to the Porta Salaria. The main road continues N., and passes on the rt.,  $\frac{1}{2}$  m. further, the little Chapel of

**S. Andrea a Ponte Milvio**, erected by Pius II. on the spot where he met Card. Bessarione bringing the head of St. Andrew from the East on Apr. 21st, 1462. The Chapel now belongs to the Confraternity of the Trinità dei Pellegrini, who have here a little burial-ground. The circular Temple in the garden was adorned with four handsome columns of alabaster, which were destroyed by lightning on Oct. 5th, 1866, and replaced by four of travertine. Festa, 30 Nov. A statue of the Apostle, by *Paolo Romano*, which stood within the building, was also shattered.

$\frac{1}{4}$  m. from the Porta del Popolo is the

**Ponte Molle**, a corruption of *Milvio*,

almost entirely rebuilt by Pius VII. in 1815 on foundations of the Pons MILVIUS, erected (B.C. 108) by the Censor Marcus Aemilius Scaurus. It was here, on the night of the 3rd Dec., B.C. 63, that the envoys of the Allobroges, implicated in the Catiline conspiracy, were arrested by order of Cicero; and from these parapets the body of Maxentius was hurled into the river with his spoils, † after his defeat by Constantine 5 m. higher up on the Via Flaminia. The foundations, and the four central arches, are ancient. A tower formerly stood at its N. extremity to defend the passage, which was converted in 1805 by *Valadier* into a kind of triumphal arch. At the S. end are colossal statues of the Virgin and St. John Nepomucene, at the N. a rather absurd group of the Baptism in the Jordan, the figures standing 20 yds. apart—all by *Mocchi*. The Ponte Molle was the scene of military operations on the 14th May, 1849, when the French invading army under General Oudinot attempted to carry it, but failed, the Romans having blown up its northern arch. This bridge is now undergoing considerable alterations.

Beyond the bridge are several much frequented *Osterie* (good wine). [A road along the rt. bank of the river leads S.W. to the (2 m.) *Piazza del Risorgimento* (Rte. 39), and E. to the ( $\frac{1}{2}$  m.) *Race-course* (Tramway on Racing days), passing on the l. the Rifle Butts, on a hill beyond which are seen the Cavalry barracks occupied by officers belonging to the *Scuola di Equitazione*. The Race-course is very prettily situated, and is best viewed from the *Tor di Quinto*, which rises  $\frac{1}{4}$  m. to the left further on. This road follows the track of the more ancient Via Flaminia, which falls into the main road  $\frac{1}{4}$  m. beyond the tower.]

† The story of the seven branched candelabrum having been thrown into the Tiber after the defeat of Maxentius is a mere legend, founded on no written authority; indeed Procopius states positively that the treasures from the Temple of Jerusalem were carried from Rome to Carthage by Genseric in A.D. 455.

A few yards N. of the Ponte Molle the road divides—1. *Via Clodia* (Rte. 59), rt. *Via Flaminia*. Following the latter over rising ground for  $1\frac{1}{2}$  m., we pass on the rt. near the mediæval *Tor di Quinto*, which derives its name from being near the 5th m., reckoning from the *Porta Ratumena* (p. 30). A short way beyond we cross the *Due Ponti*, two bridges which span the streams of the *Aequa Traversa* and *Inviolatella*, up which there are good rides to the *Via Clodia* and *Veii*. Here falls in on the rt. the more ancient road (see above). Soon after the plain is bordered on the W. by a ridge of hills, with precipitous escarpments, composed of volcanic conglomerate, which extends all the way to *Prima Porta*.

$\frac{1}{2}$  m. beyond the bridges, an artificial cavern may be seen at the base of the cliff on the l., which once served as the tomb of *Quintus Nasonius Ambrosius*, a Roman citizen, otherwise unknown. Hence its name of *Sepulcro dei Nasonii*, which has been wrongly associated with the poet *Ovid*. In the *British Museum* are a few paintings detached from the sides of the tomb. It was discovered in 1674, and described by *Bartoli* and *Bellori*, who have left careful drawings of its decorations, in their *Picturæ Antiq.* Partly excavated in the sides of the tufa rock which forms the escarpment on the l. of the road, it had a Doric front, surmounted by a pediment in masonry. The ruin was much injured in 1886 by extensive quarrying of the adjacent rock. In the meadows on the rt. are several ruined sepulchres that mark the line of the *Via Flaminia*. It was on this flat that took place the battle, so important in the history of Christianity, between *Constantine* and *Maxentius* (A.D. 312), ending in the defeat of the latter, who was drowned near the *Ponte Milvio*.

4 m. from the *Ponte Molle* the road crosses the *Cremera* torrent (now *Valchetta*), descending from *Veii*. On the opposite bank of the *Tiber* lies *Castel Giubileo* (Rte. 37), to which there is a pleasant drive over the new iron bridge. A mile further is

*Prima Porta*, close to the station of *AD SAXA RUBRA*, in ancient times the first halting-place out of *Rome*, 9 m. distant from the *Porta Ratumena*. The name was derived from the reddish hue of the tufa rocks which bound the *Via Flaminia* on the l. *Signor Piacentini* has a fine collection of marbles found in the neighbourhood. Here also is a Sanitary Station of the *Agro Romano*, with a Hospital and resident physician. Rly. to *Rome* (p. 333), now abandoned. On the heights to the rt. stood the

*Villa Liviæ ad Gallinas Albas*. Excavations on it were not attempted until 1863, when amongst the first discoveries was the fine statue of *Augustus*, now in the *Vatican Museum*. Subsequent researches lead to the opening of a suite of chambers, richly decorated, which probably formed the lower floor of the *Imperial Villa*, one of which was covered with paintings in excellent preservation, representing a garden, in which the plants, flowers, and birds are designed with great accuracy. Amongst the latter are a number of white pigeons of the same race as those seen at the present day about *Rome*.

This *Villa*, founded by *Livia* on one of her paternal estates, was at first named *VEIENTANA*, from being in the territory of *Veii*. At a later period it was called the *Villa Caesarum ad Gallinas Albas*, from a legend recorded by *Dion Cassius*, *Suetonius*,† *Pliny*,‡ &c., that an eagle flying over it let fall a white hen, which, lighting on the lap of *Livia*, with a laurel-branch in its beak, was the progenitrix of the race of birds for which it became so celebrated, while the laurel-berries produced the plantations from which the Emperors were crowned. In speaking of the death of *Nero*, *Suetonius*

† *Liviæ olim, post Augusti statim nuptias, Veientanum suum revisenti pretervolans Aquila gallinam albam ramulum lauri rostro tenentem, ita ut rapuerat demisit in gremium . . . tanta pullorum soboles provenit ut hodie quoque ea villa ad Gallinas vocetur.*—*Sueton. in Vit. Galbæ.*

‡ *In villa Cæsarium fluvio Tiberi imposita juxta nonum lapidem Flaminîâ Viâ, qua ob id vocatur ad Gallinas.*—*Lib. xv. 40.*

states that, on the approaching extinction of the descendants of the Julian line, the white fowls began to pine away, and the laurels to wither, the race of both disappearing with the last of the descendants of Augustus. The Villa occupied the table-land above the farm-house *Prima Porta* in a lovely position, commanding a magnificent \*VIEW up and down the valley of the Tiber, over a great extent of the territories of Veii and Fidenae, with Sabina and its lofty Apennines beyond, and the Alban and Volscian mountains to the south. The modern name of *Prima Porta* is derived from a fortified gate, which was still standing about 1650.

From *Prima Porta* the *Via Tiberina* branches to the rt., running, along the base of the hills, at some distance from the Tiber, as far as (14 m.) *Fiano*, a poor village on the site of the ancient FLAVINIA, which gives a ducal title to the family of Ottobuoni. The road passes on the l. two large breeding-farms for horses and horned cattle—(4 m.) *Procojo Nuovo*, the property of Prince Chigi; and (2 m.) *Riano*, belonging to Prince Piombino. The latter stands 2 m. off the high road. The l. hand branch from *Porta Prima* follows the *Via Flaminia*, and leads to (15 m.) *Rignano*, from which *Monte Soracte* may be ascended in 2 hrs.

*Soracte* (2265 ft.), may be visited in a long day from Rome by taking the first train to *Borghetto*, and carriage to (1 hr.) ✕ *Civita Castellana*, and thence to (2½ hrs.) *S. Oreste*. Take provisions. From *S. Oreste* the summit may be reached in ¾ hr. (see *Handbook to Central Italy*, Rte. 35).

## ROUTE 39.

FROM THE PIAZZA DEL POPOLO TO THE VILLA MADAMA AND MONTE MARIO, BY THE VIA COLA DI RIENZO.

[Omn., p. [22], xi.; Tramway, p. [28], viii.]

Leaving the *Piazza del Popolo* (Rte. 1), our road ascends behind the Fountain adorned with a figure of Neptune, and crosses the *Ponte Margherita*. This fine bridge, opened in 1890, commands a beautiful view looking up the river. On the l. bank is the *Mercato Pubblico*, opened in March 1894. Beyond the bridge the long and wide *Via Cola di Rienzo* leads through the QUARTIERE DEI PRATI, a flat district formerly subject to floods, but now entirely covered with houses and important buildings. Most of its streets bear interesting historic names. To the l. is the *Piazza Cavour*, with a monument to the Count, and on its S. side the *Pal. di Giustizia*. To the rt., parallel with our road, run the *Via Giulio Cesare* and *Viale delle Milizie*, between which are extensive Barracks of the Carabinieri, Infantry, and Royal Engineers; while beyond stretches the vast *Campo di Marte*, a drilling ground covering nearly 200 acres. The *Via Cola di Rienzo* ends in the irregular (1 m.) *Piazza del Risorgimento*, from which the *Via Angelica* leads direct across the plain to (2½ m.) *Ponte Molle* (Rte. 38).

[This road passes on the rt. the vast Drilling Ground, from which a line of rails (now abandoned) runs to *Saxa Rubra* (p. 332). 1 m. from the *Piazza del Risorgimento* it cuts through a line of defensive works descending from the Fort on *Monte Mario*. Just before reaching the river a rough road, impracticable for carriages, turns l. to the (½ m.)

*Villa Madama*, so called because it was given as a dowry to Madame Margaret of Austria, natural daughter of Charles V., who married Alessandro de' Medici (Adm. on Sat. only, from 9 till sunset). It was built by *Giulio Romano* for Card. Giulio de' Medici (afterwards Clement VII.), from the designs of *Raphael*. It became the property afterwards of Ottavio Farnese, duke of Parma, and now belongs to the ex-king of Naples, but has long remained untenanted. The beautiful \*Loggia, or vestibule, surrounded by niches, is richly decorated with paintings by *Giulio Romano*, and stucco reliefs by *Giovanni da Udine*. In a small room beyond are ceiling frescoes of Apollo and Diana in their chariot, drawn by horses and oxen, with birds and animals in the compartments, and the Medicean arms in the centre, by *Giulio Romano*. They are engraved in Grüner's work on 'The Architectural Decorations of Rome during the 15th and 16th Centuries.' The front towards Rome was to have consisted of a hemicycle, decorated with half-columns and niches, but was never completed, and is now almost in ruins. From the terrace there is a lovely \*VIEW over the plain of the Tiber, the N. part of the city, and the Sabine Mountains. In the garden is a large and picturesque oblong basin for a Fountain. The pedestrian may return by a road, just passable for carriages, which skirts the fountain, and soon winds to the rt., reaching the high road in  $\frac{1}{4}$  hr. About 10 min. further is the *Ponte Molle* (Rte. 38).]

On the S. side of the Piazza del Risorgimento is the site of the destroyed *Porta Angelica*, leading to St. Peter's (Rte. 29). Our road turns to the rt., beyond the Piazza along the *Via Leone IV.*, and ascends the *Via Trionfale*, skirting the base of the *Monte della Creta*, and crossing the stream which issues from the *Valle dell'Inferno* (see below). On the rt., at the foot of the hill, is the little Church of *S. Lazzaro*, founded by a French hermit, together with a Hospital for Lepers, in 1187, but rebuilt in 1536,

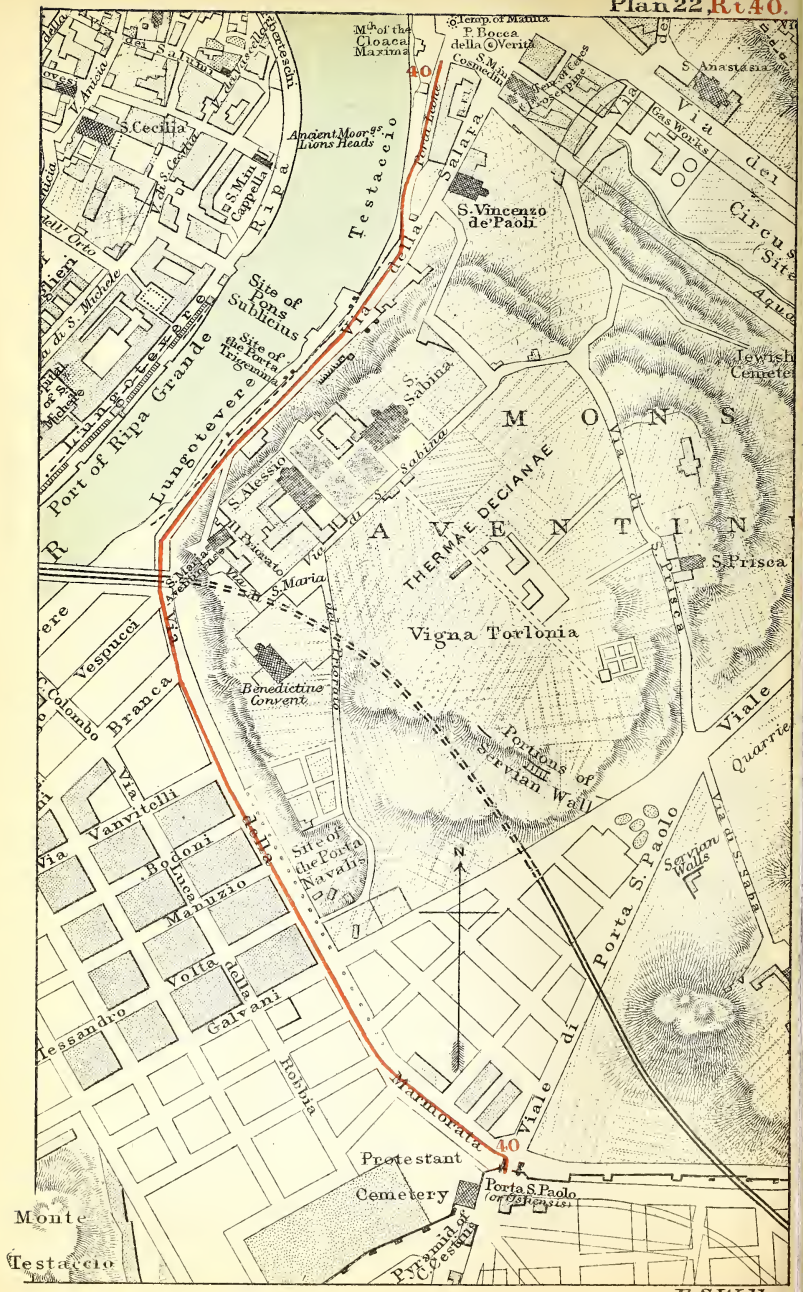
and given to the Guild of Vinedressers in 1598. In the nave are six ancient columns. Station on the 2nd Sun. before Easter.

The road now ascends in curves, passing on the l. the Church of *S. M. del Rosario*, erected in the 16th cent. by the learned Giov. Vittorio de Rossi, and given to the Dominicans by Clement IX. in 1668. The Convent was restored by Benedict XIII., who occasionally resided within its walls. From the front of the Church, reached by a double flight of steps, is gained a magnificent \*VIEW. On the opposite side of the road, about  $1\frac{1}{2}$  m. from the Piazza del Risorgimento, stood the interesting little Church of *S. Croce*, built by Card. Mario Millini as a Chapel to his villa in 1470, and destroyed to make way for the new fortifications in 1880. It occupied the site of the ORATORIUM CRUCIS, the last surviving memorial of the Vision of the Cross which appeared to Constantine, before crossing the Alps of Piedmont, and erected on this hill because of its vicinity to the spot where he overthrew Maxentius in fulfilment of the promise. A few yds. further on the summit of *Monte Mario* (455 ft.), is the

*Villa Mellini*, now included within the modern fort, and only to be visited by a permit from the office of the Military Engineers in the *Via del Quirinale*.† It was built by Mario Mellini, from whom the hill on which it stands derived its name. Its great attraction is the magnificent \*VIEW it commands over the city, the Campagna, and the distant mountains. *Monte Mario* is interesting in a geological point of view, being composed of beds of the tertiary marine strata clays and sands, on which rest those of volcanic tufa. The marine beds, especially those of gravel and sand, are rich in fossil shells of the Subapennine or Pliocene period, more than 300 species having been obtained from

† The traveller is specially cautioned against trespassing on any part of the grounds enclosed within the fortifications on this hill.





this locality. They are to be found on the slopes towards the Tiber, behind the Villa Madama, and along a path leading through oak woods, about a mile farther N., in the ravine descending from the *Monte della Farnesina*. This hill, together with the Monte della Creta and the Janiculum, was included by Cicero, and by the writers of the Augustan age, under the general term of *Montes Vaticanæ*.—*B.*

In excavating a moat for the new fortress, a very interesting sepulchre was discovered by the engineers, in the presence of Prof. Lanciani, on the very summit of the hill. It contained six marble sarcophagi of the Minicii family, and the cippus of Marcella, daughter of Minicius Fundanus and his wife Statoria, who died on the eve of her marriage just before completing her thirteenth year. Pliny, in a letter addressed to his friend Marcellinus (v. 16), speaks in touching language of her virtues, her graces, and the sorrow occasioned by her untimely death. The tomb is now in the cloister of the *Museo delle Terme* (Rte. 21).

Further on is the *Villa Stuart*, beyond which the road divides. To the rt. the *Vicolo della Camilluccia* runs along the crest of the hill, affording fine views of the Valle di Acquatraversa (l.), and of Rome and the Campagna (rt.), and descends upon the (2 m.) *Via Clodia* at a point about  $2\frac{1}{2}$  m. from Rome (Rte. 59). The l. hand road leads to the (1 m.) Church of *S. Francesco*, commonly called *S. Onofrio in Campagna*, because it belongs to the Jeronimites on the Janiculum (Rte. 34). It was built out of funds left by Bart. Neri, Abbot of *S. Onofrio*. Festa, 4 Oct. In this neighbourhood are several handsome Villas and good *Osterie*, which have become favourite places of resort for afternoon excursionists (excellent country wine). Just beyond the village on the rt. is the *Fortè-Trionfale*, and nearly opposite a gateway leading to a Villa, just inside which descends a path to the *Valle dell' Inferno* (see below).  $\frac{3}{4}$  m. further, on

the l., beyond a large Poultry-farm, is the *Stat. of S. Onofrio* on the Rly. to Viterbo (Rte. 59). The road goes on to ( $3\frac{1}{2}$  m.) *La Giustiniana* on the *Via Clodia* (Rte. 59).

From the *Via Leone IV.* (p. 334), a road turns l. into a wide valley in which are several potteries and brick-kilns. [To the l. rises the road which runs round the Walls of Urban VIII., p. [47].] Continuing along the valley, we pass under a fine ( $1\frac{1}{4}$  m.) Viaduct of the Viterbo Rly., 120 ft. high. Bearing to the rt., we reach a ( $1\frac{1}{4}$  m.) field gate, where the road ends. Here we follow a footpath through the pretty \**Vallè dell' Inferno*, avoiding after 10 min. a turning to the rt. 20 min. further we pass under another Viaduct (150 ft.), and continuing straight on ascend in 20 min. to *S. Onofrio*.

## ROUTE 40.

FROM S. M. IN COSMEDIN TO THE TRE FONTANE, BY MONTE TESTACCIO, THE PROTESTANT CEMETERY, THE PYRAMID OF CALUS CESTIUS, AND THE BASILICA OF S. PAOLO FUORI LE MURA.

[Tramway, p. [28], iii.]

On leaving *S. M. in Cosmedin* (Rte. 24), the *Via della Salara* passes on the l. after 2 min. the chapel of *S. Anna*, where the ancient *Clivus Publicius* ascends l. to the Churches on the Aventine (Rte. 26). Our road now becomes the *Via della Marmorata*, and soon reaches the Tiber. At this point is supposed to have stood the

*PONS SUBLICIUS*, so called from the wooden beams (*Sublicæ*) of which it was constructed. It was erected by Ancus Martius (A.U.C. 114), and was for a long time the only bridge that

crossed the Tiber. Upon this bridge Horatius Cocles withstood the army of Porsena till the Romans had succeeded in breaking it down behind him. It suffered frequently from inundations, and was restored by Tiberius and Antoninus Pius, still in wood, but upon stone piers. A coin of the latter Emperor represents this bridge as a broken arch. In 780 it was entirely destroyed by a flood. In the 15th cent. the stones of the piers were removed by Sixtus IV. to make cannonballs, and, in 1879, what remained of the foundations was blown up along with other obstructions to the course of the river.

The site of the Pons Sublicius is however uncertain. Prof. Middleton thinks that it led out of the Forum Boarium, near the Circular Temple; and that the foundations usually assigned to it belonged to a later bridge, built by the Emp. Probus about A.D. 288. (See Prof. Becker's pamphlet, *De Romae Veteris muris atque portis*, p. 78, note 56. Leipzig; Weidmann, 1842.)

We now reach the *Marmorata*, one of the most interesting sites on the banks of the Tiber, where most of the marbles were landed which the Romans imported from Africa or the East for the adornment of their city (see p. 170). Here the Tramway turns to the l. (see below). 200 yds. further down the river are ruins of the *Emporium*, in *opus incertum*—the earliest known example of the use of concrete. Remains also exist of the quays by which it was approached on the river-side—one fragment remarkable for its gigantic blocks of travertine, the others of reticulated masonry, of the time probably of Nero or Domitian, resting upon a substruction of Lapis Gabinus, which may be seen when the Tiber is low. Nearly 500 blocks of marble were found here in 1869–70, in the excavations carried on under the direction of Baron Visconti. One of them bore marks which showed that it had been sent to the Emp. Nero from a quarry in Carinthia; another an unwrought column

of *Marmor Africanum*, 27 ft. high by  $5\frac{1}{2}$  in diameter, nearly 34 tons in weight, was carried to the Janiculum, to be erected there in commemoration of the Council held by Pius IX. in 1870, but that site was abandoned in consequence of the change of Government, and the column was erected in the Vatican garden by Leo XIII. in 1886, in honour of the same event (p. 281). During the excavations, several landing-places leading to the Emporium, and mooring-rings in travertine for boats, were found. On one of the faces of this quay is a relief of an amphora, probably marking the landing-places of wines. An extremely clever account of these excavations, by the Rev. Luigi Bruzza, is inserted in the *Annali dell' Istituto di Corrispondenza Archeologica* for 1871.

In this neighbourhood were the HORREA GALBAE, one of the extensive magazines or store-houses of ancient Rome, in which enormous quantities of provisions and foreign imports were laid up for public consumption. They occupied the whole area between the foot of the Aventine and Monte Testaccio, and consisted of open courts surrounded by chambers two stories high. The ground appears to have been owned by Servius Galba, whose Tomb was discovered in Jan. 1886, 20 ft. below the surface close to the river. It was of tufa, 9 ft. high and 15 ft. long, with a single block of travertine on its face bearing the inscription:—SER. SULPICIVS. SER. F. GALBA. COS. PED. QUADR. XXX. It is in the Museo Archaeologico. This Servius Sulpicius Galba must have been Consul with L. Aurelius Cotta in the year 144 B.C., and grandfather of Sulpicius Galba, a direct ancestor of the Emp. Galba. Among the ruins of the Horrea were found elephants' tusks to the amount of 675 cubic ft. of ivory.—L.

Our road now turns away from the river, and runs S.S.E. between the slopes of the Aventine and the new quarter of *Testaccio*. On the l. is a brick-faced arch, the only visible remains of the Horrea Galbae, called



*Arco di S. Lazzaro*, from its being one of the Stations on the *Via Dolorosa* (see below). 5 min. further a broad carriage-drive on the l. leads in 20 min. to the Colosseum. The *Via Galvani*, its continuation on the rt., runs straight to the foot of

\***Monte Testaccio** (115 ft.), an isolated mound with a circumference at the base of about  $\frac{1}{2}$  m. The researches of Reifferscheid and Bruzza as to its origin and history, have been satisfactorily completed by Heinrich Dressel ('*Annali dell' Ist.*', vol. 50, pp. 118-194), from whose persevering examination of the different strata of broken amphorae, potters' stamps, and painted or scratched inscriptions found on the fragments, it clearly results that the mound is entirely formed of broken vases, used by the Romans for the conveyance of agricultural products from the provinces to the capital, and nearly all from the fertile province of Baetica (Andalucia), in Spain.

This country supplied not only Rome but also the northern provinces of the Empire with oil, wine, wax, pitch, minium, linseed, salt, honey, sauces, and olives prepared in a manner greatly praised by Pliny. Fragments of amphorae, bearing Spanish potters' stamps identical with those of Monte Testaccio, have been often found in England, France, and Germany. Fragments of African vases exist also on the mound, but are of less frequent occurrence.

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

In order to ascertain the exact period at which this spot was first appropriated as a rubbish heap, it would be necessary to examine the lowest strata of fragments by sinking shafts; but it is approximately

[*Rome.*]

calculated that the depôt was established about the beginning of the Empire.

The consular dates on the vase handles, as yet found, range between A.D. 140 and 255, and they prove that the N. end of the mound had already risen to more than  $\frac{3}{4}$  of its present height towards the middle of the 2nd cent. Upwards of 200 inscriptions, stamped on some fragments found in the upper strata, lead to the inference that the mound was still in use during the first half of the 4th cent. The adjoining gardens, between the mound and the *Marmorata*, have furnished vast quantities of similar broken pottery, and the depôt evidently increased beyond its originally intended dimensions by large masses rolling down its sides.

Similar mounds of broken pottery at Taranto, Alexandria, Cairo, and other ancient commercial cities, have evidently been formed in the same way.

Several hundreds of amphorae, of the same form, stamps, and dates as those described above, were excavated in 1732, near the Lateran, and in 1789 under the Pincian Hill, near the Muro Torto.

The summit of Monte Testaccio, marked by a wooden cross, commands a magnificent \*VIEW. There were originally three Crosses, indicating the termination of the *Via Dolorosa*, which began at the *Via di Bocca della Verità* (Rte. 24).

To the W. the hill overlooks the enormous CATTLE MARKET and Slaughter-houses, erected in 1885 at a cost of 200,000*l.* They comprise an Establishment for drinking or bathing in blood, open gratuitously to the poor. Towards the N. is the Municipal Storehouse for the maintenance of the Public Streets, corresponding to the ancient *Castra Silicariorum*.

Returning along the *Via Galvani*, a road on the rt. near the end of the street leads to the **Protestant Cemetery**, open from 7 A.M. until dusk (25 c.). It has an air of romantic beauty which forms a striking contrast

to the tomb of the ancient Roman and the massive city walls and towers which overlook it.

Facing the entrance is the grave of RICHARD WYATT; and higher up to the l., just under the wall, is the tombstone of SHELLEY, with the inscription :—Percy Bysshe Shelley. Cor Cordium. Natus IV Aug. MDCCXCII. obiit VIII Jul. MDCCCXXII.

Nothing of him that doth fade,  
But doth suffer a sea change  
Into something rich and strange.

The expression *Cor Cordium* (heart of hearts), is in allusion to the story that, when his body was burnt on the shores of the gulf of Spezia, the heart was the only portion that the fire did not consume. The poet's own description of this cemetery is touchingly appropriate :—'The English burying-place is a green slope near the walls, under the pyramidal tomb of Cestius, and, as I think, the most beautiful and solemn cemetery I ever beheld. To see the sun shining on its bright grass, fresh, when we visited it, with the autumnal dews, and hear the whispering of the wind among the leaves of the trees which have overgrown the tomb of Cestius, and the soil which is stirring in the sun-warm earth, and to mark the tombs, mostly of women and young people who were buried there, one might, if one were to die, desire the sleep they seem to sleep.' See also Shelley's poem 'Adonais,' in which the cemetery and the pyramid of Cestius are mentioned. By far the greater number of monuments bear the names of Englishmen.

Proceeding to the rt., in the 3rd row from the Aurelian wall, is buried Mr. E. MACBEAN, the Roman banker; in the 4th, near the end, LORD VIVIAN, H.B.M. Ambassador, to whom the honour of a public funeral was accorded in Oct. 1893. In the 5th row, half way down, Mr. WOODWARD, for many years English chaplain, and JOHN GIBSON, the sculptor. In the 7th WILLIAM and MARY HOWITT. The building close by is a hall for the

temporary reception of corpses of any nationality, intended to be sent abroad for interment. It was erected by the mother of General King, U.S. Minister at Rome. The ground is remarkably well and neatly kept. A sum amounting to about 5000 fr., subscribed by British and other Protestants, is invested in the Italian funds, the interest of which is applied to defray the expenses of repairs and the keeper's salary.

To the l. of the entrance is the **Old Cemetery**, surrounded by a dry moat, and now no longer used. Beside the gateway, and well seen without entering the enclosure, is the monument of JOHN KEATS, with the inscription :—'This grave contains all that was mortal of a young English poet, who, on his death-bed, in the bitterness of his heart at the malicious power of his enemies, desired these words to be engraven on his tombstone: "Here lies one whose name was writ in water." February 24, 1821.' This monument was repaired in the spring of 1875, under the direction of Sir Vincent Eyre. The late Mr. Warrington Wood executed for it, at his own expense, a marble medallion portrait of Keats, from a mask in the possession of the late Mr. Severn, the poet's intimate friend, who lies buried beside him. The grave of JOHN BELL, the eminent writer on anatomy and surgery, is close by. Nearer the Pyramid is a copy of the tomb of Scipio Barbatus (p. 277).

The \*Pyramid of Caius Cestius, now the only sepulchral pyramid in Rome, stands partly within and partly without the wall of Aurelian, who included it in his line of fortifications. Like all the ancient Tombs, it formerly stood outside the walls. It is a massive pyramid of brick and tufa, 116 ft. high, covered with slabs of white marble from the base to the summit, and placed on a square basement of travertine. The length of each side at the base is 33 yds. In the centre is a small chamber, 13 ft.

long, the stuccoed sides and ceiling of which are covered with painted arabesques, first brought to light by Ottavio Falconieri, and described by him in a dissertation annexed to the work of Nardini. These arabesques, much injured by damp and the smoke of torches, represent four female figures with vases and candelabra. The entrance is on the side facing the old Cemetery, but the interior is nearly always flooded. [Key at No. 1, Via in Miranda.] At two of the angles are fluted columns of white marble, discovered during the excavations of 1663. At the other angles were pedestals with inscriptions, and a bronze foot, now in the Capitoline Museum, which probably belonged to a statue of Caius Cestius. The inscriptions relate to the completion of the Pyramid in 330 days by the executors of C. Cestius, two of whom bore names well known in the time of Augustus—M. Valerius Messalla Corvinus and L. Junius Silanus. There are also ancient inscriptions on the monument; one, in large letters, is repeated on the E. side. The other, on the front facing the road to Ostia, records the completion of the pyramid in 330 days. C. Cestius was of the Poblician gens, a praetor, a tribune of the people, and one of the seven *epulones*, appointed to prepare the banquets of the gods at public solemnities. He was probably the person mentioned by Cicero in his letter to Atticus from Ephesus, and in his oration for Flaccus. In the 17th cent. the base of the pyramid was buried under 16 feet of soil. It was cleared and restored in 1663 by Alexander VII., as recorded by an inscription placed beneath those already mentioned, and was laid open towards the Via Ostiense by Gregory XVI.

The *Porta San Paolo*, rebuilt by Belisarius on the site of the *Porta Ostiensis*, forms one of the most picturesque of all the modern entrances to Rome. It is remarkable as the scene of Totila's second entrance into Rome. The inner portion is mediaeval. On the Wall of Honorius are

several towers, partly rebuilt in the middle ages with materials taken from older buildings. Inside the gateway a broad road leads N.N.E. to *S. Gregorio* on the Caelian (Rte. 10), passing on the l., after 5 min., a well preserved fragment of the Servian Wall (Rte. 29). Our road continues due S., passing beneath the *Civita Vecchia Rly.*, and reaching, 10 min. from the Gate, the interesting site of the *CAPPELLA S. SALVATORE*, destroyed in the siege of 1849. It stood on the l. of the road, and marked the spot where Plautilla, a noble Roman lady, met St. Paul on his way to martyrdom, and gave him her veil to bind round his eyes. Beneath the Chapel there was a Crypt, used as early as the 1st cent. for burial. At this point also commenced the sumptuous Colonnade of marble, having a roof covered with sheets of lead, restored by Benedict III. in 855, for the protection of pilgrims from sun and rain on their way to the Ostian Basilica. A little further on the l., after crossing the brook *Almo*, is the *Cappella del Crocifisso*, commemorating the spot where SS. Peter and Paul took leave of each other, the one to return and be crucified, the other to go forward and be beheaded. A canopy over the door, supported by two colonnettes of marble, encloses a rude relief of their separation. This Chapel was given by Paul IV. to the Confraternity of the *Trinità dei Pellegrini* in 1568. Beside the altar are two little shrines, with a narrow cornice of mosaic by one of the *Cosimati*. (Open on Easter Tues.)

[Close to this spot was observed the curious ceremony of bathing in the waters of the *Almo* the image of Cybele, which had been brought to Rome from Pessinus in Galatia (B.C. 204), 'after consulting the Sibylline books on the issue of the 2nd Punic War.' The image consisted of a meteoric stone, conical in shape, of a deep brown colour like a piece of lava, and ending in a sharp point. In 562 it was placed in a Temple of Cybele on the Palatine, whence Elagabalus

stole it, and placed it in the private Chapel of his Palace. Through ignorance of its value, this relic appears to have been destroyed during excavations carried on by Duca Francesco di Parma in 1730.—*L.* The washing took place about 100 yds. to the rt., at the point where the Almo falls into the Tiber, and where the sacred image was landed. 'So persistent was this pagan custom that until the commencement of the 19th cent. an image of our Saviour was annually brought from the Church of S. Martina in the Forum and washed in this stream.'—*Maemillan.*]

10 min. further the road divides—the rt. branch leading to the W. front, while the tramway keeps straight on. Just before reaching the Church, the *Via delle Sette Chiese* leads due E. in  $\frac{3}{4}$  hr. to *S. Sebastiano* (Rte. 42). We now reach,  $1\frac{1}{2}$  m. beyond the gateway, the Basilica of

\***S. PAOLO FUORI LE MURA**, called the *Basilica Ostiensis*, from its situation on the carriage-road to Ostia. In the beginning of this cent. there was no Church in all the world more interesting than this. It was the only specimen in Rome of a great Basilica existing still on the original lines, and for British travellers it possessed special interest, being the church of which the Kings of England were protectors previous to the Reformation, as the sovereigns of Austria, France, and Spain were of the Vatican, Lateran, and S. M. Maggiore.

It was commenced by the Emp. Valentinian II., Theodosius, and Arcadius (A.D. 388), on the site of a more ancient Basilica founded by Anacletus, and enlarged by Constantine, over the catacomb of Lucina, a Roman lady who had embraced Christianity, and had caused the remains of St. Paul to be buried in a tomb upon her estate. It was completed by Honorius in 395, and restored by Leo III. in the 8th cent. The extreme length was 137 yds., transepts 93 yds., and width of nave with its double aisles 72 yds. The

nave had 80 Corinthian columns in four rows, surmounted by a fine open roof, formed of immense beams and rafters of pine-wood, without any decoration, as in some of the basilicas of the same period at Ravenna. There were no fewer than 138 columns in the entire building, most of them ancient, and forming by far the finest collection of monoliths in Europe.

On the 16th July, 1823, this noble Basilica, in which Christian worship had been uninterruptedly celebrated for nearly fifteen centuries, was reduced to a heap of ruins. The roof took fire during some repairs, and fell into the nave and aisles, where the flames raged with such fury that the marble columns of the nave were completely calcined, and the large porphyry columns of the altars and those which supported the great arch of the tribune were split into fragments.

Under the high altar was the sarcophagus of St. Paul. The mosaics of the great arch, the bronze gate cast at Constantinople, part of which is preserved in the Sacristy, the portrait busts of the Popes, the monuments and altars, all combined to increase the interest of the sacred edifice. The only portions which escaped the fire were the W. front, with its mosaics of the 13th cent.; a colonnade erected by Benedict XIII.; the tribune, and the mosaics of the 13th cent. on its vault; the first forty portraits of the Popes; part of the bronze doors; 40 columns of the aisles; and some sarcophagi with reliefs.

Immediately after this disaster, large sums were contributed by Catholic sovereigns and princes, and by each successive Pope, for the restoration of the building, according to the plan and dimensions of the original Basilica. The transept and high altar were dedicated on Oct. 3, 1840, by Gregory XVI., and the whole edifice in Dec. 1854, by Pius IX., in the presence of 185 cardinals and prelates, assembled in Rome for the promulgation of the dogma of the Immaculate Conception.

The usual entrance is by a Corin-

thian portico, supported by twelve columns of Hymettian marble, which opens into the N. transept. On one of these columns, formerly in the left aisle, is engraved the name of Siricius, who was Pope in 384.

The **W. Front** towards the river was commenced by Pius IX.; before it is a square atrium, supported by large columns of pink and grey Baveno granite, and erected at the expense of the Italian Government. The façade is ornamented with modern mosaics of four prophets, the sheep between Bethlehem and Jerusalem, and Christ between SS. Peter and Paul. Models of the basilica are to be seen in the office of the architect close by.†

The **\*Interior**, 130 yds. in length, 65 yds. in width, 75 ft. high, is most imposing. The great size of the building, the polished marble pavement, and the four rows of granite columns which support the double aisles, produce an effect probably finer, though less severe and chaste, than the simple grandeur of the ancient Basilica. The 80 monolithic columns of grey granite with Corinthian capitals of white marble were quarried at Montorfano, near Baveno, on the Lago Maggiore, whence they were conveyed on rafts to the sea, and from the mouth of the Po to their present site, in sailing-vessels. Beside the great W. door are two columns of Oriental alabaster (yellow streaked with chalky white), presented by the Viceroy of Egypt, who also gave the four shafts of the same material which support the baldachino. Two large Ionic columns, supporting the chancel arch, were erected in 440 by Galla Placidia, sister of the Emp. Honorius.

† Constantine's Basilica faced the opposite way; and was so very small that its entire length, including an Atrium, was comprised within the high road and the E. extremity of the existing aisles. The length of the Church itself corresponded precisely with the breadth of the present transepts. It is remarkable that each of these two celebrated Churches, St. Peter's and St. Paul's, has changed and reversed its orientation.

The **Ceiling** is a fine specimen of modern carved woodwork and gilding, but is greatly inferior in effect to the plain open wooden roof of the Theodosian basilica.

Above the piers of the transept and columns of the nave and aisles, are Medallion PORTRAITS OF THE POPES, 5 ft. in diameter. All those subsequent to Innocent I. were executed in the mosaic workshop at the Vatican. 'The new series is not however fanciful or imaginary, but follows the tradition of the likenesses as they were first produced in the 5th cent.'—*L.* They were copied from ancient frescoes still preserved in the Convent (see p. 343). Between the windows of the Clerestory are scenes from the Life of St. Paul, by modern artists. The windows of the aisles with their figures of Saints in painted glass were shattered by an explosion of a powder magazine in Jan. 1890. The colossal statues of SS. Peter and Paul, at the E. extremity of the nave, are by *Obice* and *Girometti*.

Over the **Chancel Arch** are MOSAICS, executed by order of Galla Placidia, representing a large medallion of our Saviour with the 24 elders of the Revelation, and restored from the originals saved from the fire. Above, the Evangelistic symbols; below, SS. Paul and Peter. They indicate an important transition period (440–462), and a new departure in the art. The earlier Christian symbolism had passed away; we see winged angels instead of the little naked genii, with their grapes; and subjects from the Revelation, instead of the idyllic scenery of the Good Shepherd. The **High Altar**, under a \*Gothic canopy by the Florentine *Arnolfo* (1285), supported on four columns of red porphyry, stands within a larger baldachino of Oriental alabaster. The malachite on the pedestals was presented by Nicholas, Emp. of Russia. Beneath the altar is the body of St. Paul, his head being preserved at St. John Lateran. The gravestone is a plain marble slab, rudely engraved with the letters

PAVLO APOSTOLO MART . . . In front of the altar (facing W.) is the highly decorated Confession of St. Timothy, where his remains are deposited.

The vault of the Tribune is covered with gigantic \*MOSAICS (1216-1227), possibly copied from others of the 4th cent. and restored. In the centre is Christ enthroned, with a very diminutive Pope Honorius III. kneeling at His feet. On the rt. SS. Peter and Andrew; on the l. SS. Paul and Luke. Below are the Twelve Apostles with scrolls and palm-trees and two angels. Outside, on the face of the arch, the Virgin and Child enthroned, and St. John Bapt., formerly on the W. front. All the figures are full of dignity, and we are refreshed by few and simple forms (see *Kugler*). Below stands a modern episcopal chair, and on either side two columns of *pavonazzetto* saved from the ancient Church, and brought originally from the Basilica Aemilia in the Forum. The raised floor is paved with disks of costly marble, among which are two of *lumachellone antico*, with large embedded snails. Looking back, on the E. face of the chancel arch, is a medallion of Christ, between SS. Paul and Peter.

N. Transept.—Over the altar, Con- vention of St. Paul, by *Cammuccini*; at the sides, statues of St. Gregory the Great, by *Laboureur*, and S. Romualdo, by *Stocchi*. In the CHAPEL OF ST. STEPHEN is a statue of the saint by *Rinaldi*, and pictures of the Priests in Council and Stoning. Next comes the CHAPEL OF THE CRUCIFIX, with a statue of St. Bridget, by *Carlo Maderno*, and a very ancient one in wood of St. Paul: the Crucifix over the altar is attributed to *Pietro Cavallini*. Below it is an ancient medallion in Mosaic of the Madonna, before which on the 22nd April, 1541, St. Ignatius Loyola made his vows (see Inscription on the rt.).

S. Transept.—On the rt. of the tribune is the CHOIR, or Chapel of S. Lorenzo, designed by *Carlo Maderno*, which remains nearly as it stood

before the fire. Then the CHAPEL OF ST. BENEDICT, with a sitting statue of the saint, by *Tenerani*, and \*twelve most exquisite Doric-fluted columns of grey marble from the ruins of Veii. The altar in this transept has a Mosaic of Raphael's Coronation (Vatican), and statues of SS. Benedict and Scolastica. Nearer the high altar stands a very curious marble candelabrum of the 12th cent., covered with sculptures by one of the *Vassalectus* family (signed). A door at each corner of the S. transept leads into a Corridor, which communicates with the E. entrance to the Basilica. It opens immediately upon the

\*Cloister, a beautiful example of the monastic architecture of the 13th cent. The columns present almost every known variety of form; spiral, twisted, fluted, and sometimes all three combined. The entablature is of exquisite Cosmatesque design, but most of the mosaic ornamentation has been mischievously picked off the columns. On the walls are Roman and early Christian inscriptions, and several sepulchral monuments that once stood in the Basilica. In this monastery Pius VII. lived for many years as the Benedictine monk Gregorio Chiaramonti. He was on his death-bed when the fire broke out which consumed the building, and died in happy ignorance of the disaster. The monastery was given to the Benedictines by Martin V. in 1424.

In the Vestibule of the Corridor is a huge sitting statue of Gregory XVI. by *Rinaldi*, and some mediaeval mosaics and frescoes from the ancient Church, miserably restored. Among these are 5th cent. busts in mosaic of SS. Peter, Paul, and Andrew. On the rt. a door opens into the

Sacristy. On the rt. wall, Virgin and Child with SS. Benedict, Paul, Peter, and Giustina. Elsewhere, single figures of the same Saints. An inner room contains a fine sitting Statue of Boniface IX. (early 15th cent.), and the original silvered \*BRONZE DOORS

of the ancient Church, sadly damaged in the fire. They are panelled with 54 oblong scenes from the New Testament, and figures of Saints, and were executed at Constantinople by *Staurakios* in 1070. The doors, which are about 18 ft. high, were originally double, but were afterwards joined, and pierced with a smaller opening.

On the first floor of the **Convent** is a corridor overlooking an inner Court, the walls of which are covered with Pagan and Christian inscriptions in chronological order from the old Basilica. Here also are preserved the frescoes from which the likenesses of the Popes, now in the Church, were taken.

In the **Library**, formerly at S. Calisto in Trastevere, is preserved a celebrated MS. copy of the Vulgate or Latin version of the Bible (seldom shown), and long supposed to have been given to the convent by Charlemagne. It does not, however, date farther back than the 11th cent. The printed books number about 12,000, and are chiefly on divinity, canon law, and ecclesiastical subjects. The shield bearing the arms of the abbot, a hand grasping a sword, is surrounded by the ribbon of the Order of the Garter, with the motto, *Honi soit qui mal y pense*, indicating the protectorate formerly exercised by British sovereigns over the monastery. The isolated and undefended position of this Basilica, with the buildings grouped around it, upon the high road from Ostia to Rome, rendered it specially liable to pillage, and in 846 it was ransacked by the Saracens. For this reason John VIII., about 875, raised the Fort of **JOHANNIPOLIS**, which commanded the Tiber and the three roads which led to the sea-coast, and surrounded the Monastery with a wall. No traces, however, of this fortification now exist.—*L. Festa*, 28 Dec., 25 Jan.

Issuing from the N. transept of the Basilica, we pass on the rt. the **Campanile**, a costly but ineffective and unsuitable structure of travertine,

surmounted with a circular colonnade. After  $\frac{1}{2}$  m. the road divides at the Osteria del Ponticello, the *Via Ostiensis* bearing rt. towards Ostia. Turning to the l., along the *Via Laurentina*, we ascend for  $\frac{1}{2}$  m., passing a Fort at some distance on the rt., and then descend towards some hillocks prettily clothed with fir. A gate on the l. now leads through avenues of Eucalyptus to the celebrated group of buildings known as the

**ABBADIA DELLE TRE FONTANE**, a Cistercian monastery founded by Innocent II., its first Abbot (Paganelli) having become Pope Eugenius III. in 1145. It was almost abandoned during the last century on account of the unhealthiness of the situation, but in 1868 was transferred to the Trappists, an austere branch of the Order, under whose judicious cultivation a large tract of surrounding land has been thoroughly reclaimed and planted with Eucalyptus and olive-trees, and excellent vines. The grounds are entered by an archway, having traces of painting on its vault. To the l. is the *Dispensary*, where a liqueur resembling Chartreuse, made from Eucalyptus, is sold by the monks.

\***SS. Vincenzo ed Anastasio**, founded in 626 by Honorius I., restored in 772 and 800, and rebuilt by Honorius III. in 1221, is a good specimen of an early Christian Basilica, and is built entirely of brick, with very lofty Nave, but low transepts, aisles, and Choir. In front is a portico with four granite columns, and scanty remains of painting on its outer piers. The arches of the Nave are supported by pilasters, seven of which are adorned with frescoes of the Apostles, from the designs of *Raphael*, but painted by his pupils, and miserably restored. The Clerestory has round-headed lancet windows pierced with three vertical rows of circular openings, now filled with glass, but originally with alabaster or translucent marble. There are four similar windows in the

W. front. The roof is of open wood-work. Each of the short transepts has two chapels opening E., parallel with the Choir. This Church is mentioned under the name of *S. Anastasius* in the list of those visited by Siric, Abp. of Canterbury (A.D. 990), in a curious MS. at the British Museum. Festa, 22 Jan.

A flight of steps on the rt. ascends to

**S. M. Scala Coeli**, which stands over the cemetery of *S. Zeno*. The Church derives its name from a vision of *St. Bernard*, who was celebrating mass for certain souls in purgatory, when they appeared to him ascending by a ladder to heaven. It was entirely rebuilt in 1582 by Card. *Alessandro Farnese*, from the designs of *Vignola*, and completed for Card. *Pietro Aldobrandini* by *Giacomo della Porta*. It is an octagonal building, with a central cupola. The vault over the tribune has some mosaics by *Francesco Zucca*, of Florence, from the designs of *Giov. dei Vecchi*, considered to be the first works of this kind in good taste executed in modern times. They represent the Virgin and Child with *SS. Zeno, Bernard, Vincent, and Anastasius*, and *Clement VIII.* with Card. *Aldobrandini* as devotees. On the pavement are some remains of 14th cent. mosaic. Beneath is a Chapel, with the cell in which *St. Paul* is said to have been confined before his execution, and the altar at which *St. Bernard* had the vision. An underground passage, now blocked up, led from this Church to the *Basilica of St. Paul*.

An avenue leads hence to the Church of *S. Paolo alle Tre Fontane*, anciently called *Ad Aquas Salvias*, erected on the spot where *St. Paul* is supposed to have been beheaded, and rebuilt by Card. *Pietro Aldobrandini*, from the designs of *Giacomo della Porta*, in 1599. Within it are the Three Fountains which, according to the legend, sprang up where the head of the Apostle bounded as many times from the earth on being severed from his

body. By the spring on the rt. is the short marble pillar to which he was bound at the time of his decapitation. The central pavement is a beautiful Roman mosaic of female heads representing the four seasons, discovered at *Ostia* in 1869.

This district of the Campagna is interesting to the geologist from its numerous pits of *pozzolana*, which is carried to the neighbouring quay (*Porto di Pozzolana*) on the l. bank of the *Tiber*, for shipment. Just beyond the Abbey a road strikes l. to (4 m.) *S. Sebastiano* (Rte. 42).

## ROUTE 41.

FROM S. M. IN COSMEDIN TO THE PORTA S. SEBASTIANO, BY S. ANASTASIA, THE BATHS OF CARACALLA, THE CHURCHES OF SS. NEREO ED ACHILLEO, S. SISTO, S. CESAREO, AND S. GIOVANNI A PORTA LATINA, THE COLUMBARIA, AND THE ARCH OF DRUSUS.

[Tramway, p. [28], iii.]

Quitting the Piazza della *Bocca della Verità* at its E. side, and turning to the rt., the first street on the l. leads to the Church of

**S. Anastasia**, an ancient structure of Byzantine origin, rebuilt in 759, 1201, and 1636, and finally restored in 1817. It gave a title to a cardinal priest as early as 492. In the nave are 14 ancient columns built up against modern pilasters, seven of which are in fluted *Pavonazzetto* marble, with Ionic capitals. In the tribune are two fine columns of *porta santa*. Beneath the high altar is a recumbent statue of the patron saint, by *Ercole Ferrata*, in the exaggerated







style of *Bernini*. The roof was added by Card. de Cunha of Portugal, and various memorials of his country are scattered about the Church. In the l. aisle is a monument to the celebrated Card. Angelo Mai (1854), who was titular of this Church, with an inscription in Latin verses written by himself. In digging its foundations several fragments of walls in *opus quadratum*, and a street connected with the adjoining Circus, were discovered. These remains, which are among the most important yet existing of the *Circus Maximus*, may be visited on application to the Sacristan. Station on Christmas Day, and on Ash Wed. Mass every Sun. at 8.

Returning to the *Via dei Cerchi*, we traverse in its entire length the site of the

*Circus Maximus*, founded by Tarquinius Priscus, restored with considerable additions during the Republic, and rebuilt with unusual splendour by Julius Caesar. Augustus embellished it, and erected on the Spina the obelisk now in the Piazza del Popolo. During his reign 3500 beasts were slaughtered here in the Games. The Circus was damaged in the fire of Nero, and restored by Vespasian Domitian and Trajan. Stone and marble were now substituted for wood, as a protection against fire; the structure was lavishly adorned with gold, painting, mosaics, columns, and statues of white marble and gilded bronze; and in the time of Trajan the Circus must have been the most magnificent building in the world.—*M.* Constantine enlarged and decorated it, and his son Constantius erected a second obelisk on the Spina, now in front of the Lateran. In the 6th cent. Theodoric made a last attempt to restore it to its former splendour, but after his time it fell rapidly into ruin, 'and for many centuries supplied enormous stores of marble to feed the lime kilns of the degraded city.'—*J. H. M.* Its length was 729 yds., breadth 207, and circuit of the seats 1667. The porticoes alone, exclusive of the attics, could

accommodate 150,000 persons; and the whole number of seats was probably not less than 450,000. At the N.W. end were the *carceres*, from which chariots started for the race; the S.E. extremity was curved. A fragment of the Capitoline plan of Rome shows this Circus with the Septizonium behind. In the centre, beginning about  $\frac{1}{3}$  of the way down, ran the *Spina*, a long low platform, in which were fixed the *Metae*, or goals. Among other objects set upon the Spina were marble eggs and dolphins, for indicating the seven laps of the race as they were run (see *Sala della Biga*, Rte. 32). Over the Carceres have been erected hideous gas-works, which form an incongruous element in the view of this classic spot. A canal 10 ft. wide and deep separated the arena from the seats, and prevented the beasts from reaching the spectators. Near the Circus, in the direction of the Campus Martius, were the *Stabula Factionum*, or stables of the four factions of jockeys and charioteers—*albata* (white), *prasina* (green), *russata* (red), and *veneta* (blue)—named from the colours of their caps and jackets. Domitian added two more—the *factio aurata*, and *f. purpurea* (p. 190).

At the end of the *Via dei Cerchi*, the *Via di S. Gregorio* leads in 8 min. l. to the Arch of Constantine (Rte. 10). Close to this point of junction, on the slope of the Palatine Hill, stood the SEPTIZONIUM of Severus (Rte. 9). 300 yds. further we enter the Appian Way, on the site of the ancient PORTA CAPENA, from which the miles along this classical road were measured. It was called by Martial and Juvenal the Dripping Gate (*Madida*), because of the water which trickled down from the channel of the Aqua Marcia, which passed over it. The exact position of the Gate was determined by the discovery in 1584 of the first milestone of the *Via Appia*, 120 yds. outside the Porta S. Sebastiano, and more recently by that of the walls themselves. They may be seen in the cellar of the *Osteria della Porta Capena*.

Further on, the Villa Mattei stands out conspicuously on the l. Hereabouts, on his return from victory, the surviving Horatius met his sister Horatia, and stabbed her for bewailing the fate of her slain lover. On the rt. a lane leads to *S. Balbina* (Rte. 26). About  $\frac{3}{4}$  m. from our starting point, immediately after crossing the *Marrana*, a road turns rt. to the

**\*BATHS OF CARACALLA, or THERMAE ANTONINIANAE**, the most perfect in Rome, occupying an area of 140,000 sq. yards. They were commenced by Septimius Severus in A.D. 206, chiefly built by Caracalla, enlarged by Elagabalus, and completed by his successor Severus Alexander. They could accommodate 1600 bathers. The baths themselves occupied an oblong rectangular space 240 yds. by 125, in the centre of a square enclosure, surrounded by porticoes, gardens, a stadium, and a large reservoir, into which the Antonine Aqueduct (an arm of the Marcan) emptied itself. In front of this enclosure ran the *Via Nova*, one of the most magnificent in Rome during the time of the Antonines, forming the principal approach to the Baths.

A square ante-room opens into a large oblong Court (*a*), having on the N. an apse, and on the S. a semi-circular tribune (*b*), which retains a part of its brick facing. A colonnade, fragments of which may still be seen, surrounded this hall, and supported a massive vault faced with small square tiles, many of which are yet visible. The fragments of mosaic pavement arranged against the walls, consisting chiefly of marine monsters, have fallen from the upper floor. The pavement under the colonnades has a scale pattern with a graceful floriated border; that of the tribune was divided into squares inserted between parallelograms, each containing a full-sized figure of some athlete. These coarse and clumsy but interesting mosaics, discovered by Count Velo in 1824, are now in the Lateran Museum. From the tribune we enter

the large central *tepidarium* (*c*), having on the W. side the *frigidarium* (*d*), and on the E. the *calidarium* (*e*).

The **Frigidarium** was arranged for cold swimming-baths, its floor being sunk some 3 ft. below the level of the adjacent halls. The existing pavement was put down in 1870. On the side towards the *Via Appia* it is enclosed by a high wall, strengthened by pilasters, and ornamented with niches for statues and groups. It has been identified by some authorities with the *Cella Solearis* described by Spartian, and was surrounded by a gallery supported on eight columns of grey granite, the last of which was removed in the 16th cent. by Cosimo de' Medici, to support the statue of Justice in the *Piazza S. Trinità* at Florence.

The **Tepidarium** (*c*) has on each long side three recesses: the two central ones open on to the frigidarium and the calidarium; the four others were used as baths, and were divided from the tepidarium by two pillars of red porphyry, fragments of which, as well as some of the richly sculptured capitals, lie scattered around.

The **Calidarium** is a vast circular vapour-bath, projecting half-way into the gardens in front of the piscina. Twelve granite columns, the bases of some of which still remain, supported an inner gallery. Of the eight pilasters, which appear to have been intended to support the cupola, only two are now in a good state of preservation; but the span is so enormous and the walls so thin that it is doubtful whether the whole circular space was ever roofed with a dome. Here are some remains of marble pavement, and traces of a hypocaust and flues for heating.

In Nov. 1878 the basements of two of the other pilasters were excavated. One of these (*g*) is pierced for a flight of 22 steps, descending to the subterranean corridors. At the foot of one

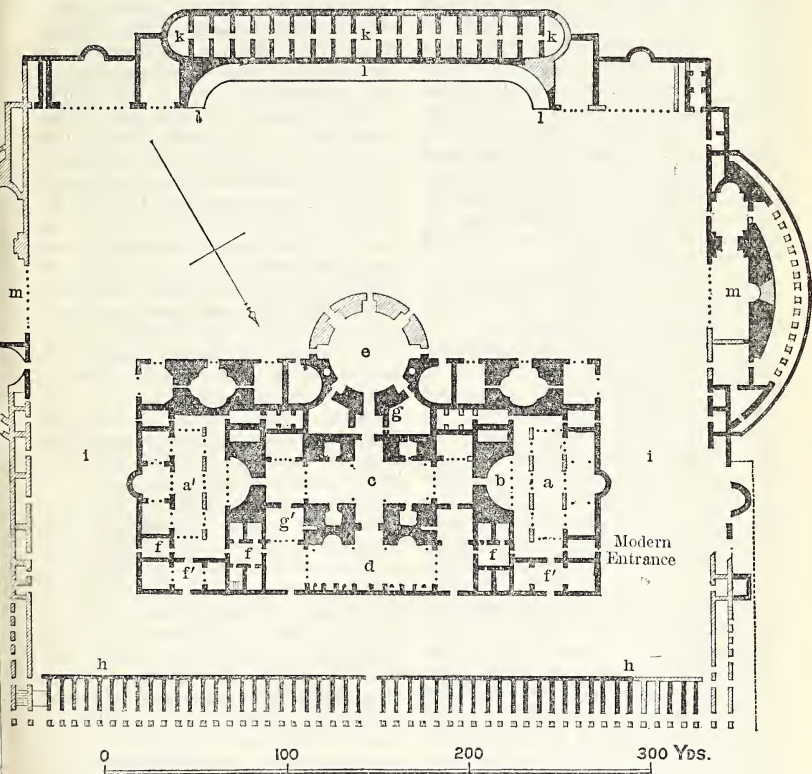
of these stairs was found one of Theodoric's noted brick-stamps—

- + REGDN THEODE
- + RICO BONO ROME,

the first indication of restorations

having been made in the Baths of Caracalla by that provident King.

The central quadrangle of the Baths stood on a system of subterranean arches and vaults, now ruined and inaccessible, except at this one spot. 'Their object was to drain the



PLAN OF THE BATHS OF CARACALLA.

- |                                       |                                     |   |
|---------------------------------------|-------------------------------------|---|
| a, a'. Courts with peristyles.        | f. Dressing-rooms.                  | i. Exercising-ground, and Foot-race Course. |
| b. Semicircular Tribune.              | f'. Entrance Halls.                 | k. Reservoir.                               |
| c. Tepidarium.                        | g, g'. Staircases within the Piers. | l. Seats.                                   |
| d. Frigidarium or Cold Swimming Bath. | h, h. Rows of small bath-rooms.     | m. Sphaeristerium or Tennis-court.          |
| e. Caldarium.                         |                                     |   |

building, through which so many million gallons of water had to be daily conveyed; and to afford means of communication for the attendants, so that the numerous slaves in service

could appear from underground, without interfering in any way with the freedom of the persons in the upper halls.' The upper part of this staircase leads to a small platform, from

which a good survey of the ruins may be obtained.

The S.E. Court (*a*) was completely excavated in 1872. Parts of the mosaic pavements, usually covered in winter with a layer of sand, though sunken, are well preserved, and we may easily trace the ground plan of the surrounding colonnade. The colossal torso of Hercules, placed on a fragment of a column of Giallo antico from the Marmorata, was discovered in 1871 under the Palazzo di Monte Citorio. The two beautiful torsos were dug up in the frigidarium and the tepidarium: the cippi, with inscriptions, on which they stand, belong to the Necropolis of the Appian Way. A remnant of the marble frieze may still be seen on the N. wall.

In a room at the N.W. angle is a Bath 24 ft., to which descend two steps encrusted with marble.

Under Paul III. in 1546, and by the labours of Count Velo of Vicenza in 1824, many fine works of ancient sculpture, which now enrich the Italian museums, came to light in this edifice. Among these are the Farnese Hercules, the colossal Flora, and the Toro Farnese, now in the Museum at Naples; the Atreus and Thyestes, the two gladiators, the Venus Callipyge, also at Naples, the Sarcophagi of green basalt in the Museum of the Vatican, the granite basins in the Piazza Farnese, with numerous reliefs, cameos, bronzes, medals, and other treasures, most of which have been lost to Rome with the other property of the Farnese family. Paul III., having enriched his own collections with this abundant spoil, did as much harm as possible to the ruins by laboriously stripping the walls of the greater part of their brick facing, in order to make concrete for the Pal. Farnese.

The baths are described by contemporary historians as the most magnificent edifice of Rome. They are supposed to have been quite entire in the 6th cent., until the destruction of the aqueducts by Vitiges, during the siege in 537, rendered these and the other *Thermae* completely useless. From

that time they fell rapidly into ruin. These extensive ruins were the favourite haunt of the poet Shelley, who wrote here the principal part of 'Prometheus Unbound.'

Between the main building and the Aventine is a large level space (*i*) for gymnastic and athletic sports; and higher up, on the slope of the hill, the reservoir for water, or *piscina* (*k*), in connection with the aqueduct crossing the Appian Way, over the so-called Arch of Drusus. At the foot of the front wall of the *piscina*, facing the larger area reserved for gymnastic sports, were rows of seats (*l*), of which only the slope remains. On the N. and S. of the area are huge remains (*m*) of semi-elliptical form, which have been conjectured to have served as tennis courts. The outer enclosure, nearly 400 yds. each way, was laid out in avenues and gardens. The best work to consult with regard to these *Thermae* is Blouet's *Les Thermes de Caracalla* (Paris, 1828).

In the *Vigna Guerrieri*, behind the Baths, is a circular Tomb larger than that of Caecilia Metella, but extremely difficult of access.

Returning to the high road, on the l. is the *Semenzaio Comunale*, a large Nursery Garden, formerly belonging to the Convent of S. Sisto; it is supposed to occupy the site of the grove and Temple of the *Camena*. Higher up the valley, now threaded by the *Via della Ferratella* (see below), was the FOUNTAIN OF EGERIA, where Numa held his interviews with that mysterious nymph. The locality is fixed by Juvenal's description of the journey of his friend Umbricius and himself; the place was then chiefly inhabited by Jews of the lower orders.

Sed dum tota domus rheda componitur uná,  
Substitit ad veteres Arcus, madidamque Capenam  
Hic, ubi nocturnae Numa constituebat amicae.  
Nunc sacri fontis nemus, et delubra locantur  
Judeis. . . .  
In vallem Egeriae descendimus et speluncas  
Dissimiles veris . . . . *Juv. Sat. III.*

'In 1887 it was buried by the military engineers, while building their new hospital near S. Stefano

Rotondo. The springs still make their way through the newly made ground, and appear again in the beautiful Nymphæum of the Villa Mattei.—L.

Further on, to the rt., is the Church of

**SS. Nereo ed Achilleo**, built by Leo III. in 800, and restored for the Oratorians in 1597 by Card. Baronius, who was titular of the Church. It is of Basilical form, supported by fourteen octagonal columns. At the end of the nave on the l. is a curious pulpit brought from S. Silvestro in Capite, with a beautiful shaft at the foot of the steps; on the rt. stands a handsome marble candelabrum of the 15th cent., with sculptured ornaments. Above the arch of the tribune are **MOsaICS** of the time of Leo III. (795–816), much restored. They represent the Transfiguration, with the Annunciation on the l., and the Virgin and Child on the rt. The canopy over the high altar rests on four columns of *Marmo Africano*. On the screens are panels of red porphyry framed in Cosmatesque mosaic, and surmounted with four candelabra. In the Confession beneath are relics of the patron Saints, and of S. Domitilla, a member of the Flavian family, who had been banished to the island of Ponza, with her servants Nereus and Achilleus. After their martyrdom she conveyed their remains to the catacomb which bears their name on the Via Ardeatina. They were transferred hither by Card. Baronius from S. Adriano. Behind the altar, removed from the subterranean basilica on the Via Ardeatina, is the ancient \***EPISCOPAL CHAIR**, from which St. Gregory the Great read his 28th Homily; a portion is engraved on the back of it. The arms are supported on lions, and at the back is a Gothic gable enclosing a pointed arch, richly decorated with Cosmatesque mosaic and flanked with spiral columns. The pavement is extremely beautiful. On a marble slab to the rt. close by is preserved the appeal of Card. Baronius to his successors not to alter the building, or remove

any of its antiquities. Above the chair runs a handsome marble cornice, and on the wall is a painting of the Council held in the old Basilica by St. Gregory. There is a good painting of SS. Nereus and Achilleus at the Chiesa Nuova by *Rubens*. (Festival, May 12th; Station, 4th Wed. in Lent.)

From a garden entered at No. 27, just beyond the Church, may be seen traces of the principal entrance to the Baths of Caracalla, on each side of which were twenty small vaulted Bath-rooms, two-stories high, with a covered corridor in front of each row. Near the S.E. extremity of the area are the ruins of a private house of Hadrian's time, partially destroyed and buried by Caracalla to make room for his *Thermae*. The apartments are disposed on three sides of a square peristylum; the walls are painted in fresco, and the pavements decorated with white and black mosaics of considerable beauty, representing hippocampi with rams' heads, tritons, nymphs, &c. The best preserved room at the S.E. corner of the peristylum, is the *Lararium*, or private chapel for domestic gods. These interesting ruins have been identified by Sig. Pellegrini with the *horti* of Asinius Pollio, mentioned by Frontinus.

Nearly opposite is the Church of **S. Sisto**, a very ancient foundation, which has given a title to a Card. priest since the 8th cent. It was restored in 1200 and 1488, and barbarously modernised by Benedict XIII. in 1725. Here St. Dominic first established his Order in Rome, and founded the Devotion of the Rosary. On quitting it for S. Sabina, he placed here his first Nunnery, afterwards transferred by Pius V. to SS. Domenico e Sisto. It now belongs to the Irish Dominican friars of S. Clemente. Four Popes, SS. Zephyrinus, Anterus, Lucius, and Felix, are buried here. Behind the choir, entered through the Sacristy, are some remains of the old apse, with frescoes of four Saints upon the wall. The brick campanile has been covered

with whitewash. In a large detached Chapter-house are pictures recording several miracles of St. Dominic. Station, 4th Wed. in Lent.

Beyond this Church the Via della Ferratella leads l. in 15 min. to the Lateran, passing in front of the *Porta Metronia* (closed). At the junction of the three roads is a round mediæval *Shrine*, with a niche towards each face of the *trivium*. Further on to the rt. is the Church of

**S. Cesareo**, originally attached to a Greek Basilian monastery, and mentioned by St. Gregory the Great. It was restored by Clement VIII. in 1600. The raised presbytery is enclosed by an inlaid marble screen, adorned with \*Cosmatesque mosaics of great beauty. On the pavement behind the altar are some curious figures. There are two beautiful columns of *pavonazzetto* at each of the side chapels, and a baldacchino with four columns of *broccatellone* at the high altar. Behind it is an ancient episcopal chair, remarkable for its rich ornamentation and carving, and flanked by two spiral columns. The marble pulpit stands on twisted columns decorated with heads of sphinxes, the mystic Lamb, and the symbols of the evangelists. Opposite is a modern Candelabrum of *pavonazzetto* on an ancient base of porphyry. The mosaic of the tribune, restored in 1839, is from designs by *Cav. Arpino*. Station on the Sat. before Palm Sunday. In front of the Church stands an ancient column of red granite. [Here the road divides, the *Via Latina* or l. branch leading in 5 min. to the Church of

**S. Giovanni a Porta Latina**, founded by Adrian I. in 772, rebuilt by Celestin III. in 1191, and finally restored by a Card. Abp. of Paris at the end of the 18th cent. The Church was formerly Benedictine, afterwards Trinitarian, and now belongs to the Canons of the Lateran, who have sublet it to some French missionaries. It has a good mediæval bell-tower. In the nave are ten ancient columns.

Around the doorway and on the altar are some mosaic decorations of the Cosmati, by whom also is the pavement in the Chancel. The lowest step at the high altar is formed of a 12th cent. frieze, which is continued on each side as a pilaster. In the garden is an incised marble puteal. Festa, 27 Dec., 6 May; Station, Sat. before Palm Sunday. To the rt., a few yds. further, is the small circular Chapel of

**S. Giovanni in Oleo**, erected by Benoît Adam, a French prelate, in 1509, on the spot where stood the caldron of boiling oil into which the Evangelist was cast. The Chapel, which has been twice restored, has a curious frieze in *terra-cotta*. On the opposite side of the road is the ruin of a huge tomb, which stood on the side of the Via Latina, before the Aurelian wall was built. The

**Porta Latina**, now closed, has a good travertine arch, with grooves for a portcullis, like most of the gates of Honorius. On the keystone is a Maltese cross. Outside it is flanked by two semi-circular towers, and has the monogram of Christ with A and Ω on the keystone. The Aurelian wall presents a series of fine square brick towers between this and the Porta S. Sebastiano (see below).

The adjacent *Columbarium* is entered from the other side (p. 351.)

Returning to the main road, we soon pass on the l. the entrance to the

**Tomb of the Scipios** (25 c.), perhaps the most ancient of all the historical Roman tombs yet discovered, but now of little interest, since its contents have been removed. In 1616 an inscription on a slab of *peperino*, now in the Barberini library, was discovered here, bearing the name of Lucius Scipio, son of Scipio Barbatus, consul in A.U.C. 495, who founded the temple of the Tempests, after his conquest of Corsica. At that time it was supposed that the tomb was situated on another part of the



Appian, and Maffei pronounced the inscription a forgery. In May, 1780, the brothers Sassi, then owners of the ground, in enlarging the grotto underneath the gardener's house, chanced to find two peperino slabs, containing the name of P. Scipio, son of the Africanus, engraved in red letters; which discovery left no doubt that the sepulchre of the illustrious family was not far distant. Further excavations were commenced, and the tomb and its contents were brought to light. Several recesses or chambers were discovered, irregularly excavated in the tufa, with a sarcophagus and numerous inscriptions. The ancient entrance was towards a cross road leading from the Appian to the Via Latina: it has a solid arch of 11 blocks of peperino, resting on half-columns of the same material, and supporting a plain cornice moulding. Upon this rests the base of a Doric column, indicating a second story. In one of the larger chambers was found the celebrated sarcophagus of peperino, bearing the name of L. Scipio Barbatus, now in the Vatican. The chambers at present contain nothing but incorrect copies of the inscriptions, which have been transferred to the Vatican.

The Scipios' tomb contains no ashes now;  
The very sepulchres lie tenantless  
Of their heroic dwellers. *Childe Harold.*

Scipio Africanus was buried at Liternum, where he died; but his statue, with those of Lucius Scipio and Ennius, was placed in front of the family mausoleum at Rome.

Higher up, at the end of the garden, is the

**Columbarium of Hylas and Vitaline**, excavated in 1832, by Marchese Campana, and reached by a flight of steps still in good preservation. On the wall opposite the staircase is a panel of coloured mosaic, enclosed in a frame of shells, and bearing the names of Gn. Pomponius Hylas, and Pomponia Vitalinis, whose ashes were found in a beautiful glass vase

now in the Vatican library. This columbarium was built by the Pomponii, like many others, as a matter of speculation, in which any one could purchase places. One of the inscriptions refers to an *ornatrix*, or dressing-maid of Octavia, sister of Augustus, the other to a *pedissequus*, or footman of Tiberius. Some of the recesses have beautiful little terracotta Temple-fronts, picked out with colour. The paintings and the stucco reliefs, although certainly inartistic, are important from the subjects they represent, such as the education of Achilles by Chiron, and Oknos twisting the rope of rushes, while the ass eats it up.

We now reach the three interesting and well-preserved

\***Columbaria in the Vigna Codini**, containing cinerary urns chiefly of persons attached to the family of the Caesars. That first discovered consists of a large square chamber, with a massive pier in the centre, supporting the roof, and pierced throughout with niches for receiving urns. A flight of steps leads down to a square vault, the walls of which were covered with frescoes and arabesques, representing birds and animals. Near this is a second Columbarium equally capacious, but without the central pier; it is called improperly that of the Freedmen of Pompey: in it are several inscriptions to persons attached to the household of the family of the Caesars, as *Medicus*, *Obstetrix*, *Argentarius*, *Cimbalista*, and to a certain Hymnus Aurelianus, librarian of the Latin Library in the Porticus of Octavia. On the floor are two rows of smaller urns belonging to the members of a musical confraternity or club. A third Columbarium nearer the road appears to have been tenanted by a superior class of occupants; it contains family niches, purchased, as stated on the inscriptions, to receive the ashes of the proprietor and his descendants, and often enclosed in a large and decorated recess. Most of

the inscriptions belong to the time of Tiberius, as members of his household are named—amongst others two officers of the Library of Apollo on the Palatine; and Sotericus, librarian of the Greek Library in the Porticus of Octavia. A curious record was placed by a Roman lady, named Synoris Glauconia, over the ashes of her favourite dog, whose portrait accompanies inscription, in which he is designated the pet or *delicium* of his mistress. A very touching one in verse is that of Julia Prima to her husband. A slave of the Emp. Tiberius, whose name is lost, is called *Caesaris lusor* (buffoon). The inscription continues thus: *Mutus, argutus, imitator, Ti. Caesaris Augusti, qui primum invenit caesidicos imitari*. It seems that this poor man, being dumb, tried to divert the gloomy temper of his master by imitating the gesticulations of the advocates pleading in the Forum. It is known how deeply the lower classes in Rome disliked the crowd of solicitors who made the Forum resound with their loud and ceaseless talking from morning till night. This feeling is strongly alluded to in the graceful memorial of L. Apisius Capitolinus, in Marini's collection, containing a prayer to the gods to keep far from his tomb thieves, the evil-eye, and above all, juriconsults. The paintings in this Columbarium are well preserved. The larger sarcophagi on the floor were placed here long after the original construction of the columbarium. To facilitate approach to the higher stories of niches, the tomb had on all sides wooden balconies, supported by brackets; this explains the many irregular holes in the walls.

On all the great roads leading out of ancient Rome considerable numbers of this class of sepulchres have been found, and particularly on the Appian, Latin, and Aurelian Ways. They bear so great a similarity to each other, that the description of one will, with few exceptions, apply to all. They were called COLUMBARIA, from the rows of little niches, re-

sembling those in a modern pigeon-house, which contained the *ollae*, or urns, in which the ashes of the dead were deposited. In some cases the ashes are contained in marble urns, on which are engraved the names of the deceased; but they are more generally placed in earthenware *ollae*, sunk into the brickwork of these recesses, with the names on a marble tablet above. These Columbaria, from their construction, were capable of containing the ashes of large numbers of persons; they were more generally set apart for the middle classes, freedmen, and persons attached to the service of great families, and were often erected near the tombs of their patrons. Many of them belonged to speculators who sold places for urns to any buyer.

In early times, until the 5th cent. of Rome, the bodies of almost all classes were buried entire, as was also the custom amongst the Etruscans. About the 6th cent. the custom of burning the remains of the dead became nearly general, although the great Patrician families, such as the Cornelian Gens, still continued to follow the ancient mode of interment. During the early years of the Empire cremation was universal, and continued to be so until the age of the Antonines, when the system of burying the bodies was again introduced, and generally followed in the latter half of the 2nd, 3rd, and 4th centuries of our era. It is to this latter period that are to be referred most of the sarcophagi in our museums. The early Christians, like the Jews, were interred in coffin-like urns, or in niches in the catacombs, with the bodies always entire; no instance to the contrary, in the hundreds of Christian cemeteries, having been yet discovered.

A short distance further is the so-called Arch of Drusus, a single arch, built chiefly of travertine, with remains of entablature and pediment on the inner side, cornices of white marble, and two columns of *Giallo antico* on the side nearest the gate. An arch

was erected on the Via Appia by the Senate to Drusus, the father of Claudius. But the style of this monument belongs to a period two centuries later than the Augustan era; and the arch was evidently built by Caracalla to carry over the highway the aqueduct supplying water to his Baths.

Just beyond the Arch is the **Porta S. Sebastiano**, the **PORTA APPIA** of the Aurelian Wall, with two fine semi-circular towers of brickwork resting on substructions of white marble blocks, probably taken from the Temple of Mars, which stood outside of it on the left. On the wall to the rt. of the arch is a graffito of St. Michael and the Dragon, with a curious inscription relating to the repulse of some invading force. For a continuation of the road, see Rte. 42.

7 min. to the l. is the *Porta Latina* (see above), and  $\frac{1}{2}$  hr. beyond it the *Porta S. Giovanni* (Rte. 11).

[About  $\frac{1}{2}$  m. on the rt., between this and the Porta S. Paolo, are the Bastions, about 200 yds. in length, constructed by Paul III. in the 16th cent., from the designs of *San Gallo*. They are finely built of brick with a deep cornice. Here opened the **PORTA ARDEATINA**; the line of the road which passed through it is determined by several tombs still existing in the adjacent vineyards.]

## ROUTE 42.

FROM THE PORTA S. SEBASTIANO TO THE TOMB OF CAECILIA METELLA, BY THE CHAPEL OF 'DOMINE QUO VADIS,' THE CATACOMBS OF CALLIXTUS, THE CHURCH OF S. SEBASTIANO, AND THE CIRCUS OF MAXENTIUS.

On the l., immediately outside the **Porta S. Sebastiano** (Rte. 41), stood the Temple of Mars, where the armies entering Rome in triumph used to halt; the slope descended by the road being the ancient *Clivus Martis*, mentioned in a beautifully cut inscription in the *Galleria Lapidaria* at the Vatican. In the *Vigna Naro*, 120 yds. further on the rt., was found the first milestone of the Via Appia, now placed on the balustrade before the Capitol.

Passing under the (4 min.) Rly. viaduct (Rte. 55), and crossing the (3 min.) *Almo*, the mass of ruin on the l. is supposed to be the **Sepulchre of Geta**, murdered by his brother Caracalla. 2 min. further, behind an Osteria, on the rt., is the **Tomb of Priscilla**, wife of Abascantius, a minion of Domitian. It is surrounded by niches, which probably contained statues; the circular tower upon it is mediaeval.

Here the **VIA ARDEATINA**, which leads to *Ardea* (Rte. 57), branches off on the rt. On the l. is the Chapel of

**Domine quo vadis**, so called from the tradition that St. Peter in his flight from Rome here met our Saviour, who to the above enquiry of the Apostle replied *Venio Romam iterum crucifigi*. On the floor within is a marble slab, bearing a copy of the foot-marks which our Saviour is said to have left upon the pavement. The original is preserved at S. Sebastiano

(see below). The Chapel was rebuilt in 1610, and the front renewed in 1637. The precise spot where the meeting took place is marked by the round Oratory 100 yds. further on the Appian Way, rebuilt in 1526 by Card. Reginald Pole, on ground belonging to the English College.

[From this point a rough cart-track, very muddy after rain, runs l. through fields and between hedges for  $\frac{3}{4}$  m. to the so-called

**Temple of the Divus Rediculus**, a family Tomb, probably of Annia Regilla, wife of Herodes Atticus, and her six children.† Its popular name is derived from a tradition that a temple was consecrated near this spot to commemorate the 'turning back' of Hannibal from under the walls of Rome, in consequence of a deluge of rain. The Tomb, which stands on the left of the road, washed by the Almo, is well built of yellow bricks, with red in the base and pilasters, and some delicate ornamentation in terra-cotta. It had a portico of four Corinthian columns, now ruined, and a second story, with groined vaulting.

15 min. higher up the stream of the Almo, or *Caffarella*, is the so-called **Grotto of Egeria**, which was supposed in the middle ages to have stood here, instead of within the walls (Rte. 41). It is the Nymphaeum of a Sacred Grove, planted by Herodes in memory of his wife Annia Regilla, and was formerly adorned with statues and faced with slabs of marble.

The beautiful clump of Ilex, on a hill to the l., occupies the site of a

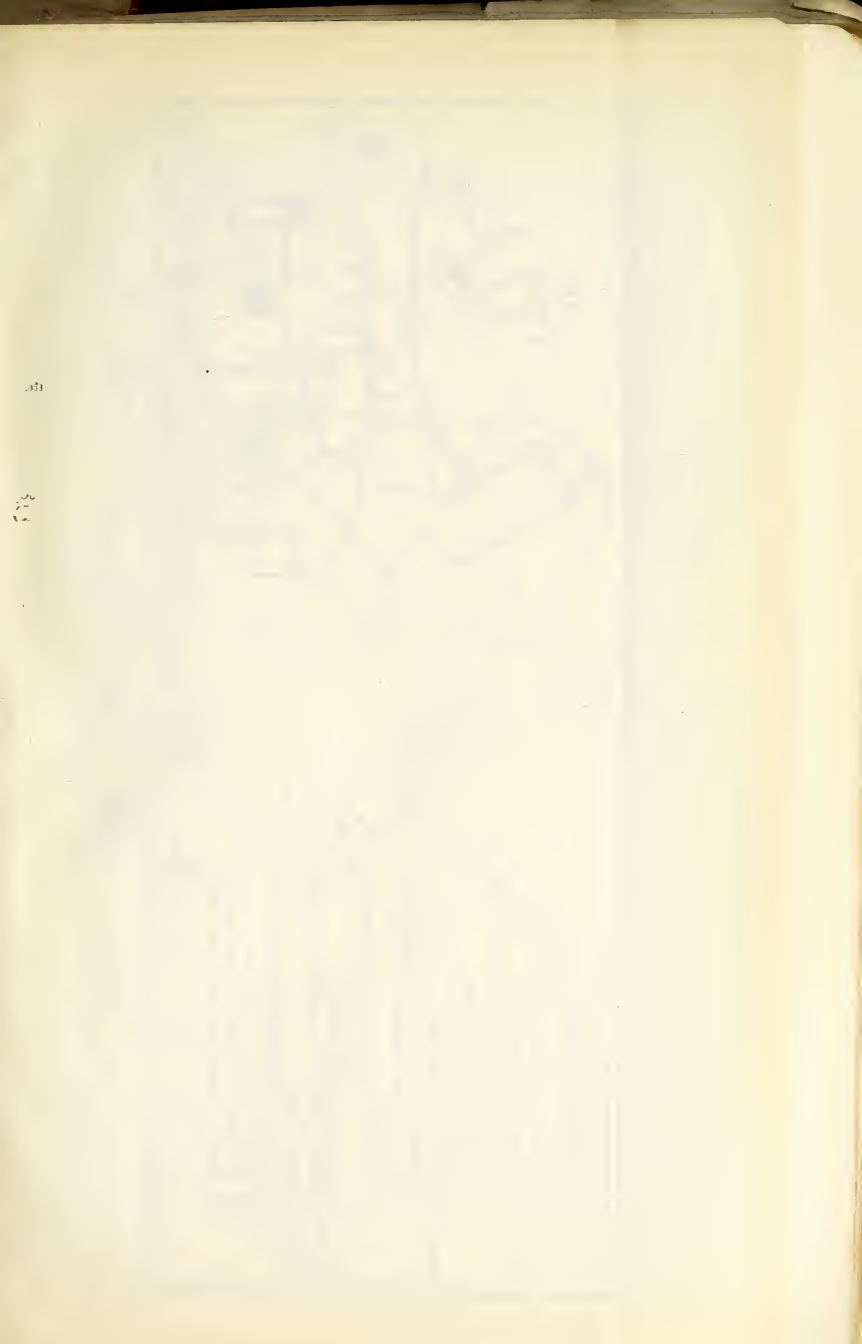
† Herodes was born at Marathon A.D. 104. His father became enormously rich by the discovery of a treasure at the foot of the Acropolis, and left a large fortune to his son. On coming to Rome Herodes was appointed tutor to Marcus Aurelius and Lucius Verus, and afterwards married Annia Regilla. She died in childbirth, and Herodes was accused by her brother of having caused her death. To clear himself from this suspicion he consecrated a whole tract of country to her memory, and built a tomb, with other monuments, in her honour.—*L.*

portion of the Grove. 5 min. higher up stands the Church of

**S. Urbano**, adapted to Christian uses in very early times from the **TEMPLE OF CERES AND PROSERPINE**, the *cella* of which it preserves almost entire. Four fluted Corinthian columns, walled up by Urban VIII. in 1634, support the vestibule. The interior is entirely of brick, and almost square. The middle stage of the wall is divided into panels by Corinthian pilasters, and painted with the life and martyrdom of SS. Cecilia, Tiburtius, Valerian, and Urban, by *Bonizo* (1011). Over the altar, Christ blessing, with SS. Urban and John the Evan., and two angels. Opposite, over the door, the Crucifixion (signed) —all much injured by restoration, but extremely interesting as works of art. Beneath the Church is a crypt in which Urban (230) preached and baptized. The Confession was painted with his image beside that of the Virgin and St. John by order of Paschal I. about 820.

From S. Urbano a road leads W. in 15 min. to the Catacombs of St. Callixtus. About half-way, on the rt., is the approach to the *Catacomb of Praetextatus* (see below). About  $\frac{3}{4}$  m. E. of S. Urbano are the Baths of *Acqua Santa* on the Via Appia Nova (Rte. 50).]

From the round Oratory the Appian Way ascends for  $\frac{1}{2}$  m. between walls, passing a succession of vineyards in which numerous Columbaria have been found. On the l., exactly 1933 yds. from the Gate, were those of the **FREEDMEN OF AUGUSTUS AND LIVIA**, of which nothing now remains except a series of inscriptions, above 300 in number, preserved in the Vatican and Capitoline museums. The tomb was well illustrated by *Fr. Bianchini* in 1727, and appears to have contained the ashes of no fewer than 6000 servants attached to the Imperial Court during a reign of less than fifty years, one-tenth of whom



# CATACOMBS OF ST. CALIXTUS.



To the  
Catacombs  
of S. Bal-  
bina.

Upper Tier

at 25 ft. below the surface of soil  
Middle Tier

at 36 ft. at 40 ft. at 45 ft.

□ Light holes

THE THREE AREAS OF THE  
CEMETERY OF CALIXTUS.

- Area I. 1. Crypt of the Popes.  
2. " of S. Cecilia.  
3. Cubiculum of Orpheus,  
a. Graffiti (Sophronis),  
b. " (Area II.)  
4. Cubiculi of the Sacraments.
- Area II. 5. Arcosolium with paintings.  
6. Cubiculi of sacred meeting (sarcophagus  
of Pope Melchiades).  
7. Arcosolium with paintings.  
8. Cubiculum of the Ocean.
- Area III. 9. Crypt of St. Eusebius.  
10. Vestibule of the Crypt of St. Eusebius.  
11. Crypt of the martyrs Calocerus and  
Partenius.  
12. Cubiculum painted with historic scenes.  
13. " of sacred meeting.  
14. Arcosolium with paintings.  
15. Ambulacrum with inscriptions over the loculi.
- Area IV. Crypts of Lucina.  
16. Remains of the great Monument on the Appian Way  
17. Sepulchre of St. Cornelius.  
18. Primitive cubiculum of the fish.  
19. Cubiculum with primitive paintings.  
20. Sepulchral monuments above-ground.

METRICAL SCALE (1:1000)

10 20 30 40 50 Yards.

V I A A P P I A

were in personal attendance upon Livia. In explanation of this enormous number it has been remarked that many of the servants of Augustus died very young, and that their children, brothers, and sisters were sometimes buried with them. The sub-division of offices was also absurdly minute, extending so far as to assign separate duties to the boy who carried his master's coat, and to the governess of a lady's pet dog.—*L.* In the *Vigna Vagnolini* is a very large Columbarium of the VOLUSII, in three divisions, with about 5000 loculi for cinerary urns.

On the rt., nearly  $1\frac{1}{2}$  m. from the Porta S. Sebastiano, is the entrance to the

\***Catacombs of St. Callixtus**, situated beneath that triangular space which separates the Via Appia from the *Via Ardeatina* or Strada della Madonna del Divino Amore, and which in classical time was occupied by the Campus of the god Rediculus. The Cemetery of St. Callixtus, long confounded with that beneath the basilica of St. Sebastian, appears to be distinct from the latter; it is very extensive, and has been only partially examined (see Plan). On the l. inside the entrance is the Ticket Office (1 fr.). The Catacombs are under the charge of some French Trappists, who assign a guide and tapers to each party of visitors (no extra fees).

We descend by a flight of ancient steps (A), which date from a period subsequent to Constantine, and near which stood a Church, erected over the spot where Pope Damasus and his family were buried. Some fragments of its walls may be seen in the neighbouring farm-buildings. At the foot of the steps is a kind of vestibule (B) surrounded with *loculi* or graves, and remarkable for the numerous inscriptions (*a a*) scratched on its stuccoed walls by devotees and pilgrims. They consist chiefly of invocations to the saints and martyrs here interred, mostly written in a very barbarous style. After passing a sepulchral cubiculum (F), a narrow gallery brings

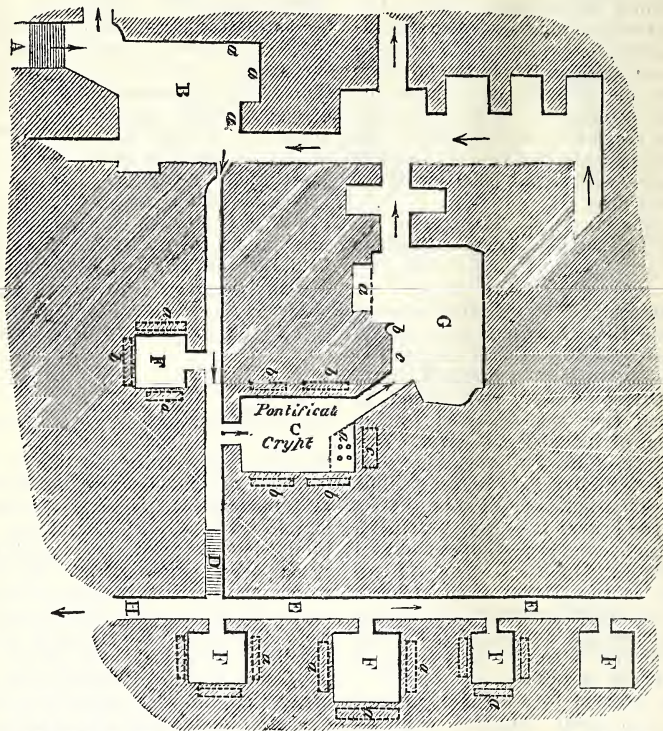
us to the sepulchral Chamber (C) of the Popes, in which were deposited, as shown by their inscriptions in Greek characters (*b b b b*), the bodies of Urban (A.D. 230), Anteros (236), Fabianus (261), Lucius (253), and Eutychianus (283). To the names of the two latter are added the designations of *éps.* and *martyr*. Some of the graves remain without inscriptions; there is reason to suppose that in one of them lay St. Sixtus II., martyred under Valerian (258). Where stood the altar (*a*) is an inscription composed by Pope Damasus (384), engraved in the beautiful characters of the numerous inscriptions set up in the catacombs by that pontiff. It expresses a wish to be laid near the other Popes, although in his humility and respect, he dared not aspire to such an honour:—

HIC FATEOR DAMASUS VOLUI MEA CONDERE  
MEMBRA  
SED CINERES TIMEO SANCTOS VEXARE PIORUM.

Pascal I. removed the remains on the invasion of the Lombards. Round this cubiculum are fragments of twisted marble columns, with Corinthian capitals, one of which served probably to support a credence-table. We next reach by a narrow passage a larger crypt (G) of irregular form, in which were discovered the remains of S. Cecilia. They had been placed by St. Urban in a sarcophagus (*a*) cut out of the tufa, but were removed by that general plunderer of the catacombs, Paschal I., to her Church in the Trastevere. On the wall are 7th cent. paintings of our Saviour, in a circular recess (*b*), where burned a lamp at the tomb of the martyr; adjacent (*c*) a full-length figure of St. Urban, and above, S. Cecilia. From the gallery (E E) open several *cubicula* (F F), interesting for their paintings, chiefly referable to Baptism and the Eucharist, the fish being the principal emblem of the former. Over a niche in one of them are four male figures with uplifted hands, each with their names; in others are peacocks, emblems of immortality; Moses striking

the rock, and ascending to the Mount; a Grave-digger (*Fossor*) surrounded with the implements of his trade; the Good Shepherd, with the miracle of the paralytic taking up his bed; a

Banquet, probably of the seven disciples alluded to in St. John xxi. All these belong to the last half of the 3rd cent. In a more distant cubiculum is a massive roof-shaped cover



GROUND PLAN OF THE PART OF THE CATACOMBS OF S. CALLIXTUS CONTAINING THE PAPAL CRYPT.

- A. Entrance.  
 B. Vestibule with scratched Inscriptions.  
 C. Chapel of the Popes.  
 a. Altar.  
 b. Graves of the Popes.  
 c. Inscription of P. Damasus.  
 D. Stairs leading to Gallery with

- F, F, F, F. Cubicula, or Sepulchral Chapels with Arcosolla, a, a, a, a.  
 G. Cubiculum of S. Cecilia.  
 a. Arcosolium.  
 b. Portrait of Christ.  
 c. Paintings of SS. Urban and Cecilia.  
 H. Gallery leading to the Cubiculum of S. Cornelius.

of a sarcophagus in marble, with sculptures at the angles, of the Good Shepherd sitting under a palm-tree, on which stands a cock. The tomb to which it belonged is supposed to have contained the body of Pope Melchiades

(313).† The low bench, with two higher ones, were destined probably

† The last Pope buried in this Catacomb. His successor Sylvester was interred over the crypt of Priscilla. After 410 all burial in Catacombs seems to have been abandoned.



for catechumens and their instructors. In another is a deep altar recess surmounted by an arch with rude mosaics, a rare occurrence at the catacombs. Further on are three large marble sarcophagi containing bodies preserved under glass. One with masks at the angles of the cover has a relief of a female in adoration (*Orante*), with a venerable bearded figure on either side—perhaps the Virgin with SS. Peter and Paul. Another urn has a figure of the Good Shepherd, with the wave ornamentation of the pagan sarcophagi of the 3rd and 4th cent.; the space for the name of the deceased had never been filled up. On the third sarcophagus are early Christian reliefs of the Raising of Lazarus, Adam and Eve and the serpent, and the Healing of the paralytic. In a recess in one of the chambers is a \*wall painting of Christ as a teacher, surrounded by the Vine, and Genii gathering grapes (*Kugler*, p. 9), as in S. Costanza. The *Rotonda* is a large circular chamber, out of which open four cubacula filled with graves. Not far from it is a long inscription in verse in honour of S. Eusebius, with the name of the person who cut the original in two vertical lines (Furius Dionisius Filocalus). It is engraved on a slab of marble which had served at an earlier period for a laudatory inscription to Caracalla by M. Asinius Sabinianus. The inscription is curious from its reference to the Heresy of Heraclius, during which Eusebius, who is designated simply as *Rector*, became a voluntary exile, retiring to Sicily, where he died. In the part of the cemetery nearest to the Via Appia is the Cubiculum of St. Cornelius (252), a square chamber, having over the altar a wide grave or *loculus*, from which the body of the saint was removed to Compiègne. Fragments of an inscription were discovered near the surface during the first excavations here in 1849; and in 1852, built into an adjoining wall, the remaining letters of *Cornelius Martyr Ep.* On the side walls are rude paintings of SS. Cornelius and Cyprian; the latter saint, who died at Carthage,

was also buried at Compiègne, and the two feasts were celebrated on the same day. Before the cubiculum is a short pillar, on which stood a lamp that was kept constantly burning before the shrine. The oil from it was sent as a most precious gift, in the middle ages, to sovereigns. In the list of the relics bestowed by St. Gregory on Theodolinda, and bequeathed by her to the Cathedral of Monza (*Handbook for N. Italy*), it is designated as *Ex Oleo Sancti Cornelii*. On the adjoining wall are rude paintings of S. Sixtus, who suffered martyrdom in this cemetery in A.D. 128, and a mutilated Damasian inscription. Callixtus himself, the founder of the Cemetery (223) was buried elsewhere (see Rte. 34).

Above the crypt in which Cecilia was buried was a *Schola*, or place for the annual celebration of funeral ceremonies, shaped like a Greek cross with only three apsidal sides, and probably built by Pope Fabian (236–250). Here Sixtus II. was martyred together with his deacons Felicissimus and Agapetus in 258, and the building nearly destroyed. It was, however, restored in the time of Constantine, and was afterwards turned into a church in memory of Sixtus, who had lost his wife there, and of Cecilia. Early in the present century it was used as a wine-cellar, but was reopened as a place of worship on April 20, 1882. Its walls have been covered with inscriptions found in the adjoining Cemetery.—*L.*

Beyond this chamber are others with paintings of the Good Shepherd and other early Christian emblems. A flight of steps descends into the lower galleries, which traverse three tiers of these subterranean passages. In the lowest or fourth story are several undisturbed *loculi*: on the marble slab which closes one of them is the name of Rufina in Greek letters, and on another a Greek Cross beneath the name of the occupant. It is probable that the paintings in the upper part of this Catacomb date from the 2nd cent.; those at a lower level are of a later

period, it being the custom of the early Christians to commence their excavations near the surface, and to extend them downward as upper galleries became filled with corpses.

Most of the passages have flat ceilings, and several are lighted by vertical shafts or *luminaria*, narrowing towards the surface, and spreading out below, so as to illuminate at the same time two or more crypts. In the 15th cent. these Catacombs, with others, became the secret haunts of Pomponius Laetus and his Academicians. In 1852 was discovered a rude inscription on the ceiling of a cubiculum, in one of these galleries, dated 1475, in which Pomponius was styled Pontifex Maximus (see p. 390).

[120 yds. beyond St. Callixtus, the *Via Appia Pignatelli* diverges to the l., leading in 10 min. to the **Catacomb of Praetextatus**, which lies on the l. of the road to S. Urbano (see p. 354). It offers the unique example of a large square crypt, covered with some of the finest early Christian paintings and arabesques, representing foliage and birds. It is built of brick, with a large *luminare* at the intersection of its arches. In a cubiculum were buried the remains of SS. Januarius, Agapetus, and Felicissimus, deacons of Pope S. Sixtus (p. 357). Behind the tomb is a damaged painting of the Good Shepherd. In later times two churches dedicated to SS. Tiburtius, Valerian, and Maximus, companions in martyrdom of S. Cecilia, were built over it. In another part of this catacomb, which appears entirely separated from the Christian portion, and is now inaccessible, are three niches, with Mithraic paintings and inscriptions.

‘The mysteries of Mithras—an oriental worship of the Sun—were introduced into Rome about a century B.C., and were celebrated in caves. When Christianity became popular, and was threatening the overthrow of Polytheism, an attempt was made to counteract its influence in the reign of Alex. Severus, who himself came from the East, by organising this

worship. The two systems of religion became therefore mixed up together for a while; and hence it is not uncommon to find in Pagan sepulchres symbols and arrangements of a Christian character, and in Christian Catacombs Mithraic features.’—(*Macmillan.*)]

At No. 37, in the *Vigna Randanini*, on the l. of the main road, 2 min. beyond this turning, are the **\*Jewish Catacombs** (Adm. 9 to 5, 1 fr.). A flight of steps leads down to an oblong atrium, round which are benches or seats, probably for the persons who attended the dead to their last resting-places. From this we enter a very curious double cubiculum, with paintings on roof and walls of human figures, a female with a cornucopia, a winged Victory with a palm or wreath, genii, symbols of the seasons, birds, fruit, and a caduceus, but without a trace of Jewish emblems. Further on are several of those graves called *Cocim* by Rabbinical writers. They are sunk in the floor across the gallery, and are arranged in tiers, each capable of holding a corpse. We next reach one of the principal galleries, out of which open six cubicula. In one of them are paintings of the seven-branched candelabrum on the roof and walls, and a large white marble sarcophagus sunk beneath the floor, with traces of gilding, in the style of the 4th cent. Along the gallery are numerous loculi or graves, some with the seven-branched candelabrum scratched on the mortar with which they are closed. To this succeeds an oblong chamber open to the sky, but originally vaulted over, the floor of white and black mosaic, the walls of *opus reticulatum*, having arcosolia pierced or built in them. There is every reason to suppose that this chamber formed a part of a pagan dwelling, added by the Jews to their cemetery at a time when this mode of interment was no longer forbidden by the Roman authorities.

The inscriptions on marble slabs that have been discovered amount to

nearly 200. About two-thirds are in Greek letters, although generally expressing Latin words; the remainder in Latin. When they refer to the occupations of the deceased, it is always to functionaries of the synagogue, such as rulers (*ἄρχοντες*), scribes (*γραμματεῖς*); and many proper names unmistakably Hebraic, as all the emblems are—the seven-branched candelabrum, the lulab, &c. Not a single trace of the Hebrew character has yet been found; only one gives a clue to a date, namely, the Consulate of Avienus in A.D. 502. From the vast quantity of marble fragments, it is evident that this catacomb had on various occasions been rifled of its valuable contents. Most of the inscriptions were displaced; they are now fixed on the sides of the galleries near the places where they were dug up.

Not far from this Catacomb is a smaller one, which appears to be entirely detached from it. It is entered through a handsome atrium or vestibule in *Opus Lateritium*, which Comm. de Rossi supposes to have been the original **Cemetery of Domitilla**. It opens into a gallery having chambers on either side, in which were originally sepulchral urns, and wall paintings in an excellent style, representing urns, foliage, and human figures. There are few *Loculi* excavated in the walls. Comm. de Rossi considers that the earliest mode of Christian burial was in sarcophagi placed in detached chambers, as in the Jewish cemetery, and that the *Loculi* or narrow niches cut in the tufa rock were of a later time. Adjoining the Atrium is a smaller chamber over a well-mouth, and on the other side a large edifice in tufa construction leading to galleries pierced with the ordinary *Loculi* of the third cent. It is probable that the vestibule of the cemetery of Domitilla was a schola or place of meeting used during the sepulchral ceremonies (p. [50]).

we reach in 5 min. a point from which the road begins to ascend, affording a view of the Alban hills, with the Tomb of Caecilia Metella in the foreground. Here, close to the Church of S. Sebastiano, the *Via delle Sette Chiese* turns back to the rt., crosses the *Via Ardeatina*, and leads in 15 min. to the Catacombs of SS. *Nereus and Achilleus* (see below).

On the Via Appia, 2 m. from the Gate, is the venerable but sadly modernized Church of

**S. Sebastiano**, formerly Benedictine, afterwards Cistercian, and given by Gregory XVI. to the Franciscan Order of Minor Observants. It is first mentioned in an inscription of 417, now on the walls of the Lateran Museum. It was one of the Seven Churches frequented by Pilgrims, and must have been one of the most magnificent in Rome. But in 1611 it was entirely rebuilt by Card. Scipio Borghese, from the designs of *Flaminio Ponzio*, under whose hands all traces of the ancient basilica have disappeared. On the l. of the door is a large marble slab, on which are inscribed 12 verses in honour of the martyr Eutychius: they were composed by Pope St. Damasus, and are remarkable for their beautifully formed letters. A door out of the l. aisle leads into the *Catacombs* (see below). On the l., further on, is a recumbent statue of St. Sebastian by *Antonio Giorgetti*. His remains are buried under the altar in a marble urn, having been removed here from the Vatican by Honorius III. Opposite is the Chapel of the Relics, the most curious of which is the stone bearing the impression left by the Saviour's feet, when he was met by St. Peter on his flight from Rome (see p. 353). This traditional relic is but one of the many *ex votos* formerly offered by persons restored to health, or returning from long and difficult journeys, to the divinity to which they attributed the benefit. The material used, being white marble, could evidently not have belonged to the lava pavement of the Via Appia. Further on to the rt., a second flight of steps

Continuing along the Appian Way,

descends to the Catacombs. At the end of the rt. aisle is the gaudy *CAPPELLA DELLA CASA ALBANI*, built by Clement XI., and dedicated to St. Fabian.

At the high altar are four handsome columns of *verde antico*. From the end of the l. aisle a passage lined with altars leads to a door which opens upon the *Via delle Sette Chiese*. Within the doorway are three white marble effigies of Abbots set on end, one of which is dated 1517. On the l. we overlook the *Platonica* (see below). In this Church St. Gregory delivered his famous 37th Homily.

Beneath the level of the Church is the celebrated Cemetery *AD CATA-CUMBAS*, the burial-place of St. Sebastian in 270. Descending a flight of steps we reach on the l. a chamber containing a central altar and recesses. Further on is the underground Basilica or *Platonica*, in the form of an irregular triangle, with benches at two of its angles, and an altar in the middle on which is a slab tomb, covered with the scrawls of tourists, but bearing also an inscription of 472. Beneath the altar is the mouth of a well, in which were concealed for safety the bodies of SS. Peter and Paul during the persecution under Valerian in 258.

Beyond the Basilica on the l. is a large quadrangular enclosure, 120 yds. by 80, surrounded by walls 40 ft. high, faced with brick, and indented with spacious niches. In its centre are the remains of a circular building, supposed to have been the *Tomb of Romulus*. Adjacent is the *\*Circus of Maxentius*, erected in honour of Romulus, the son of Maxentius, A.D. 311. This is the most perfect Circus which has been preserved to us, and forms an oblong of 527 yds. by 87. The outer wall is nearly entire, and is constructed of tufa and concrete; its brick facings afford the earliest example of *opus mixtum*. For the sake of lightness large earthen vases are embedded in the concrete vaults. At the N.W. end are the *Carceres* for the chariots, six on each

side of the principal entrance. The towers at the corners are supposed to have been the seats of the umpires. At the other end, which is semi-circular, is a wide gateway with a flight of steps leading from it. On the N.E. side is a balcony, or *pulvinar*, supposed to have been the station of the Emperor; and nearly opposite are some remains of a corresponding building, where the prizes were probably distributed. The *Spina* may be traced throughout its whole length; it is not exactly in the axis of the arena, but runs obliquely, being at its commencement about 36 feet nearer the E. than the W. side. It is 297 yds. long, 7 broad, and from 2 to 5 feet high. It was decorated with various works of art; among which was the obelisk now standing in the Piazza Navona. At each extremity of the *Spina*, an eminence, on which the *Metae* stood, may be recognised. In 1825 the greater part of this Circus was excavated at the expense of Prince Torlonia, to whom the estate upon which it is situated belonged, under the direction of the late Prof. Nibby. During these works, the *Spina*, *Carceres*, and great Entrance were laid open, together with many fragments of statues and reliefs. The ruins of a circular building, 200 yds. N., are supposed to belong to an Imperial Villa, on the site of the *Triopium* of Atticus.

Nearly  $\frac{1}{2}$  m. beyond the Basilica is the *\*Tomb of Caecilia Metella*, wife of Crassus, and daughter of Quintus Caecilius Metellus, who obtained the name of Creticus for his conquest of Crete, B.C. 68. This noble mausoleum is one of the best preserved sepulchral monuments about Rome, and so great is the solidity of its construction that it would seem as if it were built for eternity. It stands on the extremity of a stream of lava from an eruption at the base of the Alban hills near Marino. A circular tower, nearly 70 feet in diameter, rests on a quadrangular basement of concrete, consisting of small fragments of lava and of brick, united by a cement formed of

lime and Pozzolana. The building is strengthened by large square bond-stones of travertine, which project at intervals from the mass to support the external marble coating. This coating was stripped at various times for making lime, and Clement XII. removed the larger blocks to construct the Fountain of Trevi. The circular part of the tomb is coated with magnificent blocks of the finest travertine, fitted together with great precision. It has a beautiful frieze and cornice, over which a conical roof is supposed to have risen. The battlements which have usurped its place were built by Boniface VIII. (Caetani) in the 13th cent., when the tomb was converted into one of the strongholds of his family. The frieze is decorated with reliefs in white marble, representing festoons alternating with rams' heads, from which, having been mistaken for heads of oxen, the tower obtained the name of 'Capo di Bove.' On a marble panel below the frieze, on the side towards the Via Appia, is the inscription:—*CAECILIAE Q. CRETICI . F. METELLAE . CRASSI*. The interior contains a circular dome-shaped chamber, lined with brick about 15 ft. in diameter; it was opened by Paul III., who is said to have stolen two sarcophagi from it for the Pal. Farnese. The roof has entirely disappeared, but the inclination of the stonework shows that it was conical. Lord Byron's description of this tomb, in the fourth canto of 'Childe Harold,' is one of those eloquent bursts of feeling which appeal irresistibly to the heart.

There is a stern round tower of other days,  
Firm as a fortress, with its fence of stone,  
Such as an army's baffled strength delays,  
Standing with half its battlements alone,  
And with two thousand years of ivy grown,  
The garland of eternity, where wave  
The green leaves over all by time o'er-  
thrown;—

What was this tower of strength? within its  
cave

What treasure lay so lock'd, so hid?—A  
woman's grave.

Adjoining the tomb are extensive ruins of the Caetani fortress. As early

as the beginning of the 13th cent. the Savelli family had converted the ruin into a stronghold; the Caetani, before the close of the same cent., obtained possession of it, and built those towers and battlemented walls which now form, from many points of view, a ruin scarcely less picturesque than the massive tomb itself. Their armorial bearings are still visible on the walls. On an adjacent wall are fragments of two marble tombs, discovered in 1824, belonging to Q. Granius Labeo, Mil. Tribune of the 3rd Legion, and to T. Crustidius. The pavement of the Appian Way, then remarkably perfect at this spot, was laid open at the same time, but the polygonal masses of lava have been since removed, and the road is now macadamised. There is a subterranean passage leading from the fortress to a catacomb, which is supposed to have been excavated by the Caetani.

On the opposite side of the road is the ruined **Chapel of St. Nicholas** (1296), one of the few Gothic edifices about Rome, enclosed within the fortifications of the Caetani. It consists of an oblong nave, at the W. end of which is a round apse. There is a very small wheel-window in the opposite gable, with four wide lancets over it, and six trefoil-headed lancets on each side. The whole is built of peperino bricks, the windows having marble jambs and heads, with a buttress between them. The roof, very low in pitch, is destroyed, but the spring of the arches shows that they were pointed, and corresponded in number with the windows.

A short distance on the l. beyond the Tomb are the quarries of lava which have furnished a large proportion of the paving-stones of ancient and modern Rome. The lava of Capo di Bove is celebrated among mineralogists as containing many interesting minerals—Mellilite, Breislakite, Pseudo-Nepheline, Comptonite, Gismondite, &c.: of which the scientific traveller may see some fine specimens in the Museum of the Sapienza.

For a continuation of the Appian Way, see Rte. 50.

From the *Domine quo vadis* (p. 353) the VIA ARDEATINA bears to the rt., crossing in 15 min. the *Via delle Sette Chiese*. Turning back to the rt. we soon reach the

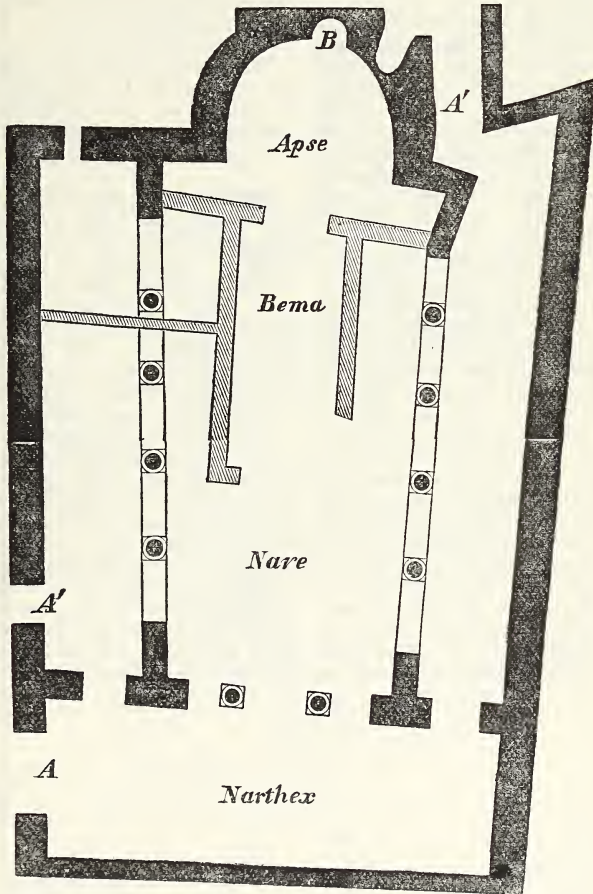
**Catacombs of SS. Nereus and Achilleus, or of Domitilla.** The entrance is close to the farm-buildings of Torre Marancia, where stood in Imperial times the Roman Villa AMARANTHIANA, belonging partly to Flavia Domitilla, who lived in the reign of Commodus. During excavations upon this site by the Duchess of Chablais in 1817 and 1822, several works of art now in the Vatican Museum were discovered. Flavia Domitilla, niece of Flavius Clemens, the first member of the Imperial family who suffered martyrdom, retired to the island of Ponza, but returned during the reign of Trajan, bringing with her the remains of her servants Nereus and Achilleus, which she deposited here. This cemetery consists of two principal tiers of galleries with as many lower and intermediate ones, a great part of which date from the 2nd cent. The entrance is from a handsome vestibule lately erected, in which are some Christian inscriptions, and a marble sarcophagus found in a cemetery on the surface. We descend by a wide flight of steps into the galleries of the upper tier. These stairs are ancient, and the frequent walling of the galleries, many parts of which were widened subsequently to their original excavation, is attributed to Pope John I. in the 6th cent. Near the bottom of the stairs is a chamber ornamented with Christian emblems and arabesque ornaments, in which it is supposed that S. Petronilla, a lady of the family of the Aurelii, was interred. One of the peculiarities of this cemetery is a very large *Luminare*, which served to light one of the extensive sepulchral chambers, the floor of which is paved with marble slabs. On the lower tier are two

semicircular apses, with a narrow intermediate gallery, on one of which is a painting of Christ, represented as a young man in the midst of the twelve Apostles. On the floor is a vessel containing scrolls of papyri; the seated figure on the rt. of the Saviour is considered to be St. Paul, that on the l. St. Peter. In the opposite apse is a representation of the Good Shepherd. In another chamber is an inscription to M. A. Restitutus, and to his family *fidetibus in domino*, in which the cubiculum is designated as an *Hypogeum*. In a third a representation of Orpheus, one of the few Pagan personages introduced into the Christian paintings, as symbolical of the charm of the word of God over barbarous nations. The painting of Elijah ascending to heaven from his chariot is not unlike the relief of the same subject in the Lateran Museum; but, by a strange oversight of the artist, Mercury is represented at the horses' heads, which can be best explained by his having copied a pagan design. At each corner of this chamber are pilasters cut out in the tufa, covered with stucco, which had been painted. On the wall of another gallery is a \*curious representation of the Virgin and Child, to whom four Magi, instead of three, are bearing gifts, supposed to date from the end of the 2nd cent. There are several Greek inscriptions. These Catacombs are excavated in the softer and more recent volcanic deposits of the Campagna, 'in which numerous decomposing crystals of leucite may be observed.'—*Macmillan*. In some parts of the lower galleries may be seen projections of the older red lithoid tufa, similar to that of the Tarpeian rock.

In the centre of this series of Tombs was excavated in 1873 the celebrated **Basilica of SS. Petronilla, Nereus, and Achilleus**. The subterranean church is built at a level corresponding to the first and second stories of the Catacombs, its size being equal to that of S. Lorenzo. The pavement was purposely sunk as low as this, in order that the tombs of the above-mentioned

martyrs might be enclosed in the altar without being raised, or touched at all.—*L.* It consists of a nave and aisles, separated by eight columns of cipollino. The doors, *A A' A'*, lead to

the galleries of the surrounding cemetery. The Presbyterium was enclosed by a marble railing (*cancello*), the foundations of which can still be traced. In the apse, and behind the altar, of



PLAN OF THE BASILICA OF S. PETRONILLA.

which no trace remains, stood the marble episcopal chair from which St. Gregory read his 28th Homily: it was removed by Leo III., in the 8th cent., to the Church of SS. Nereus and Achilleus (Rte. 41). Near the niche

*B*, a curious *grafito* is preserved on the wall, representing a priest, dressed in the *casula*, preaching to the people—a record of St. Gregory's sermon.

On the pavement were numerous tombs, some of them belonging to the

galleries of the pre-existing cemetery, walled up and covered during the construction of the Church, and others of posterior date. One of them is dated A.D. 390, and another in the presbytery, 12th May, 395, which fixes the period of erection.

Among the inscriptions is the well-known eulogium of Pope Damasus, in Latin verses, in honour of the saints buried in the Church. Another contains the letters . . RVM . . ORVM, which may be completed *Sepulcrum Flaviorum*, as Domitilla, the owner of the villa above, and probable founder of the cemetery, belonged to the Flavian family. In Nov. 1875, a fresco was discovered representing a Christian matron, named *VENERANDA*, and the figure of S. Petronilla beside her. In Feb. 1875, excavations brought to light a Greek inscription, in fine letters of the earliest period of Christian epigraphy, commemorating *Flavius Sabinus* and his sister *Titiana*, members of the Imperial Flavian family. But the most interesting discovery has been that of a \*Column, such as in the ancient rite was used to support the canopy over the altar. On its surface is a relief, in the style of the 4th cent., representing the execution of a martyr, who, with his hands bound behind his back, and tied to a pole in the form of a cross, surmounted by a triumphal crown, is about to be slain by a soldier with upraised sword. Over the head of the

martyr is the inscription *ACILLEVS*. A fragment of a fellow-column has been found, representing the martyrdom of Nereus, the companion of Achilleus. A large and elaborately decorated cubiculum, discovered in 1881, has the name of *Ampliatius* engraved above the arcosolium.

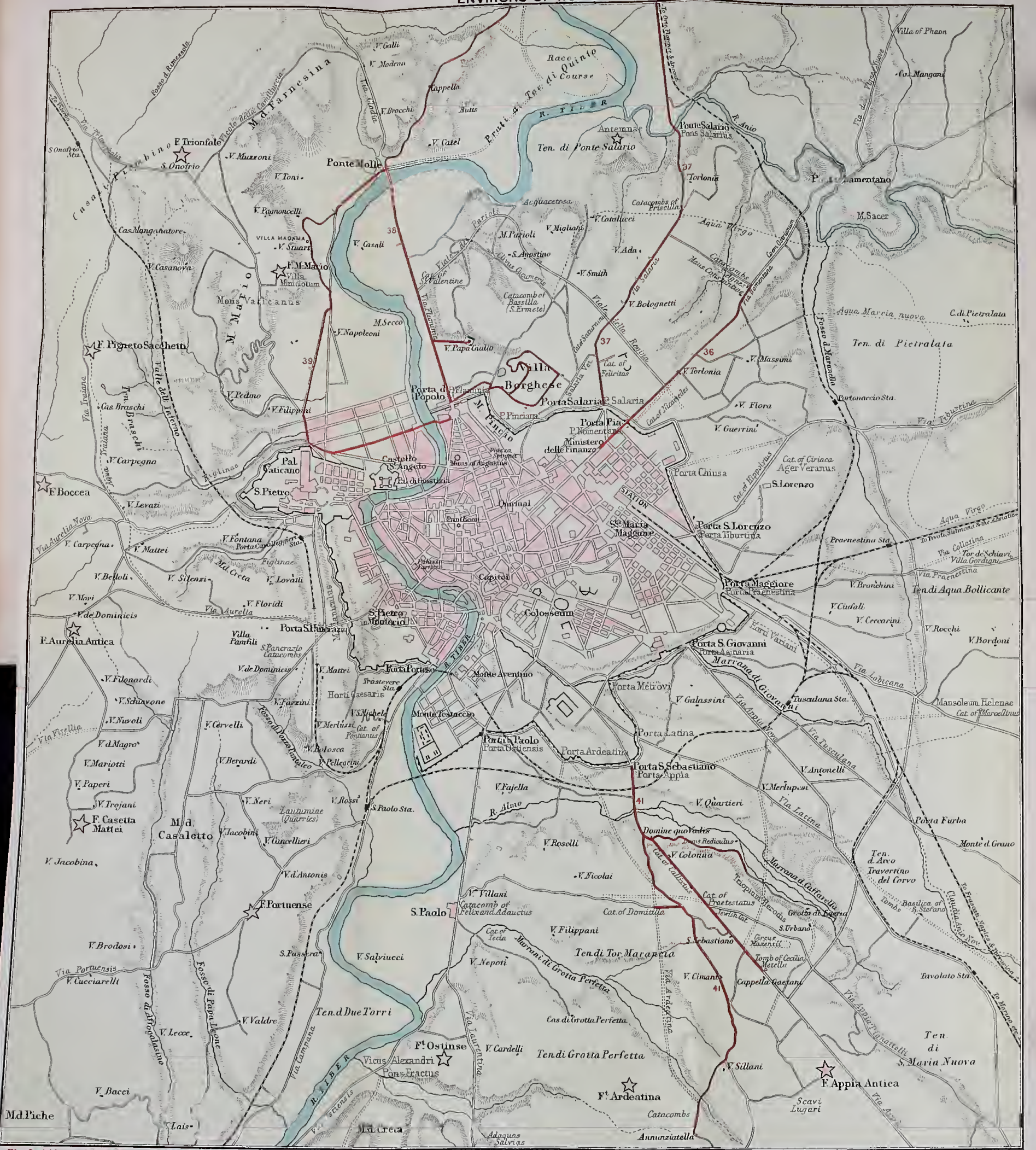
Returning to the *Via Ardeatina*, the road on the l. leads in 12 min. to *S. Sebastiano*. A mile beyond the turning, a lane branches on the l. to the (15 min.) Chapel of the

*Annunziatella*, an ancient place of pilgrimage, rebuilt in 1270, and restored by Card. Francesco Barberini in 1640. It now belongs to the Guild of the *Gonfalone*. The chapel stands on a high ridge, commanding the valley of *Grotta Perfetta*, and crowned by a large Fort. In digging the foundation of it, and in excavating its moat, a small Catacomb was discovered, surrounded by pagan tombs.

The district is interesting as the place in which the cultivation of the Roman Campagna is being tried on a rather large scale. The Government has purchased the Farm of *la Nunziatella*, containing many hundred acres of good ground, has cut it in small allotments, and given it away to farmers for a nominal price, with the condition of cultivating each plot in vineyards, olive groves, or corn-fields, and of building farm-houses.

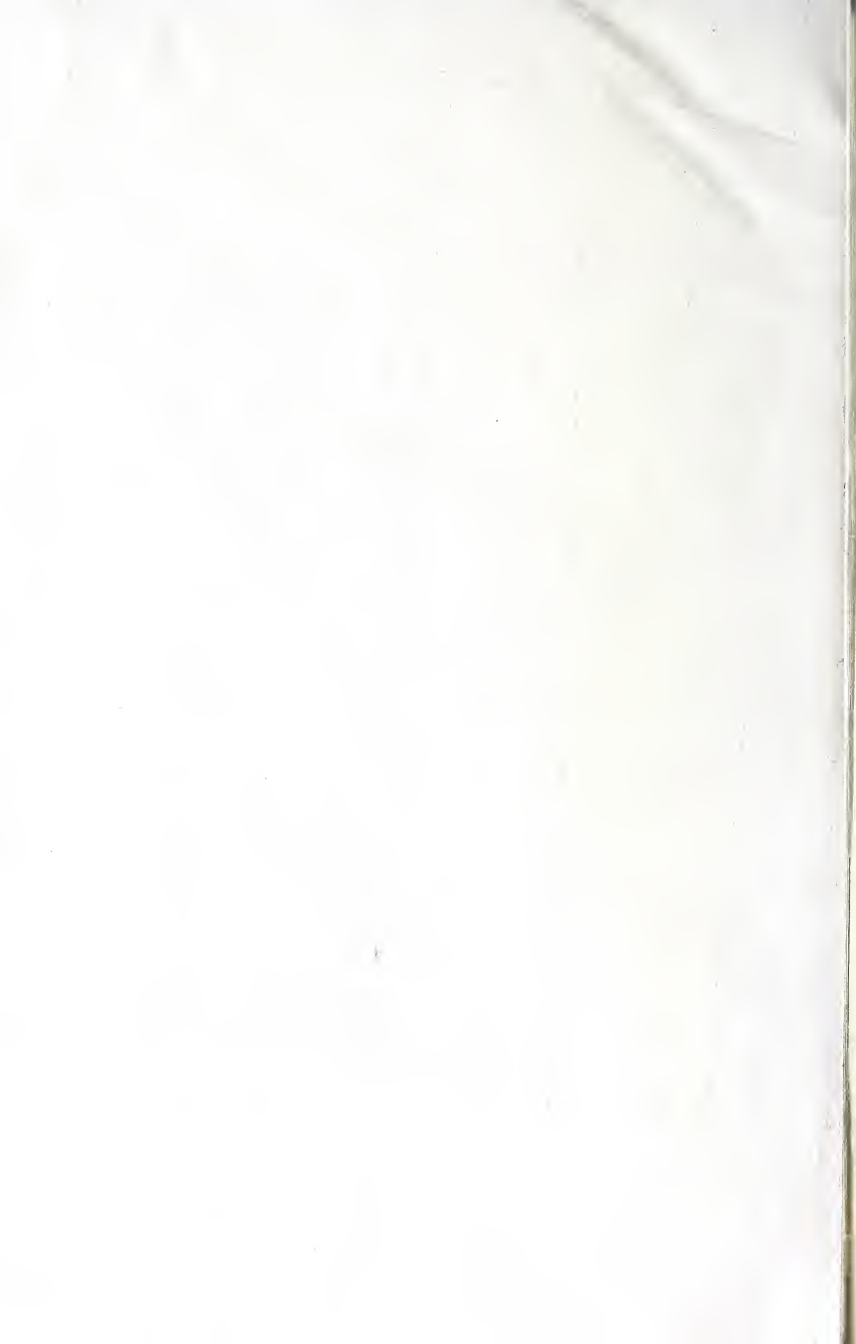


ENVIRONS OF ROME



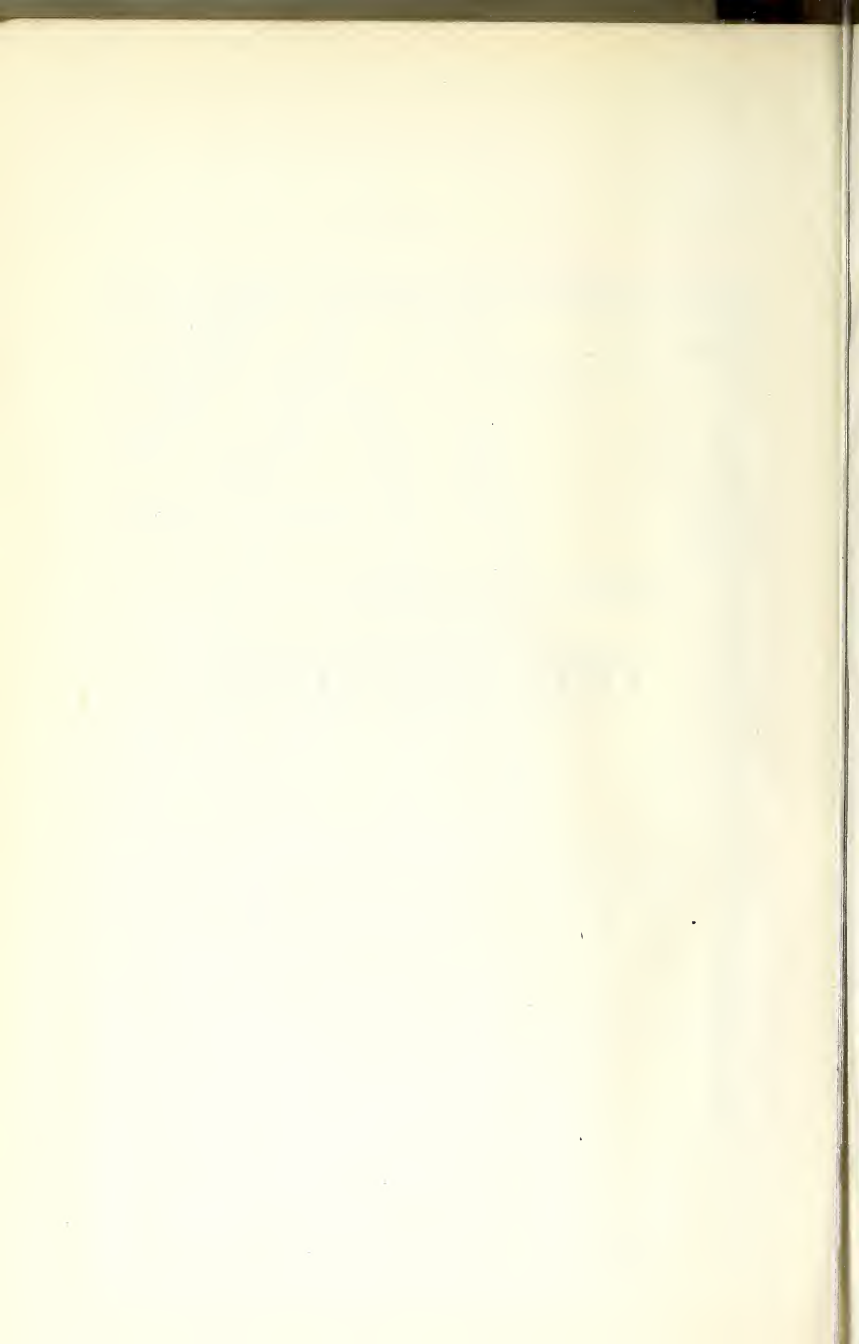
The Red Lines with Reference Figures indicate Routes described in the Handbook

English Miles      Kilometres



SECTION II.

THE CAMPAGNA.



# LIST OF ROUTES.

## SECTION II.

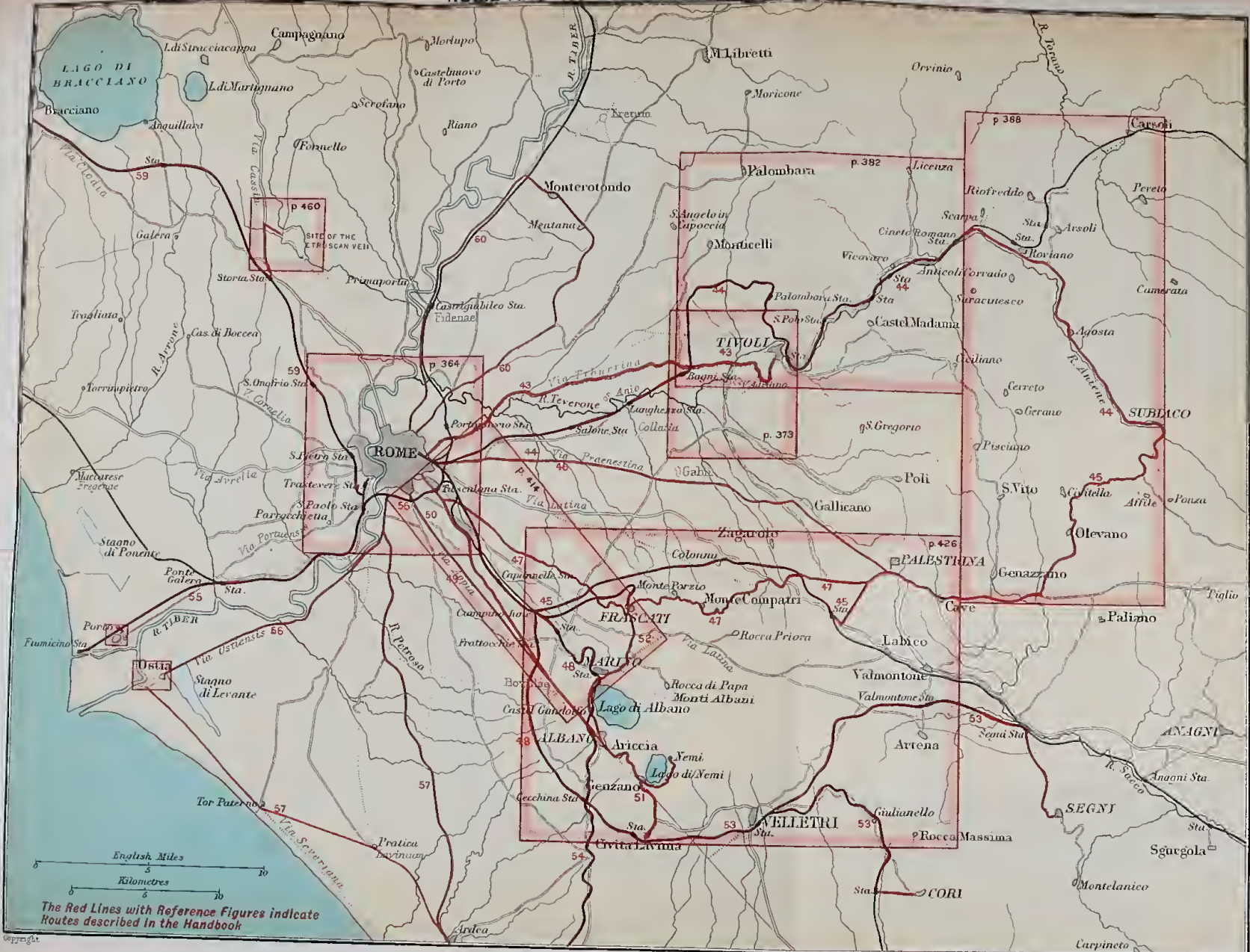
### THE CAMPAGNA.

Names of important places are printed in **thick letters** only in the Routes under which they are described.

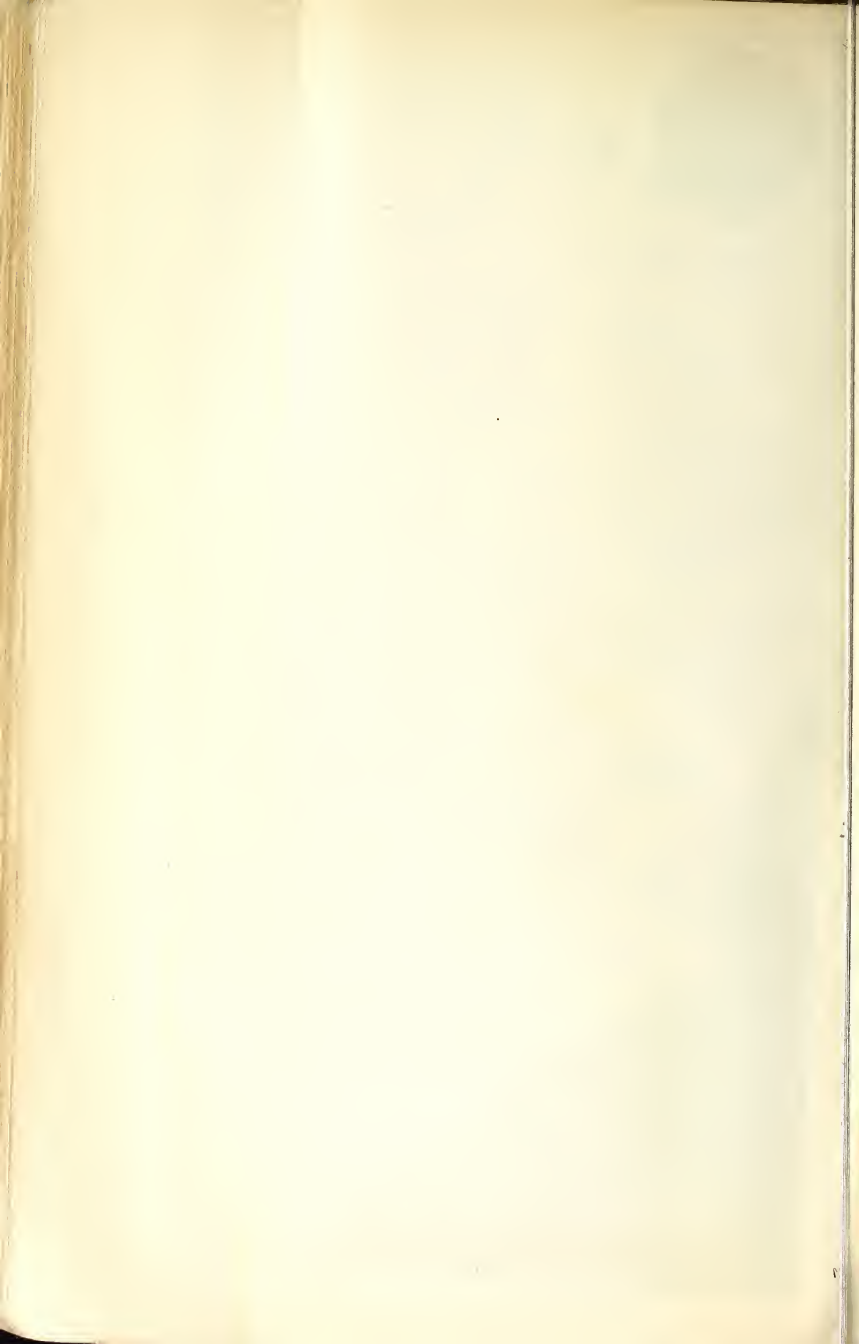
ROUTE	PAGE	ROUTE	PAGE
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# ROME AND THE CAMPAGNA. INDEX MAP



The Red Lines with Reference Figures indicate Routes described in the Handbook





## DIRECTORY TO THE CAMPAGNA.

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**Albano.**—HOTELS: \**Europa* (or *Posta*), in the main street to the rt. just above the Stat.; good rooms, and excellent Restaurant; R. L. A. 3 fr., B. 1 fr., luncheon, 2½ fr., D. 4 fr., both including wine. Pension, 8 to 10 fr. *Ristorante Salustri*, on the other side of the Piazza, good and moderate. *Café* in the main street, close by. OMN. for Genzano eight or ten times a day (40 c.). CARRIAGES numerous (make a bargain). Page 408.

**Anzio.**—HOTELS: \**Albergo delle Sirene*, on the sea, large, clean, and comfortable. R. L. A. 4½ to 5 fr., B. 1 fr. 25 c., luncheon, 3 fr., D. 4 fr. Pension, 8 to 10 fr., including very poor wine. Carriage, 75 c. *Trattoria Turcotto*, on the quay, good. CARRIAGE to Nettuno, 1 fr. OMN. 25 c. BOATS, 1½ fr. the hour. Page 435.

**Bracciano.**—*Albergo della Posta*, tolerable. Page 464.

**Castel Gandolfo.**—*Ristorante della Ferovia*, finely situated above the lake, but scantily supplied (better food at Albano). Page 425.

**Cervetri.**—Small *Inn* in the Piazzetta, to the l. within the gate. Page 455.

**Cinetto Romano.**—*Osteria della Ferrata*, in the village near the Stat. Dil. to Subiaco, 2½ fr. Page 385.

**Civita Castellana.**—Fair country *Inn*. Page 333.

**Civita Vecchia.**—*H. de l'Europe*, tolerable. Large Bathing Establishment in the summer. \**Rly. Restaurant*.

[Rome.]

British and American *Vice-Consul* and *Shipping Agent*. Page 458.

**Cori.**—Small but very tolerable *Inn* a few minutes above the bridge. Omn. to the Stat., 50 c. Guide to Segni, 5 fr. Page 433.

**Fiumicino.**—*Trattoria dell' Eden*, near the sea, good. Fresh fish every day. Page 441.

**Frascati.**—\**Hotel Frascati*, in a fine healthy situation near the Stat., with garden and extensive view. R. L. A. 3½ to 5½ fr., P. 1½ fr., luncheon, 2½ fr., D. 4 fr., without wine. Pension, 8 fr. and upwards. *Trattoria della Villella*, good food and excellent wine of the country.

Lodgings at the *Villa Muti*. Page 402.

**Fratteocchie.**—Good wine and tolerable food at the *Osteria*. Page 408.

**Genazzano.**—Good accommodation at the *Casa della Missione* (see *Subiaco*). Page 396.

**Genzano.**—Small *Inn* in the Piazza; good wine. Page 419.

**Ladispoli.**—*Inn* on the sands, poorly supplied except in the bathing season. Page 458.

**Marino.**—*Inn* on the left of the road to Albano, poor. Page 423.

**Monte Cavo.**—Poor *Restaurant*. Page 428.

**Nemi.**—Small *Inn*, *De Sanctis*, with tolerable food, but good wine. Page 419.

**Olevano.**—\**Alb. di Roma*, below the town. Pension, 5 fr. One-horse carriage to Palestrina or Subiaco, 8 fr. *Casa Baldi*, higher up, similar charges. Both much frequented by artists. Page 397.

**Ostia.**—Poor *Osteria* on the rt. in the Piazzetta. Occasional steamers from Rome (*Porto di Ripa Grande*). Page 442.

**Palestrina.**—*Locanda dell' Armellino*, in the Corso, good food. *Casa Bernardini*, to the rt. above the Piazza Savoia. Both moderate.

Inspector of Excavations, *Signor Cicerchia*. The local guide is grasping (make a bargain).

Omn. to the Stat., 50 c. Page 392.

**Palo** (see *Ladispoli*).—For a carriage to Cervetri, write to the Station Master. Page 455.

**Porto d'Anzio.**—A new small Hotel, '*Villino Milio*,' splendidly situated.

**Rocca di Papa.**—Small *Inn*, *Rosalia*, Page 427.

**Ronciglione.**—Small *Inn*. Page 466.

**Segni.**—*Trattoria* on the rt., just within the gate, very poor. Guide to Cori, 5 fr. Page 432.

**Storta (La).**—Good roadside *Inn*, the old Post-house. Excellent country wine. Page 459.

**Subiaco.**—*Hotel Amiene*, new and comfortable, electric light. Good accommodation at the *Casa della Missione*, reached by an avenue of trees to the l., just above the Coach office. Ladies are always welcome, but male visitors should be provided with an introduction from some well-known Ecclesiastic in Rome, as the Convent is kept by Sisters. Very comfortable, and suited for a stay of some days.

*Locanda della Pernice*, dirty and dear. *Loc. dell' Aniene*, better food. Luncheon may be obtained at the lower Monastery of *S. Scolastica*. One-horse

carriage to Olevano, 8 fr; for two persons, 10 fr. Dil. to Cineto Romano, 2½ fr. Page 386.

**Terracina.**—*Albergo Reale*, very fair. Page 435.

**Tivoli.**—HOTELS: *Albergo della Regina*, in the Piazza del Plebiscito, good rooms and food. R. L. A. from 2½ fr., luncheon, 3 fr., D. 5 fr. with wine. Pension, 7 to 10 fr.

*Alb. della Sibilla*, close to the Temple, with good view of the ravine above the Falls; prices rather lower.

*Ristorante delle Cascate*, at the entrance to the Falls, good; excellent trout and wine.

OMN. from the Stat., 50 c.

Visitors by steam tramway who propose to take the Villa Adriana on their way to Tivoli should carry luncheon from Rome; good wine at the *Osteria* by the *Villa Adriana Stat.*

GUIDE for the Falls, Cascatelle, and Hadrian's Villa, 5 fr.; useful to save time. It is better to employ a local guide than to bring one from Rome. *Stanislao Neri* is recommended.

Entrance to the Villa d'Este (grounds only), half a franc.

POST OFFICE behind the *Alb. della Regina*. Page 376.

**Velletri.**—*Locanda del Gallo*, at the upper end of the town, ½ m. from the Stat.; good food and wine, moderate charges. *Loc. della Campana*, near the first ascent from the Stat., tolerable.

Good *Caffè* near the Church of *S. M. in Trivio*. Page 431.

**Viterbo.**—*Alb. Grandori*, near the Public Garden and the Stat. for Attigliano; good clean rooms; restaurant only open in the bathing season (June-Sept.). *Alb. Schenardi*, in the centre of the town, with tolerable *Trattoria*. *Alb. dell' Angelo*, close by. Carriage to or from either Stat., 70 c. Page 466.

**Zagarolo.**—Small *Inn*. Omn. to the Stat., 50 c. Page 391.

SECTION II.  
THE CAMPAGNA.

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ROUTE 43.

FROM THE PORTA S. LORENZO TO  
TIVOLI, BY HADRIAN'S VILLA.—  
STEAM TRAMWAY.

Miles.	Stations.
	<b>Porta S. Lorenzo</b>
1	<b>Portonaccio</b>
3	<b>Ponte Mammolo</b>
7	<b>Settecamini</b>
12	<b>Bagni</b>
14	<b>Ponte Lucano</b>
16	<b>Villa Adriana</b>
17	<b>Regresso</b>
18	<b>Tivoli</b>

Tramway from the Piazza Venezia and Piazza delle Terme to the Stat. at the **Porta S. Lorenzo**. Steam tramway thence along the track of the carriage-road 4 or 5 times a day in 1 $\frac{3}{4}$  hr.

Passing on the rt. the Church of S. Lorenzo, we cross over the Rly. at the large Goods Stat. of *Portonaccio*, and follow generally the **VIA TIBURTINA**. After a slight ascent of  $\frac{1}{4}$  m. we cross the *Acqua Vergine*, and a little further pass between the *Forte Tiburtina* (rt.), and the *Forte Pratalata* (l.), two of the outlying forts of Rome. 3 m. from the city gate we cross the *Anio* by the modern

**PONTE MAMMOLO.** The ancient bridge, remains of which may be seen 300 yds. up the stream, was repaired

by Alexander Severus's mother, Mam-maea, and by Narses; blown up by the French in 1849, and partially repaired in 1870 by the *Acqua Marcia Co.*, whose main pipes pass over it now. [The *Anio*, formerly called *Teverone*, rises on the Simbruine mountains, in a deep gorge near Filetino. After a course of 40 m. it forms the cascades of Tivoli. It separated the land of the Sabines from Latium (Aequi, Hernici, and Latins), and falls into the Tiber, 4 m. above Rome, near *Antemnae* (*ante amnes*).] After crossing the river, an ascent and descent of a mile bring us into the wide plain of **Prato Lungo**, through which flows the torrent of *Le Molette*, descending from Santangelo and Montecelio. On the rt. some curious mounds and square mediaeval towers, bordering on the *Anio*, indicate the caverns or ancient quarries of Cervara, which are supposed to have furnished tufa for the buildings of the early Republic. A road branches on off the l. to (10 m.) *Montecelio*.]

8 m. **Osteria delle Capannacce** (216 ft.), the highest point between the Ponte Mammolo and Ponte Lucano. A mile further we pass over a considerable portion of the ancient road, paved with polygonal blocks of lava, and observe the ruined apse of the Basilica *Ad septem fratres*, now **Sette Fratze**, erected by St. Simplicius. In this Church S. Sinforosa of Tivoli was interred after her martyrdom

under Hadrian; it was named after her seven sons. Near the (10 m.) *Osteria delle Tavernucole*, a column on the road-side marks the boundary between the Agro Romano and the territory of Tivoli. [Pathway on the l. to the ( $\frac{1}{4}$  m.) extensive ruins of *Castell' Arcione* (275 ft.), a 13th cent. stronghold, now the property of Duke Grazioli. Having become a resort of brigands, it was dismantled by the people of Tivoli in 1420.] The wooded region seen on the rt. beyond the Anio comprises the *Tenute* (farms) of Lunghezza and Castiglione, near the sites of Collatia and Gabii. From here the vegetation is less luxuriant, owing to the nature of the soil, which between this and Rome is entirely volcanic, whereas we now enter on the Travertine region, which extends to the base of the Apennines. The three low pointed hills on the l., capped with castles and villages, are: *Santangelo in Capoccia*: *Poggio Cesi*: and *Montecelio*. Road on the l. to Montecelio and *Palombara* (1220 ft.).

We now pass on the l. (200 yds. from the road) the *Lago dei Tartari*, so called from the incrusting property of its waters, which produce by deposit the best qualities of Travertine. Upon the surface are floating masses of water-weed cemented by sand and dust blown hither by the wind, which form the so-called *Isole Natanti*.  $1\frac{1}{2}$  m. N.E. are the smaller lakes of *S. Giovanni* and *delle Colonnelle*, the ancient *AQUAE ALBULAE*. The water (80° Fahr.) was examined by Sir Humphry Davy, who found that it contained more than its own volume of carbonic acid gas, with a small quantity of sulphuretted hydrogen. Near them are the ruins of the *Baths of Agrippa*, frequented by Augustus and enlarged by Zenobia, in recollection of whom they are still called 'Bagni della Regina.' The lakes, which bear the modern name of *La Solfatarà*, have an average depth of 170 ft. They are drained by a canal 9 ft. wide and 2 m. long, which carries their sulphurous waters into the Anio. It was cut by Card. Ippolito d'Este, governor of

Tivoli, in order to prevent the inundations and malaria to which the country was liable from the overflow of these lakes. The milky water runs in a strong current, and is always marked by a disagreeably fetid smell of sulphuretted hydrogen gas. The road crosses the Canal, and reaches the Stat. of

12 m. *Bagni*. Here is the large and well-appointed bathing establishment of the *Acque Albule* (73° Fahr.), supplied with these mineral waters by means of a conduit at the rate of 65,000,000 gallons in 24 hours. 1000 persons may bathe simultaneously. The Baths are particularly suited to chronic skin diseases, gout, and rheumatism, and are much frequented in summer. Handsome Casino, and swimming bath for ladies and gentlemen. A road of  $\frac{1}{2}$  m. (and a branch Rly. for transport of material) leads to the enormous *Cava del Barco*, a quarry which furnished travertine for the buildings of ancient Rome. A mile N. is the *Casale Bernini*, built by that architect when the stones for the colonnade of St. Peter's were being quarried.

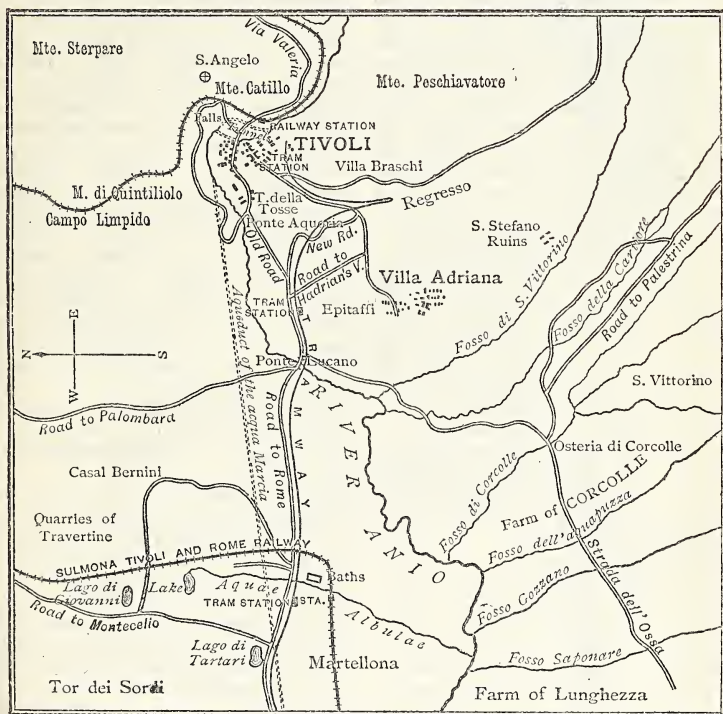
2 m. beyond the canal we cross the Anio by the picturesque *Ponte Lucano*. The piers and the arch next to the l. bank are ancient; the central arch was restored in the 6th cent., and that next the rt. bank in the 15th. The entire bridge was repaired in 1836. Close by is the \**Tomb of Plautius Lucanus*, one of the best preserved sepulchral monuments about Rome. It stands on a square base, and is surmounted by mediæval fortifications of the time of Pius II. The decorated front, flanked by pilasters, although ancient, is posterior to the body of the tomb, which was erected in the year B.C. 1 by M. Plautius Silvanus, for himself and his wife Lartia, and his child. It was subsequently used by his descendants, one of whom, Tiberius Plautius Silvanus, served in Britain, and died A.D. 76, as we see by the long inscription on its eastern side. The entrance to the sepulchral cham-

ber was from behind.† A short distance beyond the bridge some ruins may be seen in a garden on the rt., supposed to have marked the approach to the Villa Adriana. On one of them is a mutilated relief of a man and horse, called by the local ciceroni Alexander and Bucephalus.

Stat. it is  $\frac{1}{2}$  hour's walk to the Villa, taking the 1st turn to the rt. Tickets (1 fr.) at the *Casa della Guardia*, approached by a fine avenue of cypress-trees.

\*HADRIAN'S VILLA, formerly belonging to Duke Braschi, was purchased by the Italian Government in 1871, with the exception of the S.

16 m. Villa Adriana. From the



Walker & Bontall sc.

#### TIVOLI AND ITS IMMEDIATE SURROUNDINGS.

portion, comprising the Academy, Odeum, Inferi, Lycaeam, and Prytaneum, which are still in private hands. A custode admits visitors to them by a gate near Timon's tower.

† Aulus Plautius, one of this family, laid out the plan of an encampment on the site of the Tower of London, and may possibly be regarded as the founder of the city.

The Villa was built about A.D. 130 from the Emperor's own designs, with the intention of representing all he had seen most striking in the course of his travels. It covered a space of 8 to 10 m. in circuit, and must have been more like a town than a villa, judging from the number of buildings revealed by successive excavations.

Nothing in Italy can be compared to its imposing ruins. It contained a Lyceum, Academy, Pœcile in imitation of that at Athens, Vale of Tempe, Serapeon of Canopus in imitation of that at Alexandria, a stream called the Euripus, Greek and Latin Libraries, Greek and Latin Theatres, Thermae, a Hippodrome, Imperial Palace, Lodgings for Slaves, Barracks for the Guards, a Tartarus, Elysian Fields, and numerous Temples. Hadrian was here when he was seized with the illness of which he died at Baiae. The villa is supposed to have been ruined during the siege of Tibur by Totila (544): for many centuries subsequent to that event it was plundered by the Romans, who converted its marbles into lime, and removed its statues and columns to adorn their palaces and churches.

The beautiful mosaic of Pliny's Doves in the Capitol, many of the Pseudo-Egyptian antiquities in the Vatican, and numerous statues of the highest class, were found among these ruins, and many of the museums of the great European capitals owe to it some of their most valuable treasures. The designation of the buildings is for the most part purely conjectural, but the details are full of interest, and the Villa supplies one of the latest examples of *opus reticulatum* mixed with brick facing.

The entrance-gate and the alley of trees beyond are supposed to occupy the site of the porticus (1), which leads to the Greek Theatre. The seats, the corridors beneath them, and the proscenium are still traceable. A path leads round the outside wall of the stage to the upper *Casa della Guardia* (1A). To the l. is a confused mass of buildings called the *Palestra* (10). In one of its chambers are remains of reliefs in the style of the Tombs on the Via Latina.

An avenue of cypresses leads to the *Pœcile*, built in imitation of that at Athens, described by Pausanias. The lofty reticulated N. wall of the Colonnade, 250 yds. in length, is still standing. Some of the blocks of travertine on which the columns stood, and the

marble veneerings of the wall, were discovered by Signor Rosa, under whose care all the Pœcile was cleared out in 1873. The building was oblong, curved at the narrow ends, and raised on an artificial platform of masonry with vaulted chambers underneath, which are supposed to have been occupied by slaves and soldiers. From the end of the cypress avenue we turn l. into the so-called *Sala dei Filosofi*, a square hall with a semicircular apse, and seven niches for statues. The circular building (3), entirely excavated in 1873, was probably a *Nymphaeum*. It had a mosaic pavement representing sea-monsters. The area was surrounded by marble columns, supporting a frieze ornamented with marine subjects of fine workmanship. Several of the columns have been re-erected. In the centre is an island, reached by a small bridge; originally there were two swing bridges, opening on to vestibules which led to a semicircular hall adorned with columns. Beyond were the atrium and triclinium, with bath and bedrooms on each side, sumptuously decorated. The beautiful statue of the Faun, in *rosso antico*, now in the Capitoline Museum, was discovered here.

On the E. are some ruins called the *Greek and Latin Libraries* (4 and 4). To the N. lay a *Garden*, from which a corridor leads N.E. to a *Balcony*, commanding a beautiful view over the Vale of Tempe. Ascending some steps we reach ten small rooms with varied pavements in black and white mosaic, of tasteful design and perfect preservation, only revealed in 1880. These rooms are supposed to have been used by the Emperor's guests, and each is supplied with a bath and other conveniences.

We now pass through the *Doric Peristyle* (5), at the corner of which on the rt. is a large oblong enclosure called the *Giardino*. Beyond it is the *Oecus Corinthius* (8), with an apse at each end and two fountains. Bearing l., we next reach the *Piazza d'Oro*, surrounded with colonnades, and so called from the richness of the decora-







tions discovered here in the 18th cent. At its extremity is a domed building with an apse and fountain.

Returning to the *Oecus Corinthius*, we now pass through the so-called *Basilica*, and observe a long and imposing line of arches divided into three floors.

Below it is a *Cryptoporticus*, and further down some ruins supposed to be those of the EMPEROR'S PRIVATE ROOMS. Adjoining them to the E. is a *Stadium*. Passing it on the rt. we reach the *Thermae*, part of the roof of which is well preserved, and has some fragments of stucco-reliefs. Our path continues S. to the *Serapeon of Canopus*, built in imitation of the edifice bearing the same name at Alexandria. The oblong *Atrium* in front is supposed to have been filled with water, as several conduits and covered channels may be seen behind the temple. Some chambers called the apartments of the priest, and a semicircular gallery with a painted ceiling, are still standing. The works of art discovered among these ruins are preserved in the Egyptian Museum of the Vatican.

[This forms usually the limit of the visitor's excursion, though the remainder is well worth exploring. Beyond the *Serapeon* is the so-called *Torre di Timone*, with the ruins of the *Accademia*, and of another *Theatre*. Near it are some subterranean corridors, supposed to be connected with the *Tartarus*, and the presumed site of the *Elysian Fields*. Beyond this are the ruins of a bridge or aqueduct upon a double tier of arches; and  $\frac{1}{4}$  m. further W., near the Church of S. Stefano, are confused ruins, to which the names of *Prytaneum* and *Cynosargus* have been given.]

Returning in a straight direction from the *Canopus*, we may diverge to the rt. to visit the second group of Baths, and then continue nearly due N. to the entrance gateway. Immediately before reaching the *Pocile*, we pass on the l., below the pathway, the *Cento Camerelle*, a number

of vaulted chambers in two and three stories, with remains of galleries on the outside from which they were originally entered. They are supposed to have served as Barracks for the imperial guard, and had no communication with each other. We now cross the *Pocile*, in the centre of which are traces of a *piscina*, and return to the Entrance Gateway.

$\frac{1}{4}$  m. beyond the Tramway Stat. for the *Villa Adriana*, the old *Via Tiburtina* proceeds to the l. in a direct line to Tivoli, which it enters a little above the *Villa of Maecenas* by a steep ascent. Halfway up, on the rt., is a well-preserved monument, recording a levelling of the *Clivus Tiburtinus* in the time of *Constans* and *Constantius*. The name of the latter Emperor is effaced.

The ascent to Tivoli through pleasant groves of olives takes 1 hr. on foot, or  $\frac{1}{4}$  hr. by tramway. Near the foot of the direct pathway may be seen some portions of an ancient road. The Tramway Stat. of

17 m. *Regresso* lies at the extremity of a sharp curve, and is so called because the tram-cars back out of it, continuing their ascent upon another line of rails. On the height on the rt. before reaching the gate are the ruins of several villas with terraces. The Tramway Stat. lies just outside the *Porta S. Croce*. Near it on the left is a *Public Garden*, commanding a good view of Rome and the intervening plain.

[From this point a road runs back on a higher level to the ( $\frac{1}{2}$  m.) *Villa Braschi*, from which the panorama is magnificent. It is built over the Aqueduct of the *Anio Novus*, which may be well seen in the wine-cellars beneath, those of the *Anio Vetus* and *Aqua Marcia* running at a lower level. The *specus*, 9 ft. high by 4 wide, had become choked up with calcareous incrustations; where these have been removed the fine Roman brick lining may be seen.

At *Casciano*, under the Casino of

the Greek College ( $\frac{1}{2}$  m. further), are the extensive remains of the **Villa of Cassius**, which have contributed largely to the principal museums of Europe. Nearly all the statues and busts in the Hall of the Muses at the Vatican were found here, and were purchased by Pius VI. for the Museo Pio-Clementino. 'The *opus reticulatum* of these ruins has a peculiar arrangement of coloured tufa in its squares.'—*B.* The substructions assigned to the Villa of Brutus the elder (the Jurist), below the Strada di Carciano, afford a fine specimen of Roman work, more than 35 yds. in length.

A bridle path ascends S.E. from Casciano in  $1\frac{1}{2}$  hr. to *Monte Spaccato* (1965 ft.), worth ascending for its magnificent \*VIEW over the Anio. On its S. slopes are some remains of an ancient city in large polygonal blocks, supposed to be those of Aefulae.

Under the mountain runs a tunnel 3 m. long, constructed for an Aqueduct by Domitian. Its engineer restored the Temple of the *Bona Dea* upon its summit as an *ex-voto*, of which some beautiful columns and a pavement yet remain.]

About 150 yds. to the rt. of the Gateway is the \***Castle**, erected by Pius II. in 1460 upon the ruins of the Amphitheatre. It has four circular towers, which form very picturesque objects in the views of the town. During the Pope's residence here, Ignatius Loyola, then serving as a priest at Tivoli, drew up the rules of the Jesuit Order.

The following itinerary of the principal objects of interest in the immediate vicinity of Tivoli will occupy about 4 hrs.; but as many days might be delightfully spent in this charming little town without exhausting its beauty or interest.

**TIVOLI** † (Pop. 7500), the ancient **TIBUR**, a city of the Sicani, founded about 460 years before the traditional date of Rome, was one of the

† See Directory, p. 370.

early rivals of the Eternal City, with which it subsequently entered into alliance. The Roman historians tell us that the Sicani were expelled by Tiburtus, Corax, and Catillus, grandsons of Amphiaraus, who came from Greece with Evander; and that the settlement derived its name from the eldest of these brothers. This circumstance is frequently alluded to by the poets:—

Tum gemini fratres Tiburtia moenia linquent,  
Fratris Tiburti dictam cognomine gentem,  
Catillusque, acerque Coras, Argiva Juventus.  
*Virg. Aen. vii. 670.*

Moenia Tiburis udi  
Stabant Argolicae quod posuere manus.  
*Ovid. Fasti, iv. 71.*

Nullam, Vare, sacrâ vite prius severis arborum  
Circa mite solum Tiburis, et moenia Catill.  
*Hor. Od. I. xviii. 1.*

The classical associations of Tivoli have made it a memorable spot in the estimation of the scholar; its scenery inspired some of the most beautiful lyrics of Horace, who has sung its praises with all the enthusiasm of a fond attachment:—

Me nec tam patiens Lacedaemon,  
Nec tam Larissae percussit campus opimae,  
Quam domus Albuneae resonantis,  
Et praeceps Anio, et Tiburni lucus, et uda  
Mobilibus pomaria rivis.—*Lib. I. vii. 10.*

He tells us that he often composed his verses while wandering among the groves and cool pastures of the surrounding valleys, and expresses his anxious wish that it may be his lot to spend his old age in its retreats:—

Tibur Argeo positum colono,  
Sit meae sedes utinam senectae;  
Sit modus lasso maris et viarum  
Militiaeque. *Lib. II. vi. 5.*

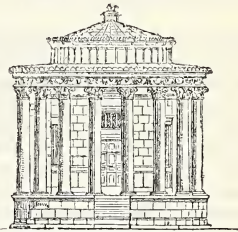
In the early period of the empire Tibur was the favourite residence of many of the poets, philosophers, and statesmen of Rome, the ruins of whose villas are still shown in different parts of the valley. The epithet of *Superbum*, given to it by Virgil, is still borne as the motto of the city arms; and Catullus and Propertius

have commemorated the beauty of its position with a partiality scarcely less remarkable than that of Horace. The Villa of Catullus is supposed to have been at S. Angelo, on the hill-side N. of the Great Cascade. It occupies a remarkably sheltered position, an advantage to which the poet refers. Syphax king of Numidia died in this territory B.C. 202, two years after his captivity. He had been brought from Alba Fucensis to grace the triumph of Scipio, and was honoured with a public funeral. Zenobia also, after gracing the triumph of Aurelian, spent the latter years of her life in the neighbourhood of Tibur, surrounded with all the pomp of an eastern princess. During the Gothic war, when Rome was besieged by Narses, Tibur was occupied by the troops of Belisarius. It was afterwards defended by the Isaurians against Totila, and treacherously surrendered by the inhabitants, whom the Goths repaid with such fearful barbarities that Procopius declares it impossible to record their cruelties. Totila, after being defeated in his attempt to take Rome, retired to Tibur, and rebuilt the town and citadel in 547. In the 8th cent. it lost its ancient name, and assumed that of TIVOLI. It was afterwards besieged by Otho III., who was only deterred by the entreaties of S. Romualdo from putting to death the entire population. Its history during the middle ages is a continued record of sieges and struggles against the Emperors and the Popes. It afforded a retreat from Rome to the English Pope, Adrian IV., and to the Emperor Frederick Barbarossa, after the insurrection caused at Rome by his coronation (1155). At this period Tivoli appears to have been an imperial city independent of Rome, and to have been the frequent subject of contention between the Emperors and the Holy See. In 1241 it was seized by Frederick II., assisted by the powerful house of Colonna. In the 14th cent. Cola di Rienzo made it his headquarters during his expedition against Palestrina, and harangued

the people in the square of S. Lorenzo. In the following century it was occupied by Braccio Fortebraccio of Perugia and by the Colonna.

Modern Tivoli (760 ft.) is one of the most important cities of the Comarca. It is situated on the slopes of Monte Ripoli, supposed to have been so called from Rubellius, the proprietor of one of the Tiburtine villas. Its chief interest is derived from its picturesque position, from the falls of the Anio, and from the ruins of the temples and villas which still attest its popularity among the rich patricians of ancient Rome.

Near the N. extremity of the town is the \***Temple of Vesta**, a circular



RESTORED ELEVATION OF TEMPLE.

building of the best period of art, finely placed on the rock overhanging the valley of the cascades. It is 7 yds. in diameter, and was surrounded by an open corridor of 18 Corinthian columns, 10 of which remain. They are of stuccoed travertine, 18 ft. high, exclusive of the capitals. The entablature is sculptured with festoons of flowers and heads of oxen; the architrave bears the broken letters L. GELLIO.



PLAN OF TEMPLE.

L. † The cella, which is quite 200 years older than the columns, is built of small polygons of tufa and travertine, and retains one of its two windows and a door. Close by is the Temple now generally considered to

† Lucius Gellius was Praefect of Attica in the time of Augustus.

have been dedicated to the **Tiburtine Sibyl** (Sibilla Albunea). It is an oblong edifice of travertine, with four Ionic columns built up into each side wall. Subsequently converted into a church dedicated to St. George, it was restored to its ancient form in 1885, when the cure's house, which covered the rt. wall of the *cella*, was pulled down, and some pedestals with interesting inscriptions were discovered. From the Temple we return S. to the Piazza, cross the *Ponte Gregoriano*, which spans the ancient bed of the river, and reach on the rt. the entrance to the Falls (Adm.  $\frac{1}{2}$  fr.; Sun. free). On Sun. there is another entrance to the l. of the Temples, which serves on week days only as the point of exit (see below).

**HISTORY.**—The \*Falls of the Anio were seen to the greatest advantage at the beginning of this century. The water was carried over a massive wall erected by Sixtus V., and fell into the dark gulf called the Grotto of Neptune, producing one of the most striking scenes of the kind. The inundation of 1826, however, completely changed the character of the cascade; a great portion of the wall of Sixtus V. was destroyed by the rush of waters, which swept away the church of S. Lucia and 36 houses on the l. bank of the river. It undermined the base of the rock below the temple, and the course of the river had to be diverted in order to preserve from destruction this part of the town. The grotto of Neptune therefore now receives only a small proportion of the falling water.† The new Falls were formed by cutting two tunnels of 327 yds. through the limestone rocks of Monte Catillo, on the other side of the valley (see below). This was ably executed by the Roman engineer Clemente Folchi, and the Anio was turned into its new channel in 1834, in the presence of Gregory XVI.

† The illumination of the Grotto of Neptune, the Cascades, and the Temple of the Sibyl by electric light, takes place occasionally during the spring, and is advertised in due course at Rome.

The catastrophe of 1826, by diverting the course of the river, laid bare the ruins of two ancient bridges and several Roman tombs (see below). The bridge highest up the river was probably the **PONS VALERIUS**, over which the Via Valeria passed in its course up the valley. The second bridge is generally designated as the **PONS VOPISCI**, from the name of the owner of the adjoining Roman villa, with which it appears to have been connected. Among the tombs was that of Lucius Memmius Afer Senecio, pro-consul of Sicily (A.D. 107).

**DESCRIPTION.**—Within the entrance gateway is a *Restaurant*. To the l. of it lies the direct path to the Cascades: to the rt. runs a road through a shady garden, which occupies the angle between the old bed of the Anio and the new. Passing on the l. an ancient arch and some walls faced with *opus reticulatum* (the ruins of the *Pons Vopisci*), we reach in 2 min. the upper end of the double tunnel cut by Gregory XVI. (see above), which cannot however be entered from this point. We return therefore nearly as far as the Restaurant, pass through an archway under the high road to the rt., and follow a level path, affording fine views of the Temples on the l. After 5 min. we reach a Terrace which overlooks the New Waterfall (320 ft.), at the point where it emerges from the Tunnel. A gateway on the rt. which the custodian will open (20 c.) leads to the mouth of the tunnel, through which the traveller may walk along a paved footway beside the stream (steady head required).

Returning for a few yds. along the level pathway, we descend to the rt., passing on the l. some remains of Roman buildings. Bearing generally to the rt., we reach in 10 min. a group of cypresses, where a path mounts for a few paces and then descends in 5 min. to a platform commanding a splendid \*VIEW OF THE FALLS. Returning, and continually descending, we gain in 5 min. the bottom of the higher valley, excavated (entirely

since Roman times) by the ancient bed of the river, and closed by the \***Siren's Grotto** (path slippery and wet with spray). Again retracing our steps and turning to the l. we ascend to a gallery hewn out of the rocks on the l. bank, pass through it, and turn l. once more to the (10 min.) \***Grotto of Neptune** (also slippery), where are some fine sections of travertine. The beauty of these two grottoes consists in the disappearance and reappearance lower down of the thundering stream. We now return to the gallery and ascend in zigzags to the l., reaching in 10 min. an iron gateway close to the Temple, which a woman will open for 20 c.

From the open space in front of the *Ponte Gregoriano* the main street ascends into the town, passing on the rt. the small Church of **S. Michele**, with a good Campanile, and a slab-tomb of 1472 on the rt. of the door. Further on a street on the rt. leads to the **Gesù**, on the tower of which is a *Meteorological Observatory*. We next reach the *Piazza del Plebiscito*, where on the l. stands the new Gothic Church of **S. Biagio**, belonging to the Dominicans, and said to occupy the site of a Temple of Juno. In the 1st chapel rt. is a good painting of S. Vincenzo Ferrero, and at the end of the l. aisle are some old frescoes and slab-tombs from the original Church. Descending to the l. we reach the

Church of **S. Andrea**, built by S. Silvia Anicia, mother of St. Gregory, on the ruins of a destroyed Temple of Diana. In the nave are ten columns, of granite and cipollino.

A short distance S.W. is **S. Vincenzo**, with the specus of an aqueduct, reached by a few steps from the nave, in which S. Sinforosa concealed herself during Hadrian's persecution. At the end of a long street is the Hospital of **S. Giovanni Evangelista**, and immediately opposite a Chapel with some damaged frescoes, and a porcelain figure of the saint, attributed to *Giorgio da Gubbio*.

From the adjacent gateway an avenue leads in 5 min. to the *Castle* (see above). Passing it, and re-entering the town by the *Porta S. Croce*, we observe immediately on the rt. a large new College, behind which stands the Franciscan Church of

\***S. M. Maggiore**, with a fine pointed doorway and wheel window of 1393. The nave is entered from its narthex by a good Gothic arch, and has some beautiful remains of Cosmatesque pavement, part of which (by the piers rt. and l.), as well as the central portion of the 4th altar rt., came from the old Ambo. At the 1st altar rt. is a tolerable 14th cent. Virgin and Child.

In the corner, to the rt. of the Church, is the entrance to the

\***Villa d'Este** (Adm., see p. [38]), built in 1549 from the designs of *Pirro Ligorio* for Card. Ippolito d'Este, son of Alfonso II., duke of Ferrara. It belongs to the Duke of Modena as successor of that celebrated family, but he has let the villa to Card. Hohenlohe. The casino is decorated with frescoes by *Federigo Zuccherò*, *Muziano*, and others, representing events in the history of Tivoli. The garden, though almost a wilderness from neglect, is most attractive, with its overgrown shrubberies, ruined fountains, and picturesque points of view. It is laid out chiefly in terraces on the hill-side, and has some remarkably fine specimens of ilex and cypress.

The Church of **La Carità**, in the *Via del Campitello*, was erected by St. Simplicius, Pope, in the 5th cent., on the ruins of the villa of Metellus Scipio. In the nave are ten columns of *cipollino*, and over the altar in the crypt a lamb and other subjects in fresco. A descent by winding streets leads hence in 5 min. to the

**Cathedral of S. Lorenzo**, rebuilt on the foundations of the ancient basilica in 1635, and occupying the site of a Temple of Hercules Saxonus. Good campanile.

At the 1st altar l. is a good Tomb with recumbent effigy of 1485. Within the pilasters of the nave are said to be enclosed some Doric columns of the Temple, one of which is still visible in a passage beyond the rt. aisle. Further on, behind the Church, is the original apse of the Temple in *opus reticulatum* of the time of Tiberius. In the Sacristy are portions of a Cosmatesque ambo. At the side door, slab tomb of 1389, and four columns of granite.

From the *Ponte Gregoriano* a road leads in 15 min., along the base of Monte Catillo, to the circular terrace constructed by Gregory XVI. 10 min. further on is the *Chapel of S. Antonio* and a second terrace, commanding the \*finest view of the falls, and of the *Cascatelle*, a group of minor cascades. 15 min. beyond this point is the *Madonna di Quintiliolo* (see below), whence a path along the margin of the valley amidst a grove of magnificent olive-trees leads to the (20 min.) *Ponte dell'Acquoria*, where one of the massive arches of the Roman bridge, by which the *Via Corniculana* crossed the Anio to reach Tivoli, is still in excellent preservation. The name *Acquoria* is derived from *aqua aurea*, a cool crystalline spring, rushing from the rocks near the bridge. A steep ascent to the l. leads to the lower part of Tivoli, by the ancient *Clivus Tiburtinus*, on which portions of the Roman road may be seen in good preservation. Near the point where the *Clivus Tiburtinus* joins the old road to Rome, is the *Tempio della Tosse* (see below), and higher up the so-called *Villa of Maecenas* and the modern *Villa d'Este*. From the *Tempio della Tosse* an ancient road descends to the (1 m.) *Tramway Stat.* for Hadrian's *Villa*.

There is no exact clue to enable us to discover where the *Villa of Horace* stood, but local tradition has long assigned its site to the ex-convent of *S. Antonio*, on the rt. side of the ravine, opposite the *Cascatelle*. Mr.

F. Searle, the present occupant of the convent, making researches under the building in 1885, found a *nymphaeum*, with mosaic pavements and chambers above. From the locality, mentioned by Suetonius as *near the grove of Tiburnus*, and a show-place until a century after the poet's death, it is not impossible that this may have been the retreat in which Horace expressed a wish to end his days.

The church of the *Madonna di Quintiliolo* is built on the ruins of the *Villa of Quintilius Varus*, commemorated by Horace. Its situation on the slopes of Monte Peschiavatore is one of the most beautiful that can be imagined. The magnificence of the villa is proved by the numerous statues, mosaics, and other works of art which have been found among its ruins.

The so-called *Villa of Maecenas* is the most extensive ruin about Tivoli; the name rests on no classical authority, and dates from the time of Pirro Ligorio. The excavations of 1886 revealed several fragments of inscriptions, which prove beyond doubt that these are the ruins of the *Halls of the Augustales*, a club formed for the purpose of perpetuating the worship of the Imperial family. Adjoining them are the remains of an enormous Temple of HERCULES VICTOR.

The existing ruins consist of massive substructions, now converted into iron-works, and of the remains of a square atrium, which was surrounded by a Doric porticus, with a temple on the raised space in the centre. The so-called *Via Constantina*, or road leading from the *Ponte Lucano* to Tivoli, was covered over to enlarge the atrium of the Temple.

Near this are the works of the Hydraulic Company which supplies electric light to Tivoli and Rome.

The *Tempio della Tosse* lies on the rt. of the *Via Constantina*, a little further on, and is difficult of access. It is a circular edifice covered with a



VILLA OF  
QUINTILIUS VARUS

← Railway to Rome

VILLA OF  
CATULLUS

VIA DELLE CASCATELLE

S. ANTONIO

HORACE'S VILLA

To Ponte dell' Aquoria

RIVER ANIO

CASCATELLE

BELVEDERE

CASCATELLE  
T OF  
HERCULES VICTOR

CATHEDRA

TEMPLE DELLA  
SIBILLA  
TEMPLE  
OF VESTA  
S. GROTES  
OF NEPTUNE  
AND THE SYRUS

CASCATELLE

RAILWAY

VIA DELLA  
MURATA

VIADUCT

PONTE  
GREGORIAN

ANO  
TUNNEL

SO CALLED  
VILLA OF MÆCENAS

P. DEL  
COLLE

VILLA D'ESTE

CARITA

Public  
Gardens

PORTA S. ANGELO

DOUBLE TUNNEL OF THE ANIO

Cross on the  
Summit of the Hill

Monte Catillo  
1140 ft

D'ESTE  
PALACE

ENTR. OF THE  
VILLA D'ESTE  
S. M. M.  
MAGGIORE

TEMPLE DELLA  
REGINA

PIAZZA DEL  
PLESISCITO

S. BIAGIO

S. ANDREA

S. M. MAGGIORE

S. CROCE

S. GENZIO

To Hadrian's Villa  
PAS. CROCE  
TRAMWAY  
STATION

To the Cappuccini

CASTLE

MONASTERY  
OF ST. ANNA

PORTA

S. GIOVANNI

Station

RUINS OF  
PONTE VALERII

To Sublana

PLAN  
OF  
TIVOLI

London, John Murray

Ruddiman Johnston & Co., Limited, London

1/4

1/4 Mile





dome, having a central opening to admit the light; around are circular niches with traces of early Christian paintings representing the Saviour and the Virgin. The Tempio della Tosse, with its vaulted roof, ten-sided interior, and semi-circular niches, is very much like a diminutive Minerva Medica (Rte. 15), and may possibly have been a Nymphaeum of the Villa of Turcius. Ascending hence in 10 min. to the *Porta del Colle*, and turning to the rt. within the gateway, we reach in 10 min. the Stat. of the Tramway.

About  $\frac{1}{2}$  m. beyond the *Porta S. Giovanni*, on the *Via dei Arci*, are the remains of an octagonal tomb, in the shape of a funeral pyre, of C. Aufestius Soter, a physician, whose inscription was found near the spot. About  $\frac{1}{2}$  m. further, the road to Empiglione, the ancient Empulum, passes under the arches of the Marcian aqueduct, where it crosses the valley, and near this the specus of the Anio Vetus is visible. On the opposite side of the river we see the magnificent arches of the Claudian aqueduct, surmounted by a tower of the middle ages, built by the Tiburtines as a defence against the attacks of the Orsini, lords of Castel Madama: they are 45 ft. high and 25 ft. in span. On the upper road to *S. Gregorio*, a mile from Tivoli, is an interesting Tomb of the Etruscan type, about B.C. 300.

The water force available at Tivoli would suffice for a large number of mills, and at one period they amounted to 65. It is now used for manufactories of paper, coarse woollen cloth, iron, and for oil and corn. Here also is an important Electric Light factory, by means of which Rome is illuminated through a string of four conspicuous copper cables. The agricultural resources of the town are considerable, and the hill on which it stands bears 150,000 fine old olive-trees. The specialties of the district are the Pizzutello and Pergolese grapes, tomatoes, and asparagus. The travertine stone quarries are also valuable municipal property.

## EXCURSIONS FROM TIVOLI.

Travellers who are desirous of exploring the classical sites of the Sabine hills should make Tivoli their headquarters for some days, and arrange a series of excursions to the most interesting localities. Many of these sites are celebrated by Horace, and others still retain in their names and ruins the traces of cities whose origin is anterior to that of Rome. Information on all points connected with such excursions is courteously given at the office of the Alpine Club (p. [11]), under whose direction travelling parties are organized every week in the winter and spring.

A \*beautiful carriage-road leads S.E. from Tivoli to (18 m.) *Palestrina*. It runs S. from the *Ponte Lucano* (see above), and skirts the base of the hills, to the (6 m.) *Osteria di Corcolle*; then through a picturesque country, by way of (8 m.) *Passerano*, with its fine old castle, a fief of the Barberini, to (11 m.) *Galliciano* and (14 m.) *Zagarolo*; beyond which it joins the *Via Labicana* (Rte. 46), and turns E. to *Palestrina* (Rte. 45).

## MONTE GENNARO.

The ascent from Tivoli takes 5 hrs.; horse, 5 fr., guide, 5 fr. The path is that taken by the peasants in going to the festa of the Pratone, the meadow between the two summits of the mountain. Tivoli is quitted by the *Porta S. Angelo*, and the high road is followed nearly as far as the Stat. of *S. Polo*, where another road turns l., and leads in  $1\frac{1}{2}$  hr. to the village of

*S. Polo* (2345 ft.). Here a guide (necessary) may be had for 3 fr. We follow for some distance a bridle-path commanding fine views of the valley of the Licenza, and at length strike into the forest beneath the singular insulated limestone mass of *Monte della Morra*. The last ascent to the

Pratone from this side is steep, but the opening of the plain is so beautiful that the contrast of scenery renders it by no means the least interesting portion of the journey. The ascent from the side of Licenza to the Pratone is less difficult, and follows the depression in the chain between Monte Morica on the rt. and Monte Rotondo. The Pratone is celebrated for its pastures, and the traveller will generally find it covered with cattle. From this plain we ascend l. to the summit of **Monte Gennaro** (4170 ft.)—with the exception of *Monte Semprevisa* (5065 ft.), above Rocca Massima (*Southern Italy Handbook*), the highest point of the chain which bounds the Campagna on the E. Mons Lucretilis, which Horace has celebrated in his beautiful ode already quoted, was probably one of the peaks of this ridge, and many writers identify it with Monte Gennaro itself. The \*VIEW over the immense plain of the Campagna is one of the finest in Italy. It embraces the line of coast as far as Monte Circello, the range of the Volscian mountains beyond the Alban hills, and nearly all the valleys of the Apennines from the Neapolitan frontier to Soracte and Monte Cimino on the N.W. On the summit is a pyramid of loose stones, used by Bosovich, in his trigonometrical survey of the Papal States. The pedestrian may descend S. by the *Scarpellata*, a zigzag pass, constructed in parts with solid masonry, enjoying fine views of the picturesque town and castle of Monticelli, and the village of S. Angelo in Capoccia, the doubtful site of **MEDULLIA**. The pass leads down to *Marcellina*, a straggling village in a hollow at the foot of Monte Morra. Near this are some fine examples of polygonal walls. Farther on we pass the ruins of a Roman villa at *Scalzacane*, opposite to which are the *Colli Farinelli*. Beyond this, leaving the convent of *Vitriano* on the rt., we enter the valley of the Anio through fine groves of olives clothing the slopes of Monte Quintiliolo, as far as the Ponte dell' Acquoria. There is another descent from the summit W. in 1½ hr. to

*Palombara*, or E. in 3 hrs. to *Rocca Giovine* (Rte. 44).

### ROUTE 44.

FROM THE CENTRAL STATION TO SUBIACO, BY TIVOLI AND CINETO ROMANO. RAIL AND CARRIAGE-ROAD.

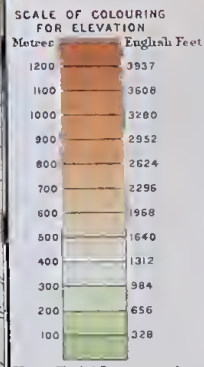
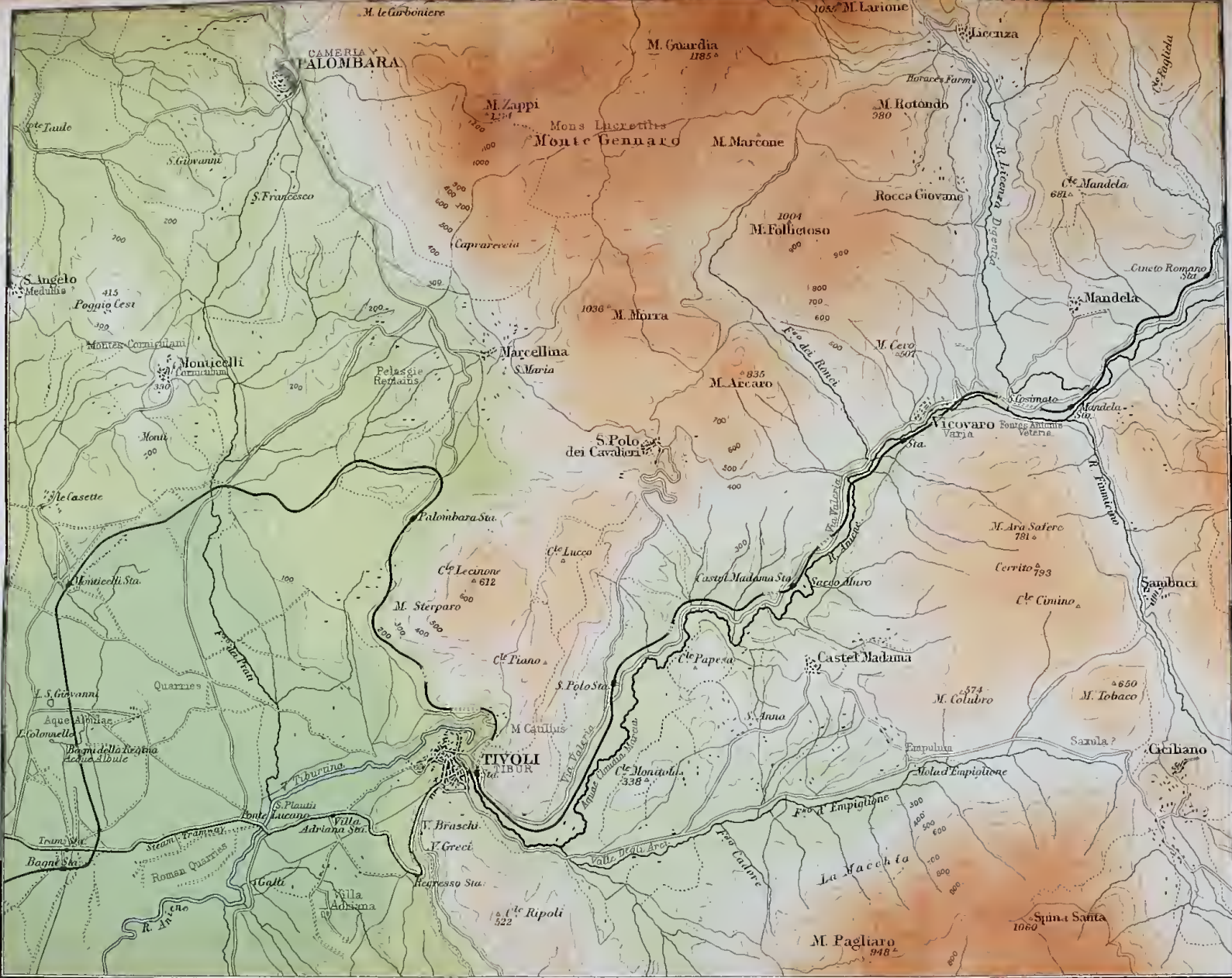
Miles.	Stations.
	Rome
6	Cervara
8	Salone
10	Lunghezza
13	Bagni
17	Montecelio
22	Palombara
25	Tivoli ( <i>buffet</i> )
27	S. Polo dei Cavalieri
30	Castel Madama
32	Vicovaro
34	Mandela
37	Cineto Romano

Rly. to *Cineto Romano*; thence carriage or diligence in 2½ hrs. to (14 m.) *Subiaco*.

The Rly. diverges rt. from the Florence line soon after passing through the city walls, and crosses the Campagna on the S. of the tramway and carriage-road. Beyond a bridge over a loop-line it reaches the Stat. of *Roma Prenestina*. On the rt. is a Fort, and further on is seen the *Torre de' Schiavi*.

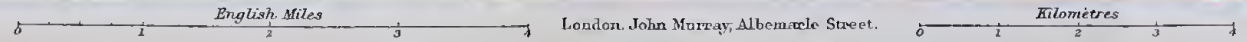
6 m. **Cervara** (Pop. 1150). 1 m. N. are several grottoes and ancient quarries, once a favourite rendezvous for picnic parties, and frequented by artists for their spring masquerade. On the rt. of the Rly. is the *Torre di Sapienza*, a mediæval tower, with a square battlemented curtain round its base. On the l. is the **Casale di Rustica**, once the property of Lucullus, and of Aelius the father of Lucius Verus,

ENVIRONS OF TIVOLI



Note - The heights engraved on the plates are in Metres

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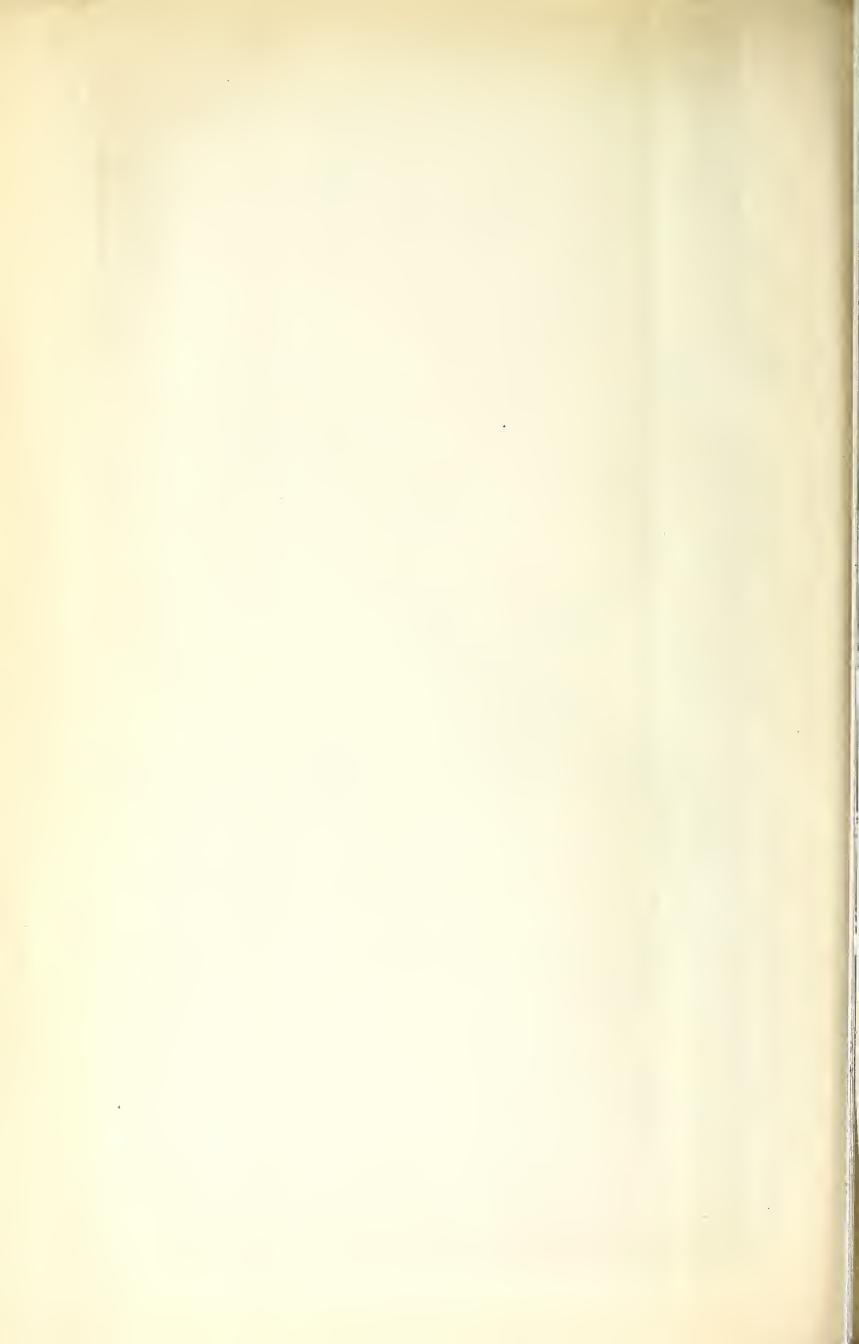


English Miles

London, John Murray, Albemarle Street.

Kilometres

J. Bartholomew, Edin.



Crossing several small affluents of the Anio, we reach

8 m. **Salone**, among whose marshes on the rt. lie the sources of the *Acqua Vergine*. The train now ascends, and then runs down a steep incline to

10 m. **Lunghezza**, the ancient *Colatitia*, a collection of farm-buildings, on the site of a baronial castle, formerly the property of the Medici, from whom it descended by inheritance to the Florentine Duke Strozzi. It now belongs to the Grazioli. It is beautifully situated in a sharp bend of the Anio at its confluence with the *Osa*.

A visit to Lunghezza and a roam through the picturesque woods in its vicinity form a pleasant excursion from Rome. A light vehicle may be procured at the Stat.

The geologist will observe in the valley of *Castellaccio*, 2 m. S. of Lunghezza, a fine current of lava, on which numerous quarries were opened in ancient times.

The train now turns N.E. and crosses the Anio. On quitting the Stat. a fine piece of Pelasgic wall is passed on the l. Further l. are the ruined walls of *Castell' Arcione* (Rte. 43). We now traverse an open heath covered with shrubs. On the rt. is a fine view of the hills; on the l. are seen the wires of the Electric Light cable (see p. 380).

13 m. **Bagni**, the Stat. for the *Acque Albule* (Rte. 43).

Crossing the high road and Tramway, and passing under the cabled wires, we reach the Stat. for

17 m. **Monte Celio** (Pop. 2700), the ancient *Corniculum*, rises 2 m. N. in a fine position (1275 ft.), crowned with the remains of the baronial castle of the Cesi, enclosing a beautiful little Doric temple. The hill town of *S. Angelo* (1310 ft.) is seen on the l. The line now crosses the *Rio dei Prati*, and ascends a narrow valley in curves along the rt. bank of the torrent, turning afterwards abruptly S. to the Stat. for

22 m. **Palombara**. The village lies 6 m. N., the road to it passing through (2 m.) *Marcellina*.

The train still ascends. On the rt. a magnificent view of Rome and the Campagna. Tunnel of 370 yds., followed by a stone viaduct of ten arches. View of the Cascatelle and of Tivoli. Tunnel of 615 yds., and a view of the Falls. Tunnel of 85 yds., beyond which the round Temple is well seen on the edge of its ravine. Two more viaducts and a tunnel of 520 yds. bring the traveller to

25 m. **Tivoli** (Rte. 43). The Rly. now ascends the rt. bank of the Anio. The carriage-road on the rt. follows the track of the *Via Valeria*, at the base of Monte Catillo. On either side of it are numerous fragments of ancient walls in *Opus reticulatum*. On the rt. a portion of the Marcian aqueduct, consisting of several arches crowned by a square tower, spans the *Valle degli Arci* (arcades) leading to (5 m.), **EMPIGLIONE**, the ancient **EMPULUM**.

The ruins of this town consist of a wall 170 yds. long, built of narrow tufa blocks 4 ft. long, arranged so as to form arches, the openings being filled in with stones. There are remains also of three concentric enclosures, marking the probable site of the citadel. 2 m. W., higher up the valley, are the ruins of an ancient city on a three-cornered hill, in polygonal blocks of limestones, which have been referred to **SAXULA**, another dependency of Tibur. A mile further is *Ciciliano*.

27 m. **S. Polo** (Pop. 2200). The mountain village of *S. Polo dei Cavalieri* (2145 ft.), from which the ascent to Monte Gennaro is most conveniently made, lies more than 3 m. l. Two tunnels lead to

30 m. **Castel Madama** (Pop. 3130), on an eminence (1485 ft.) to the rt. beyond the Anio. Further on is the ruined mediaeval fortress of *Sacco Muro*, built on a mound of volcanic tufa. Near this are seen some arches of the Mar-

cian aqueduct spanning the torrent which washes the E. base of the hill on which stands Castel Madama. On the high road a short distance farther is a \*Tomb in travertine 25 ft. high, with inscription to C. Maenius Bassus, praefect of the Fabri (chief engineer) at Carthage, under Marcus Silanus, the father-in-law of Caligula. At this place the geologist will remark a very interesting superposition of the semi-columnar volcanic conglomerate on the ancient travertine breccia of the valley of the Anio.

32 m. Vicovaro (Pop. 2200), the ancient *Varia*, on the rt. bank; the road runs at the foot of the hill of travertine and calcareous breccia on which the village stands. On the ascent ( $\frac{3}{4}$  m.) are passed some portions of the ancient walls, of very fine construction, in huge oblong blocks of travertine. The Church of *S. Antonio*, on the roadside, has a portico with four large but dirty ancient columns of very beautiful *breccia corallina*, having well-carved mediaeval capitals. In the upper town is a beautiful octagonal chapel of *S. Giacomo* (15th cent.); it was built for one of the Orsini of the branch of the counts of Tagliacozzo, from the designs of *Simone*, a pupil of Brunelleschi, who, according to Vasari, died here when engaged on the work. The front turned towards the E. is decorated with small statues of saints; the interior has been modernised, except the Gothic pilasters in the angles, and the two Gothic windows on the sides. Vicovaro is a fief of the Bolognetti family, who have a large straggling Palace in it, built on the ruins of a mediaeval castle.

Close to the river,  $1\frac{1}{2}$  m. above Vicovaro, on a narrow elevated plateau between the Licenza, the classic *Digentia*, and the Anio, is

\**S. Cosimato*, well worth a visit. Through a rose garden the traveller reaches a series of Hermitages, approached by small ill-kept steps choked up with dead leaves like the staircase of a deserted belfry. Below small oratories and cells scooped

out of the rock is a larger Chapel, with a picturesque view upon a pool formed by the Anio before plunging over a cascade of 50 ft. This pool was the source of the *Anio Vetus*. The Anio here runs through a most picturesque ravine; in the vertical cliffs of travertine which form its sides are several curious caverns, in one of which St. Benedict is said to have passed some time. From *S. Cosimato* a good road turns l. to (2 m.) *Mandela* (see below), until lately called *Cantalupo Bardella*, but now known by its ancient name. It has a palace belonging to the Marquis of Roccagiovane. Before ascending the hill, the *Licenza* torrent is crossed on a modern bridge near its junction with the Anio. Some very ancient sepulchral openings have been discovered here, containing human bones, flint implements, remarkable for their careful execution, arrow-heads, knives, and remains of domestic animals.

Another road leads due N. from *S. Cosimato* to (3 m.) *Rocca Giovane*. [The traveller may also go direct from Vicovaro, turning off to the l. at (1 m.) *S. Rocco*; but it is a pity to miss *S. Cosimato*.]

*Rocca Giovane* is situated on a steep rock above the road, and supposed to be the ancient *Arx Junonis* (*Rocca Giunone*). Near the Church is preserved an inscription recording the restoration of a Temple of Victory by Vespasian. Antiquaries regard this as a proof that it is the *Fanum Vulcanae*, or Temple of *Juno Victrix*, celebrated by Horace. On the opposite side of the torrent is seen *Mandela*, between which and the *Licenza* are fragments of polygonal walls, supposed to be the substructions of a temple. About 2 m. farther up the valley is *Licenza* (Pop. 930), the ancient *Digentia*—

Me quoties reficit gelidus Digentia rivus,  
Quem Mandela bibit rugosus frigore pagus.  
*Hor. Ep. I. 18.*

It is beautifully situated on a hill above the bright clear stream which Horace

celebrates under the same name. The site of the **Sabine Farm** or

VILLA OF HORACE is placed by some on the l. of the road, about midway between it and the river, a short distance before we reach the village. Little now remains but some fragments of a white mosaic pavement partly covered by a vineyard. There are three terraces and some massive substructions of a more magnificent villa, of a later date, on the site of that of the poet. The names of many places in the neighbourhood preserve some record of classical times. The *Fonte degli Orazini*, or *Oratini*, on the slopes of Monte Rotondo, cannot be mistaken: and *La Rustica*, on the rt. side of the valley as we ascend, recalls the Ustica of the poet:—

Utunque dulci, Tyndari, fistulâ  
Valles, et Usticæ cubantibus  
Laevia personuere saxa.

*Od. I. 17.*

Higher up the valley, in a romantic spot under Monte Cornazzano, are two springs, identified by some antiquaries with the *Fons Bandusiae*:—

O Fons Bandusiae, splendidior vitro  
Dulci digne mero, non sine floribus  
Cras donaberis hoedo.

*Od. III. 13.*

The preceding description is in accordance with the ideas of Chapuy, Gell, and Nibby, and it is also supported by the Rt. Hon. J. A. Lawson and Sig. Tito Berti; although Sig. Rosa contends that the poet's villa stood near the *Cappella della Casa*, on a kind of plateau at the foot of *Monte Corrignaleto*, which he considers to be Horace's *Lucretilis*. This site is at a short distance from *Roccagiovine*, and near the ancient road that led from the *Fanum Vacunae* to *Tibur*.

1 m. beyond *Licenza* is the village of *Civitella* (2380 ft.), from which a bridle-path leads W. in 3 hrs. to *Palombara* (see above), passing by the *Fons Bandusiae* and the N. foot of *Monte Gennaro*. It then descends near the *Romitorio di S. Nicola*, through a rocky ravine. To the geologist this excursion will prove most interesting, as affording an ex-

[*Rome.*]

cellent section of the secondary strata so rarely found together and within so limited a space in the Southern Apennines.

*Rocca Giovine* is the best point on this side of the mountain for the ascent of *Monte Gennaro* (Rte. 43).

The Rly. passes through a tunnel beneath the Convent of *S. Cosimato*, and reaches the Stat. of

34 m. **Mandela** (Pop. 800), the village rising on a hill (1595 ft.) 2 m. N. The wide valley on the rt. is that of *Sambuci*, up which a bridle-path leads in 2 hrs. to *Ciciliano* (2030 ft.), a village called *Bicilianum* in the early documents of the Abbey of *Subiaco*, and from thence across a mountain pass to (4 hrs.) *Genazzano* (Rte. 45). In the summer of 1874, the ruins of a temple, and of a large villa (probably of one of the *Caecilii*), and several antiquities, were discovered at *Ciciliano*. Opposite *Mandela*, perched on a conical peak (2625 ft.), is the village of *Saracinesco* (Pop. 600), said to have been founded by a colony of Saracens, after their defeat in the 9th cent. by *Berengarius*. It is remarkable that many of the inhab. have preserved their Arabic names. This village, which is famous for supplying picturesque models to artists in *Rome*, is mentioned in a list of the possessions of the monastery of *S. Scolastica* at *Subiaco* in 1053. The valley widens before reaching

37 m. **Cineto Romano**† (Pop. 1200). The village (1710 ft.) stands 2 m. N.E. Here a public conveyance meets the train, and stops for a few minutes at the *Osteria della Ferrata*, the half-way halting-place on the carriage-road between *Tivoli* and *Subiaco*.

2 m. further on, the road passes below

**Roviano** (Pop. 800), with a feudal castle now belonging to the *Massimi* (1715 ft.). On the l. bank, 2 m. from *Roviano*, rises *Anticoli*. 1 m. beyond *Roviano* the *Via Sublacensis* separates

† See Directory, p. 369.

from the *Valeria*, the latter branching off on the l., the former continuing along the rt. bank of the Anio to Subiaco. The *Via Valeria*, after passing by *Arsoli*, a fief of the Massimi (good specimens of ancient armour in the Pal. Massimi), continues through (7 m.) *Carsoli*, into the Abruzzi (see *Handbook for S. Italy*), running generally parallel with the Rly.

We next pass on the rt. (2 m.) *Marano*, a short way beyond which are the celebrated springs of the *AQUA MARCIA* and *CLAUDIA*. The former is collected into several ugly reservoirs, and carried down to Rome by a gigantic syphon; the latter bursts in large volumes of bright crystal water from the base of the mountains. The aqueducts are chiefly fed by two little tarns, the *Laghetto di S. Lucia* and *della Serena*. The *FONS CAERULEUS*, mentioned in the inscriptions of Claudius, Vespasian, and Titus, on the *Porta Maggiore*, as one of the sources of the Claudian, is still recognisable by the blue colour of its waters. A mile further, on the l., rises *Agosta* (1255 ft.), from which a path ascends E. in 1½ hr. to the populous village of *Cervara* (3530 ft.). On the opposite side of the Anio are *Canterano* and *Rocca Canterano*. The beautiful ridge extending S.E. from *Saracinesco* to *Canterano* is the *Costa Sole* (4000 ft.).

12 m. from *Cincto Romano* the valley turns abruptly E., and we gain our first view of *Subiaco*; nothing can be more picturesque than its position among the richly wooded hills by which it is surrounded.

**SUBIACO**† (Pop. 7350), the ancient *Sublaqueum*, in the territory of the *Aequi*, and now chief town of the *Comarca* (1535 ft.), derived its ancient name from the three artificial lakes of the *Villa of Nero*, below which (*sub lacu*) it was built. It is chiefly remarkable for the beauty of its situation, which is surpassed by few inland towns of Italy.

† See Directory, p. 370.

The **Cathedral of *S. Andrea***, rebuilt by Pius VI., Abbot of the *Monastery* for many years, stands upon lofty substractions of local stone. A marble arch at the entrance to the city records its consecration on May 18, 1789. The **Palace of the Abbot**, on the summit of the hill, enlarged and modernised by the same Pontiff, commands one of the \*finest panoramic views in central Italy, and contains some old architectural remains, and an altar-piece by *Honthorst*.

About a mile beyond the town the high road to *Olevano* turns to the rt., crossing the Anio by a stone bridge, and ascending the hill in zigzags. 100 yds. before reaching the bridge, a mule path on the l. leads up to the *Monasteries*, passing several Roman remains. On the opposite bank of the river are some ruins of *NERO'S VILLA*. It was here that the *coenaculum* of the tyrant was struck by lightning while he was feasting, and the table thrown down by the shock. The *Villa* overlooked the artificial *Lakes*, which Nero formed by damming up the waters of the Anio. These lakes seem to have been in existence as late as the beginning of the 14th cent., when the dykes were carried away by an inundation. In one of them *Placidus* was saved from drowning by *Maurus*, at the command of *St. Benedict*—the spot being traditionally marked by the round *Chapel* just above the bridge.

15 min. after quitting the high road we reach the celebrated \***Monastery of *Santa Scolastica*** (closed 12-3), founded in the 5th cent., and restored in 981 by the abbot *Stephanus*. It has three cloisters: the **FIRST** is of recent date, but contains a fine column of porphyry and another of *giallo antico*, found in the ruins of *Nero's Villa*. The **SECOND CLOISTER** dates from 1052, and is very interesting as one of the earliest examples of pointed architecture: one of the arcades is of marble, ornamented with reliefs, and surmounted by a statue of the *Virgin* between two lions. Opening into the *Church* is a beautiful Gothic doorway,



and opposite a curious relief of a stag and a wolf drinking. The \*THIRD CLOISTER, as well as the Refectory, were erected by Abbot Lando, in 1235; the mosaics on the arcade, which is supported by single and double shafts alternately, are Cosmatesque. In the Refectory is a good pavement of enamelled tiles. The CHURCH, dedicated to S. Scolastica, and consecrated originally by Benedict VII., in 981, was completely altered in the last century. In the *Cappella degli Angeli* are some 15th cent. frescoes and a Cosmatesque altar. In the crypt is a finely painted chapel, in which are preserved the remains of a venerable Bede, a Genoese—not our countryman, who lies at Durham. In the Sacristy is a fine Cosmatesque pavement. The monastery was once famous for its library, rich in MSS. and charters, and it obtained a celebrity in the history of typography as the first place in Italy in which the printing-press was established by the Germans Sweynheim and Pannartz (Rte. 17). Their edition of Lactantius in 1465 was their first production: and a copy is still preserved in the monastery. They remained at Subiaco until 1467, when they removed to Rome. Since the suppression of monastic orders in Italy, the Convent of S. Scolastica and the *Sacro Speco* have been proclaimed national monuments, and are now left in the custody of a few monks. It is probable that *S. Scolastica* may shortly be raised to the rank of a Cathedral.

10 min. higher up is the entrance to an ilex grove, which leads in another 10 min. to the

\**Sacro Speco*, so called because it encloses the Grotto to which St. Benedict retired about A.D. 450, when only 14 years old. The monastery, which has been several times rebuilt, stands upon a shelf of the rocky hill, supported by nine lofty arches. Within, it presents a perfect labyrinth of chapels on various levels, whose walls and ceilings are covered with paintings of great interest and beauty.

Over the entrance door, the Virgin

and Child; on the Vault, four Benedictine Saints (15th cent.). On the l. wall of the corridor, Christ with the Evangelists; above, Virgin and Children with St. Maurus (Umbrian School).

UPPER CHURCH (1075), one of the earliest examples of pointed architecture in Italy. Good pavement in imitation of the antique (1746); two colonnettes of *Pavonazzetto*, from the Villa of Nero. Frescoes, probably by *Cavallini*:—on the rt. wall, Entry into Jerusalem, with two beautiful groups of boys and children; Resurrection; Noli me tangere; l. wall, Betrayal, Scourging, Procession to Calvary; over the arch, Crucifixion. On the rt., Incredulity of St. Thomas; in lunettes, Ascension, Descent of the Holy Spirit; on the Vault, Evangelists and Latin doctors. Further on, scenes from the life of St. Benedict (15th cent.). In the rt. transept, Paul the hermit, probably by *Cavallini*; SS. Benedict and Scolastica at their last meal together; St. Benedict watching the flight of his sister's soul to heaven. On the rt., St. Placidus preaching, and continuing to preach after they had cut out his tongue; his martyrdom, and that of his sister, S. Flavia; SS. Peter and John healing the cripple. To the left of the garden door, small stained glass window (Virgin and Child). On a marble column to the rt., cinerary urn found in the Villa of Nero. In the Sacristy are some frescoes, and a small Collection of Paintings.

In front of the high altar a flight of 14 steps descends to the

MIDDLE CHURCH (1053), which is covered with frescoes of the 12th and 13th cent., mostly legends of St. Benedict and his companions. In a niche at the foot of the stairs is a Virgin and Child with two angels, signed *Magister Convulus* (1219). On the l. wall, St. Benedict repairing the broken sieve for his nurse; his reception by Romanus; the Saint in his Cavern. On the rt., Innocent III.

Descending 12 more steps, on the l.

is a fresco of SS. Stephen, Thomas à Becket, and Nicholas. Death of St. Benedict, at Monte Cassino; Miracle of the lost hatchet; the Saint sending Maurus to save Placidus from the water. By the window, legend of the poisoned loaf and the raven.

We now enter the SACRO SPECO itself, in which St. Benedict lived for three years. Here is a beautiful statue in white marble of the youthful Saint by *Antonio Raggi*, pupil of *Bernini* (1657), entirely free from the vices of the School. From this level descends the SCALA SANTA, so called because it replaces the steep track by which the Saint climbed up from the valley to his cave. On the wall are paintings of the Triumph of Death, which appear to be ancient, but are more in accordance with the taste of the 18th cent. They may possibly have been suggested by the numerous funeral processions which passed up the stairs, when so many persons desired to be buried in the vicinity of the Sacro Speco. Above on the rt., Massacre of the Innocents.

On the l. is the \*CAPPELLA DELLA MADONNA, adorned with frescoes of exceptional value. On the rt. wall, Virgin and Child with SS. Gregory and Sylvester, by *Stamatiko Greco*; opposite, Death of the Virgin. The remaining subjects are probably Florentine and of earlier date. Outside the Chapel, St. Gregory, by *Stamatiko* (1489).

At the foot of the stairs is the GROTTA DEI PASTORI, rebuilt in 853, and retaining a very ancient fresco of the Virgin and Child with SS. John Evan. and Luke. A door on the l. opens into the ROSETO, originally a bed of thorns, in which St. Benedict rolled himself to subdue temptation. They were budded by St. Francis when he visited the Monastery in 1223. On the wall above is a fresco of the legend in three scenes, probably by *Manente* (17th cent.).

Remounting the Scala Santa and the second flight of steps, we now pass

to a corridor above the Grotto of St. Benedict, which leads to the

CAPPELLA DI S. GREGORIO. Under the arch, four Virgin Saints; on the rt. S. Chelidonia, attr. to *Conzulus*. The frescoes representing the Consecration of the Church, and the figure of St. Michael beside the window, are supposed to have been painted by the monk *Oddo*, who has inscribed his name round the head of a diminutive kneeling figure close by. In a chapel on the rt. is a portrait of St. Francis, probably the most authentic which has been preserved, with another figure of *Oddo*, who is said to have painted the fresco of St. Gregory on the rt. outside the Chapel (1230).

The Sacro Speco, being somewhat troublesome of access, is seldom visited by English travellers. It is, however, certainly not inferior in interest, whether artistic or historical, to its famous rival sanctuary of Assisi; and although the Church of S. Francesco exhibits finer architecture, the scenery around the cradle of the Benedictine Order is incomparably grander. Persons who do not fear a carriage drive of 2½ hrs., at the end of a short journey by train, are strongly recommended not to leave Rome without making this most delightful excursion.

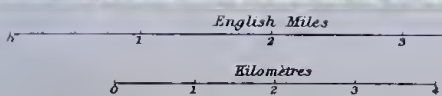
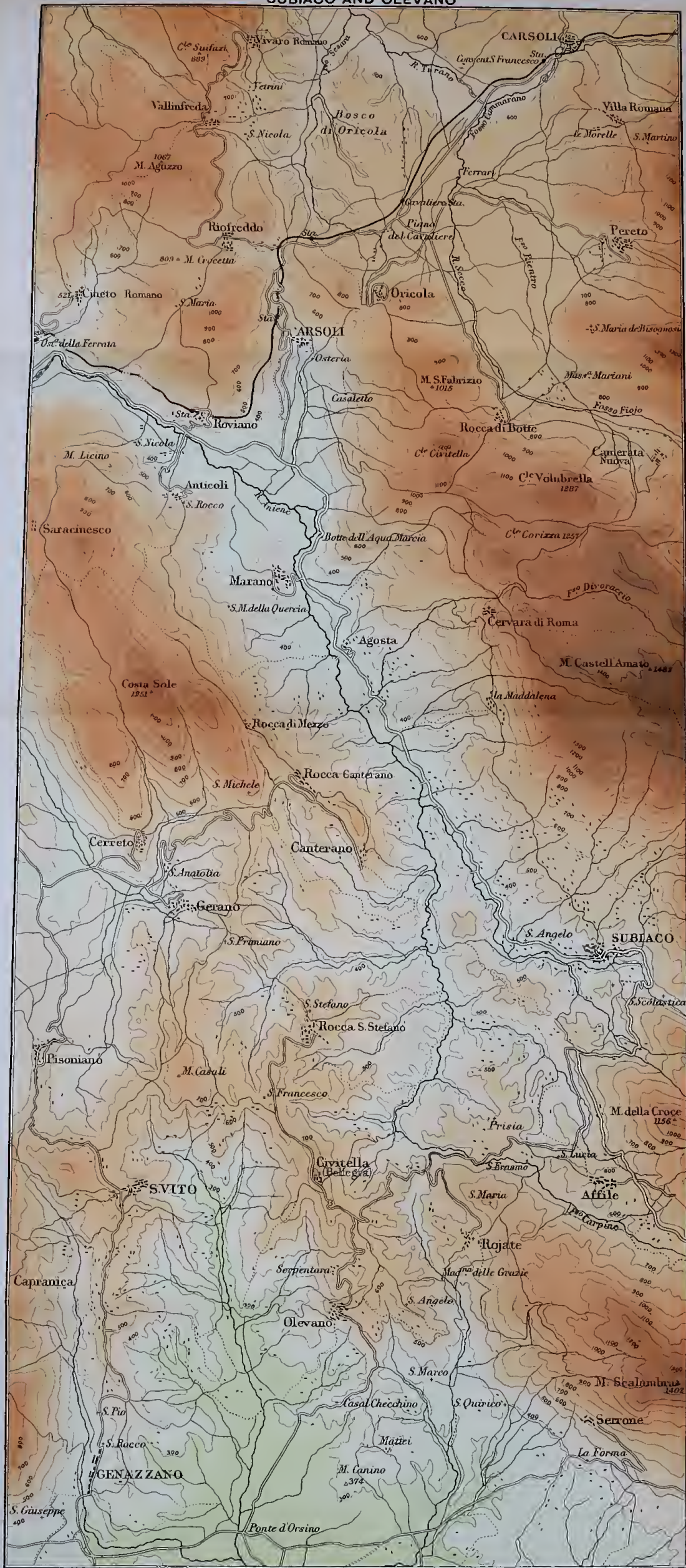
On the opposite bank of the river is the picturesque mass of Monte Carpineto, covered with hornbeams (*carpini*), from which it derives its name.

#### EXCURSIONS FROM SUBIACO.

A good carriage-road, and two beautiful foot-paths, lead over the lower slopes of Monte Carpineto to the picturesque town of *Olevano* (Rte. 45).

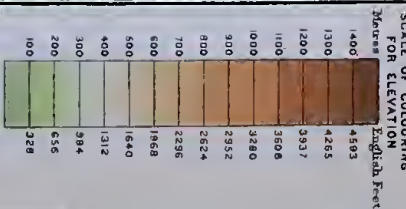
4 hrs. S.E. of Subiaco, up the valley of the Anio, is *Trevi*, the *Trebia* or *Augusta Treba* of the Romans, a town of the *Aequi*, once important from being near the frontier of the *Hernici*; in the piazza are some Roman fragments. 2 hrs. further E., near the

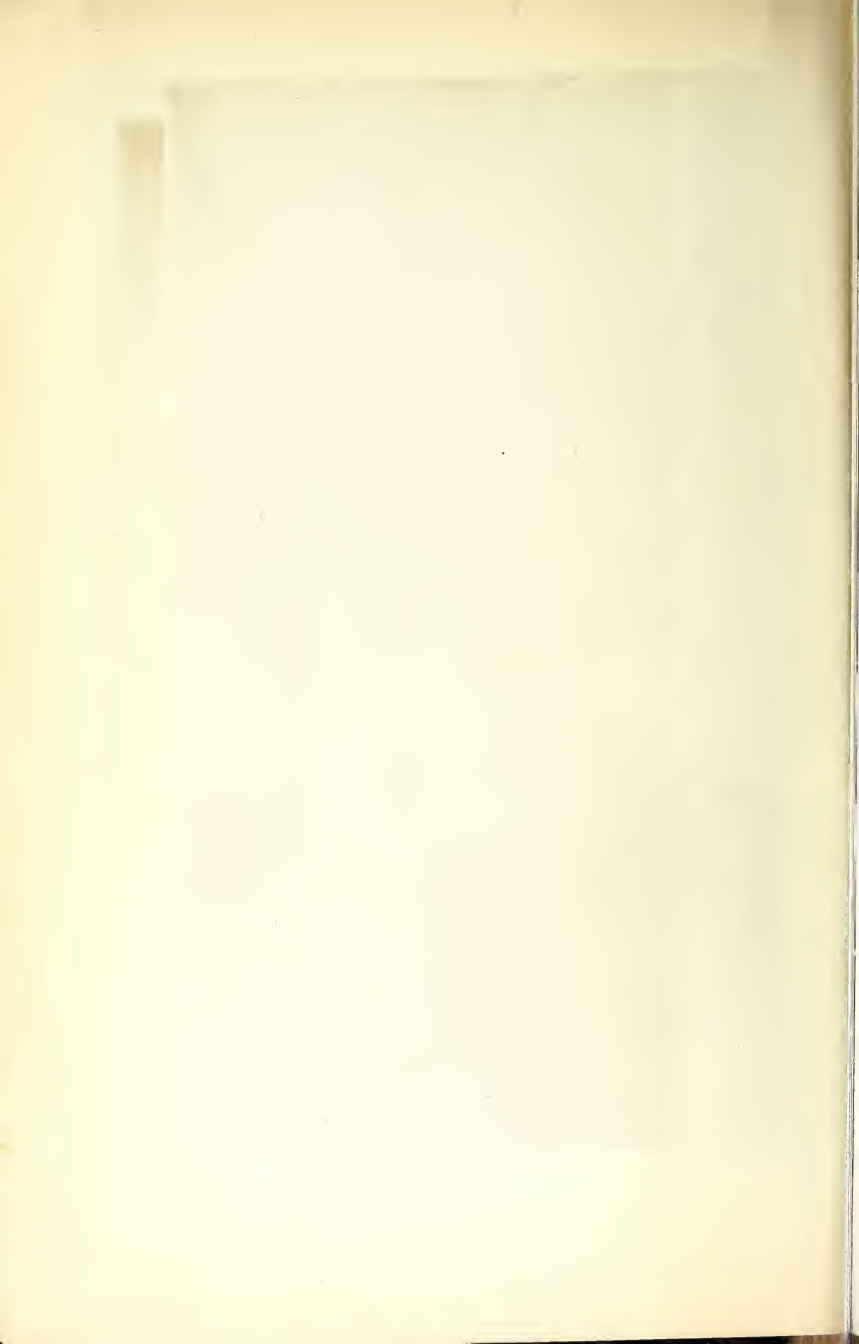
SUBIACO AND OLEVANO



London, John Murray, Albemarle Street.

Note: The heights expressed on the plates are in Meters





village of *Filetino*, are the SOURCES OF THE ANIO, in a gorge surrounded by the grandest and wildest scenery in the Roman Apennines.

An excellent carriage-road runs a little S. of the latter pathway across the pass of the (10 m.) *Arcinazzo* (2700 ft.), to (30 m.) *Alatri*, passing by (20 m.) *Guarcino*. On the way may be visited the celebrated grotto near *Colleparado*, the remarkable depression called the *Pozzo di Antullo*, and the interesting *Certosa di Trisulti*. (See *Handbook for South Italy*.) The top of the pass is marked by the ruins of a villa of Trajan, commanding a fine view over the wide plain of the *Arcinazzo* and the mountains of *Trevi* and *Filetino* (4500 ft.). The descent into the valley of the *Cosa* from *Guarcino*, winding in numberless zig-zags, bears a striking resemblance to the St. Gothard route in the Val Trémola.

Another very agreeable excursion may be made during the spring or summer months into the mountains N.E. of *Subiaco*, leaving the town by the *Madonna della Croce*, and passing the Church of the *Capuchins*, through the high plains at the foot of *Monte Livata* and *Campo dell' Ossa*. In 4 hrs. the traveller may reach the summit of *Monte Autore* (6075 ft.), one of the highest peaks in this part of the Apennines. The \*VIEWS are splendid, extending on one side over the valley of the *Anio* and the *Campagna* to the sea; and on the other embracing the *Lake of Fucino*, *Monte Velino*, and the central chain on the N. to the *Terminillo Grande*. On one of the spurs of the *Autore* is a chapel dedicated to the Holy Trinity, and much frequented in the month of June by the mountaineers of the *Abruzzi*. Here rises one of the highest sources of the *Vairone* and *Anio*, on the banks of which is the hamlet of *Valle Pietra*. The scenery is very picturesque. The valley on the N. of *Monte Autore* is called *Campo della Pietra*.

This excursion must not be attempted without experienced guides,

to be procured at *Subiaco*. Information as to their trustworthiness can be obtained from the Brigadier of the *Carabinieri Reali*.

## ROUTE 45.

FROM ROME TO SUBIACO, BY THE VIA LABICANA AND PALESTRINA.—CARRIAGE-ROAD AND RAIL.

Miles.	Stations.
	<b>Rome</b>
9	<b>Ciampino</b>
17	<b>Monte Compatri</b>
22	<b>Zagarolo</b>
24	<b>Palestrina</b>

The main line from *Rome* to *Naples*, which formerly made a long circuit round the S. base of the *Alban* mountains, now follows a shorter route on their N.E. flank, avoiding *Velletri*, and joining the old Rly. at *Segui*. It affords the means of spending a day at *Palestrina*, and returning to sleep in *Rome*; but there are only two available trains daily in each direction, and travellers who wish to visit the intermediate points of interest will find it more convenient to drive. For this purpose there is a choice between two carriage-roads (see below).

The Rly. passes on the rt. the *Minerva Medica* and the *Porta Maggiore*, leaves the *Florence* and *Tivoli* lines on the l. and that to *Civitavecchia* and to *Marino* on the rt., crosses the *Acqua Felice* near the *Porta Furba*, and passes on the l. the *Batteria Porta Furba* and the tumulus of *Monte del Grano*. To the rt. are the Tombs on the *Via Latina* and the fine arches of the *Aqua Claudia*. Crossing the *Marino Rly.* we pass on the l., 6 m. from *Rome*, the racecourse

of *Capannelle*, and soon afterwards reach

9 m. **Ciampino Junct. Stat.**, where the lines to Terracina and Frascati branch off to the rt. Passing under the direct line to Albano by Marino, we now turn E., and ascend through cuttings at the foot of the Alban hills. On the rt., less than 2 m. distant, is seen *Frascati*, and further on the more loftily situated *Monte Porzio*.

17 m. **Monte Compatri Stat.** The town (p. 407) rises  $2\frac{1}{2}$  m. on the rt. Nearer the Rly. on the same side stands *Colonna*. Fine views on either side are gained on the approach to

22 m. **Zagarolo Stat.**, where the train turns S.E. The village lies  $1\frac{1}{2}$  m. to the l.

24 m. **Palestrina Stat.**,  $4\frac{1}{2}$  m. from the town, which is reached by crossing the Rly. and turning to the l. about  $\frac{1}{2}$  m. further on—the *Via Labicana* continuing E. to *Valmontone*.

**CARRIAGE-ROADS.**—The best, although some miles longer, is the *Via Labicana*; the other is the *Via Praenestina* (Rte. 46).

Continuing in a straight direction from the *Porta Maggiore*, we enter immediately on the *VIA LABICANA*. Nearly  $\frac{1}{2}$  m. from the Gate we turn to the l. and cross a bridge over the *Naples Rly.* On the rt. are the arches of the *Acqua Felice*. 2 m. from the gate is the **Torre Pignattara**, so called from the *pignatte*, or earthen pots, used in the construction of the concrete vaults to lighten their weight. Here, on the site of an Imperial Villa called *AD DUAS LAUROS*, was raised the **Mausoleum of the Empress Helena**, mother of Constantine, who died in Palestine at a very advanced age. It was converted into the Church of **SS. Peter and Marcellinus** in the 4th cent., but the present chapel is entirely modern. The large porphyry sarcophagus in the *Vatican Museum* was removed from

the *Mausoleum* by Anastasius IV., and deposited in the *Lateran Basilica*. The remains now visible are those of a large circular hall, with walls of great thickness. In the interior are eight recesses. Fine view from the upper part of the building, which serves as a *Castellum* of the *Acqua Felice*. A flight of steps leads from the sacristy to the extensive **Catacomb of SS. Peter and Marcellinus**, remarkable for its paintings—an *Agape*, or *Love Feast*; the *Virgin* receiving the Offerings of two of the *Magi*; *Christ* between *SS. Peter and Paul*, and below, four saints buried here—*Petrus*, *Gorgonius*, *Marcellinus*, and *Tiburtius*, and four streams issuing from beneath a mound, on which stands the mystic lamb. Over one is written the word *JORDAS*. From inscriptions found here it appears that the ground above this *Catacomb* was occupied by the cemetery of the *Equites Singulares*, from the 2nd to the 4th cent. A.D. The galleries below were excavated in 1880-82 for the sake of extracting the *pozzolana*, large beds of which lie under the *tufa*. Some damage was thereby done to the tombs, but greater facilities were given for exploring the *Catacombs*. It was then discovered that these depths had been the haunts of *Pomponius Laetus* † and his academicians, scores of whose names are written over the paintings and elsewhere.

5 min. further on, in the *Vigna del Grande*, is the so-called **Catacomb of St. Helena**.

Descending we see to the rt. the ruins called *Cento Celle*. Here were found the *Cupid*, *Adonis*, and *Lycurgus* now in the *Vatican*. On a knoll beyond is the lofty 13th cent. tower of *S. Giovanni*. 4 m. further is the picturesque **Torre Nuova**, formerly

† Founder of the *Roman Academy* for the revival of classical studies, to which many of the most learned men of the age belonged. Some of its prominent members were imprisoned by *Paul II.* (1464) in the *Castel S. Angelo* upon the suspicion of a conspiracy against the *Pope* (see p. 358).

*Rocca Cenci*, but called *Nuova* after the restoration of the Church and castle by Clement VIII. in 1592. Here is an extensive farming establishment belonging to Prince Borghese, surrounded by gigantic pines and extensive plantations of mulberry trees.

8 m. *Ponte della Catena*. Near this are seen the arches of the modern *Aqua Felice*.

9 m. *Osteria del Finocchio* (so called from the quantity of fennel grown hereabouts). Bridle-road on the l. to the (2 m.) *Osteria dell' Osa*; another on the rt. to Frascati, crossing the dry lake of *Cornufelle* (p. 406). A gradual ascent of 1 m. brings us to a high ground, whence is a fine view over *Gabii*, and the subjacent plain of *Pantano* with its extensive farm buildings. Crossing the plain, the ruins of the *AQUA ALEXANDRINA* are seen on the l. The road now ascends, passing on the l. the quarries of *Laghetto*, surrounding a small basin considered to mark the site of the *Lake Regillus* (Rte. 47). In an inscription discovered here in 1871, this lake is called *Speculum Dianae*. The road for the next 2 m., as well as the hill of *Monte Falcone* (665 ft.), to the l., lies upon a current of lava, extending beyond the

14 m. *Osteria della Colonna*. 1 m. S. on the doubtful site of the ancient *LABICUM*, which gave its name to the road, rises

*Colonna* (1140 ft.). From this city (635), memorable on account of its capture and sack by *Coriolanus*, the princely house of *Colonna* derives its name, if not its origin. The first mention of the family occurs in 1043, when a countess *Emilia* of *Palestrina*, the heiress of a branch of the counts of *Tusculum*, married a baron described as *de Columna*.† The history of this place during the 12th and 13th cent. is a continuous record of the contests of the *Colonna* with the Popes

and Roman barons. It was seized in 1297 by *Boniface VIII.*, and again by *Cola di Rienzo* in 1354, on his expedition against *Palestrina*. In the 17th cent. *Colonna*, *Gallicano*, and *Zagarolo* became the property of the *Rospigliosi*. *Colonna* now belongs to *Duke Gallese*.

Beyond the *Osteria* we cross the *Naples Rly.* 3 m. further is the *Osteria di S. Cesareo*,  $\frac{1}{2}$  m. beyond which the main road descends towards (9 m.) *Valmontone*, while that to *Palestrina* branches off on the l. 2 m. further still, after re-crossing the *Rly.*, a road on the l. leads to

1 m. *Zagarolo*† (Pop. 5217), situated on a long ridge, almost insulated by two streams that join below the town, which consists of one narrow street nearly a mile in length, and from the numerous antiquities discovered is supposed to occupy the site of an Imperial *Villa*. One of these antiquities, a sitting statue of *Jupiter* with the eagle and thunderbolts, is placed over the gate towards *Rome*. Many of the houses are as old as the 13th cent.: the churches are decorated with marble columns and inscriptions found upon the spot. *Zagarolo* was a place of some interest in the history of the middle ages. In the 12th cent. it belonged to the *Colonna*: in the contest of *Boniface VIII.* with that family it was destroyed by the papal party, and rebuilt by the *Colonna* on their recovery of *Palestrina*. It was captured by *Card. Vitelleschi* in the pontificate of *Eugenius IV.*, and partly destroyed. It became memorable under *Gregory XIV.* as the scene of the conference of theologians commissioned by that pontiff to revise the *Vulgate*. An inscription in the *Palace* records this event, and gives the names of the prelates who took part in it. In the 17th cent. it became the property of *Prince Rospigliosi*, to whose eldest son it gives a ducal title. 3 m. N. is *Gallicano* (p. 400).

Returning to the point from which

† For a different account of the origin of this great baronial family, see 'Quarterly Review,' No. 229, p. 218.

† See Directory, p. 370.

we left the high road, an ascent of 2 m. brings us to the **Parco dei Barberini**, a large villa and farmstead, approached by two handsome alleys of elm trees. The pavement of the Roman road which connected Tusculum with Labicum and Praeneste, is well preserved parallel to the modern highway. 1 m. from the Parco dei Barberini, or the *Villa del Triangolo*, as it is more generally called, the road to Cave and Genazzano branches off on the rt., whilst a gradual ascent brings us to the lower part of

23 m. **PALESTRINA**† (Pop. 6200), the ancient **PRAENESTE** (1550 ft.), one of the earliest Pelasgic cities of Italy, and the residence of a king long before the foundation of Rome. Few places in the neighbourhood afford the traveller so many examples of the different styles of building which prevailed in Italy in the early periods of her history. Its ruins present us with four distinct epochs; in the enormous polygonal masses of the city walls we have a fine example of Pelasgic architecture; in the smaller polygonal constructions we recognise a later period, when the Pelasgic style was generally imitated in those districts where the local materials were of limestone; in the quadrilateral massive substructions we see the style of the age of Sylla and of the latter times of the republic; and in the *opus reticulatum* and brickwork we have some good specimens of Imperial times when Praeneste became a Roman municipium. The contests of Praeneste with Rome, and its conquest by Cincinnatus and Camillus, are well known. Pyrrhus and Hannibal reconnoitred Rome from its citadel; and the young Caius Marius, after his defeat by Sylla, killed himself within its walls. On his return from the war against Mithridates, Sylla revenged himself on Praeneste for the support given to his rival by destroying the town and putting the inhabitants to the sword; but he afterwards rebuilt the walls, and to atone for his cruelties embellished the Temple of

† See Directory, p. 370.

Fortune, the magnificence of which made the Athenian philosopher Carneades declare that he had never seen a Fortune so fortunate as that of Praeneste. Under the Emperors, the city was the frequent residence of Augustus, Tiberius, Nero, and Domitian; Hadrian built a magnificent villa in its vicinity, of which considerable remains are still visible. The partiality of Horace for Praeneste is well known: in his epistle to Lollius he tells him that he read the Iliad during his residence in the city (Ep. ii. 1); and in one of his most beautiful odes he mentions it among his favourite retreats, classing it with Tibur, Baiæ, and his Sabine farm:—

Vester, Camoenae, vester in arduos  
Tollor Sabinos; seu mihi frigidum  
Praeneste, seu Tibur supinum,  
Seu liquidæ placuere Baiæ.

*Od.* iii. 4.

The modern name of Palestrina occurs in ecclesiastical documents as early as A.D. 873. Its whole history during the middle ages is associated with that of the great family of Colonna, who obtained it in 1043 by marriage with the countess Emilia, the descendants of the Conti, or Counts of Tusculum (Rte. 47), to whom it had been infeudated by Innocent IV. The ancient citadel and its Pelasgic fortifications were probably perfect at that period, and contributed to render it celebrated as the mountain fastness of the Colonna, and as one of the strongholds of the Ghibellines. The destruction of this city is associated with the turbulent reign of Boniface VIII. The election of that Pontiff was opposed by the two cardinals Giacomo and Pietro Colonna, who retired to Palestrina with their kinsmen Sciarra and Agapito, and refused to admit a papal garrison into any of their patrimonial strongholds. The Pope instantly excommunicated them, and issued a bull breathing most violent anathemas against their family, offering plenary indulgence to all who would take up arms against them. He obtained reinforcements from Florence, Orvieto, and Matelica, and in 1298



sent troops against all the fiefs and castles of the family. The cardinals for some time gallantly defended Palestrina, but were at length compelled to surrender, and with their two kinsmen proceeded to Rieti, where the Pope was then residing, and made their submission in full consistory. Boniface summoned to his councils on this occasion the celebrated Guido da Montefeltro, who had entered the monastery at Assisi as a Franciscan friar. His perfidious advice to 'promise much and perform little,' has been stamped with imperishable infamy by Dante. The Pope, acting on this treacherous counsel, absolved the Colonna Cardinals from their excommunication, and granted them his pardon, at the same time holding out the hope that they would be restored to the possession of Palestrina; while he secretly ordered Teodorico Ranieri, bishop of Pisa, to take possession of the city, to dismantle the fortifications and raze all the buildings to the ground, with the exception of the cathedral. So rigorously was this order fulfilled, that the ancient custom of driving the ploughshare over the ruins and sprinkling salt upon the furrows was observed. The property of the inhabitants was confiscated; they were all driven into the plain below, the site of the Roman municipium of the Imperial period, and here compelled to build a new town near the Church of the Madonna dell' Aquila. After these disasters the Colonna were hunted out of Italy. The cardinals escaped to France; Sciarra Colonna fled by sea, was captured by pirates, and after a series of romantic adventures returned to Rome at the time when the Pope was involved in his quarrels with Philip le Bel. Sciarra instantly joined the French party, and avenged the injuries inflicted on his house, by the memorable capture of Boniface at Anagni. On the death of Boniface from the consequences of the barbarous treatment to which he was thus subjected, his successor, Benedict XI., absolved the Colonna family from their excommunication, but forbade the rebuilding

of Palestrina. This restriction was removed by Clement V., and in 1307 the city began to rise from its ruins under Stefano Colonna. The work proceeded so rapidly, that when Henry of Luxembourg came to Rome to be crowned in 1311, Palestrina was in a fit state to receive him and the other Ghibelline chiefs, if the Guelph party, headed by the Orsini, had offered any opposition. It was also the headquarters of Louis of Bavaria, at his coronation in 1328. Stefano Colonna completed the castle in 1332, as we see by the inscription, still legible over the gate. In 1350 this illustrious captain successfully defended Palestrina against Cola di Rienzo, who made a second attempt to seize it in 1354. The fortress remained for nearly a century strong enough to resist all aggression, but, the Colonna having allied themselves with Braccio Fortebraccio and Piccinino in 1434, the unscrupulous Card. Vitelleschi, legate of Eugenius IV., besieged and captured it in 1436. In the following year he razed it nearly to the ground, and for 40 continuous days laid the town waste with fire and mattock, sparing neither church nor convent. In 1438 the Romans completed the work of destruction by destroying the citadel. In 1448 the Colonna rebuilt the city, and surrounded it with the walls and towers which we still see. The last historical event worthy of notice is the sale of the city by Francesco Colonna to Carlo Barberini, brother of Urban VIII., in 1630, for 775,000 scudi. It still belongs to the Barberini family, and confers the title of Prince of Palestrina.

The town is built chiefly on the site of the Temple of Fortune, and upon the declivity of the commanding hill on which the citadel stood. The Temple was raised upon four terraces, all of which can be distinctly traced on successive levels as we ascend the hill. The fame of this shrine is well known from the description of Cicero, who gives a curious account of the institution of the 'Sortes.' (De Divin. ii.)

The carriage-road runs along the *Via degli Arcioni*, skirting the lowest terrace of the Temple platform, and enters the town at the *Porta del Sole*, passing on the rt. some large rectangular blocks of hard tufa. On the N. side of the *Piazza Savoia* are four Corinthian capitals half buried in the wall, with remains of columns in courses, and a wall of *opus reticulatum*. Beside the capitals, below the level of the road, is a small chamber containing inscriptions and cippi, supposed to have been the Treasury of the Temple. A gateway in the corner to the l. leads into the courtyard of the Seminario, where similar work may be seen supporting the second terrace, and at its foot the grotto whence were extracted the *Sortes Praenestinae*. At a short distance on the l. is an inscription to 'Fortuna Primigenia.'

The **Cathedral**, dedicated to S. Agapito, is largely constructed of *opus quadratum*, and is believed to have been the basilica of the ancient city. Its bells, doors, and relics have been carried to Corneto. High up on its front is incised a curious sun-dial, half concealed behind modern trumpery. In the 2nd chapel l. is an altar front of fine Cosmatesque mosaic. On the wall of the porch is an ancient Calendar, and an inscription relating to the foundation of the building by S. Agapito. At the foot of the steps which descend from the other side of the street are some more blocks of *opus quadratum*.

Walking W. along the Corso, we pass on the l. the **Casa Barberini**, with a pleasant garden. Nearly opposite, a lane on the rt. leads to the house of *Giov. Pietro Luigi*, the musician, better known as **PALESTRINA**. Higher up, in the *Contrada del Borgo*, are some polygonal blocks of the Third Terrace, from which steps lead up to a species of niche behind a cottage, commanding an extensive view.

At the top of the *Via del Tempio*, on the l., are remains of walls and bases of columns. Here also may be

traced the foundations of two towers which flanked the platform. We now reach the

**Pal. Barberini** (adm. 50 c.), built on the foundations of the hemicycle that stood before the Sacrarium of the Divinity. On the 1st floor is the celebrated \***MO SAIC PAVEMENT**, found in one of the approaches to the temple. It was so highly prized when first discovered, that Card. Francesco Barberini in 1640 employed Pietro da Cortona to remove it to its present site. It is generally considered to represent a popular fête at the inundation of the Nile. The names of the animals are given in Greek characters: among these we recognise the rhinoceros, sphinx, crocodile, giraffe, lioness, lizard, lynx, bear, and tiger. From this hall there is a fine view. In the Chapel, on the ground floor of the l. wing, is an unfinished Pietà by *Michel Angelo*.

Passing the Chapel on the rt., and avoiding the steps immediately above the fountain, we now follow a paved path to the rt. In a few minutes, the Church of S. Francesco is seen below on the l. Following the new road, we soon reach on the rt. a long stretch of polygonal wall which mounts the side of the hill towards the citadel. In a vineyard about  $\frac{1}{4}$  m. below on the l. are two large **Reservoirs**, overgrown with shrubs, and inaccessible.

Returning a short distance, we follow a short cut to the l., which leads in  $\frac{1}{2}$  hr. to the Citadel, now called the

**Castel San Pietro**, from a tradition that it was for some time the residence of the apostle. The old fortress of the Colonna family, although dilapidated, still preserves many memorials of the middle ages. Over the principal gateway is the well-known armorial *columna* with the initials (S. C.) of Stefano, who rebuilt the town and castle, as we learn by the inscription, in Gothic characters:—**MAGNIFICUS . DNS . STEFAÑ . — DE COLUMNA REDIFICAVIT—CIVITATEM PRENESTA CŪ . MONTE ET ARCE . ANNO 1332**. The Church, dedicated to St.

Peter, was erected in the 17th cent., on the site of a pre-existing one of the time of Gregory the Great, and restored in 1730. It contains a picture of the Saviour delivering the keys to St. Peter, by *Pietro da Cortona*; two handsome Cosmatesque candelabra; and a cippus, now used for a holy-water basin, on which is an inscription to Publius Aelius Tiro, a commander of the German cavalry in the time of Commodus. The \*VIEW from this commanding eminence (2545 ft.) can hardly be surpassed in this district of beautiful panoramas, and the traveller who enjoys it cannot be surprised that Pyrrhus and Hannibal ascended the hill to reconnoitre the localities about Rome. Towards the extremity of the plain is the capital, with the dome of St. Peter's rising prominently above all the other buildings; in the middle distance we see the site of the lake of Gabii, and the Anio winding through the Campagna from the hills of Tivoli to its junction with the Tiber below the heights of ancient Antemnae. To the l. are Rocca Priora, Monte Compatri, Monte Porzio, Colonna and Frascati; while behind them is Monte Pila, concealing Monte Cavo from our view. Further l. is the valley of the Sacco, in which we recognise Valmontone, Anagni, Paliano, and Cavi: and on the declivity of the Volscian Mountains, Colle Ferro, Monte Fortino, Rocca Massima, and Segni. On the rt., among the hills of which Palestrina forms a part, are Poli, Monte Affiano, and the heights of Tivoli. Immediately behind the citadel are Rocca di Cave and Capranica, most picturesquely perched on two pointed peaks.

Descending to the town, in the *Via della Rifolta* are other polygonal blocks belonging to the Third Terrace. Bearing l., we reach the *Porta delle Monache*, from which a wall of the same construction ascended to the citadel, and reached down to the *Porta del Sole*, which stands a short way below. Issuing from this Gate and turning to the rt., we follow the

*Via degli Arcioni*, so called from the arches in its well-preserved ancient walls, now serving chiefly as blacksmiths' shops and stables.

In a Garden on the l. are some fine remains of capitals and friezes, and close by the ruins of a Fountain. On the rt. in the *Orto Barberini* is a well-preserved \*RESERVOIR in ten compartments, 107 yds. long and 100 ft. deep, arranged after the manner of the Sette Sale. It was probably built by Tiberius about A.D. 18, and is one of the most remarkable monuments of the kind. The inner walls are lined with the finest cement, and a staircase leads down to the floor, which is, however, usually flooded. On the terrace above the adjacent wall of *opus quadratum* is the Flower Garden of the Casa Barberini.

Continuing W., and skirting the brick exterior of the Reservoir, round the corner are remains of pavement belonging to the *Via Praenestina*. We re-enter the town by the *Porta San Martino*, and soon reach the W. extremity of the Corso.

Among the antiquities discovered at Palestrina are the fragments of the *Fasti* of Verrius Flaccus, found here in 1773 by Card. Stoppani, and now preserved in the Pal. Vidoni at Rome. The celebrated *cistae*, or jewellery caskets, exhibited in the Kircherian Museum, Barberini Library, and elsewhere, were also found here. Palestrina was the birthplace of GIOV. PIETRO LUIGI (1524-94), better known as PALESTRINA, the greatest musician of the 16th cent., sometime Choir-master of St. Peter's in Rome.

5 min. below the town, near the Church of the *Madonna dell' Aquila*, antiquaries place the site of the Forum erected by Tiberius and the Roman municipium. At *Colombelle*, close by, was the NECROPOLIS, in which were found the celebrated *Cistae*, and other treasures. At *S. M. della Villa*, about a mile further, are the ruins of an extensive Villa built by Hadrian, and enlarged by Antoninus Pius. The style of its construction presents a great similarity to that near Tivoli; the colossal statue of the Braschi

Antinous, now in the Vatican Museum, was discovered here.

An excellent road leads from Palestrina to (15 m.) *Tivoli*, passing through Zagarolo and Passerano.

#### PALESTRINA TO SUBIACO.

This extremely interesting road leaves Palestrina by the Porta del Sole, and runs S.E. to the (1 m.) *Ponte dello Spedaletto*. Beyond the bridge, in a field to the l., is an octagonal ruin bearing a remarkable analogy to that of the so-called Tempio della Tosse at Tivoli. The older antiquaries described it as a Serapeon, as a Temple of the Sun, and as the Schola Faustini; it is now generally considered to be a Christian church of the 4th or 5th cent. In all parts of the country around the lower town are numerous ruins and traces of foundations, the remains probably of patrician villas.

The same direction is maintained as far as

3 m. **Cave** (Pop. 3000), one of the most picturesque places in this beautiful district (1285 ft.). Before reaching it a torrent is crossed on a fine bridge of seven arches. Perched on a rock 4 m. l. is **Rocca di Cave** (3070 ft., Pop. 788). Cave was built by the Colonna as early as the 11th cent.; it was one of the dependencies of Palestrina, and shared in its fortunes and reverses. It is memorable for the treaty of peace signed in 1557 between the duke of Alba and the Caraffeschi.

A steep descent on leaving Cave brings us into the valley, whence the road again ascends to the Church of *S. Giacomo*, finely situated on a hill overlooking the valley of the Sacco.

[3 m. from Cave a road on the l., through the Olmata, leads to (1 m.) **Genazzano**† (Pop. 3000), a highly picturesque town, on the slopes of a steep hill (1230 ft.) above the Capranica torrent, surmounted by a baronial castle, which is cut off from the rest of the hill

† See Directory, p. 369.

by a drawbridge. It derives its name from the ancient Roman family of Genucia, the ruins of whose villa are still visible. It passed to the Colonna family at the same time as Palestrina and Colonna. It is said to have been the birthplace of Martin V., and is remarkable for the treacherous murder of his kinsman Stefano Colonna in 1433. In the following year it was occupied by Fortebraccio, during his attack on Rome. In 1461 Pius II. resided here for some time, and in 1557 it was the headquarters of the Duke of Alba prior to the treaty of Cave.

The rich Chapel of the **MADONNA DEL BUON CONSIGLIO** is one of the celebrated shrines in this part of Italy. On St. Mark's Day (April 25) the peasantry assemble from all parts of the surrounding country; there is probably no place in the neighbourhood of Rome in which the artist will find so many subjects for his pencil as at the Festa of Genazzano. There are some pretty pieces of pointed architecture here, especially an upper floor in the principal street. The *Via Empolitana*, very picturesque in many parts, passing by San Vito, Pisciano, and Ciciliano, descends the valley of the Ampiglione, the ancient Empulum, into the valley of the Anio near Tivoli—a very interesting excursion for the pedestrian.]

At the *Ponte Orsino*, 7 m. from Palestrina, a road turns rt. to (3 m.) **Paliano** (Pop. 2000), finely situated on a rocky hill (1580 ft.), in the territory of the Hernici, at the entrance of the valley of the Sacco. It is rather a fortress than a town, being strongly defended by towers and bastions of the 16th cent., and has only one approach, over a drawbridge. Paliano appears to have risen in the 10th cent. It was one of the strongholds of the counts of Segni until the pontificate of Martin V., who conferred it on his nephews Antonio and Odoardo Colonna. It is celebrated for its defence by Prospero Colonna against Sixtus IV., when Prospero, fearing treachery on the part of the inhabitants, seized the children of the prin-

cipal citizens and sent them to Genazzano as hostages. It remained in the Colonna family until 1556, when Paul IV., in his quarrel with Marc Antonio, deprived him of his feudal possessions, and conferred Paliano with the title of duke on his own nephew Giovanni Caraffa, who was afterwards beheaded by Pius IV. The fortifications were built by the Caraffa, and were so perfectly impregnable, that Paliano became an important frontier fortress against Naples. It is now a prison. After the victory of Marc Antonio Colonna II. over the Turks at Lepanto, his family were reinstated in their baronial possessions, and have ever since held Paliano. A tolerable road leads S.S.W. to the Stat. of (6 m.) *Segni*, where the train may be taken for Rome or Naples.

From the Ponte Orsino another road turns l., and ascends in long curves to (4 m.).

**Olevano** † (pop. 3500), a very picturesque town built on a rocky hill (1875 ft.), in the midst of the most romantic scenery, and much frequented by landscape painters from Rome. It is entirely a town of the middle ages, and is said to have derived its name from the appropriation of its revenues to provide certain churches of its territory with the incense called *Olibanum*. In the 12th cent. it was a baronial castle of the Frangipani, who subsequently exchanged it for that of Tivera, near Velletri, when Olevano became the property of the Benedictine monastery of Subiaco. In the 13th cent. it passed to the Colonna, who held it till the 17th, when they sold it to the Borghese, who still possess it. The approach from the side of Subiaco is extremely fine: the old castle of the 13th cent., built by the Colonna on a massive rock, is seen to great advantage; and the insulated hill of Paliano combines with the distant chain of the Volscian mountains to form one of the most beautiful scenes in Italy. In the Piazza is a

† See Directory, p. 370.

fountain with an inscription recording the creation of an aqueduct by Pius VI., and its restoration in 1820 by Benedetto Greco, 'for the love of his country.' The Church is dedicated to *S. Margherita*. On the E. of Olevano are the ruins of an imperial villa, in which numerous ancient fragments and a marble urn with reliefs, now preserved in the Colonna castle at Genazzano, were discovered.

Three routes, all beautiful, lead from Olevano to Subiaco. The carriage-road (14 m.) runs N. for 2 m., passing on the l. the *Serpentara*, a grove of evergreen oaks, which was on the point of being cut down, when some artists raised a fund for its preservation. It is now the property of the German Emperor. Below the loftily perched village of *Civitella* the road turns to the rt., and descends a long slope to a partly drained lake, above which *Rojate* is seen to the rt. This mountain village appears, from some remains of walls built of large rectangular blocks, to occupy the site of an ancient city. The road then traverses a pass into the valley of *Affile*, which is on a hill also to the rt., and to which a cross road turns off at the top of the next ascent. *Affile* is mentioned by Pliny, and its antiquity is confirmed by numerous inscriptions and marble fragments discovered in its neighbourhood, which we see in the walls of the churches and other buildings. The road having thus reached the shoulder of Monte Carpineto, forming the l. bank of the Anio, descends to the bridge of *S. Mauro*, from which a path on the rt. leads in  $\frac{1}{4}$  hr. to the Monasteries.

The second route (a horse-path) follows the high road to the point where it turns E., and then ascends to ( $1\frac{1}{4}$  hr.) *Bellegra*, formerly *Civitella* (2685 ft.). On the further side of the village are some very remarkable \*remains of an ancient wall. Continuing N., the path leads in 2 hrs. by the Chapel of *S. Francesco* to *Rocca S. Stefano*, and turns E. to ( $1\frac{3}{4}$  hr.) *Subiaco*.

The third route strikes N.E. from Olevano, and is best traversed on foot. It leads in 2 hrs. to *Rojate*, and in another  $1\frac{1}{2}$  hr. to *Affile*, whence it descends in 10 min. to the high road, and follows it to (5 m.) *Subiaco* (Rte. 44).

### ROUTE 46.

FROM THE PORTA MAGGIORE TO PALESTRINA, BY THE VIA PRAENESTINA.—CARRIAGE-ROAD.

Outside the **Porta Maggiore** the Via Praenestina branches on the l., passing under the Rly. 5 min. beyond the gate is the depôt of the Tramway lines. 5 min. further we cross over a loop-line which connects Portonaccio and the Tivoli Rly. with the Stat. of *Roma Tuscolana*. 2 m. from the gate we pass on the rt. the farm of **Acqua Bollicante**, the supposed limits of the territory of ancient Rome, where the Arvaes sang their well-known hymn. On the l. is the

**Tor de' Schiavi**, whose scanty ruins are supposed to form part of a villa of the Gordian Emperors, described by Julius Capitolinus. The tower itself is mediaeval, and has been perched upon an ancient structure, hexagonal at its base. Within its area is a pillar of brick, also mediaeval. Further on is a circular building which was probably a *Heroon*, having still a part of its dome-shaped roof, and some of the circular openings by which it was lighted. The inside has seven niches, alternately round and square, and some 3rd cent. frescoes. Beneath is a fine crypt, supported by a huge central pier. It had two entrances, on the N. and S. sides, and the same form as the

temple above, with a similar number of niches. This very curious crypt was covered with slabs of marble, and may have probably served as a sepulchral chamber. The Villa had a *porticus* containing 200 columns of Cipolino. *Porta Santa*, *Pavonazzetto*, and *Giallo-antico*—50 of each. The ruins of arches on the E. are supposed to have formed a part of the *Tetrastylon* annexed to the villa of the Gordians, out of which opened three basilicas. Plans of all these edifices restored may be seen in Canina's work on the environs of Rome. The building which precedes the tower, and some corresponding ruins faced with *opus reticulatum* on the opposite side of the road, are of earlier date, and probably served as reservoirs. In the spring of 1874, while repairing the road opposite the *Tor de' Schiavi*, an ancient columbarium was discovered, with several inscriptions of *liberti*; and a small catacomb, which seems to have been visited in former times, called *Grottu de' Greci*, from the number of Greek inscriptions affixed to its *loculi*.

$\frac{1}{2}$  m. further the Via Collatina, which leads to *Lunghezza* (Rte. 44), strikes off on the l., our road continuing E., and passing on the rt. the *Forte Prenestina*. Further on, at some distance to the l. is the *Tor Sapienza* (p. 382).

4 m. **Tor Tre Teste**, a 13th cent. tower, so called from three mutilated busts in relief built into the wall of a Chapel at its foot. Beyond this the road crosses several streams descending from the Tusculan hills, and passes over a fosse by the fine

$7\frac{1}{2}$  m. \***Ponte di Nona**, a remarkable Roman Viaduct 100 yds. long, built of sperone and tufa in nearly fitted blocks, and similar in its style of masonry to the Tabularium of the Capitol. It consists of seven massive arches in horizontal courses, almost Etruscan in their style, with keystones of travertine. The central arch is about 60 ft. high, and below it is another, only 10 ft. above the ground,

belonging to a much older bridge, through which trickles the scanty stream. Beyond this we arrive at the

10 m. *Osteria dell' Osa*, on the stream of that name. Hence a road on the l. leads to (10 m.) *Tivoli*.

[1 m. N., on the rt. bank of the stream, is *Castellaccio*, the probable site of *COLLATIA*, which is marked by a high tower, and an abrupt precipice of lava, corresponding with the description in the *Aeneid*:—

— Hi Collatinas imponent montibus arces.

*Collatia* was one of the early colonies of *Alba*, founded by *Latinus Sylvius*; after the destruction of *Alba Longa* it was held successively by the *Sabines* and *Romans*. Here dwelt *Lucretia*, the victim of the brutality of *Sextus*, the son of *Tarquinius Superbus*, and the first *Brutus* was probably brought up here—

— Altrix casti Collatia Bruti.

The walk through this pretty valley is very agreeable, and the traveller should extend it to (3 m.) *Lunghezza* (Rte. 44), which shares with *Castellaccio* a common origin from *Collatia*.]

Less than a mile further we arrive at the S. extremity of a ridge which extends N. along the E. bank of the dried-up lake, and turn l. to the (1 m.) farm-buildings of *Castiglione*, the site of the ancient *GABII*. On the way to the ruins we traverse the spot where the subterranean noises on the passage of horses over the hollow ground are still heard as described by *Pliny*; *quaedam vero terrae ad gressus tremunt, sicut in Gabinensi agro non procul urbe Roma jugera ferme ducenta equitantium cursu*. The site was fully ascertained by *Prince Marcantonio Borghese* in 1792, when many of the valuable sculptures now in the *Louvre* were discovered under the direction of *Gavin Hamilton*. It is supposed that *Castiglione* occupies the site of the ancient citadel, and that the city extended from *Pantano* along the ridge above the eastern

side of the lake, the highest portion of the lip of the crater. *Gabii* was of *Alban* origin, having been founded by *Latinus Sylvius*; it was celebrated by the *Roman* historians as the place to which *Romulus* and *Remus* were sent by *Numitor* to learn the *Greek* language; and it remained independent until seized by *Tarquinius Superbus*, when it fell under the power of *Rome* without a struggle. It was subsequently ruined in the wars of *Sylla*, and *Horace* describes it as deserted in his time:—

Scis Lebedos quid sit? Gabiis desertior atque Fidenis vicus. *Ep.* i. 11.

During the *Imperial* period, *Gabii* acquired a certain celebrity for its baths, which had proved beneficial to *Augustus*, and in the time of *Hadrian* became of some importance; to this period probably belong the ruins of the *Municipium* and of the *Temple of Juno*. In the reign of *Constantine* it had fallen totally into decay, and is merely alluded to in some ecclesiastical documents as a farm given to the *Lateran Baptistery* by that Emperor. The principal ruin, the *TEMPLE OF JUNO GABINA*, is celebrated by *Virgil*:

quique arva Gabinae Junonis, gelidumque Anienem, et roscida rivis Hernica saxa colunt. *Aeneid* vii.

The walls of the cella are composed of rectangular masses of stone without cement, in the early *Roman* style; many of them are 4 ft. by 2. The cella, 16 yds. in length, still retains its ancient pavement of white mosaic, with the *sacrarium* 6 ft. deep. Close to this are some fragments of fluted *Ionic* columns, on which the stucco coating is still visible, and the ruins of the *Greek* theatre, with remains of seats. On the right of the ridge leading from the *Temple* to *Castiglione* is a continued series of excavations, from which ancient *Rome* derived its supply of the volcanic stone called *lapis Gabinus* (*Sperone*). The *Church of St. Primus* is supposed to have been a tomb of the 1st cent. The tower is of the 8th cent. *Castiglione*

retains some of its mediæval walls and a conspicuous ruined tower of the 13th cent., built on the walls of ancient Gabii, a fine fragment of which, composed of rectangular blocks 5 or 6 courses deep, may be seen at the N.W. angle of the tower.

No mention of the lake occurs until the 5th cent., when it is found in some documents relating to the martyrdom of S. Primitivus, or Primus, who was beheaded at Gabii, and his body thrown into the waters. The ancient emissarium being choked up at an early period, the low land was reduced to a swamp, until the drain into the Osa was repaired. In the 8th cent. it was called *Lago di Burrano*; in the 14th, after the building of Castiglione, it took the name of that hamlet. The whole property belonged to the Colonna, who sold it in 1614 to Card. Scipio Borghese. The lake was drained, under the direction of Canina, who constructed a new emissarium, and converted a pestilential marsh into a district of fertility.

About 7 m. beyond the Osteria dell' Osa the road crosses that from Tivoli to Zagarolo, and immediately beyond this is carried through a deep and picturesque cutting in the tufa rock, evidently a Roman work, with a well-preserved ancient pavement. At the entrance of this cutting is the Chapel of *S. M. di Cavamonte* and a small osteria. *Zagarolo* is seen on a hill 3 m. to the rt. Remains of the Claudian, Marcian, and Anio Novus aqueducts are passed on the rt., carried by tunnels through the narrow ridge of hills, or upon arches across the ravines that separate them. Upon the hill above Cavamonte are numerous remains of a Roman town, probably Pedum, one of the Latin Confederation: amongst others, the ruins of an amphitheatre, 49 yds. in its longest diameter. About  $\frac{1}{2}$  m. beyond the cutting the road to Palestrina turns abruptly to the rt., leaving that to *Gallicano* (see below) on the l., and ascends the hill towards the large and conspicuous convent of *S. Pastore*. Passing several remains of tombs the Via Praenestina follows

the line of a narrow ridge between two deep ravines of the Molella and Cavarello torrents, and joins the Via Labicana at the *Madonna dell' Aquila*, just before entering the town of

### 23 m. Palestrina (Rte. 45).

**Gallicano** (Pop. 1315), a mile N. of S. Pastore, occupies the doubtful site of PEDUM, one of the towns of the Latin confederation. It is built on an eminence of volcanic tufa between two torrents, and only entered by a narrow neck as Veii, Cervetri, and other Etruscan towns. The two bridges which cross the torrents are but arcades of the Aqua Claudia, the specus being still lined with *opus signinum*. There are large remains of the polygonal pavement of the road which connected this place with the Via Labicana. Cicero, Tibullus, and many other eminent personages had villas at Pedum. The present name is attributed to Ovinus Gallicanus, Prefect of Rome A.D. 330, who had the honour of being declared a saint in the Roman calendar. In the middle ages Gallicano was an important fief of the Colonna, who sold it to the Pallavicini. It now belongs to the younger branch of the Rospigliosi, to whom it gives the title of Prince.

2 m. N. of Gallicano a deep ravine is spanned by the so-called **\*Ponte Lupo**, the finest of the aqueduct bridges. It is the point of junction of the four aqueducts of ancient Rome, which derived their waters from the upper valley of the Anio, viz. the Anio Vetus, Aqua Marcia, Anio Novus, and Aqua Claudia. Hence a country road leads N.W. to the (9 m.) *Osteria di Corcolle* or E., ascending by the *Fosso della Mola*, to

6 m. **Poli** (Pop. 1950), the probable site of the ancient BOLA. It was formerly a dependency of Palestrina. At the foot of the hill on which it stands is the handsome *Villa Catena*, once the property of the Conti family, one of whom, Innocent XIII., enlarged and



decorated it. It contains some frescoes by *Giulio Romano*, and now belongs to Duke Torlonia, of Poli. A rough road leads N.W. from Poli to (12 m.) *Tivoli*, through Casape and San Gregorio, and another S. to (6 m.) *Palestrina*, through a picturesque country, descending into the town by the Castel San Pietro. A pathway crosses the mountains S.E. in 3 hrs. by Capranica to *Genazzano* (Rte. 45).

## ROUTE 47.

FROM ROME TO PALESTRINA, BY FRASCATI AND COLONNA.—RAIL AND CARRIAGE-ROAD.

Miles.	Stations.
	<b>Rome</b>
9	Ciampino
15	Frascati

Most persons visit Frascati by Rly., but those who are not pressed for time are strongly recommended to drive. (Carriage with two horses, about 20 fr.; there and back on the same day, 30 fr.)

The CARRIAGE-ROAD leaves Rome by the

*Porta S. Giovanni* (Rte. 11), and branches off on the l. from the *Via Appia Nova* (Rte. 50) at the ( $\frac{1}{4}$  m.) *Osteria Baldinotti*, following the track of the *VIA TUSCULANA*. Further on, the arches of the *Acqua Felice* stretch in a long line to the l., and the road passes under the *Civita Vecchia* Rly., close to the Stat. of ( $\frac{1}{2}$  m.) *Roma Tuscolana*. On the rt. is seen the Tomb of *Caecilia Metella*, and on the l. are the *Aqua Claudia* and *A. Marcia*, running close to each other. About 2 m. from the gate we cross the Marino [Rome.]

Rly. and the *Strada Militare*, and pass on the rt. the *Osteria del Pino*, well known by numberless sketches of its colossal tree, now cut down. We next pass under the *Porta Furba*, an arch of the *Acqua Felice*, from which is gained a very beautiful \*View. After crossing the *Naples Rly.*, we reach on the l.,  $2\frac{1}{2}$  m. from the gate, the artificial tumulus of the *Monte del Grano*, supposed to be the sepulchre of *Alexander Severus*. It is 67 yds. in diameter at the base, which is constructed of masonry. Towards the end of the 16th cent. it was explored from the summit of the vaulted roof, and a sepulchral chamber was discovered, containing the magnificent sarcophagus of white marble now in the Museum of the Capitol. The celebrated *Portland Vase*, in the *British Museum*, was found in this sarcophagus. About  $1\frac{1}{2}$  m. further, on the line of the *Via Latina*, to the rt. are some ruins, said to mark the site of the temple of *Fortuna Muliebris*, erected in honour of the wife and mother of *Coriolanus*, who here dissuaded him from his threatened attack on Rome. To this spot therefore we may refer the concession of *Coriolanus*, quoting the language of *Shakespeare*:

‘Ladies, you deserve  
To have a temple built you: all the swords  
In Italy, and her confederate arms,  
Could not have made this peace.’

About 6 m. from the *Porta S. Giovanni*, on the rt. of the road, are the ruins of *Sette Basi*, where the consul *Septimius Bassus* (A.D. 317) is supposed to have had an estate. The ruins now visible are at least  $\frac{3}{4}$  m. in circumference. Their construction shows two distinct periods; the N.W. side corresponds with the style of *Hadrian*, and has brick stamps of A.D. 123 and 134, while that towards *Frascati* belongs to the time of the *Antonines*. *Sette Basi* was probably a suburban villa of *Hadrian* and afterwards of *Commodus*; the quantity of marble discovered among the foundations attests the splendour of the edifice. These ruins, as well as those

of the Villa Quintilina (Rte. 42), bear the popular but erroneous name of *Roma Vecchia*. Less than  $\frac{1}{2}$  m. further is the *Osteria del Curato*, the half-way house, beyond which the road divides; that on the rt. leads to Grotta Ferrata, that on the l. to Frascati, passing on the rt. the *Torre di Mezzavia*, and further on the ruins of the Julian aqueduct. The high road now crosses two lines of Rly., and ascends to

12 m. **Frascati**. [2 m. from the bifurcation the road to Grotta Ferrata joins the track of the *Via Latina*, and after crossing the Rly. passes the 10th cent. Castle of *Borghetto*, belonging to the Savelli.  $\frac{1}{2}$  m. to the rt. is the imposing *Torrione di Michera*, a large peperino Tomb.]

The RAILWAY, on leaving the central station, passes through the city wall near the Porta Maggiore (Rte. 45), and runs S.E. nearly parallel to the aqueduct of the Acqua Felice, as far as

9 m. **Ciampino**, where it turns due E., the main line for Terracina striking due S. 2 m. further it crosses the ancient *Via Latina*, of which some portions of pavement and tombs still remain. Here is a roadside Stat. for (3 m.) *Grottaferrata*. The Rly. now cuts through a lava-current, by means of a tunnel, and thence ascends through a series of cuttings in the recent volcanic dejections of the Alban volcanoes, and curves boldly S. to the Convent of the Riformati, where it passes over the viaduct of Capo Croce and enters the Stat. of

15 m. **Frascati**. The town is reached by a flight of steps or short carriage drive.

**FRASCATI** † (Pop. 7900), prettily situated on one of the lower eminences of the Tusculan hills, is one of the favourite resorts of Roman families during the villeggiatura season, and is much frequented by foreigners. Its walls are built on the ruins of a villa of the time of Augustus, which afforded shelter to the Tusculans after the cruel

destruction of their city by the Romans in 1191. The modern name is a corruption of *Frascata* (huts made with brushwood), the appellation given to the lower part of the hill as early as the 8th cent.

Above the Stat. is a *Public Garden*, on the other side of which, immediately to the rt., is the entrance to the *Villa Conti*, now *Torlonia*. Its gardens are divided into lofty terraces, crowned with fountains, cascades, and statues, and shaded by majestic trees. In the town and neighbourhood are numerous monumental and sculptural fragments, and interesting inscriptions, of which a catalogue, with plans and illustrative comments, has been published by Comm. Rodolfo Lanciani, in the *Bullettino Archeologico* of 1884.

5 min. above the Stat. on the l. is the *Piazza*, adorned with a pretty fountain. Here stands the *Cathedral*, designed by *C. Fontana*, and dedicated to St. Peter (1700). To the l. of the central doorway is a mural tablet erected by Card. York, for many years bishop of the diocese, to his brother Charles Edward, the young Pretender, who died here on Jan. 31, 1788. Card. Howard was the last English occupant of the See. Turning to the l. at the fountain we soon reach the Church of *S. Rocco*, formerly the Cathedral of St. Sebastian, and still called the *Duomo Vecchio*. It has a low campanile of the 14th cent. Adjacent is the old castle, now the *Palazzo Vescovile*, a building of the 15th cent., restored by Pius VI. The fountain near it bears the date 1480, and the name of Card. d'Estouteville, ambassador of France and founder of the Church of S. Agostino at Rome, to whom the foundation of the castle is also attributed.

The second street to the rt. of the Cathedral front (*Via Mentana*) ascends in 3 min. to a *Piazzetta*, in which is a circular tomb, called without any authority the *Sepulchre of Lucullus*.

Above the piazzetta the road divides, that on the l. ascending in 5 min. to

† See Directory, p. 369.

the entrance of the \**Villa Falconieri*, formerly *Ruffina*, founded by Filippo Ruffini, bp. of Sarzana, in 1548. The casino, built by *Borromini*, has a ceiling painted by *Carlo Maratta*, and an interesting series of caricatures by *Pier Leone Ghezzi*. The road ascends hence in  $\frac{1}{2}$  hr. to the *Camaldoli* (see p. 405), and to *Tusculum* (see note to next column).

The road on the rt. ascends in a straight direction between walls, passing on the l. the

*Villa Lancellotti*, formerly *Piccolomini*, bought in 1874 by Prince Lancellotti, by whom it has been furnished with a rich collection of works of art. In this retreat Card. Baronius composed his celebrated *Annals* (1607). It has another entrance from the Colonna road.

Further on to the rt. is the \**Villa Aldobrandini*, built in 1603 by Card. Pietro Aldobrandini, nephew of Clement VIII., after he had succeeded in attaching the duchy of Ferrara to the States of the Church. It was the last work of *Giacomo della Porta*. The buildings were completed by *Giov. Fontana*, and the waterworks were designed by the same artist and finished by *Olivieri* of Tivoli. From the extreme beauty of its position, and the extensive prospect which it commands over the Campagna, it was long known by the name of the BELVEDERE. The Villa subsequently passed by inheritance into the Pamfili family, and in the last cent. became the property of the Borghese; it now belongs to Prince Aldobrandini, the head of a junior branch of that family. The Casino, † built upon a massive terrace, is decorated with frescoes by *Cav. d'Arpino*, representing the death of Sisera, David and Abigail, the history of the Fall, the death of Goliath, and Judith. The walls of the ante-rooms

† It should be understood that, with the exception of the *Villa Aldobrandini*, the grounds only of the *Frascati Villas* are open to the public. Admission to the house or Casino is not granted, except to persons furnished with a *Permesso* from the owner in Rome.

are hung with maps of the manorial possessions of the house of Borghese. Behind the casino is a large hemicycle with wings, and a fine cascade in the centre. Near it is the *Parnasso*, containing a large relief of Parnassus with divinities, and a Pegasus. The ruins of *Tusculum* can be conveniently reached through these shady avenues of ilex, but a guide is advisable. (From the upper cascade turn to the l., bear rt. where the path divides, and above the first sweep of the road to the rt. pass through a field-gate, following the track towards the rt. as far as the crest of the hill. Here bear l. along the ridge, pass through another gate, and enter the wood.)

From the *Villa Aldobrandini* the road ascends in  $\frac{1}{4}$  hr. to the Church of the *Cappuccini*. Over the high altar is a Crucifixion, with two Franciscans, by *Muziano*.

Adjacent is the \**Villa Ruffinella*, † which passed through various hands to Lucien Bonaparte, and subsequently to the house of Savoy. It is now the property of Prince Lancellotti, who owns also the *Villa Falconieri*. The casino, built by *Vanvitelli*, was formerly supposed to stand on the site of the *Academia* ‡ of Cicero's villa. Under the portico are numerous inscriptions and other antique fragments discovered among the ruins of *Tusculum*. In one part of the grounds is a hill called Parnassus, arranged by Lucien Bonaparte, who was attacked by robbers on this spot in Nov. 1818. On the slopes were planted in boxes the names of the most celebrated authors of ancient and modern times.

† When the gate is closed, which happens not unfrequently, the traveller must approach *Tusculum* through the grounds of the *Villa Aldobrandini*, or by the road which passes the *Villa Falconieri*.

‡ Besides his town house on the Palatine and his family seat at Arpinum the orator had a villa at Antium, Formiæ, Baia, Pompeii, and *Tusculum*. In the last-named were two *Gymnasia*, the upper one of which was called the *Lyceum*, and contained the library, while the latter was named the *Academy*, in memory of Plato.—B.

A shaded road ascends on the rt. of the house in  $\frac{1}{2}$  hr. to the

**RUINS OF TUSCULUM.** The foundation of the city, which appears to have had a circumference, including the arx, of about 2 m., is ascribed by the poets to Telegonus, the son of Ulysses and Circe :—

Et jam Telegoni, jam moenia Tiburis udi  
Stabant, Argolicae quod posuere manus.  
*Ovid, Fast. IV. 71.*

Its position, fortified by Pelasgic walls, was so strong as to resist the attacks of Hannibal, and the Romans set so high a value on its alliance that they admitted its inhabitants to the privileges of Roman citizens. It afterwards became memorable as the birthplace of Cato, and as the scene of Cicero's Tusculan Disputations. The city was entire at the close of the 12th cent., when it embraced the Imperial cause, and for some years maintained a gallant struggle against Rome. In 1167, on the march of Frederick I. into the Papal States, the Romans attacked Tusculum in the name of the Pope. Count Rainone of Tusculum was assisted by a Ghibelline army under Raynaldus, Abp. of Cologne, and Christian, Abp. of Mayence; a general engagement took place in the plain near the city (May 30, 1167), in which the Romans, 30,000 strong, were totally defeated. Machiavelli says that Rome was never afterwards either rich or populous, and contemporary historians confirm the accounts of the carnage by calling the battle the Cannae of the middle ages. The action lasted from 9 A.M. until night; and on the next day, when the Romans came out to bury their dead, the count of Tusculum and the archbishop of Mayence surrounded them, and refused to grant the privilege of burial except on the humiliating condition that they should count the number of the slain. In the following year the Romans again attacked the city, and the inhabitants, abandoned by their count, surrendered unconditionally to Alexander III. The cause of the Pope was not then

the cause of the Roman people, and the surrender of Tusculum to the Church was regarded as an act of hostility by Rome, whose vengeance was deferred but not extinguished. The Pope however repaired to Tusculum, which became for many years his favourite residence. It was here, in 1171, that he received the ambassadors sent by Henry II. of England to plead his innocence of the murder of Becket. On the death of Alexander in 1181, Tusculum again became an imperial city. The Romans renewed their attacks, and in 1191 obtained possession of the citadel by the cession of Celestin III., and put the inhabitants to the sword. They razed the houses to their foundations, destroyed the fortifications, and reduced the city to such a state of desolation that it was impossible to recover from its effects. No attempt was ever made to restore Tusculum on its ancient site, and Frascati rose from its ruins on the lower slopes of the hill.

Ascending by the ancient *Via Tusculana*, we reach, in a depression between two hills, the Amphitheatre, of concrete faced reticulated work, 75 yds. by 57, the most recent Roman building of Tusculum yet discovered. The area is choked with accumulated earth, the few remains of seats yet visible being of *Sperone*. Beneath them is a well-preserved portion of a corridor. [15 min. to the l., on rising ground commanding a fine view, are extensive ruins, called by the local guides the *Villa di Cicerone*. They formed the substructions of an extensive building; and may possibly be a part of a villa of Tiberius.] Beyond the Amphitheatre we ascend an ancient pavement formed of polygonal masses of lava, passing on the rt. some remains of baths, and the ground-floor of a house with an atrium and cistern. Returning to the pavement, and avoiding a turn to the l., we reach in 10 min. a small house, in the walls of which have been embedded some fragments of statuary. This is the supposed site of the *Forum*. Further

on is the \***Theatre**, the best preserved in Italy, except those at Pompeii. It was first excavated by Lucien Bonaparte, and afterwards, in 1839, by the queen of Sardinia. Most of the seats, as well as the orchestra and scena, are well preserved. To the rt., behind the curved wall, are some remains of steps, probably part of a lecture-room. Behind is a large subterranean piscina or cistern, which had a vaulted roof supported by three rows of piers. Below the Theatre on the l. runs an ancient paved road, with remains of the N. wall of the city, in huge blocks of *Sperone* partly restored in *opus reticulatum*. Here is a \***Piscina** with a pointed roof of overlapping stones, 10 ft. high, and in front of it a small ancient Fountain still supplied by a leaden pipe with delicious water. This chamber is one of the oldest constructions of Tusculum, anterior to the use of the circular arch, and coeval with the Mamertine prison at Rome.

Passing through a gate behind the Theatre on the rt. we reach in 15 min. the hill on which stood the **Citadel** (2295 ft.). The arx occupied an oval plateau, the precipitous sides of which were in some places purposely cut down. It had two gates, one towards the W., easily traced behind the theatre, and the other towards the valley and the Via Latina, excavated in the volcanic rock. From the summit the \***VIEW** over the classical region of ancient Latium is very grand. Looking towards the N. we see the Camaldoli convent, Monte Porzio, the whole range of the Sabine Apennines, with Tivoli, Monte Celio, Palombara, Soracte, and the volcanic chain of Monte Cimino. Towards Rome stretches the great breadth of the Campagna, with the sea beyond, and the thickly wooded hills of Frascati with its villas in the foreground. Looking E., the eye extends over the whole Latin valley traversed by the Via Latina, and separating the central mass of Monte Cavo and Monte Pila from the outlying range, on a spur of which we stand. Closing in this valley on the E. is the Monte de' Fiori; beyond which is easily made out the

bluff of the Volscian mountains, on the sides of which stands the Pelasgic town of Segni; more to the rt. the peak of Rocca Massima in the same range, followed by Monte Pila, the Campo di Annibale, Rocca di Papa, the long ridge of Alba Longa, and (on the rt.) Castel Gandolfo, with Marino and Grotta Ferrata below.

The hill of Tusculum is very interesting from a geological point of view. It is formed chiefly of a volcanic conglomerate of yellow cinders, under which has risen a mass of lava, which constitutes the precipice on the S. side. In the vicinity of this lava the volcanic conglomerate dipping N.W. has been so hardened, or baked, as to form a very solid rock, called by the Italian writers *sperone*, and seldom met with elsewhere amongst the Latian volcanoes; it is composed almost entirely of garnet, and is the stone used in all the subjacent ruins.

[On a knoll of red earth, 40 min. S.E. of the Arx, are the scanty ruins of the **Castello della Molara**, raised in the 13th cent. by Card. Riccardo degli Annibaldi, who received there with splendid hospitality Pope Innocent IV., and for some time St. Thomas Aquinas. From the Annibaldi this castle passed to the Savelli, the Altamps, and the Borghese, who still possess it. From the Via Latina, about a mile beyond the knoll, a road ascends l. in  $\frac{1}{2}$  hr. to *Rocca Priora* (p. 407), which is not visible from hence.] Descending to the gate at the foot of the Arx, we pass through another gate to the rt. below it, and follow a broad pathway, turning to the l. at a wall. Lower down rises on the rt. the ( $\frac{1}{4}$  hr.)

**Convent of the Camaldoli (1611).** It was the retreat of Card. Passioneri, who collected in his garden here no less than 800 inscriptions brought from Rome, and indulged his classical tastes by the formation of a valuable library. One of his frequent guests in this retreat was the Pretender, James III. of England. 10 min. lower down a road on the l. leads in

15 min. to the *Villa Falconieri*. We bear to the rt., and reach in 5 min. the entrance to the

**Villa Mondragone**, belonging to Prince Borghese. It was built by Card. Marco Altemps as an agreeable surprise to Gregory XIII. The casino, designed principally by *Vansanzio*, contains no less than 374 windows. The grand loggia of the gardens was designed by *Vignola*, the fountains and waterworks by *Giovanni Fontana*. This Villa, long uninhabited, is now leased to the Jesuits as a School.

After enjoying the \*VIEW from the Terrace, the visitor may descend in 10 min. through an avenue of cypresses to the lower gate on the road to Colonna (see below). Turning to the l., he will reach in 10 min. the entrance to the

**Villa Taverna**, built for the cardinal of that name in the 16th cent., by *Girolamo Rainaldi*. It is the property of the Borghese family, and was the favourite residence of Paul V. 10 min. further is *Frascati*.

Immediately below the Hotel Frascati are seen the olive plantations of the **Villa Sora**, belonging to Prince Piombino, and celebrated as the residence of Gregory XIII., where he held meetings for the reform of the Calendar during his Pontificate. From the Public Garden (see p. 402) a road ascends between the Villa Aldobrandini and Villa Torlonia to the

**Villa Grazioli**.—The Casino, built on the ruins of an ancient villa towards the close of the 16th cent., by Card. Montalto, nephew to Sixtus V., is decorated with frescoes of that period. The \*STANZA DEL SOLE, painted by *Domenichino*, represents the sunrise, midday sun, and sunset—remarkable for the foreshortening of the bigae. In the lunettes are painted scenes from the early boyhood of Sixtus V., his ploughing the paternal field, and resting under the shade of a tree. The STANZA DELLA NOTTE is a good work of *Annibale Caracci*, with Hesperus

and Mercury surrounding the car of the Moon. (Adm. p. [38].)

ANCIENT VILLAS.—The villas of the ancient Romans were as numerous on the Tusculan as on the Alban hills, and Strabo particularly mentions the sumptuous ones looking to the N., and especially that of Lucullus, which Nibby places towards the Orti Sora, where are extensive remains of reservoirs. According to some opinions it was situated between Grotta Ferrata and the castle of Borghetto, while others recognise it in the extensive substructions called the *Grotte del Seminario*, the *Centroni*, and the *Grotte di Lucullo*. In the villa of Servius Galba, so called from a leaden pipe bearing his name found in some ruins extending from the Sora Gardens to the Sterpara wood, were also discovered two fragments of statues, one in heroic costume, probably representing the Emperor himself, and the other consular, both of which are placed on the stairs of the municipal palace. A statue of Fortune was also found there. Among the illustrious Romans who had villas in this territory was A. Gabinius (consul, 58 B.C.), situated above that of Lucullus and near that of Cicero, of both of whom he was a declared enemy. It is supposed to have occupied the hill belonging to the Cavalletti family, above Grotta Ferrata, and its towering edifices were criticised by Cicero, as being like one mount above another.

FRASCATI TO PALESTRINA.—  
CARRIAGE-ROAD. 16 m.

The road issues from the lower part of the town, passing on the rt. the gates of the *Villa Taverna* and *V. Mondragone*, and further on some vaults of an ancient building. In the plain, 2 m. to the l., is the dried-up lake of the *Cornufelle*, supposed by some antiquaries to be the site of the lake Regillus, the scene of the memorable battle between the Romans and the Latin tribes, under the Tarquins and Mamilius the chief of Tusculum, B.C. 496. Some, however, place it at

the *Lago delle Cave*, near *Monte dei Fiori*, between the 20th and 21st m. on the *Via Latina*, and others in the great level space occupied by *Pantano* below *Colonna*. The lake of *Cornufelle* forms a curious basin, whose artificial outlet may still be seen. Beyond this the road skirts the base of

**Monte Porzio Catone** (Pop. 1965), on the summit of a hill (1535 ft.), supposed to derive its name from a villa of *Cato of Utica*, between *Monte Porzio* and *Colonna*, at a spot still called *Prata Porcia*, where there are some ruins. The modern village was built by *Gregory XIII.*, whose armorial bearings may be seen over the principal gateway. In 1078 *Gregory*, Consul of *Rome*, granted the Church of *S. Antonino*, in this place, to the monastery of *Monte Cassino*. The ecclesiastical students of the English College in *Rome* have their country quarters here.

[A good road leads S.E. to (4 m.) **Rocca Priora** (2520 ft.), passing on the rt. *Monte Salamone* (2540 ft.). **Rocca Priora** (2200) is supposed to be the ancient city of *Corbio*, one of those occupied by *Coriolanus*, when he marched against *Rome*. *Corbio* was destroyed in 445 B.C. by the *Aequi*. *Rocca Priora* belonged to the *Savelli*, and was sold by them to the *Popes* in 1597. The castle dominating the village has been restored in the mediaeval style, and is used as the town hall. From a walk round the summit of the hill there is an exceptionally fine \*VIEW over the *Latin valley* and mountain ranges beyond. In winter the snow-pits around the village are filled by the inhabitants, for summer use.]

2 m. further E. the road passes **Monte Compatri** (Pop. 4030), another town perched upon a height (1915 ft.), belonging to *Prince Borghese*, with a baronial mansion. It is supposed to have risen after the ruin of *Tusculum* in the 12th cent. The *Annibaldi* were its feudal lords, and *Cola di Rienzo*, an expert warrior of that

family, was a 'Signore di *Monte Compatri*.' 10 min. higher up is the *Convent of S. Silvestro*, which served as a refuge of that saint in times of persecution. The present edifice dates from 1665. The *Carmelite* friars show a picture att. to *Gherardo delle Notti*. In the sacristy is an ancient sepulchral urn, with a Greek inscription to *Flavia Albina*. Here lived for 12 years, while writing his *Crustiade*, *Girolamo Vida*, afterwards bishop of *Alba*, mentioned by our poet *Pope* as forming, together with *Raphael*, the chief glory of *Leo X.*'s age.

The road descends in zigzags to the plain, and reaches the (4 m.)

**Osteria di S. Cesareo**,  $\frac{1}{2}$  m. further the *Via Labicana* turns to the rt., while our road continues straight on, and after 1 m. crosses the *Naples Rly.*, and follows it for some little distance S.E. Further on, the road to the rt. leads to the *Stat. for Zagarolo*. We turn E., and follow the *Via Praenestina* to (4 m.) **Falsetrina** (Rte. 45).

## ROUTE 48.

FROM THE CENTRAL STATION TO ALBANO,  
BY CECCHINA OR MARINO.—RAIL.

Miles.	Stations.
	<b>Rome</b>
9	<b>Ciampino</b>
11	<b>Frattocchie</b>
18	<b>Cecchina</b>
22	<b>Albano</b>

There are two lines. The first, on quitting the *Central Stat.*, follows *Rte. 45* as far as

9 m. **Ciampino Junct.** [Branch Rly.]

l. to (4 m.) *Frascati* (Rte. 47).] Our line now turns due S., to

11 m. **Frattochie**,† from whence the pedestrian may return to Rome by the Appian Way—a charming excursion. The Rly. crosses the modern road and ancient *Via Appia*. Beyond this there are several deep cuttings through the lava-currents descending from the Alban craters. The stream flowing from the lake is crossed at a short distance below its exit from the *Emissarium*. Fine views of *Castel Gandolfo*, *Albano*, and *Ariccia*. The line turns S.E. to

18 m. **Cecchina** Junct. [Rly. E. to *Velletri* (Rte. 53), S. to *Nettuno* (Rte. 54).] Here carriages are changed, and a branch Rly. ascends l. to (4 m.) *Albano*, skirting the W. side of the Valley of *Ariccia*, and affording fine views of its Viaduct and Castle.

Miles. Stations.

	<b>Rome</b>
5	<b>Tavolato</b>
7	<b>Capannelle</b>
15	<b>Marino</b>
17	<b>Castel Gandolfo</b>
19	<b>Albano</b>

[The other Rly., which is far more beautiful, crosses the Florence and Tivoli lines, leaves on the rt. the Rly. to *Civita Vecchia*, and afterwards that to *Cecchina*, and passes under the *Acqua Felice* near *Porta Furba*. It then crosses the *Via Latina*. View of the *Aqua Claudia* l., S. *Urbano* and the tomb of *Caecilia Metella* rt.

5 m. **Tavolato**. 1 m. W. are the *Bagni di Acquisanta*. The line now passes under the *Cecchina* Rly.

7 m. **Capannelle**. On the rt. are the ruins of the *Villa dei Quintilii* (Rte. 49) and a Hippodrome. The line now turns S.E., passes over (close to *Ciampino*) the direct Rly. to *Naples* and that which rises towards *Frascati*, and ascends in long curves. Tunnel and viaduct.

15 m. **Marino** (p. 423). The town rises very picturesquely above the Stat. on the l. On the rt. are quarries of hard tufa. The line now ascends, passing through a tunnel of  $\frac{1}{4}$  m., and skirts the W. side of the lake at some height above its margin, affording exquisite views to the l.

17 m. **Castel Gandolfo** (p. 425). A road ascends in 15 min. to the town. Another tunnel and a gentle descent bring the train to

19 m. **Albano**.]

**ALBANO**† (Pop. 7700), officially called *Albano Laziale*, to distinguish it from three other towns of the same name in Italy, owes its origin to a Villa of Domitian, which covered a space 6 miles in length between *Ariccia*, *Albano*, *Castel Gandolfo* and *Palazzuolo*. It formed part of the donation of *Charlemagne* to the Holy See, and underwent the disastrous consequences of party factions in the middle ages. In 1345 the *Savelli*, whose castle is now the municipal palace in the *Corso*, obtained the ferial investiture of the town and territory of *Albano*, and governed it with many vicissitudes until the extinction of the direct line of their house, in the beginning of the 17th cent., when it passed into the hands of the *Castel Gandolfo* branch. This family ruled it in an oppressive manner for nearly a century, until *Paolo Savelli*, in 1696, sold his baronial rights to the Apostolic Chamber for 440,000 scudi. In 1798, the inhabitants having risen in arms against the French, were defeated, and the town sacked by order of *Murat*. It suffered from an earthquake of seven months' duration in 1829; was occupied by the *Neapolitans* in 1849; and decimated by cholera in 1867.

**Albano** is celebrated for the beauty of its scenery and the purity of its air. It is a favourite resort of the Roman middle classes during the *villeggiatura* season from June to October. Although generally healthy, during the extreme heats of summer intermittent

† See Directory, p. 369.

† See Directory, p. 369.



fevers sometimes show themselves, even at this elevation (1230 ft.). The present town occupies the whole of the *Castra Albana*, where the 2nd Legion (Parthica) was quartered, and part of the villas of Pompey and Domitian. Traces of the former villa exist in the masses of reticulated masonry in the grounds of the Villa Doria. The Villa of Clodius was probably on the left of the Appian Way, on the ascent towards Castel Gandolfo.

In the street of **Gesù e Maria**, well seen on the l. in ascending from the Stat., are grand ruins of Domitian's Baths, subsequently enlarged by Marcus Aurelius. Turning to the l. from the *Piazza Re Umberto*, and then to the rt., we reach in 10 min. the Convent of **S. Paolo**. On the rt. of the Church front are some remains of the Praetorian camp, consisting of a wall in quadrilateral blocks of peperino, many of which are 12 ft. long.

Behind the Church, extending up the hill (entrance to the rt. in the Courtyard) are the scanty remains of an *Amphitheatre* erected by Domitian, and mentioned by Suetonius and Juvenal as the scene of his most revolting cruelties. It was nearly perfect in the time of Pius II., with its seats partly excavated in the rock.

Higher up is the Convent of the **Cappuccini**, celebrated for its magnificent views from the raised terrace within its grounds. It occupies a part of the villa of Domitian, which extended to the pine-groves of the Villa Barberini, just outside Castel Gandolfo, on the S. [For the beautiful pathway hence to *Palazzuolo*, see Rte. 51.]

In the *Via del Priorato*, a few yards E. of the principal street, is a circular building, supposed to have been the Temple of Minerva, now the Church of **S. M. della Rotonda**. In front of it on the l. lie neglected some beautiful portions of an ancient marble frieze, probably from the villa of Domitian.

**S. Pietro**, on the opposite side of the street, has a fine piece of ancient frieze

built up into its doorway, and a N. front of peperino in large blocks, mixed with concrete.

The principal modern villas are those of Prince Doria, near the Roman gate (Rte. 49), and of Prince Piombino di Venosa, at the opposite extremity of the town, both commanding fine views over ancient Latium and the Mediterranean.

The wine of Albano, from the vineyards on the slopes below the town, still claims the reputation it enjoyed in the days of Horace:—

Ut Attica virgo  
Cum sacris Cereris, procedit fuscus Hydaspes,  
Caecuba vina ferens: Alcon Chium maris  
expers.  
Illic herus: Albanum, Maccenas, sive Fal-  
cenum  
Te magis appositis delectat; habemus utrum-  
que. Sat. II. viii. 13.

Albano has been the seat of a bishop since A.D. 460, and is one of the six suburban sees always filled by a Cardinal Bishop. Adrian IV. (Nicholas Breakspere), the only Englishman who ever sat on the papal throne, was bishop of Albano for some years.

## ROUTE 49.

FROM THE PORTA S. SEBASTIANO TO  
ALBANO, BY THE OLD APPIAN WAY.—  
CARRIAGE-ROAD. 1½ m.

The **VIA APPIA**, one of the most celebrated of the roads which led from the capital of the Roman World, was commenced A.U.C. 441 (B.C. 312) by Appius Claudius Caecus, the Censor. At first it only extended to Capua, but was afterwards prolonged to Brundisium, a distance of about 350 m. It formed the chief line of communication with Southern Italy, Greece,

and the most remote Eastern possessions of the Roman Empire.

Qua limite noto  
 APPIA longarum teritur REGINA VIARUM.  
*Stat. Sylv. II. 2.*

Until the reign of Pius IX. the greater part of the Via Appia, beyond the tomb of Caecilia Metella, or between the 3rd and 11th m., was almost confounded with the surrounding Campagna, and only marked by the line of ruined sepulchres which form such picturesque objects in that solitary waste. It is to that Pontiff and to Signor Jacobini, his Minister of Public Works and Fine Arts, that we owe its restoration. Commenced in 1850, the works of excavation were completed in 1853, under the direction of the late Comm. Canina, who published a most interesting work on the discoveries made, with detailed topographical plans and restorations of the principal monuments.†

The first portion of the Via Appia, from its commencement at the *Porta Capena* to the *Tomb of Caecilia Metella*, is described in Rtes. 41, 42. From this point the road runs almost in a straight line S.E. as far as Albano.

1 m. beyond the Tomb on the l., on a modern pier, are placed several fragments of sculpture, and an inscription belonging to the tomb of **M. Servilius Quartus**, which was restored by Canina. 100 yards further on the l. is a very interesting relief of a frieze, supposed to represent the death of Atys, son of Croesus, killed in the chase by Adrastus. The sitting figure is Croesus, before whom Adrastus is kneeling, the body of Atys borne behind, and followed by the Fates, emblematical of his destiny as predicted to the father in a dream. It is supposed to belong to the Tomb of Seneca, who was compelled to kill himself in one of his villas on this road, by order of Nero, close to the 4th mile on the Appian Way. Beyond

this, on the same side, is the sepulchral inscription in verse of the sons of **Sextus Pompeius Justus**, a freedman of one of the Sexti, descendants of Pompey the Great. Close to it are the ruins of a small temple supposed to have been dedicated to Jupiter, where numerous Christians suffered martyrdom.

Immediately opposite is a large 2nd cent. Tomb, originally in two stories, the upper forming a chapel, the lower a sepulchral vault. The floor between them has fallen in, but the fragments of its pavement in very beautiful porphyry have been preserved, with other marble ornamentation. The tomb was built over the paved road leading at right angles to the Appian Way as far as a \*Roman VILLA, of great interest, excavated in 1893. It retains the plan of a sphaeristerium, a cistern, piscina, several terra-cotta jars for wine and oil, some well-preserved pavements in *opus spicatum* and mosaic, a reservoir, an ancient drain, and some well-preserved Baths with traces of their hypocaust. Several skeletons were found in and around the tomb, some of which have been re-interred, the spot being marked with mounds in a churchyard. These and other extensive excavations on the adjacent farm of *Tor Carbone* have been carried out by the brothers Lugari, owners of the property.

We now enter on a real **Street of tombs**, which continues uninterruptedly for nearly 4 m. The ancient pavement exists on a great part of the Via Appia for the last 8 m., and in many places has a sidewalk for foot-passengers bordered by a parapet, especially between the 8th and 10th mile. The blocks of basaltic lava (*silice*) employed for the pavement were obtained from the numerous quarries which border the road on either side. It is worn into deep ruts by the wheels of vehicles. Traces of fountains, and semicircular *exhedrae*, may be seen alongside some of the tombs. On the rt. the tomb of **Caius Licinius**, with marble inscription; adjacent to it a Doric tomb in peperino, with reliefs

† La prima parte della Via Appia della Porta Capena a Boville, descritta e dimostrata con i Monumenti superstiti. Roma, 1853. 2 vols. 4to.

representing a warrior; and one of a later period to five members of the family of the **Secundini**, with an inscription recording that the deceased was a tax-gatherer, and the best of husbands: TITO . CLAUDIO . SECVNDO . PHILIPPIANO . COACTORI . FLAVIA . IRENE . VXORI INDVLGENTISSIMO. Further on is a fine brick Tomb, and beyond it that of **Rabirius Hermodorus**, **Rabiria Demaris**, and **Usia Prima**, a priestess of Isis, with relief portraits of each.

After passing the 5th m., on the rt. is a circular mound, on which stands a modern tower; and a short way beyond it two larger ones, planted with handsome cypresses, which Canina supposes to be the Tombs of the **Horatii** and **Curiatii**. Here antiquaries place the FOSSA CLULLIA, raised by the Romans in their contests with the Albans. The form and construction of these monuments are very different from the sepulchres of the Imperial period; they resemble some of the decidedly Etruscan mound-tombs near Monterone on the road to Civita Vecchia, while their position corresponds exactly with the distance from Rome where those heroes fell. In this case the level ground behind would be the site of the camp entrenched by the Albans in their attempt to oppose the progress of the Romans under Tullus Hostilius. This appears to have been subsequently converted into an *Ustrinum*, or open space where human bodies were consumed, some fragments of its peperino wall being still visible. On the opposite side of the road are some extensive ruins commonly known as *Roma Vecchia*, but more correctly those of the large suburban

Villa of the **Quintilii**, **Maximus** and **Condianus**, Consuls under Antoninus Pius (A.D. 151). Commodus put those two virtuous, but temptingly rich brothers, to death, in order to possess himself of their property. By joining it to the Imperial Villa of Sette Basi (p. 401) he obtained, at the very gates of the Metropolis, a *Suburbanum* equal in extent to Hadrian's

Villa at Tibur. The ruins cover a space of nearly  $\frac{1}{2}$  sq. m., lying between the Old and New Appia Way, and are of three distinct periods. 'The buildings nearest the former road, comprising the great reservoir, on the foundations of which the farmhouse of *S. M. Nuova* is built (see below), are of brick and reticulated work of the time of Hadrian. The great mass of ruins towards the New Appian Way (Rte. 50), where numerous fragments of sculpture have been found, is of the Antonine Era, repaired and overlaid in many places by *opera mixta* of the beginning of the 4th cent. Of this later date is a Nymphaeum, supplied by an aqueduct which is visible further on.'—B.

Beyond the Villa dei Quintilii, on the rt. of the road, are the remains of a very curious building, commonly called *La Spezieria* (pharmacy). It consists of a large circular basin, cut out of a mass of marble, bearing an old inscription, from which basin the liquid (whatever it was) flowed into a series of smaller ones, placed one below the other. At the end are the remains of a press.

The huge pyramidal ruin on the l. near this, called, without any foundation, the **Sepulchre of the Metelli**, is remarkable for its solidity. The narrowness of the pedestal on which the great mass is supported, like a mushroom on its stalk, is owing to the large blocks of stone which formed the outer part of the base having been carried away for building. Behind this tomb on the l. is the picturesque castellated farmhouse of *S. M. Nuova*. A little beyond is an inscription relating to a member of the family of **Caecilii**, in whose sepulchre, as we are told by Eutropius, **Pomponius Atticus** was buried; and close to it that of the **Terentii**, the family of the wife of Cicero, intimately allied with that of P. Atticus.

A little further on the l. is the \*Casale Rotondo, a large round tomb with a house and an olive-garden

upon its summit. There is reason to believe that it was erected to Marcus Aurelius Messallinus Cotta, Consul A.D. 20, son of Messalla Corvinus (B.C. 11), the historian, orator, and poet, the friend of Augustus and Horace, one of the most wealthy and influential of the great senatorial families of the time—

. . . . . Cotta  
 Pieridum lumen, presidiumque fori.  
 Maternos Cottas cui Messallasque paternos  
 Maxima nobilitas ingeminata dedit—  
*Ovid. Epist. xvi.*—

The inscription on it, restored by the late Cav. Borghesi, conjecturally assigns the tomb to Messalla himself. It was one of the most colossal outside the gates of Rome: as it now stands, it is 114 yds. in diameter, or one-third more than that of Caecilia Metella. It is built of lava concrete, bound together by large blocks of travertine, and was cased in a coating of the same stone, and covered with a pyramidal roof formed of slabs so sculptured as to imitate thatch or tiling, over which rose a lantern, ornamented with reliefs, tripods, and cornice. The base was in huge masses of the same material, and the whole monument surrounded on the side of the Campagna with a wall of peperino, on which stood pedestals and cippi, probably supporting ornamental vases and statues. It was turned into a fortress by the Orsini. In front of the tomb are remains of hemicycles for seats, or resting-places, for travellers on the Via Appia. Some fine specimens of sculpture were found near it, some of which have been placed on the face of a high wall close to the sepulchral pile, arranged according to Canina's restoration of the monument. The \*View from the summit over the Campagna and the Alban hills is very fine (25 c.).

Beyond Casale Rotondo, on the rt. is the Tomb of *P. Quintius*, Tribune of the 16th Legion. On the l. the *Torre di Selce*, a tower of the 12th cent., erected upon a huge circular

sepulchre. From this point an Aqueduct which supplied the Villa Quintiliorum crosses the country at a higher level than the Aqua Claudia. Nearly opposite is the Tomb of a Greek comic actor; and further, on the same side, that of *Marcus Julius*, a steward of the Emp. Claudius. To the l., the sepulchral stone of *Atilius Evhodus*, a seller of beads and other ornaments of female attire, who had his shop on the Sacra Via. The inscription appeals to passers-by to respect it, adding an eulogium of the deceased (*Margaritarius*). To this succeeds the tomb of *Publius Decumius Philomusus*, the inscription being flanked by a sort of canting arms—two well-executed reliefs of mice. Close by is the cippus of *Ceditius Flaccianus*, a military Tribune.

$\frac{1}{2}$  m. beyond the Torre di Selce the road descends, and deviates slightly from the straight line. It would appear, however, from some more ancient tombs on the l., that originally the road went straight on. The large semicircular ruin on the l. is supposed to have been an Exedra or resting-place for wayfarers, erected probably when Vespasian or Nerva repaired the road. On the rt. is the *Torre Spaccata*, a shattered tower. Beyond this point the old Appian Way is impassable for carriages, which must cross by the *Traversa di Fiorano* to the Via Appia Nova. The large circular mound on the rt. is probably of the Republican period. Corresponding with the site of the 8th m. are considerable masses of ruins, and several columns of Alban peperino, in an early Doric style, round a porticus, which, from the discovery of an altar dedicated to Silvanus, is supposed to have been the area of that divinity raised during the Republic. In the space between these ruins and the neighbouring large circular mound, faced with blocks of Alban stone, stood the temple of Hercules, erected by Domitian, to which Martial alludes in several of his Epigrams. Behind the temple was the villa of Bassus, and further on that of Persius, of which there are

some walls standing. A few yards further is an inscription to Q. Cassius, a marble-contractor (*redemptor*); and beyond on the l. a tomb inscribed to Q. Verannius, possibly the same who was consul A.D. 49, and who died in Britain A.D. 55. The ownership of the *Torraccio*, a lofty ruin, with a shepherd's hut on the summit, near it, has not been ascertained.

Exactly corresponding with the site of the 9th m., on the rt., is a considerable ruin supposed to be the **Tomb of Gallienus** (268). The mass of walls behind mark the site of the villa of Gallienus, excavated during the last cent. by Gavin Hamilton, a Scotch artist settled at Rome, when the *Discobolus*, now in the Museum of the Vatican, and several other good specimens of ancient sculpture, were discovered. The road now descends to the torrent of the *Ponticello*, beyond which stood the 10th milestone. On the rt., a massive circular sepulchre, like those of the Horatii and Curiatii, marks the S.E. limit of the *Agro Romano*. Ascending, we pass a large round tomb of the Imperial period, decorated with columns and niches.

Just before crossing the Terracina Rly. is another Tomb, and  $\frac{1}{2}$  m. further on the l. a massive ruin, with a chamber in the form of a Greek cross in the centre, and a pointed roof. We now reach the

11 m. **Osteria delle Frattocchie**, where the *Via Appia* joins the *Via Appia Nova*, the modern road between Rome and Albano.

Frattocchie is supposed to stand on or near the site of the fatal quarrel between Milo and Clodius, which forms the subject of Cicero's celebrated oration 'Pro Milone.' The villa on the l. belongs to the Colonna family. Further on, several ruined sepulchres bound the ascent on either side, and on the rt. are the ruins of **Bovillae**, with the remains of a *piscina*, circus, and theatre. Higher up is the site of the more ancient **BOVILLAE**

founded by Latinus Sylvius, well known for its conquest by Coriolanus, and as the *Sacrarium* of the Julian family. *Bovillae* gradually declined after the Antonines, and is mentioned for the last time in 1024, as *Buella*. Near Albano was the grove sacred to that mysterious divinity the *Bona Dea*, whose ceremonies, forbidden to the eyes of man, were sacrilegiously witnessed by Clodius, disguised as a woman. His death, at the spot mentioned above, was regarded by the votaries of the goddess as an act of celestial vengeance. The only undoubted statue of the *Bona Dea* hitherto known was found in 1879 in the garden of Mr. E. Franz, at Albano. It is a small sitting figure in Greek marble, and resembles a Roman matron. It holds a cornucopia, but the head belongs to some other statue, resembling *Salonina*, wife of the Emperor Gallienus. The inscription on the base

EX . VISV . IVSSV . BONAE . DEAE  
SACR  
CALLISTUS . RVFINAE . N . ACT

leaves no doubt as to the identity of this extremely rare figure, which, from the style of the sculpture, may be attributed to the Antonine period.

From *Frattocchie* the road rises 650 ft. in its gradual ascent to Albano. It crosses the dry bed of the river by which Sir William Gell supposes the Alban lake to have discharged its waters anterior to the excavation of the *Emissarium* (Rte. 52). A grass road between rows of trees leads on the l. to the *Villa Torlonia*, at *Castel Gandolfo*; a short distance beyond this traces have been discovered of an ancient road, which is supposed to have led from *Laurentum* to *Alba Longa*. Numerous tombs border the road on each side of the ascent. Between the 12th and 13th m. the road is lined on the rt. by massive substructions of tufa blocks for 120 yds. The view back during the ascent extends over the whole Campagna as far as *Soracte*; Rome is seen to the

N.W., in solitary grandeur, amidst the ruins of the desolate plain. Beyond, to the W., the long line of the Mediterranean completes this striking picture. 1 m. before reaching the town a massive square tomb of concrete, on the l., about 30 ft. high, with three niches within and places for urns or sarcophagi, was long supposed to be the tomb of Clodius, in spite of the express statement of Cicero that his body was burnt in the Roman Forum and cast out half consumed to be preyed upon by dogs: '*spoliatum im-aginibus, ecequis, pompa, laudatione, infelicissimis lignis, semiustulatum, nocturnis canibus dilaniandum.*' The VILLA OF CLODIUS must, however, have stood near the 13th milestone to the l. of this road. 'It was raised on immense substructions, the arches of which were capable of concealing 1000 men.'—B.  $\frac{1}{2}$  m. further we cross the Marino Rly. Near the gate, on the l., are the remains of a tower-shaped tomb in four stories, with binding-blocks in white marble, with which the entire structure appears to have been originally covered. It contains a sepulchral chamber 12 ft. by 8, and was supposed by Nibby to be the tomb of Pompey the Great, whose ashes were brought from Egypt and deposited here by his wife Cornelia. Plutarch tells us that the tomb of Pompey was close to his villa at Albanum, but there is no real evidence in favour of this locality.

On the rt. before entering the gate is the *Villa Altieri*, and on the l. the road leading to Castel Gandolfo. Just inside the gate is the *Villa Doria*, the grounds of which, charmingly wooded and laid out, contain the ruins of Pompey's villa. (Adm. from 7 to 7 daily, by order obtainable at the Pal. Doria in Rome.)

14 m. Albano (Rte. 48).

## ROUTE 50.

FROM THE PORTA S. GIOVANNI TO ALBANO, BY THE NEW APPIAN WAY.—CARRIAGE-ROAD.

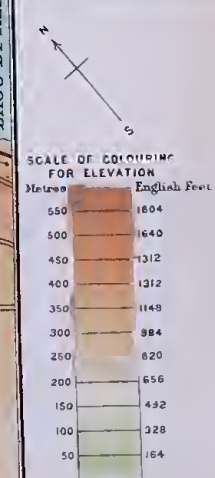
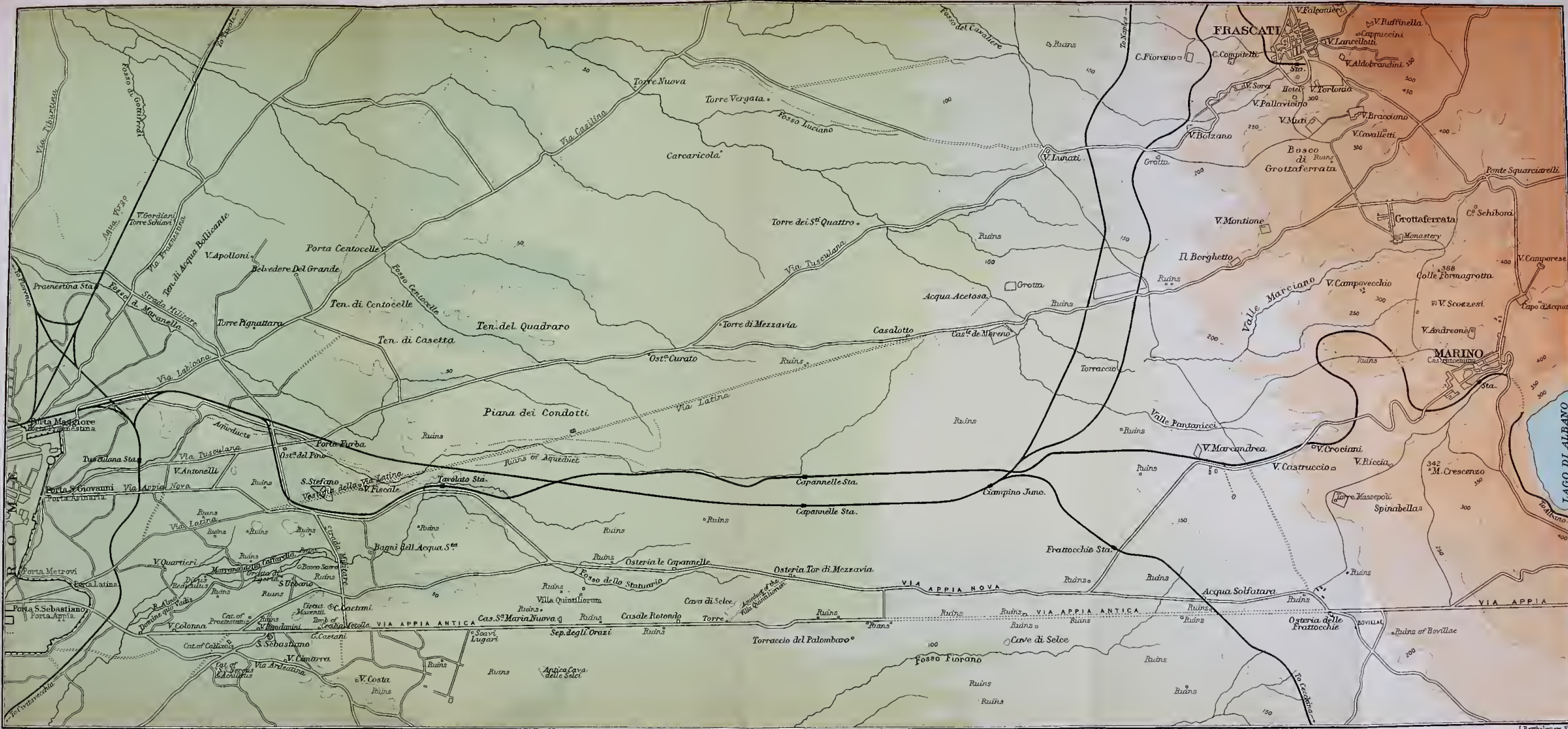
Albano is 14 m., by this Route, from the Porta S. Giovanni. Carriage 20 fr., besides *buonamano*. The Basilica di S. Stefano is one hour's drive from the Piazza di Spagna.

The road was constructed in 1789 by Pius VI. Outside the *Porta S. Giovanni* (Rte. 11), it immediately crosses the *Marrana* stream. At the ( $\frac{1}{4}$  m.) *Trattoria Baldinotti* the road to Frascati (Rte. 47) turns off to the l., while the *Via Appia Nuova* continues straight on, and  $\frac{1}{2}$  m. further passes over the *Civita Vecchia* Rly.

[In a hollow, immediately beyond the 2nd milestone, it crosses the ancient *VIA LATINA*, which issued from the *Porta Latina*, now closed (Rte. 41).

The farm on the l. of the road, extending to the arches of the *Aqua Claudia*, is called the *Tenuta dell' Arco Traverentino* or *del Corvo*—names derived from one of the large travertine arches of the aqueduct, and from *Corvinus*, a Roman who had possessions hereabouts. In 1859 were discovered extensive substructions of a Roman villa, which, at the end of the 2nd cent., belonged to *Marcus Servilius Silanus*, and in the 4th cent. was the property of the illustrious *Anician* family. These remains included portions of mosaic, stuccoes, and frescoes, very fine slabs of marble, coins, and vases. Soon afterwards was revealed the pavement of the *Via Latina*. The road itself consists as usual of polygonal blocks of lava, much worn, with a wide footway, whose careless manner of construction betrays the date of the later Empire.

THE APPIAN WAY



Note. The heights engraved on the plates are in Meters





Turning into the Via Latina through a field-gate to the l., and crossing the *Strada Militare* (see below) and the Rly. to Albano, we pass a square Tomb of very neat brickwork, and soon reach on the rt. the

\***TOMBA DEI VALERII.** Above the tomb is a portico, with a handsome column of *cipollino*; thence a double flight of steps descends into an oblong chamber 15 ft. long. Its vaulted roof is covered with well-preserved stucco reliefs, in square and circular compartments, representing nymphs riding on winged and sea monsters, nereids, and genii. 'On the vault over the entrance door is represented a female figure on the back of a winged fish, and on the opposite vault the Hours dancing. The hundred small figures have been shown by Dr. Petersen to have a special allusion to the funeral rites of the ancients, and to their religious opinions regarding the souls of the departed.' The stamped bricks date from about A.D. 160.

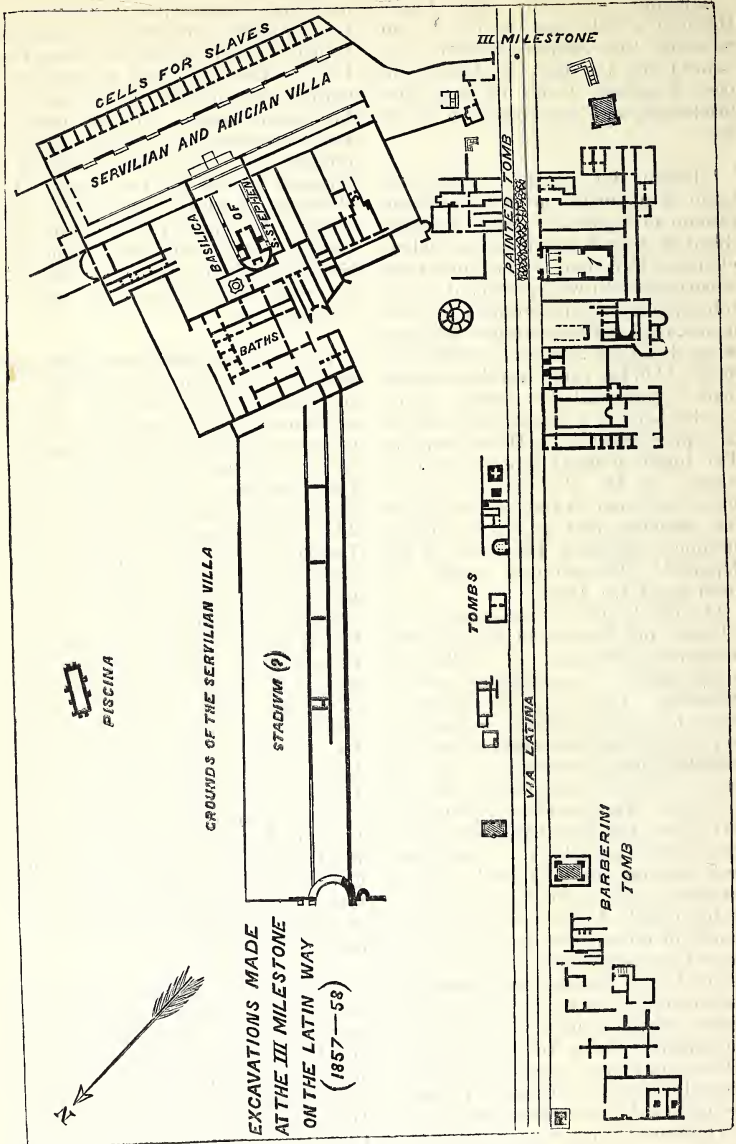
On the l. side of the road is the \***TOMBA DEI PANCRATHI**, with a well-preserved pavement in white and black mosaic, representing marine monsters. From the triclinium a flight of steps descends to the two hypogaea below, the outer sepulchral chamber being surrounded by low arches with a Sarcophagus of the 3rd cent. The portraits of its owners have been left unfinished, the monument having probably been purchased from the undertaker's stock, the inscription and portrait being afterwards added. In the pavement is the mouth of a deep but dry well. The inner chamber, which is square, has a vaulted roof covered with beautiful \*stucco-reliefs and paintings from the history of the Trojan war, with the Judgment of Paris, Achilles at Seyros, Ulysses and Diomedes with the Palladium, Philoctetes at Lemnos, Priam at the feet of Achilles, detached figures of Hercules Citharoedus, Jupiter and the Eagle, and lovely groups of centaurs hunting wild animals. There are landscape subjects in compartments,

and many arabesque decorations in relief, almost equalling the fineness of cameos in their execution. Round the base of the vault are remains of a cornice, and at the angles the Four Seasons in stucco. In the centre of the floor stands a huge marble sarcophagus, 9 ft. long. It has, which is unusual, places for two bodies, the skeletons of which were found nearly entire. It is most probable that this tomb belonged to the above-mentioned Servilius Silanus, who was consul A.D. 188 and was murdered by order of Commodus.†

The adjacent \***Basilica of St. Stephen** (key at the Tombs) was founded in the middle of the 5th cent. Several columns of *cipollino*, and smaller ones of *pavonazzetto*, have been brought to light, with ancient Composite and Ionic capitals. Some of the latter have a cross sculptured on the volutes. The Basilica, as restored by Pope Leo III., consisted of a vestibule and portico towards the E., opening into the aisles and nave, which were separated by marble columns. At the extremity of the nave is a semicircular tribune, with remains of the altar; and on its rt. or N. side a square Baptistery, with a sunk font in the centre, for baptism by immersion. In front of the tribune is the *Confessio*, 6 ft. below the pavement. It has a small ante-chamber, and a curious metric inscription, composed by Leo III., in praise of Demetria (370), who enlarged the Oratory already existing in the Villa Anicia. Having been placed over the relics of martyrs, this shrine was retained as sacred by Pope Leo.

About  $\frac{1}{2}$  m. beyond the Basilica is the *Torre del Fiscale*, a lofty square brick tower, on a foundation of peperino blocks, placed at one of the angles which occurred about every half-mile, to strengthen the line of the aqueduct. Here the high arcade of the Aqua Claudia and Anio Novus is carried

† See Sig. L. Fortunati's 'Relazione degli Scavi e Scoperte lungo la Via Latina: Roma, 1859.' 1 vol. 4to.



PLAN OF TOMBS ON THE VIA LATINA.

over that of the Marcia, Tepula, and Julia. The Anio Vetus conduit runs underground at the foot of the tower, and the Felice aqueduct is built against it.

In the *Vigna del Fiscale* are the unimportant Catacombs of the *Santi Quattro.*]

From the 2nd milestone the new Appian Way ascends for  $\frac{1}{4}$  m. beside the Rly. On the rt. is seen the tomb of Caecilia Metella, which may be reached in 20 min. on foot by the **Strada Militare.** [This important road, which runs inside the line of outlying forts, strikes N.E. from the Via Appia just beyond the tomb of Caecilia Metella, and reaches the Via Tiburtina at (5 m.) *Portonaccio* (Rte. 43), crossing all the roads which lead S.E. from Rome, and affording the only means of communication between them. It is, however, sometimes closed to carriages.] A column of Hymettian marble, on the rt., marks the by-road leading to the mineral springs of **Acqua Santa**, once much frequented by the Romans. The water is good for drinking, and is efficacious in many diseases. Just beyond the 3rd mile is the *Osteria del Tavolato*, a Stat. on the Rly. to Albano (Rte. 48). The magnificent line of arches on the l. shows the course of the united aqueducts of the **AQUA CLAUDIA** and **ANIO NOVUS** (see above). The simple line of arches still in use was built by Sixtus V. for the *Acqua Felice*. At the 5th m., on the rt., are the ruins of the *Villa Quintiliorum* (Rte. 49). An elegant brick tomb of the age of the Antonines, on the l., near the *Casale delle Capannelle*, has been confounded with the Temple of Fortuna Muliebris. Before the 7th m. is the **Torre di Mezza Via**, close to which a ruined aqueduct crosses the road in the direction of the *Villa Quintiliorum*, which it supplied with water. Beyond the 9th m. the road to Marino branches off on the l., crossing the Terracina Rly. at the ( $\frac{1}{2}$  m.) Stat. of *Frattocchie*. A mile further we cross the same Rly. near the sulphuretted hydrogen gas springs of **Solfatara**, marked by

[*Rome.*]

white efflorescence on the surface. Our road now ascends to the

11 m. **Osteria delle Frattocchie**, and joins the ancient Via Appia (Rte. 49), which it follows to **Albano** (Rte. 48).

## ROUTE 51.

FROM ALBANO TO CIVITA LAVINIA, BY ARICCIA AND GENZANO.—EXCURSION TO NEMI.—CARRIAGE-ROAD.

The **Via Appia Nuova** passes in a straight line through Albano, until reaching the viaduct that connects it with Ariccia, the ancient road having avoided the necessity of a bridge by descending on the rt. to cross the valley. At the angle where the two roads separate, opposite the Church of *S. M. della Stella*, is a massive **Etruscan Tomb**, erroneously called that of the **HORATII AND CURIATII**. The base is 16 yds. square, and 24 ft. high; at the corner were four cones, two of which are standing, and in the centre a round pedestal 9 yds. in diameter, containing a small chamber, in which an urn with ashes was discovered in the last century. Piranesi, D'Hancarville, and Nibby imagined it to be the Tomb of Aruns, the son of Porsenna (see below).

The great **\*Viaduct** which spans the beautiful ravine between Albano and Ariccia was built for Pius IX. in 1846 to 1854 by the late *Cav. Bertolini* and *Federigo Giorgi*, at a cost of 20,000*l.* It has three ranges of arches, 6 on the lower tier, 12 on the central, and 18 on the upper one, the height of each being 60 ft. and the width 49 ft. between the piers. The length, including the approaches, is 335 yds., and the greatest height

above the valley 196 ft. The whole is constructed of square blocks of peperino quarried near the spot, the quantity employed being 300,000 cubic yds. The viaduct opens immediately on the Piazza of Ariccia, between the Church and the *Pal. Chigi*. The views over the wood, hills, and sea are very fine.

1 m. **ARICCIA** (Pop. 2723), on the summit of a hill, occupies the site of the citadel of ARICCIA (980 ft.), which lay in an extinct crater to the S. It was the *Nemoralis Aricia* of Ovid, whose history and connection with the nymph Egeria are so often alluded to by the Latin poets. It was supposed to have been founded by Hippolytus, who was worshipped under the name of Virbius, in conjunction with Diana, in the neighbouring grove. It was one of the most powerful of the confederate towns of Latium at the arrival of Aeneas:—

At Trivia Hippolytum secretis alma recondit  
Sedibus, et Nymphae Egeriae nemorique  
relegat;  
Solus ubi in sylvis Italis ignobilis aevum  
Exigeret, versoque ubi nomine Virbius esset.  
*Aen. vii. 774.*

It was the first day's resting-place out of Rome in Horace's journey to Brundisium:—

Egressum magnâ me accepit Aricia Româ  
Hospitio modico. *I. Sat. v. 1.*

Its importance in the time of Cicero is shown by his eloquent description in the third Philippic, when he replies to the attack of Antony on the mother of Augustus, who was a native of the town. During the retreat of Porcenna's army from Rome it was attacked by a detachment under his son Aruns, who was defeated and slain by Aristodemus of Cumae (see above). The ancient city was traversed by the Via Appia, where numerous ruins still exist. Among these are the city walls, and a highly curious fragment with a perpendicular aperture, through which a sufficient quantity of water is discharged to give rise to the question whether it is the emissarium of the lake of Nemi

or the fountain of Diana. The most important ruin is the *cella* of an unknown temple built of accurately fitted blocks of stone without mortar, discovered in a field belonging to Prince Chigi below the modern town, by Nibby, who erroneously considered it to be the Temple of Diana (see below).

The inhabitants of Aricia, in consequence of repeated spoliations by the Goths and Vandals, withdrew into the citadel, the nucleus of the modern town. Their mediaeval history from the domination of the Counts of Tusculum to that of the Malabranca, Conti, and Savelli, is a mere chronicle of baronial contests. The city was purchased by the princely family of Chigi for 358,000 scudi in 1651.

The large *Pal. Chigi*, built by *Bernini*, is surrounded by an extensive and beautiful \*Park. The Church of the **Assumption**, raised by Alexander VII. in 1664, from the designs of the same architect, has some indifferent pictures. From Ariccia a very beautiful carriage-road leads through the woods above the Lake of Albano to (5 m.) *Rocca di Papa* (p. 427). About 10 min. walk from the village, descending into the valley to the S., is the magnificent causeway, 230 yds. long, 40 ft. high, and about 40 ft. wide, by which the Via Appia was carried across the northern extremity of the Vallariccia. It is built of quadrilateral blocks of peperino, and is pierced by three arched apertures for the passage of water. Near its S.E. extremity is the opening of what appears to be the emissarium of the Lake of Nemi, from which flows an abundant and pellucid stream. The pedestrian may from this point follow the line of the ancient Via Appia to the foot of the hill on which stands Genzano.

The high road, on leaving Ariccia, winds round picturesquely wooded ravines, shaded by elms. It crosses a second viaduct of eight arches before reaching ( $\frac{1}{2}$  m.) *Galloro*, and a third over the ravine before reaching Gen-

zano, thus avoiding the hills of the ancient Appian Way, infested until lately with beggars, as in the time of Juvenal:—

Dignus Aricinos qui mendicaret ad axes,  
Blanda que devexae jactaret basia rhedae.  
*Sat. iv.*

On passing out of Ariccia the picturesquely situated *Casino Chigi* rises to the l., inhabited for several summers by the late Lord Amptill while *chargé d'affaires* in Rome. Beyond to the E. is the wooded eminence of *Monte Gentile*, where Vitellius had a sumptuous villa, in which he was residing when informed of the treachery of Lucilius Bassus, and the rebellion of the fleet of Ravenna. Remnants of walls are still visible there. Beyond the 2nd viaduct, to the rt., is the Church of *Galloro*, built by the Jesuits in 1624 as a sanctuary for an ancient painting of the Virgin, on stone, found in the neighbourhood 3 years before.

Nearly 3 m. from Albano is the *Piazza della Catena*, from which radiates a fine triple avenue of elms, planted by duke Giuliano Cesarini in 1643. The avenue to the l. leads to the Cappuccini, the central one to the palace of the dukes Sforza-Cesarini, and that on the rt. to the town.

A path on the rt. ascends to the *Casino Jacobini*, on Monte Pardo, from which is gained a magnificent \*VIEW of the Pontine Marshes, the Volscian Mountains, the Circaean Promontory, and the Ponza Islands cutting the distant sea-line.

GENZANO† (Pop. 6000) was formerly celebrated for its festival at Corpus Domini, called the *Infiorata di Genzano*. It is now chiefly known for the excellence of its wine. On the hill above the town is the *Pal. Sforza-Cesarini*, to which the *Via Livia* and *Via Sforza* lead up from the Corso. It is in a beautiful position, on the lip of the crater, in the bottom of which is the lake of Nemi. The villa and gardens, sloping down towards the shores of the lake, afford charming

† See Directory, p. 369.

shady walks and a series of exquisite views. (Apply to the porter.) The Cesarini's feudal possession of Genzano dates from 1563. Remnants of the old town and castle, dating from the 12th cent., may be seen under the modern palace, sloping down towards the lake. A footpath descends hence to the lake in  $\frac{3}{4}$  hr.

Higher up is the convent of the *Cappuccini*, from the gardens of which the prospect is of still greater beauty.

The *Lago di Nemi* (LACUS NEMO-RENSIS of the ancients) is a beautiful little basin in a volcanic crater. It is of an oval form, 3 m. in circumference, and 1066 ft. above the sea (102 ft. higher than the Lake of Albano). The carriage-road to (2 m.) *Nemi* skirts the S. rim of the lake. A footpath leads round the N. rim, passing the *Cappuccini* and the *Fountain of Egeria*, one of the streams which Strabo mentions as supplying the lake. This fountain, which so many poets have celebrated in conjunction with the lake and temple, is beautifully described by Ovid, who represents the nymph as so inconsolable at the death of Numa, that Diana changed her into a fountain:—

Non tamen Egeriae luctus aliena levare  
Damna valent; montique jacens radicibus  
inis  
Liquitur in lacrymas: donec pietate dolentis  
Mota soror Phoebi gelidum de torpore fontem  
Fecit, et aeternas artus lentar' i tin undas.

*Metam. xv.*

Like the Lake of Albano, that of Nemi appears to have stood in former times at a higher level. It was drained in the same way by an *Emissarium* (1649 yds. long) opening into the Valle Ariccia. Its inner aperture is under the wall of the Villa Cesarini.

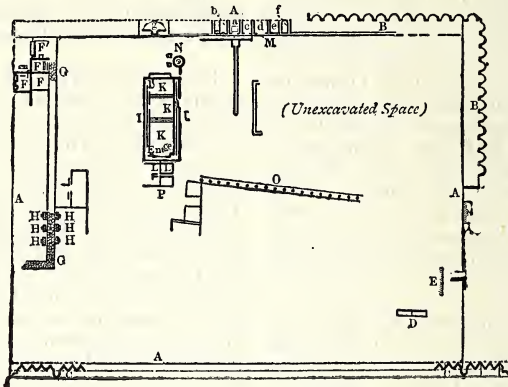
The village of *Nemi*† (Pop. 931), beautifully placed on a height above the E. shore of the lake, is now the property of Prince Orsini, after having belonged successively to the houses of Colonna, Borgia, Piccolomini, Cenci, Frangipani, and Braschi, and to the Monks

† See Directory, p. 370.

of the *Tre Fontane* (Rte. 40). The old *Castle*, built by the Colonna, is well worth a visit. In the hall are some fragments of inscriptions to the legate, C. Salluvius Naso, during the Mithridatic war. On a square marble pedestal, three feet high, is preserved the inventory, in 23 lines, of precious objects consigned to two temples, apparently those of Isis and the Egyp-

tian Diana. They probably stood in the same quadrangular enclosure as that occupied by the

*Temple of Diana Nemorensis*, excavated by Lord Savile, when British Ambassador in Rome, in March, 1885, at the *Giardino del Lago*, 1 m. below Nemi, to the N.W. This is an immense quadrangular terrace, com-



EXCAVATIONS OF THE TEMPLE OF DIANA NEMORENSIS (OR ARTEMISIUM)  
IN 1885.

- AAA. Area or terrace of the Artemisium.  
 BB. Peribolus wall with niches, N.E.  
 C.C. Buttress wall supporting terrace from lake side.  
 D. First trench opened S.E. angle.  
 E. Second trench opened, E. side.  
 F. Baths and dwellings, N.W. angle.  
 GG. Ancient paved road.  
 H. Bases of supports of covered way or stoa.  
 II. Mediaeval enclosure with ruined chapel.  
 KKK. Stylobate and basement of temple.  
 L. Trench at entrance of temple.

- MM. Chapels or Shrines behind temple.  
 a. Shrine of M. Servilius Quartus with mosaic inscription.  
 b. Chapel used as sculptor's studio.  
 c. Chapel with terra-cotta figures.  
 d. Chapel with large terra-cotta friezes.  
 e. Chapel with fragments of inscriptions.  
 f. Vaulted chapel, empty.  
 g. Hemicycle with statue of Tiberius.  
 N. Circular altar or heroon.  
 O. Wall with bases of seventeen columns.  
 P. Buildings of Opus Quadratum.

prising about 10 acres, enclosed on three sides by a wall with gigantic niches 30 ft. high and 15 wide, built of *opus incertum*.

The excavations soon revealed the dwelling of the priests and attendants of the Sanctuary, and the base of the Temple itself, 80 ft. by 50, consisting of Greek masonry of the finest description, as well as portions of the Doric columns forming the peristyle with

which it was surrounded. A circular altar or *Heroon* was also uncovered, near the back door of the temple, as well as a number of shrines, or private chapels, built along the N. boundary of the outer wall. In one of these was a beautiful mosaic pavement with a dedication to Diana, where also was found the statue of a Roman lady (*Fundilia Rufa*) with name inscribed. In other shrines were found fragments of marble statuettes, a semi-colossal

statue of the Emperor Tiberius, a double-headed Hermes, several headless Hermes, and many interesting inscriptions. Other trenches opened in the precincts of the temple brought to light a vast collection of votive offerings in terra-cotta, and fragments of friezes and groups in the same material; about 1000 coins, chiefly dating from earliest ages of the Republic; and many bronze statuettes of Diana or her nymphs, and the priestesses of her temple, thus completely identifying this site with that of the 'Artemisium' described by Strabo. Lord Savile has presented this unrivalled collection to the town of Nottingham, for the foundation of an archaeological Museum in Nottingham Castle.

Roman history attributes to Tiberius the building of a galley on the lake of Nemi, and many attempts have been made to discover and raise it. Although mainly unsuccessful, fragments have been brought to light, sufficient to prove its existence. Some of these may be found in the Vatican and Kircherian Museums, such as portions of leaden pipes stamped with the name of Tiberius Caesar, beams of pine wood and timbers faced with lead and fixed with long copper nails. The situation of this ornamental galley, or floating villa, was in a shallow part of the lake, under the platform of the temple of Diana Nemorensis, looking S.W.

Beyond Genzano, the ancient Apian Way continues in a straight line S.E. to the (3 m.) *Castello San Genaro* (the Roman SUB-LANUVIUM), preserving its polygonal pavement, as well as a fine Roman bridge. The post-road diverges to the rt. about a mile from Genzano, running due S. for nearly a mile. Just beyond the point where it curves again towards the E. a short ascent leads to *Civita Lavinia* (Rte. 53), a conspicuous object on the rt., nearly 3 m. from Genzano.]

## ROUTE 52.

FROM FRASCATI TO ALBANO, BY GROTTA FERRATA, MARINO, CASTEL GANDOLFO, AND THE LAGO DI ALBANO.—ASCENT OF MONTE CAVO.—FOOTPATH AND CARRIAGE-ROAD.

## EASY DISTANCES ON FOOT.

	h.	m.
Frascati		
Grotta Ferrata . . . . .	0	40
Frescoes and Museum . . . . .	0	30
Marino . . . . .	0	45
Castel Gandolfo . . . . .	1	0
Albano . . . . .	0	40
Luncheon . . . . .	1	0
Lake . . . . .	0	15
Palazzuolo . . . . .	0	45
Madonna del Tufo . . . . .	0	30
Monte Cavo . . . . .	1	0
Rocca di Papa . . . . .	0	15
Frascati . . . . .	1	40
	9	0

The carriage-road runs due S. to the (2 m.) *Ponte degli Squarciarelli* (skew-bridge), where it forks l. to (3½ m.) *Rocca di Papa*, rt. to (2 m.) *Marino*. Just before crossing the bridge a road leads to (1 m.) *Grotta Ferrata*. For pedestrians a short cut descends some wooden steps beyond the Hotel Frascati to the *Villa Pallavicini*, bearing always to the l. In front rises the *Villa Muti*, built in 1579, on the site of an ancient Roman dwelling. It was long inhabited by Card. York when Bishop of Frascati. Our road winds round the woods of this Villa, and in 15 min. reaches a Shrine at the entrance to a wood. Here the l.-hand path must again be followed, keeping straight on at the end of the wall. Beyond the wood we cross the *Via Latina*, and afterwards a branch of it which runs to the *Ponte degli Squarciarelli*, and presently turn l. to

2 m. GROTTA FERRATA (Pop. 1830). Immediately on the rt. is the immense castellated \*Monastery of S. Basilio,

the only one of the Order in Italy. A sufficient number of priests and lay brothers still occupy it, to officiate in the Church and to direct a school, the building having been declared a National Monument. The services here are performed in the Greek language and according to the Greek ritual, and the monastery was restored to its ancient discipline by Leo XIII. It was founded by St. Nilus about A.D. 1000, and was given *in commendam* by Pius II. to Card. Besarion in 1462. Sixtus IV. appointed as cardinal-abbot his celebrated nephew Giuliano della Rovere, afterwards Julius II., who converted it into a fortress, strengthening it with towers and a ditch.

The Church was rebuilt and disfigured in 1754 by Card. Guadagni, abbot of the monastery. At that period the 16 fine fluted columns of Greek marble, in the nave, were built up into brick pilasters, to strengthen the support of the roof. In the summer of 1880 some portions of two of the pilasters in the l. aisle were removed, when the columns were again revealed. The openings are closed by small doors, which the sacristan will unlock. The façade, in semi-Gothic style, was constructed by order of Card. Mattei, in 1844, who also restored the vestibule. The belfry of the 12th cent. was much damaged by lightning in 1778.

The VESTIBULE, all that remains of the ancient Church, has an outer entrance, made up of an ancient marble frieze. The door of the Church belonged to the old building erected in the 11th cent. The Greek inscription on it, exhorting all who enter to put off pride and worldly thought, that they may find a lenient judge inside, is perhaps of an earlier period. It is reproduced in Greek and Latin on a slab to the rt. of the door. Above is a mosaic, representing Jesus Christ, the Virgin, St. John Bapt., and St. Bartholomew.

On the vault over the high altar are mosaics of the Apostles. Between them stood once the figure of our Saviour, which has been lost. The empty throne and *Agnus Dei*

were added in 1857. At the bottom of the l. aisle is an eagle in mosaic, the armorial bearings of the counts of Tusculum, said to have belonged to the tomb of Benedict IX., who was a member of that family. There is some good Cosmatesque pavement in the centre of the nave.

The CHAPEL OF SS. NILUS AND BARTHOLOMEW, both abbots of this monastery, is celebrated for its \*Frescoes by *Domenichino* (1610). He was employed by Odoardo Farnese, while abbot, to decorate it, at the particular recommendation of his master Annibale Carracci, when in his 29th year. These fine works represent the acts and miracles of St. Nilus (l.) and St. Bartholomew (rt.). On the l. of the altar, The demoniac boy cured by the prayers of St. Nilus in the convent of S. Adriano near Rossano, with oil taken by a monk from the lamp of the Virgin. In the lunette is St. Nilus dying, surrounded by monks. On the opposite wall, the Virgin and Child, surrounded by angels, giving a golden apple to the two saints. On the l. wall of the chapel the meeting of St. Nilus and Otho III., at Gaeta, one of the finest compositions and most powerful paintings of the series. The figure in green holding the Emperor's horse is *Domenichino* himself, the person leaning on the horse is Guido Reni, and the one behind him is Guercino; the courtier in a green dress behind to the rt. is Giambattista Agucci, one of *Domenichino's* early patrons; the youth with a blue cap and white plume, retreating before the prancing horse, is the young girl of Frascati to whom *Domenichino* was attached, but whom he was unable to obtain from her parents. On the opposite wall, St. Bartholomew arranging for the foundation of the Church; a monk on the rt. sustains a falling column. Over the chancel arch, The Annunciation. These frescoes, which had suffered greatly from damp and neglect, were cleaned and restored in 1819. Outside the railing on the rt., St. Bartholomew praying for the cessation of a storm which threatens the harvest.



Opposite, St. Nilus praying before the crucifix. Between them is an ancient marble Font with genii fishing (emblematical of Baptism), excavated near Tusculum. Above it is a marble bust of Domenichino executed by Signora Teresa Benincampi, a pupil of Canova.

The altar-piece, representing the Virgin and Child, with SS. Nilus and Bartholomew, is of the *Caracci* school. On the rt. is St. Edward of England, Card. Odoardo Farnese having restored this chapel in 1610. On the l. is St. Eustace, patron of the Farnese family. Around the cornice are Greek Fathers.

The principal Greek MSS. of the conventual library were bought for the Vatican by Pius V. The **Palace of the Abbot**, remarkable for its fine architecture, contains some interesting fragments of ancient sculpture found in the neighbourhood of the monastery and among the ruins of a Roman villa. These have been arranged, together with various works of art, in a small but important

\***Museum.** Here is a valuable Collection of prints by *Bart. Pinelli* (early 19th cent.), illustrating the history of Rome and Greece. SS. Benedict and Nicholas, by *Crivelli*; a 14th cent. painting of SS. Bartholomew and Nilus; a ceiling painted in 1547 by *Francesco da Siena* (fishing scene, with arabesques). Among the sculptures are a Greek relief of a sitting youth; a cippus from the Aqua Julia, inscribed XXXVII; a beautiful Gothic shrine; a *Fenestrella*; and a curious Greek inscription, containing the names of the first 12 ἡγούμενοι, or abbots, from the foundation of St. Nilus: the dates are reckoned in the Greek manner, from the creation of the world—St. Nilus died A.D. 1005. In the third room is part of the chimney-piece of Julius II., sculptured with arabesques.

Travellers should endeavour to attend the Fair held here on the 25th of March, and on the 8th of Sept., for the sake of the peasant costumes.

The carriage-road to Marino runs

through the village of Grotta Ferrata, and turns rt. to the Ponte degli Squarciarelli. On the rt. at the entrance to the town is the Church of **La Trinità**, with a picture of the Trinity, by *Guido Reni*. [The short cut ( $\frac{3}{4}$  hr.) skirts the dry moat of the Convent to the rt., and descends into a ravine. At the first group of houses it turns rt. again, crosses the stream, and mounts the l. bank to the rt. At the top of the hill a path to the l. is avoided, and 20 min. afterwards a viaduct of the Marino Rly. is seen on the rt. The path then bears l., passes below the Piazza, and enters the town immediately behind the Cathedral.]

**MARINO**† (Pop. 7000) has been supposed to occupy the site of the ancient **CASTRIMOENIUM**, but probably the Roman town was more to the north. In the middle ages it was a stronghold of the Orsini, who first appear in the 13th cent. in connection with their castle of Marino. In 1347 it was attacked by Rienzo and gallantly defended by Giordano Orsini, whom the tribune had just expelled from Rome. In the following century Marino became the property of the Colonna, who still retain it. It was the residence of Martin V. in 1424. During the contests of the Colonna with Eugenius IV. it was besieged and captured by Giuliano Ricci, Abp. of Pisa, commander of the papal troops. The Colonna, however, recovered the town, and again fortified it against Sixtus IV. in 1480, by erecting the walls and towers which still surround it, and add so much to its picturesque beauty.

The celebrated and beautiful poetess, Vittoria Colonna, was born at Marino in 1490, where her parents, Prospero Colonna and Agnese da Montefeltro, were then residing. She was conducted thence to Naples by her father and an escort of Roman gentlemen, at the age of 19, to be married to the Marquis of Pescara, and died in Rome, admired and beloved by her contemporaries, in 1547.

The **Cathedral**, dedicated to St.

† See Directory, p. 369.

Barnabas, has a large painting of the patron Saint behind the high altar, with an angel by *Guercino*. In the l. transept is a good picture of St. Bartholomew entirely by *Guercino*, but injured by restorations. In the Sacristy is a shield taken from the Turks at the battle of Lepanto. In a small Piazza close by is a Fountain, by *Pompeo Castiglia*, a native sculptor (1642). The four Moors, with their hands bound at the base of a column, and the eight syrens, commemorate the victory at Lepanto won by *Marcantonio Colonna*. Round the corner to the l. is the **Palace**, built upon the foundations of the ancient castle. Inside a railing is a column of *cipollino* marble, the emblem of the Colonna family, repeated everywhere through the town, and bearing the motto, *MOLE SUA STAT*. On the upper staircase are frescoes by *Federigo* and *Taddeo Zuccheri*, and on the first and second floor a collection of pictures, including portraits of the Popes, and of illustrious members of the Colonna family.

In the ravine below the Palace is the **Rly. Stat.**, to which a road descends. The street facing the Column leads down to a *Public Garden*, on the W. side of which is the Augustinian Church of the **Madonna delle Grazie**, with a painting of St. Roch, attributed to *Domenichino*. The climate of Marino (1330 ft.) is healthy, and during the summer it is frequented by families from Rome.

The carriage-road returns through the Corso, passing the Cathedral on the l., and at a fountain turns to the rt., and descends into a ravine. It then crosses a rivulet which occupies the ancient bed of the *Aqua Ferentina*, upon whose banks the Latin tribes held their general assemblies, from the destruction of Alba to the consulship of P. Decius Mus, B.C. 340. Many councils of the confederation which took place in this valley are mentioned by Dionysius and Livy. Among these were the assemblies at which Tarquinius Superbus compassed the death of Turnus Herdonius; that at which the deputies decided on war with Rome to restore the Tarquins

to the throne; that held during the siege of Fidenae; and that which preceded the battle of Lake Regillus. The visitor may trace the stream to the 'caput aquae,' in which, according to Livy, Turnus Herdonius, chieftain of Aricia, was drowned by having a hurdle covered with heavy stones placed over him. The spring rises in a clear volume at the base of a mass of tufa,  $\frac{1}{2}$  m. E. of the road.

From the bottom of the valley, here extremely picturesque and deeply excavated between precipices of peperino, an ascent of  $\frac{1}{2}$  m. through the pleasant woods of the **Parco di Colonna** brings us to a little roadside oratory on the rt., where a view suddenly opens upon the beautiful

\***Lake of Albano.** This celebrated sheet of water ( $2\frac{1}{2}$  m. by  $1\frac{1}{2}$  m., and about 6 m. round) is of purely volcanic origin, bearing the unmistakable form of an extinct crater, whose sides of tufa have become overgrown with brushwood. Here is the lowest point (246 ft.) of the lip-crater in which the lake lies, and over which the waters flowed into the Vallis Ferentina, before the cutting of the Emissarium (see below). [From hence a path on the l. strikes off to ( $1\frac{1}{2}$  hr.) *Monte Cavo*, along the ridge of (15 min.) *Costa Castello*, the probable site of ALBA LONGA. For many years antiquaries had fixed the site of this celebrated city at Palazzuolo, on the E. side of the lake, although the space appeared too limited to agree with the descriptions of Livy and Dionysius. Sir William Gell supposed that it was situated on the ridge stretching along the N. side, and bounded by precipices towards the water. This position may explain why the city was designated by the term *longa*. There would be room only for a single street, whose length could not have been less than 1 m. According to this theory, Palazzuolo was one of the citadels which defended the town at its S.E. extremity. There are few spots in the neighbourhood of Rome which the poetry of Virgil has made

so familiar to the scholar as Alba Longa :—

Signa tibi dicam : tu condita mente teneto.  
Cum tibi sollicito secreti ad fluminis undam,  
Litoreis ingens inventa sub illicibus sus  
Triginta capitum foetus enixa jacebit,  
Alba, solo recubans, albi circum ubera nati,  
Is locus urbis erit, requies ea certa laborum.  
*Aen. iii. 388.*

There can hardly be a doubt that Alba was a powerful city anterior to the foundation of Rome. It was destroyed by Tullus Hostilius (B.C. 650), after the famous contest of the Horatii and Curiatii, when its inhabitants removed to Rome, and settled on the Caelian Hill. In later times the Julian and other illustrious families traced their descent from these Alban colonists.]

Following the ridge of Monte Cucco, after  $1\frac{1}{2}$  m. a road on the l. descends to the Rly. Stat., from which a pathway, partly ancient and paved with blocks of lava, leads down in 10 min. to the *Emissarium* (see below). 5 min. further the high road divides. Straight on the *Galleria di Sotto*, shaded with fine trees, leads down to ( $1\frac{1}{2}$  m.) *Albano*. We ascend l. to

$2\frac{1}{2}$  m. **CASTEL GANDOLFO**† (Pop. 2100), formerly the summer retreat of the Popes, and still assigned to the Holy See for that purpose by a law of 1871. In the 12th cent. it was the property of the Gandolfi family of Genoa, whose *Turris* or *Castrum de Gandulphis* is mentioned in many documents of the period. Under Honorius III., in 1218, it passed into the hands of the Savelli, who held it as their stronghold for nearly 400 years, defying alternately the Popes, the barons, and the neighbouring towns. In 1436 it was sacked and burnt by the troops of Eugenius IV., because Cola Savelli had afforded an asylum in it to Antonio da Pontedera, who had rebelled against the Pope. On this occasion the castle was confiscated; but the Savelli again obtained possession of it in 1447, and continued to hold it until 1596, about which time Sixtus V. converted it into a duchy for Bernar-

† See Directory, p. 369,

dino Savelli. The fortunes of his house were, however, too much reduced to support the dignity, and he sold the property to the Government for 150,000 scudi, an immense sum for the time. In 1604 Clement VIII. incorporated it with the temporal possessions of the Holy See. Urban VIII., about 1630, determined to convert it into a summer residence for the sovereign pontiffs, and began the

**Papal Palace**, from the designs of *Carlo Maderno* and others. In 1660 the plans were enlarged and improved by Alexander VII., and the building was altered to its present form by Clement XIII. in the last century. It is a plain, uninteresting edifice, commanding, however, a fine view over the lake. It is now occupied by nuns, established here by Pius IX. in 1870. The **Church**, dedicated to St. Thomas of Villanueva, was built in 1661 by *Bernini*, in the form of a Greek cross.

The **Villa Torlonia** is decorated with reliefs and statues by *Thorvaldsen*, and stuccoes by *Raimondi*. In the Chapel are the tombs of the late Prince and Princess Alexander Torlonia. Within the grounds of the **Villa Barberini**, outside the town to the S., are extensive remains of Domitian's Villa.

The situation of Castel Gandolfo is extremely picturesque: it occupies an eminence (1450 ft.) above the N.W. margin of the lake, which lies 450 ft. below, and enjoys a pure and bracing climate. Several Roman families have erected villas in the vicinity. Here *Goethe* passed the summer of 1787.

[N.B. Visitors who wish to see the *Emissarium* must enquire for the Custode (3 fr.) before leaving Castel Gandolfo.] The

\***Emissarium** is a remarkable outlet formed by the Romans, while engaged in their contest with the Veientes (B.C. 394), for the purpose of lowering the waters of the lake, which by their accumulation threatened to in-

undate the subjacent country. The Delphic oracle had declared that Veii would not be overcome until the Lake of Albano had been partially drained. This passage is a subterranean canal or tunnel, 1509 yds. in length, excavated in the tufa; it varies in height from  $5\frac{1}{2}$  to 9 or 10 feet, and is never less than  $3\frac{1}{4}$  in width. The upper end is of course on a level with the surface of the lake (965 ft.), the lower 954 ft. It runs under the hill  $\frac{1}{2}$  m. S. of Castel Gandolfo, and opens at *La Mola*, 1 m. from Albano, from which its waters run to the Tiber by *Torre di Valle*. Certain vertical openings or shafts (*Putei* and *Spiracula*), intended to give air to the tunnel below during its excavation, are visible in various parts of the hill under which it runs. In summer the water is seldom more than 2 ft. deep in the Emissarium, and does not run rapidly, as may be observed by means of a candle placed upon a float and allowed to follow the current. Over the opening towards the lake is a low flat arch of peperino, formed of seven large wedge-shaped blocks which support each other—a style employed in the Tabularium of the Capitol, and even in Imperial times in the substructions at the E. end of the Colosseum. It is now sustained by a modern round arch. Within the enclosure formed by this arch and wall are some ancient stone seats, with a moulding, probably belonging to a Nymphaeum, which existed when Domitian took so much delight in this locality. A quadrilateral court, walled in with large stones in parallel courses, succeeds to the flat arch; the water then enters a narrower passage, and passes into the interior of the mountain. 'At the further end is a large reservoir, where the water was distributed in different directions for irrigation. The principle of the arch was evidently known to those who made this tunnel, and it is probable that it was bored under the direction of Greek engineers, sent in consequence of the Delphic oracular response which ordered the work to

be undertaken.'—*B.* A large grotto, near the water's edge, at a little distance to the N. of the Emissarium, decorated with Doric triglyphs, was probably used as the summer triclinium of the Emp. Domitian, whose Palace was situated on the hill above.

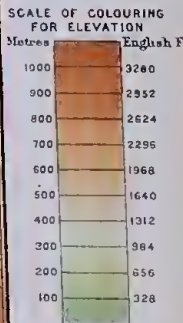
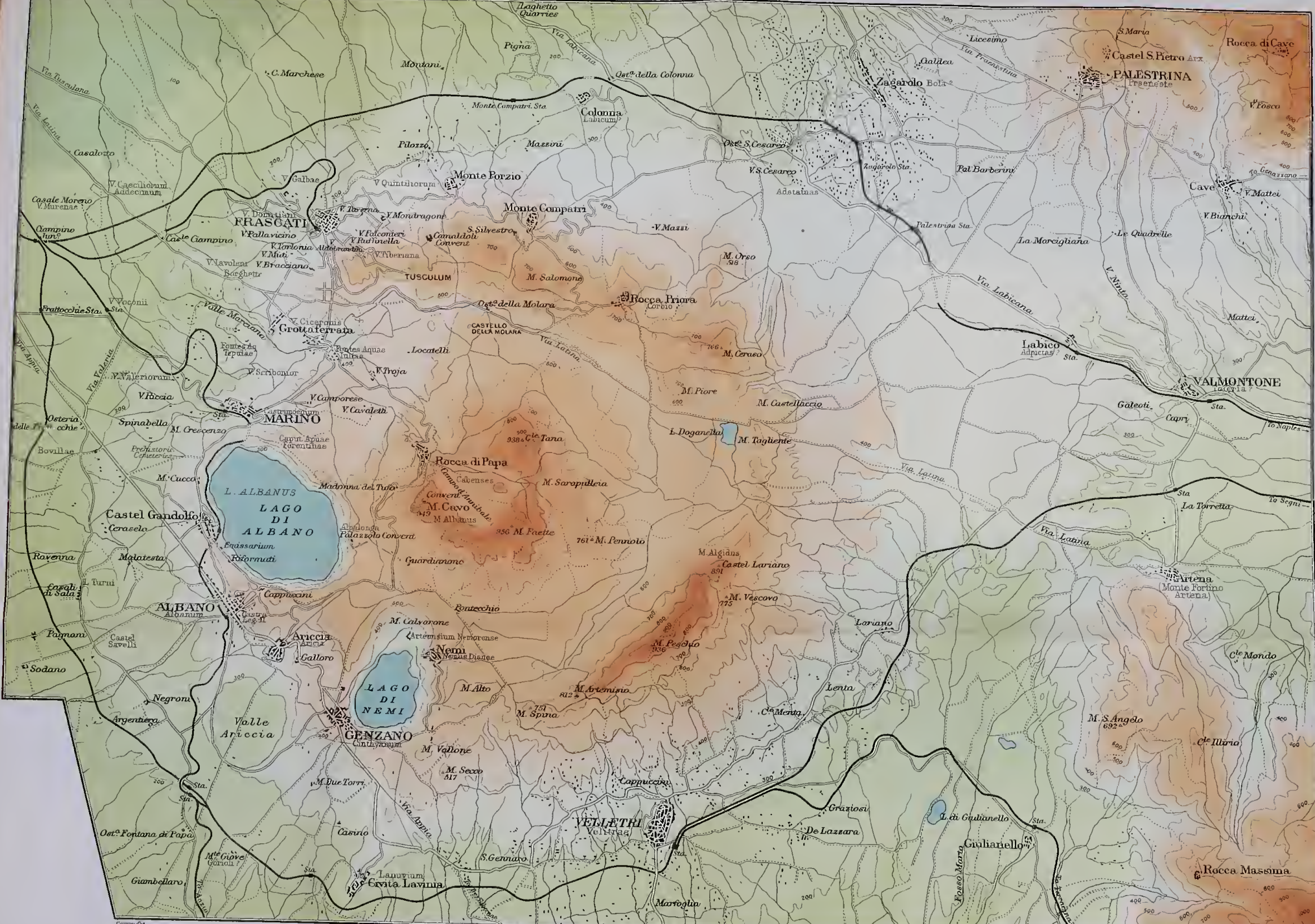
The beautiful \**Galleria di Sopra* skirts the upper margin of the lake as far as the Convent of the *Capuccini*, where the road turns to the rt., and descends to **Albano** (Rte. 48). Another road bears l., joining after  $1\frac{1}{2}$  m. the carriage-road from Ariccia to Rocca di Papa. A path on a lower level, affording exquisite glimpses of the Lake, leads in  $\frac{3}{4}$  hr. to

**Palazzuolo**, which occupies the site of the Citadel of *Alba Longa*. The name may be derived from the Palace, situated at the S. extremity of that city, in which Dion Cassius says that the Consuls assumed their state robes before ascending to the solemn festivities in the temple of the Latian Jupiter on the summit of the mount (see below). Before reaching the Convent some caverns are seen to the rt., probably quarries originally, but under the Empire changed into delicious *nymphaea* and reservoirs. Card. Isidore of Thessalonica, a learned Basilian monk of the 15th cent., used to reside here and dine frequently in one of these cool grottoes.

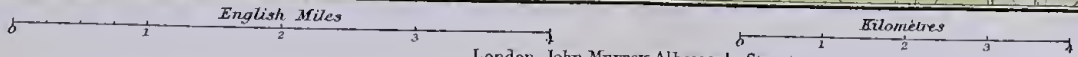
The Church of **S. Maria** was granted by Innocent III. in the 13th cent. to some Augustin friars. In the choir is a slab to the memory of Agnesina, daughter of Federigo da Montefeltro, duke of Urbino (1472–1522). She was the wife of Fabrizio Colonna, and mother of Ascanio, Constable of Naples, and of the accomplished Vittoria Colonna.

In the garden of the Convent, once Cistercian, afterwards Carthusian, and now Franciscan, is a consular tomb, excavated in the rock. It was first discovered in 1463 by Pius II., who had it cleared of the ivy which had concealed it for ages. It was not completely excavated until

FRASCATI, ALBANO, VELLETRI

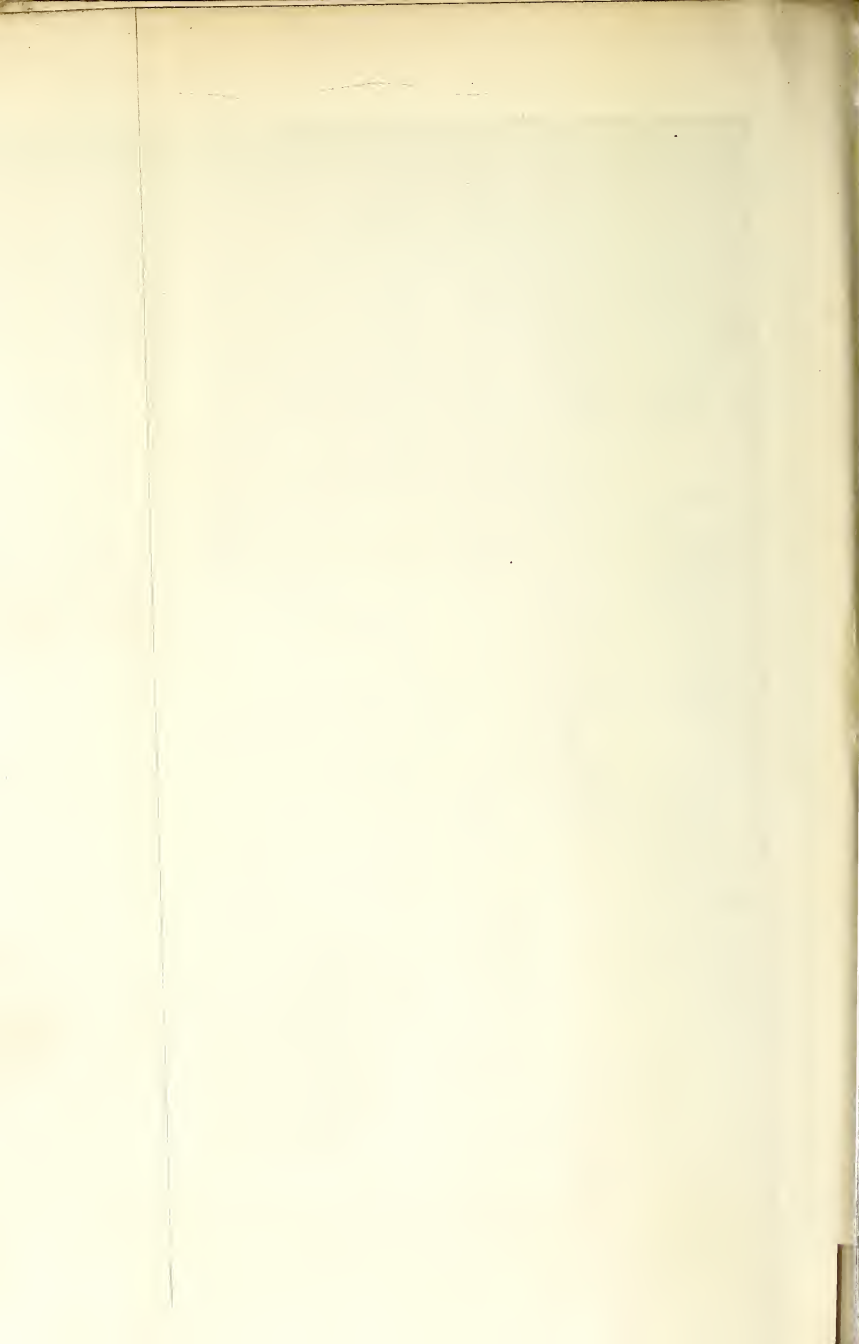


Note: The heights engraved on the photos are in Metres



London, John Murray, Albemarle Street.

J. Bartholomew, Edm.



1576, when a considerable treasure is said to have been found in the interior. The style closely resembles that of the Etruscan sepulchres, while on it are sculptured the consular fasces and chair, and the emblems of the pontifical office. It may be the tomb of Cneius Cornelius Scipio Hispallus, the only person who died invested with the double dignity of consul and Pontifex Maximus, and who was seized with paralysis while returning from the customary celebrations in the temple on the Alban mount (B.C. 176). Built up into the wall of a water-tank are a part of a cornice and a broken column, which belonged to the Temple of Jupiter Latiaris (see below).

The *Casino* above the convent, now deserted, was built in the 17th cent. by Card. Girolamo Colonna, for a summer residence.

On the southern margin of the hill above the grottoes, are the ruins of the mediaeval castle of *Malafitto*, belonging first to the Conti, and sold in 1550 to the Savelli.

The path continues along the upper margin of the lake, and in 10 min. divides. Straight on runs the *VIA TRIUMPHALIS* (see below), leading in  $1\frac{1}{2}$  hr. to the *Ponte degli Squarciarelli*. (After  $\frac{3}{4}$  hr. avoid turning to the l.) Ascending to the rt. we pass in 20 min. the Trinitarian Chapel of the *Madonna del Tufo*, erected in 1592 to commemorate the miraculous escape of a traveller from a falling rock, and reach thence in  $\frac{3}{4}$  hr. *Rocca di Papa*. [At a Cross, 5 min. beyond the Convent, a path ascends to the rt., avoiding *Rocca di Papa*, and reaching the main track for Monte Cavo in  $\frac{1}{4}$  hr.]

**Rocca di Papa**† (2045 ft.), a miserable little town (Pop. 3000) in a grand situation, is said to occupy the site of the Latin city of *FABIA*, mentioned by Pliny as existing in his time, and is supposed by some topographers to mark the position of the *ARX ALBANA* of Livy, at which the Gauls were repulsed in their attack on Rome. The modern name may be a corruption of the ancient *Fabia*, or may indicate

† See Directory, p. 370.

that the place was one of the strongholds of the Popes as early as the 12th cent. It is first mentioned in 1181. In the 13th cent. it became, like Marino, a fief of the Orsini family, who held it until the pontificate of Martin V. in 1424, when it passed to the Colonna, who still possess it. During the next two centuries it was a stronghold of that celebrated family, and was frequently besieged and captured in the contests between the Roman barons. In 1482 it was taken by the duke of Calabria; in 1484 by the Orsini; and in 1557, during the contests between the Caraffeschi and the Duke of Alba, it was besieged by the people of Velletri, and compelled by famine to surrender. The streets are steep, dark, and tortuous, excepting in the Borgo Vittorio, a wide and gradual ascent, below the town. At the beginning of this ascent, on a house to the rt., is a slab, bearing the inscription:

IN QUESTA CASA  
ABITÒ  
MASSIMO D'AZEGLIO.

In his memoirs (*Miei Ricordi*) D'Azeglio mentions with delight his summer residence and artistic studies at *Rocca di Papa*, in 1821. Higher up is the Cathedral, rebuilt in 1814. The 2nd chapel to the rt. has a painting attr. to *Pierino del Vaga*. On the l. is a marble tabernacle, of 1507, with gilt reliefs, now used for holy oil. On the extreme point of the rock some ruins of the ancient citadel may still be seen.

In consequence of the pure air and fine scenery of *Rocca di Papa*, the neighbourhood is becoming popular with the Romans as a summer residence, and many villas are springing up in the direction of the *Madonna del Tufo*.

Immediately behind the town commences the circular crater-like depression or plain of the *Campo di Annibale*, so called from a tradition that it was occupied by Hannibal in his march against Tusculum and

Rome. It is more probable that it was the position of the Roman garrison placed here to command the Appian and the Latin Ways during the invasion of the Carthaginians. This plain is used as a summer camp for the troops in garrison at Rome, and is reached by a carriage-road without entering Rocca di Papa. The outline of the crater may be distinctly traced during the ascent: the side nearest Rome has disappeared, but Rocca di Papa, situated upon one of the several lava eruptions of the volcano, occupies the N.W. portion of its margin. In different parts of the plain are deep roofed pits, in which is preserved the snow collected on the neighbouring heights for the supply of Rome.

Ascending for 20 min. the path above the town, we join the well-preserved VIA TRIUMPHALIS, paved in basaltic lava, by which the generals to whom were granted the honours of the lesser triumph, or ovation, ascended on foot to the temple. Among those who enjoyed this honour were Julius Caesar, as dictator; M. Claudius Marcellus, after his victory at Syracuse; and Q. Minucius Rufus, the conqueror of Liguria. Pope Alexander VII. alone in modern times could boast of having driven up in a carriage. Pius IX., always fond of equitation, rode up on horseback. The kerb-stones are entire in many parts, and about 9 ft. apart. Some of the large polygonal blocks bear the letters N.V., supposed to signify 'Numinis Via.' In 15 min. we reach the summit of

**Monte Cavo**† (3150 ft.), the highest point of the Alban group of hills which bound the Campagna on the E. and S. On its crest stood the *Temple of Jupiter Latiaris*, erected by Tarquinius Superbus, as the common place of meeting of the Romans, Latins, Volsci, and Hernici, and memorable in Roman history as the scene of the *Feriae Latinae*, the solemn assemblies of the 30 cities which formed the Latin confederation. In

† See Directory, p. 369.

the beginning of the last century the ruins then existing were sufficient to show that the temple faced the S.; that it was 80 yds. long and 40 yds. broad; and that it had been decorated with columns of white marble and giallo antico. Many statues and reliefs were also found upon the spot, which proved the magnificence of the edifice under the Emperors. In 1783 all these remains were destroyed by Card. York in rebuilding the Church of the Passionist convent, now suppressed. The Roman antiquaries justly denounced this proceeding of the last of the Stuarts as an act of Vandalism, and it is surprising that so ardent an admirer of ancient art as Pius VI. did not interpose his authority to prevent it. The only fragment now visible is a portion of the massive wall, on the S. and E. side of the garden of the convent, composed of large rectangular blocks, which formed a part of the ancient substructions of the temple. In 1876, the learned astronomer, Father Secchi, established here a meteorological observatory.

The \*VIEW from this elevation is superb. At the foot of the mountain are the lakes of Nemi and Albano, with the towns of Genzano, Ariccia, Albano, and Castel Gandolfo. Beyond are the wide-spread plains of Latium. Immediately at the foot of the Alban hills we see the vine-clad hill of Monte Giove, and the town of Civita Lavinia. On the S.E. we trace the coast-line from the promontory of Porto d'Anzio to near Civita Vecchia, passing the sites of Ardea, Lavinium (Torre di Pratica), Laurentum (Tor Paterno), Ostia, and Cervetri. On the N. and E. rise Monte Cimino, the insulated mass of Soracte, Monte Vaccone (*Vacuina*), Monte Tancia and the Sabine range, Monte Gennaro, with the group of the Montes Corniculani at its base, and the lofty outline of the Apennines which encircle the valley of the Velino. Within the amphitheatre formed by the Sabine hills we see Tusculum and the heights of Tivoli. Behind Monte Pila, which rises to the rt. above the Campo di



Annibale, is the 'gelidus Algidus' of Horace, on which Lord Beverley discovered the ruins of a circular temple. This may possibly be that of Diana which Horace celebrates:—

Quaque Aventinum tenet Algidumque,  
Quindecim Diana preces virorum  
Curet; et votis puerorum amicas  
Applacet aures.

Beyond this, at the opening of the valley of the Sacco, is the town of Valmontone. The winding Tiber, with the shining sea beyond it, the flat, sharply defined coast-line as far as Terracina, and the lake of Bracciano, are prominent objects in the panorama. The last and greatest feature of the landscape is Rome itself, which is seen from this point in all its glory:—

Quaque iter est Latii ad summam fascibus  
Albam,  
Excelsâ de rupe procul jam conspicit Urbem.  
Lucan, v.

The summit of this hill is well known to the classical reader as the spot from which Virgil makes Juno survey the contending armies previous to the last battle described in the *Aeneid*:—

At Juno e summo, qui nunc Albanus habetur,  
(Tum neque nomen erat, nec honos, aut  
gloria, monti.)  
Prospiciens tumulo, campum adspectabat, et  
ambas  
Laurentium Troiumque acies, urbemque La-  
tini.  
*Aen.* xii. 134.

Lord Byron has beautifully described this magnificent panorama:—

And afar  
The Tiber winds, and the broad ocean laves  
The Latian coast, where sprung the epic war  
'Arms and the man,' whose reascending star  
Rose o'er an empire;—but beneath my right  
Tully reposed from Rome; and where yon bar  
Of girdling mountains intercept the sight,  
The Sabine farm was till'd, the weary bard's  
delight.  
*Childe Harold*, iv. 174.

15 min. suffice for the descent to Rocca di Papa, whence a carriage-road descends on the rt. to (5 m.) **Frascati** (Rte. 47). The footpath continues l. for awhile, and then leads down through a wood, falling into the high road beyond a short tunnel.

## ROUTE 53.

FROM THE CENTRAL STATION TO CORI  
AND SEGNI, BY CIVITA LAVINIA AND  
VELLETRI.—RAIL.

Miles.	Stations.
	Rome
9	Ciampino
11	Frattocchie
18	Cecchina
21	Civita Lavinia
27	Velletri
	5 Ontanese
	8 Artena
	15 Segni
33	Giulianello
36	Cori
38	Cisterna
44	Ninfa
46	Sermoneta

The Rly. follows Rte. 47 as far as

9 m. **Ciampino** Junct. (where the branch line for Frascati strikes off on the left), and continues S. to

11 m. **Frattocchie**, where it crosses the Appian Way. From

18 m. **Cecchina** Junct. a branch line runs N. to *Albano* (Rte. 48) and S. to *Nettuno* (Rte. 54). Turning S.E. the Rly. passes on the rt. the hill of *Monte Giove*, now covered with vineyards, but interesting as the supposed site of **CORIOLI**, so famous in the history of *Coriolanus*:—

'Cut me to pieces, Volsces, men and lads,  
Stain all your edges on me. Boy! false hound!  
If you have writ your annals true, 'tis there  
That, like an eagle in a dove-cote, I  
Flutter'd your Volsces in Corioli:  
Alone I did it.'

There are no ruins of the ancient city, which even in Pliny's day had disappeared from view (*periere sine vestigio*). Only a farmhouse and a tower mark the spot.

21 m. **CIVITA LAVINIA** (Pop. 1350), a very picturesque town on a hill (675 ft.),  $\frac{3}{4}$  hr. to the l. of the Stat. The road leading up to the town is still partly paved with huge polygonal blocks of lava.

**Civita Lavinia** occupies the site of **LANUVIUM**, supposed to have been one of the confederate cities of Latium founded by Diomedes. It is celebrated by Livy for its worship of Juno Sospita, or Lanuvina. It is also memorable as the birthplace of Milo and of Murena, well known by the able advocacy of Cicero, of Roscius the comedian, and of the two Antonines and Commodus. From the ruins of the magnificent villas belonging to the latter Emperors have been from time to time extracted valuable works of art, now in the Capitoline Museum. In the year 1865, near the N. angle of the town walls, were discovered extensive remains of the ancient theatre, with massive peperino pilasters and arches, together with mosaic pavements, constructions of different styles and periods, and fragments of bronze and marble statues, and reliefs. Here also was found a colossal statue of the Emp. Claudius, with the attributes of Jupiter, now in the rotunda of the Vatican Museum.

From the **Piazza** there is a splendid \*VIEW over the slopes of Velletri, the Volscian and Lepine mountains, with Cori, Sermoneta, and other towns, extending to Terracina, and embracing the vast plain of the Pontine marshes bounded by the sea, over which rise gracefully the Circæan promontory and the group of Pontian Islands. Lower down is the **Casa Comunale**, or town hall, where some interesting objects of antiquity may be seen. Among these is a votive cippus of tufa bearing the following inscription:—

TEMPESTATIBVS—M. LABERIVS.  
C. F.—DAT

The simplicity of this dedication to the 'tempests' takes us back to the

Republican period, and renders it probable that the M. Laberius recorded was the same mentioned by Cicero in the year of Rome 709 (*ad Fam.* xiii. c. 8). Here is also a cast of one of Lord Savile's horses' heads, presented by him to the town (see below).

Opposite **S. M. Maggiore** (in the main street) is a pedestal, with an interesting inscription to Titus Aurelius Aphrodisius, a *libertus* of Antoninus Pius, and a sarcophagus of the 3rd cent., serving as a fountain.

On the N. wall of the Church is the fractured pedestal of an honorary statue erected by the Senate and people of Lanuvium to Marcus Aurelius Agilius Septentrio, a freedman of the Emperor Commodus, who is eulogized as the first pantomimist of his time, besides being a priest of the Synod of Apollo. The street soon terminates at the W. gate, to the l. of which are remains of the ancient walls of volcanic stone, resembling in construction those of Ardea. On these are based the **Mediaeval walls** and the S. tower of the 15th cent., rebuilt by the Colonna, whose arms are still sculptured on some of the stones. Four circular towers defended the corners of the walls, of which that at the E. angle is the largest, and was called the **Rocca**, when the Duke of Calabria occupied Civita Lavinia, in 1482. Near the base of the S. tower is an iron ring, supposed to be that to which Aeneas moored his ship when he disembarked, a singular geological as well as historical anachronism.

From hence an ancient road descends towards Nettuno. In 5 min. we reach the polygonal pavement over which Cicero travelled to and fro between Astura and Tusculum. On these journeys Lanuvium offered him a convenient halting-place, as he says in his letters to Atticus (*lib.* xiii.). At **S. M. delle Grazie**, a little further down, is the site of one of the ancient city gates. From this point another ancient road to the l. may be taken in reascending to the town, following

the outer circle of the **Ancient Walls**. They consist of peperino blocks, frequently 8 ft. by 4 ft., which continue until near the so-called Tower of Aeneas, where we enter the city.

Behind the fountain in the Piazza, on the l. of the high road to Genzano, a lane leads up to the **Casino**, formerly of the Bonelli, now of the Dionigi family, which is entirely founded on ancient substructions. In the court are fragments of sculpture and inscriptions. Over the entrance a marble slab records that in 1723 Carlo Bonelli received a visit there from James III. and Maria Clementina, his wife. In the adjacent olive-plantation, excavations made in 1826 revealed a quantity of spears, swords, weapons, and utensils. On the opposite side of the road are substructions, in three successive tiers, supporting the platform, on which was built the *Temple of Juno Lanuvina*, which, like most other ancient temples, had its front towards the S.W. The masonry is partly of *opus incertum* and partly of reticulated work.

Further up the lane we reach a vine-clad eminence called *S. Lorenzo*, from a monastery which stood on the spot, in the 13th cent. It occupied the site of far more ancient buildings; for excavations undertaken there early in 1884 by Lord Savile, when British Ambassador in Rome, revealed the existence of a series of chambers, with mosaic pavements, supported by pilasters and half columns, with surrounding porticos chiefly of reticulated masonry. This building is supposed to have been connected with the Nymphaeum of a Roman villa of the Imperial age, as waterpipes, reservoirs, and drains were found in abundance at the same time, and some pieces of sculpture, including five horses' heads. Close by were discovered some remains of another building of great antiquity. They consist of a parallelogram, 15 yds. by 7, formed of colossal *opus quadratum*, of which twelve courses are still erect, overlooking an ancient polygonally-paved road, which proba-

bly once led up to the temple of Juno Sospita or to the arx of Lanuvium.

The whole territory of Civita Lavinia is intersected with ancient roads, frequently retaining their Roman pavement, and the ruins of ancient villas recur on every eminence. One of these, called the *Colle delle Crocette*, lies on the rt. of the Rly., about 1½ m. E. of the Station. The house is built upon the quadrilateral masses of the ancient villa walls, and the distribution of the Roman, or pre-Roman residence may still be clearly traced. Fragments of pottery and scarabaei found on the land indicate a period of Etrusco-Latin civilization preceding the subsequent period of Roman luxury displayed in these villas; but the remnants of huge amphorae, also found on the spot, as well as the massive base of an ancient wine-press, show that formerly, as now, this was a wine-producing district.

[Carriage-road N. to (2½ m.) Genzano (Rte. 51).]

The Rly. crosses a deep ravine by a handsome iron viaduct to reach

27 m. **VELLETRI**† (Pop. 12,000), the see of a bishopric conjointly with Ostia, always held by the Cardinal Dean of the Sacred College. The city is picturesquely situated on an eminence upon the lower slopes of Monte Artemisio, and occupies the site of the Volscian city of VELITRAE, whose hostilities with Rome date from the reign of Ancus Martius. It was surrounded with a fosse and *vallum* by Coriolanus, and was so frequently in collision with the Romans that they at length, after the close of the great Latin war in B.C. 338, destroyed its walls and transported its local senators to Rome, where they are said to have become the ancestors of the distinct *caste* called the Trasteverini. The family of Augustus came originally from Velitrae. In the 6th cent. Velletri was occupied by Belisarius, and it subsequently suffered from the Lom-

† See Directory, p. 370.

bard invasion which ruined so many towns on the Appian Way. In 1744 the hills on the N. of the town were the scene of a battle in which Charles III. of Naples gained a victory over the Austrian army under Prince Lobkowitz; and in 1849 Garibaldi defeated the Neapolitan troops near the cemetery.

A short ascent from the Stat. leads to the city gate, whence a broad road turns rt. and ascends to the upper part of the town, commanding beautiful views. [Straight on, in the lower town, is the

**Cathedral of St. Clement**, rebuilt in 1660. At the end of the l. aisle is a fresco of the Virgin and Child, with SS. Sebastian, Mary Magd., Anthony the hermit, and Roch. To the rt. of the high altar is a Cosmatesque table. The columns of the subterranean chapel belong to ancient buildings. In the sacristy is a *lavamano*, or basin for ablution, presented by Card. della Rovere, afterwards Julius II., when bishop of Ostia and Velletri. Another eminent bishop of this diocese was Latino Orsino, better known as Card. *Latinus*, one of the most learned prelates of the 13th cent., who is believed by some writers to have been the author of the beautiful hymn *Dies irae Dies illa.*]

Ascending by the carriage road, we pass on the rt. the **Palazzo Lancellotti**, now *Ginetti*, built by *Martino Longhi*. It has a fine staircase and *loggie*, from which the \*VIEW over the subjacent plain and the Volscian Mountains embracing Cori, Rocca Massima, Cisterna, Sermoneta, Terracina, and Montefortino, is very beautiful.

The lofty bell-tower of **S. M. in Trivio** (A.D. 1353), higher up on the l., is supposed to have been an offering for the deliverance of the city from the plague which desolated it in 1348, during its siege by Nicola Caetani, Lord of Fondi. This tower is in the same style as many of the Roman

*campanili*, but is built of basaltic lava in small courses instead of brick.

On the highest point of the city, where once stood the citadel, is the **Palazzo Pubblico**, which contains a few antiquities. Here is preserved the *Lapide di Loleirio*, an inscription referring to an ancient amphitheatre in the time of Valens and Valentinian. The celebrated Volscian reliefs now in the Naples Museum were found at Velletri in 1784.

Velletri stands on a volcanic hill, several eruptions of lava being seen in the numerous quarries which supply building and paving stone for the town. The neighbourhood is celebrated for its wines.

[Rly. N.E. to *Segni*, passing on the rt. *Monte Fortino* (2080 ft.), the highest village in the neighbourhood. It occupies the site of the ancient **ARTENA**, which gives its name to the hamlet  $1\frac{1}{2}$  m. S. at the foot of the hill. Equidistant to the N. is *Valmontone*, a Stat. on the Naples Rly. After falling in with the main line we pass on the l. the ruined Castle of *Piombinara*, with a lofty square tower.

15 m. **SEgni**† Stat., 5 m. N. of the town (Pop. 6000). *Segni* (2300 ft.), the ancient **SIGNIA**, is a place of very remote antiquity, having been colonized by *Tarquinius Priscus*, as a check on the *Volsci* and *Hernici*. The modern town, although the seat of a bishop, is a poor place; it stands out as a great spur from the Volscian Mountains, and presents a very striking appearance on the declivity of a hill. The whole summit was enclosed within walls, extensive remains of which, in the most massive polygonal style, may be traced through the greater part of their circuit. During the ascent of  $1\frac{1}{2}$  hr. from the Stat., the *Porta Saracinesca* and *S. Pietro* are well seen on the l. high above the valley. On the rt., just below the town, a road (becoming afterwards a mule path) turns rt. to Cori (p. 433). The only entrance is through a S. gate, flanked

† See Directory, p. 370.

by extensive remains of ancient walls.

Ascending the street, we reach in 20 min. the

**Church of St. Peter**, occupying the site of an ancient temple, the cella of which is included in the modern edifice. The walls are built in regular courses of rectangular blocks of tufa, but rest on polygonal blocks of limestone. Behind it is a well-preserved circular reservoir for water, of the Roman period. A path leads hence to the Cross on the summit of the hill (splendid \*view).

At the N. angle of the walls is the **Porta in Lucino**, of massive construction, but choked up with earth and rubbish.

Following a rough path within the wall to the l., we reach the \***Porta Sarcinesca**, a very remarkable specimen of the polygonal style, generally known as Cyclopean. The two sides consist of huge blocks converging upwardly, over which the flat roof or architrave is formed of three very large stones stretching across. Issuing from this gate, and turning to the right, the **ancient walls** may be traced all round the brow of the hill, for the most part preserved to a considerable height. A second or advanced line of wall runs lower down, in front of the principal circuit, which measures about  $1\frac{1}{4}$  m. Specimens of *Opus Signinum*, so called from being first used at this place, may be seen among the old remains.

There is a bridle-path of 6 hrs. across the mountains S.W. to *Cori* (horse and man, 5 fr.). It commands magnificent views, winding round the N. shoulder of the Volscian Mountains at a high level, and passing near the picturesque little town of *Rocca Massima* (2435 ft.). The descent from the brow of the ridge to *Cori* is long and steep, but the view over the Pontine Marshes, from Velletri to the Circean Promontory, the Alban Hills, and ancient Latium, is very fine.]

Rly. runs parallel to the Segni branch for  $1\frac{1}{2}$  m., and then turns E. to

33 m. **Giulianello**. The village (815 ft.) stands on the l.  $1\frac{1}{2}$  m. W. of it is the little *Lago di Giulianello*, an extinct crater. Further on to the l. rises the peak of *Rocca Massima* (see above), on the summit of which is perched one of the most inaccessible villages in Italy.

39 m. **CORI** † (Pop. 6223) is situated on a hill, nearly 3 m. to the l. of the Stat. Two torrents, flowing through the deep ravines which bound the hill on the E. and W., unite below its W. angle under the name of the *Fosso de' Picchioni*, and fall into the *Tebbia*, which empties itself into the Pontine Marshes. The town is separated by an olive-grove into two parts, on the higher of which stood the ancient Acropolis. Virgil and Diodorus mention *Cori* as a colony from *Alba Longa*; while Pliny states that it was founded by *Dardanus*, which would make it one of the oldest Greek settlements in Italy. It was one of the 30 cities which formed the Latin League in B.C. 493.

The \*walls exhibit constructions of four different periods. 1st, the irregular rough masses of stone put together in the ordinary polygonal style, with smaller stones, apparently from the neighbouring torrents, filling up the interstices of the larger blocks. 2nd, polygonal masses of Pelasgic workmanship. 3rd, similar polygonal walls, the stones of which are more carefully cut, and adapted with greater precision, marking the best period of this style of construction. 4th, smaller stones covering the older work, and resembling the style of the time of *Sylla*. The hill appears to have had three circuits of walls; the 1st, exhibiting the most ancient style of masonry, is seen at the lower part; the 2nd, near the church of *S. Oliva*, and by the side of the road to the citadel; the 3rd, surrounding the

On quitting Velletri, the Terracina [Rome.]

† See Directory, p. 369.

citadel, and exhibiting the workmanship of the second period.

Turning to the rt., above the bridge, we reach in  $\frac{1}{4}$  hr. a small Piazza, with an Inn. Hence the *Via Pelasga* ascends on the l., passing on the l. the **Collegiata**, or principal Church, which has a few ancient columns. Imposing remains of ancient walls are visible here and there as we proceed. 10 min. higher up is the

**Church of S. Oliva**, which stands upon ancient foundations, supposed to be those of a temple to Aesculapius and Hygeia. Its barrel-vault and apse are covered with 16th cent. frescoes of Scripture history. To the rt. of the nave is a species of broad aisle, with eight whitewashed columns, one of which is square and fluted; other ancient columns have been used up in the rebuilding of the cloister.

We follow the road which ascends to the rt. of the Church, passing on the l. some remarkably well-preserved walls, and afterwards turn l. through a narrow dirty street to the ( $\frac{1}{2}$  hr.)

**Church of S. Pietro**. On the rt. is an ancient square marble altar, turned into a font, with rams' heads and mutilated gorgons. To the l. of the building is the tetrastyle portico of the so-called

\***Temple of Hercules**, with eight travertine columns retaining traces of stucco. The doorway is narrower at the top than at the bottom, and over it an inscription records its construction by the *Duumviri* of the town. The columns, which are very graceful and carefully worked, are of the Tuscan order, with bases. This Temple was copied by Raphael, when entrusted by Leo X. with the design of restoring Rome on classic lines.

Descending, and turning to the l. 5 min. below S. Oliva into the *Via delle Colonne*, we pass some fragments of Tuscan columns, and reach a small Piazza in which are two \***Corinthian** columns belonging to the portico of the *Temple of Castor and Pollux*,

very beautiful in style and execution. The Piazza overlooks the

**Pizzotonico**, marking the position of an ancient *Piscina*; the walls, best seen from below, are formed of huge blocks of limestone.

The street which passes the door of the Inn leads in 10 min. to the *Porta Ninfesina*, on the road to *Norba*, where another mass of the polygonal walls is well preserved. Just beyond it is the

\***Ponte della Catena**, a single arch, spanning the ravine, 75 ft. below the parapet. It is built of tufa, and is one of the most remarkable monuments of its kind.

A great portion of the walls of the modern town was erected in the early part of the 15th cent. by *Ladislaus King of Naples*. A very rough path leads on a high level from *Cori* to *Norma* in 3 hrs.

The Rly. now runs S.E. by *Cisterna* to

44 m. **Ninfa**, a poor village built upon the ruins of a mediæval town, with a dismantled castle and monastery, recently restored by the *Cactani* family. Here are some picturesque brick towers, and a ruined church with frescoes. The small lake is mentioned by *Pliny* for its floating islands (good fishing). The little river *Nymphæus*, which had its origin in the lake, gave the name to the modern town.

On the hill above stands **Norma** (Pop. 2282), near the site of the ancient *NORBA*, also one of the 30 cities of the Latin League. In B.C. 492 it became a Roman colony, founded to check the inroads of the *Volscians*. During the civil wars it was betrayed to *Lepidus*, the general of *Sylla*; but the garrison put the inhabitants to the sword, and set fire to the town, which was never rebuilt. The ruins are upon the highest point of a rocky ridge,  $\frac{1}{2}$  m. N. of the modern village. The walls are  $1\frac{1}{2}$  m. in circuit, and the blocks from 3 to 10 ft. in length.

Four gates may still be traced, of one of which there are considerable remains. Within the walls is a large quadrilateral enclosure of polygonal masonry, containing channels for the conveyance of water. Wells and reservoirs are found near it, with remains of a temple. The Acropolis, in the centre of the town, appears to have been surrounded by a triple wall.

Norma also may be reached from the Stat. of

46 m. **Sermoneta**, which gives a ducal title to Prince Caetani. On the l. rises its picturesque Castle. The train goes on to (31 m.) **Terracina** (see Directory, p. 370; and *Handbook, Southern Italy*).

## ROUTE 54.

FROM THE CENTRAL STATION TO PORTO D'ANZIO AND NETTUNO, BY CECCHINA.  
—RAIL.

Miles.	Stations.
	<b>Rome</b>
9	<b>Ciampino</b>
18	<b>Cecchina</b>
26	<b>Carroceto</b>
36	<b>Anzio</b>
38	<b>Nettuno</b>

At **Cecchina Junct.** the Rly. turns S. from the main line, descending gently in curves to

26 m. **Carroceto**, a farmhouse of the Borghese, famous for the reception accorded here to Innocent XII. on Apr. 22, 1698, by Prince Marcantonio of that family. The *Selva di Nettuno*, a forest of oaks and underwood extending nearly to the sea, has been much thinned since 1890. Charming view to the rt. on the descent to Porto d'Anzio. Before reaching

the town we pass the Semaphore and the Lighthouse on the rt., both built on the ruins of *Nero's Palace*, and the *Villa Mencacci* (now *Aldobrandini di Sarsina*) on the l.

**ANZIO** † (Pop. 3000), though now a mere fishing village and second-rate bathing place, is the representative of **ANTIUM**, the capital of the Volsci, and one of the most important naval stations of Imperial Rome. It enjoys a pleasant climate in winter and spring, and is comparatively healthy even in summer, when every other place on the coast is rendered uninhabitable by malaria. It is famed for the beauty of its situation and the scenery commanded from its pier. The blue waters of the sea are bordered by cliffs of red and yellow marl, crowned by evergreens and pine-forests. Numerous villas line the coast between Anzio and Nettuno, and the picturesque ruins of ancient Roman palaces extend as far as Astura.

Porto d'Anzio is much frequented by fishermen from Gaeta, and by feluccas employed in transporting to Naples the charcoal produced in large quantities in the neighbouring forests. The discovery of coral in the deep water off the Astura and Foco Verde towers gives employment to a few boats: but the chief attraction of the place is the quail-shooting in May and the sea-bathing from July to Sept. Rly. communication with the capital has led to a great development of the town.

Antium was founded by Tyrrhenians and Pelasgians, and, although a member of the Latin League, sided with the Volscians against Rome. It was noted for its piracy and for its wealth. Taken by the Romans, B.C. 467, it was made a Latin colony; but it revolted and was taken a second time by Camillus and C. Maenius Nepos in 338, when the rostra of its ships served to ornament the tribune of the orators in the Roman Forum. After this period Antium remained comparatively depopulated for four centuries, although

† See Directory, p. 369.

the climate and scenery still attracted the Romans to its neighbourhood. Cicero had a villa at Antium, and another at Astura, which he describes in his letters to Atticus. The city was the birthplace of Nero, who restored it on a scale far surpassing its ancient grandeur: he adorned it with magnificent temples, and induced many of the rich patricians to build villas on its shores. The piers of the **Port** constructed by Nero still remain, a fine example of hydraulic architecture. They are about 30 feet in thickness, built of large blocks of tufa united by pozzolana cement; and, like all the ancient Roman moles, consisted of a series of colossal piers, separated by open spaces, and spanned by arches. One of the arms is 900 yds. in length, the other 530; they enclosed an extensive basin, nearly as broad as long. About 1695 Innocent XII. formed a new port by adding a short pier to the E. mole of the ancient harbour, and filling up the open arches of the Roman construction. The result was a rapid deposit of sand, rendering the port almost useless for many years; but recent improvements have made it accessible to ships of 200 tons burden.

20 min. W. of the Piazza are a Lighthouse and a Semaphore. From the latter a GREAT AGGER extends nearly 2 m. as far as the Villa Adele, and is the only relic of the Volscian city now visible. In size and height it resembles that of Servius at Rome, but it has no supporting walls. The space enclosed by these fortifications is called **Le Vignacce**, and is covered with a double layer of ruins—the lower one of the Volscian city, the upper of the Roman colony.

From a column on the low headland a path descends to the so-called **Arco Muto**, where are some very interesting remains of the VILLA OF NERO, which extended along the sea-line towards the port. The ruins consist chiefly of walls and underground passages in the tufaceous rock, and almost every pebble on the beach is a sea-worn fragment of ancient marble.

Nero's villa appears to have been of great extent, but its chief interest is derived from the number of works of art which have been discovered among its ruins. The Apollo Belvedere was found here in the time of Julius II.; and the Borghese Gladiator, now in the Louvre, about a century later.

Ascending N.W. from the Piazza, and crossing the Rly., we reach in 10 min. on the l. the entrance to the large **Villa Aldobrandini di Sarsina**, supposed to occupy the site of the Temple of Fortuna Antias, which was partly destroyed to make room for Nero's villa. In the hall on the ground floor there are four statues, discovered within the precincts of the villa. One of them, representing a Priestess of Fortune, a magnificent work of Greek sculpture, was found lying on the shore by the *Arco Muto* after a fierce gale in Dec. 1878.

Opposite stands the **Villa Albani**, now a Hospice for crippled children, on the site of the Hippodrome mentioned by Tacitus in speaking of the games ordered by the Senate to celebrate Poppaea's delivery of a son, and in honour of the Claudian and Domitian families. The whole space, now dry land, before the Villa Sarsina, was included in Nero's port, and has resulted from the gradual silting up of the latter. 10 min. higher up the hill, on the rt. of the high road to Rome, is a field, containing some remains of walls and other ruins, and commanding a good view over the sea. There are no remains of the temples of Apollo and Aesculapius, celebrated in the history of the voyage of the Serpent of Epidaurus to Rome (p. 222); nor of the more famous shrine of Equestrian Fortune, which Horace commemorated when he invoked the favour of the goddess for the projected expedition of Augustus to Britain:—

O Diva gratum quae regis Antium  
Praesens vel imo tollere de gradu  
Mortale corpus, vel superbos  
Vertere funeribus triumphos.



The old tower or castle of Porto d'Anzio is supposed to have been built by the Frangipani, who were lords of Astura in the 13th cent. It bears the arms of Innocent X., who repaired its outworks about 1650. The fortress was partially restored in the time of Pius VII. as a prison. The tower and fortifications were dismantled by the English cruisers during their operations on the coast in 1813.

There are four ways of reaching *Nettuno*:—(1) the Rly.; (2) a boat, extremely pleasant in suitable weather; (3) the ancient VIA SEVERIANA, a shady lane which describes the entire circuit of the Villa Borghese, and requires an hour; (4) the main carriage-road. The sands may be followed for a short distance, ascending to the l. by a red house (Villa Colonna) before reaching the end of the first bay.

The high road is bordered by a succession of villas, each occupying the site and covering the remains of a Roman building, whose ruins sometimes extend far into the sea.  $\frac{1}{2}$  m. from Anzio we pass on the l. the gate of the \**Villa Borghese* (formerly *Castaguti*), whose beautiful grounds cannot be entered without permission from the Prince. They contain an ancient tank or *piscina*, excavated out of the rock and communicating with the sea, which was once used for the breeding of *Murenae*.

2 m. *Nettuno* (Pop. 2750). On the rt., before entering the town, is the dilapidated fortress commenced by Alexander VI., and restored by Urban VIII. and Alexander VII. *Nettuno* is surrounded by mediæval walls, having several round towers, fine specimens of masonry, the principal edifices being the Castle, bearing the arms of the Colonna, and the Pal. Doria. The greater part of the country around belongs to the Borghese family. *Nettuno* contains a few fragments of columns and capitals, the remains probably of the temple of Neptune, from which it derived its

name. The picturesque costume of the female population, which differs altogether from that of the villages of Latium, is Oriental in its character. The tradition is that the inhabitants are descended from a Saracenic colony, probably from one of the piratical bands which infested the coasts of Italy in the 8th and 9th cent. Although bordering on the sea, and neighbours to the active seafaring population of Anzio, the inhabitants of *Nettuno* are purely agricultural in their occupations; there is not a boat in the place—indeed, the beach offers no protection for them. ANDREA SACCHI, the painter, was born at *Nettuno* in 1610, and PADRE SEGNERI, the classical orator, in 1639.

At the opposite extremity of a small bay, 7 m. S.E.E., reached by a sandy road along the sea-coast, lies *Astura*. After leaving *Nettuno* we cross a stream supposed to be the *Loracina* of Livy (xliiii. 4), and the *Poligono d'Artiglieria*, used for the testing of heavy ordnance guns, and for target practice. Numerous ruins of Roman edifices are passed on the road, the most remarkable being at *Fogliano*.

*Astura* is situated on an island, the classical *Insula Asturac*. Here Cicero had a villa, which he describes in his letters to Atticus as situated in the sea: *Est hic quidem locus amoenus, et in mari ipso, qui et Antio et Circaeiis aspici possit*. The illustrious orator embarked here when he fled the proscription of the triumvirate: he had quitted precipitately his Tusculan Villa, and, sailing hence, landed at Formiæ, where he was barbarously murdered. The Castle of *Astura*, in the 12th cent., was a stronghold of the Frangipani family, from whom it passed successively to the Caetani, Conti, Orsini, and Colonna. It now belongs to Prince Borghese, and is garrisoned by a few Custom-house soldiers. The tower, built in the 15th cent., included within its walls the vaults of the Frangipani fortress, the scene of an act of treachery which has rendered the name of that family

infamous in Italian history. In 1268, after the battle of Tagliacozzo, the young Conradin, the last of the house of Hohenstaufen, took refuge here. Giovanni Frangipani, who was then lord of Astura, seized the royal fugitive and betrayed him into the hands of Charles d'Anjou, by whom he was executed in the Piazza del Mercato at **Naples**.

The woods of Astura are very agreeable. On the main land are extensive ruins, which also stretch out into the sea.

Beyond Astura is the river of the same name, mentioned by Pliny, now the *Fiume Conca*, descending from Velletri, and one of the largest streams between the Tiber and the Garigliano. Below the tower are the remains of the ancient mole, constructed, like that of Antium, upon open arches. About 3 m. inland to the N. is the **TORRACCIO**, a good Roman tomb in *opus reticulatum*; it probably stood on the side of the highway which led from Astura to Tres Tabernae, near the modern Cisterna. 4 m. beyond Astura is the **Torre di Foce Verde**, where the *Moscarello* stream empties itself into the sea; from which extends parallel to the coast, and only separated from it by a narrow strip of sand-downs, the **Lago di Fogliano**, communicating with the sea at the tower of the same name, and celebrated for its extensive fisheries of sea-basse, grey mullet, and eels, to the amount of 12,000 lbs. annually. It belongs to the Caetani family, and is often the scene of fishing-parties on a grand scale. This lake, nearly 12 m. long, is succeeded by another, the **Lago di Caprolace**, and 4 m. farther by a third, the **Lago di S. Paolo**, which extends to the base of the Circaean promontory, where it communicates with the sea at *Torre Paolo*, the site of the ancient **PORTUS CIRCAEUS**. From Torre Paolo the path follows the N. base of the Circaean promontory for 5 m. to **Torre Otevola**, from which it runs along the shore, crossing the *Fiume Sisto* and the *Portatore*, before reaching Terracina. Travellers who

intend to proceed southward from this point, without traversing 24 m. of the marsh land, may embark at Astura for Terracina, visiting the Circaean promontory on their way. (See *Hand-book for Southern Italy*, Rte. 12.)

## ROUTE 55.

FROM THE CENTRAL STATION TO FIUMICINO, BY PORTO.—RAIL.

Miles.	Stations.
	<b>Rome Central</b>
2	<b>Roma Tuscolana</b>
6	<b>Roma S. Paolo</b>
10	<b>Magliana</b>
15	<b>Ponte Galera</b>
19	<b>Porto</b>
22	<b>Fiumicino</b>

Soon after quitting the Central Stat. the Rly. to Florence and that to Tivoli turn off on the l., while our line follows for some distance the Naples Rly. It then turns to the rt. by the Stat. of *Roma Tuscolana*, describes a wide curve round the S.E. and S. sides of the town, and passes over the roads to *S. Sebastiano* and *S. Paolo*. On the rt. are seen the Pyramid of Cestius and Monte Testaccio. After crossing the Tiber the Rly. turns S. to the Stat. of

6 m. **S. Paolo**, where the line from the Trastevere Stat. falls in on the rt. Further on, by the rt. bank of the Tiber, nearly opposite *S. Paolo fuori le Mura*, which stands about a mile to the E., is the little Church of *S. Passera*.

10 m. **Magliana**. On the l., near the Stat., at the point where the Rly. curves to the W., is the *Vigna Ceccarelli*, the site of the Sacred Grove of the Fratres

Arvales, a congregation of priests, said to have been formed by the twelve sons of *Acca Larentia*, the nurse of Romulus. The corporation continued to meet at least until the time of the Gordians. The most illustrious personages of the Republic and the Empire were enrolled in this brotherhood, the object of which was to obtain from the divinity an abundant harvest and vintage. The ruins discovered in the *Vigna Ceccarelli* consist of numerous inscriptions, with the remains of a small temple, over which is built the modern Casino of the vineyard. On the hill above was the sacred wood. Beneath it was subsequently excavated a small Christian cemetery, which contained the bodies of SS. *Simplicius*, *Fundanus*, and *Veatrix*. The small circular temple was dedicated to the *Dea Dia*, the divinity worshipped by the Arvales. The Sacred Grove was excavated in the 15th cent. by *Fabrizio Galletti*, and in 1868 by *Prof. Henzen*, of the German Institute, at the expense of the King and Queen of Prussia. A memoir on the remarkable discoveries then made has been published by *Prof. Henzen* (*Scavi nel Bosco Sacro dei Fratelli Arvati*, fol. Roma, 1868), with a Topographic Appendix, by *Comm. Lanciani*. The inscriptions are in the *Museo delle Terme* (Rte. 21).

An inscription found here in 1868 records the murder of *Julius Timotheus*, a schoolmaster, with seven of his pupils, at the beginning of the 3rd cent. A.D.

Just beyond *Magliana*, on the rt., rises the *Monte delle Piche*, where the geologist will be able to study the relations of the *pliocene* deposits to the more modern diluvial ones containing bones of the fossil elephant, rhinoceros, &c., in the extensive cuttings made for the railway. In carrying a new embankment along the river were discovered some curious Roman constructions to prevent the encroachment of the Tiber.

About a mile beyond the Stat., on the l., are the extensive farm-buildings

of *La Magliana*, belonging to *Signor Giorgi*, and occupying the site of a *Prædium Mantianum*. They enclose the remains of a Pontifical residence founded towards the end of the 15th cent. by *Sixtus IV.*, and afterwards enlarged and adorned by *Innocent VIII.* and *Julius II.* It became a favourite hunting-ground of several Popes, and especially of *Leo X.*, who held a consistory in the building, and there caught his last illness in 1521. *Pius IV.* restored the court, with its beautiful fountain. *Sixtus V.* was the last Pope recorded as having lived in this suburban retreat, which, after the 16th cent., was abandoned to farmers, who soon destroyed the greater part of the fine works of art it once contained, including the *pavimenti majolicati* for which it was famous. Some of the frescoes, of the Umbrian school, but greatly injured, were purchased for the French Government by *M. Thiers*, in 1872.

In the autumn of 1874 the frescoes by *Spagna*, which adorned the Consistorial Hall, representing *Apollo* and the *Muses*, were removed to the Picture Gallery at the *Pal. dei Conservatori* (Rte. 5).

15 m. *Ponte Galera* Junct. Here we quit the *Civita Vecchia* line (Rte. 58), and turn l. to

19 m. PORTO. The whole place consists of the *Villa Pallavicini*, now the property of *Prince Torlonia*, to whom the country around belongs, and the *Bishop's Palace*, or Castle, fortified by *Cardinal Roderigo Borgia*, whose coat-of-arms is still to be seen above the gate.

Before reaching the farm-buildings of the *Villa* is a large circular brick ruin on the l., supposed to have been a temple dedicated to *Portumnus*, the divinity of ports and harbours. From the style of its masonry it appears to date from the time of the *Antonines*; beneath it are vaulted chambers of good masonry. From this point diverge on either hand two lines of wall, which formed the defences of

the town towards Rome: they extend to the ancient Port, which they enclosed as well as the buildings that surround it. Opposite the Villa Pallavicini, on the l., close to the road, has been placed a very interesting inscription discovered on the spot, which has thrown much light on the history of the construction of the ancient Port. It states that, in consequence of the inundations with which Rome had been threatened by the difficulty of the waters of the Tiber reaching the sea, the Emperor Claudius had cut new channels to it in A.D. 46. TI . CLAVDIVS . DRVSI . F . CAESAR—AVG . GERMANICVS . PONTIF . MAX . — TRIB . POTEST . VI . COS . III . DESIGN . III . IMP . XII . PP—FOSSIS . DVCTIS . A . TIBERI OPERIS . PORTVS—CAVSSA . EMISSISQVE IN . MARE . VRBEM . —INVNDATIONIS PERICVLO . LIBERAVIT. A short way beyond this we pass under the *Arco di Nostra Donna*, so called from an image of the Virgin beneath, opening on the Port of Trajan, or what in modern language might be called Trajan's Dock. A part of its extensive area is now reduced to a marshy state, although preserving its hexagonal form, and surrounded on every side by ruins of buildings which formed the warehouses, the emporium of the maritime commerce of Rome in the 2nd and 3rd centuries, represented on the medals of Trajan. It communicated with the Port of Claudius (see below) on the N.W. side. Its circuit, still nearly entire, measures 2400 yds.; the greatest depth of the water in it now scarcely reaches 10 ft. Further on between the Portus Trajani and Trajan's canal (now the *Canale di Fiumicino*) is the mediaeval Castle, now the Bishop's Palace, in the court of which are numerous ancient inscriptions and fragments of sculpture discovered in the neighbourhood. The small chapel of S. Lucia, formerly dedicated to St. Lawrence, offers nothing of interest. The see of Porto is one of the six suburban cardinal bishoprics, and is always held by the Sub-Dean of the Sacred College.

The situation of Porto, and the

great hydraulic works of which it was the centre, are worthy of examination by those interested in the engineering works of Imperial Rome.† Ostia, the port of Rome from the earliest period stood, not upon its present site, but where the ruins are seen  $\frac{1}{2}$  m. lower down the river. Thence the Tiber emptied itself into the sea by a single branch, which, from the increasing alluvial deposits, had diminished so much in depth as to be difficult of navigation, while its current became so impeded by the extension of its delta as to threaten Rome with inundation. A new Port and a more rapid fall of the river to the sea became necessary. Projected by Augustus, these works were not executed until the reign of Claudius, in the middle of the 1st cent. The PORTUS CLAVDII consisted of a vast harbour opening directly on the sea to the N.W., encircled by two piers, with a breakwater, to protect the entrance, surmounted by a lighthouse. This Port, owing to the enormous increase of trade, soon became too small, in consequence of which an inner one was commenced by Trajan, and completed about A.D. 103. The circuit of the Claudian Port may still be traced in the meadows to the N. of the hexagonal dock of Trajan. The second object, an increased fall to the Tiber, was effected by cutting canals, through which its waters reached the sea in a direct line; and it is to the latter great work that the above-mentioned inscription particularly refers.

Under Trajan a new canal from the Tiber was substituted for the old double FOSSAE CLAVDIANAE; this forms the N. arm of the river, or the *Fiumicino*, which extends from beyond Porto to the sea, and is now the only navigable one. The space between the *Fossa Trajani*, as this canal was called, and the *Fiumara Grande*, or old channel of the Tiber, constitutes the alluvial

† We must refer such persons to the descriptions of Fea, Canina, and Lanciani, the last of whom superintended the excavations made by Prince Torlonia in 1866-1870.





tract called the *Isola Sacra*, a name probably derived from its having been granted by Constantine to the Church of SS. Peter and Paul at Ostia. Opposite to Porto, across the canal (no ferry-boat), is **S. Ippolito**, the once celebrated cathedral church of Porto, with a good mediæval bell-tower; scarcely anything remains of the Church, which was dedicated to one of the first bishops of the see.

22 m. **Fiumicino**† (Pop. 300) owes its foundation to Paul V., who in 1612 employed *Fontana* in dredging and repairing the Canal of Trajan, and making a small port. It now forms the harbour of Rome, being placed at the mouth of the only navigable arm of the Tiber. On the canal are moored numerous coasting-vessels on their way to and from Rome. Fiumicino is a good deal frequented by the Romans in May during the quail-shooting season, when these birds arrive here in immense numbers on their northern migration. At the W. extremity of the village is a massive Tower, built in 1773 by Clement XIV., and commanding a fine \*View (apply to the custom-house officer). It was then on the borders of the sea, which had receded 319 yds. in March, 1858 (now about 650). On its summit is a lighthouse. The entrance to the river is narrow, between two piers erected on piles. On the bar there is seldom above 6 ft. of water. At this part of the coast the land gains on the sea at the rate of 13 ft. a year.

A bridge of boats crosses the Canal near the Rly. Stat. to the opposite or S. bank, on which is a large dilapidated palace of the Popes, now the property of Count Benuccielli, a Church, and a dismantled mediæval Tower, which in former days stood also on the seashore. A tolerable road leads from the bridge to (3 m.) *Ostia* (Rte. 56), traversing the *Isola Sacra* and crossing the Tiber by ferry-boat, at *Torre Boacciana*, p. 448. After 20 min. a path on the l. leads to *S. Ippolito* (see above); but pedestrians must be careful to follow the *Staccionata*, or

† See Directory, p. 369.

railings, as the cattle on the island are extremely savage.

## ROUTE 56.

FROM ROME TO OSTIA, BY RAIL, ROAD, OR RIVER.

The Carriage-Road is most convenient, especially for a large party. The pedestrian may take the early train to *Fiumicino* (Rte. 55), and walk thence to Ostia in an hour, crossing the ferry.

The trip by Steamer down the Tiber to Ostia is very interesting. The banks of the river abound with ancient Roman quay constructions, paved roads, and tombs, probably those of maritime men, of which there are good specimens on the rt. bank, near the *Capo due Rami*. Opposite the *Casale di Dragoncello* are fine remains of Roman jetties, in stone and reticulated work; and  $\frac{1}{2}$  m. before the Fiumicino canal the ancient buttress piers on the rt. bank indicate the mouth of Trajan's channel. The descent takes  $2\frac{1}{2}$  hrs., and the return  $3\frac{1}{2}$ , when the steamer tows no vessels, but only makes a passenger-trip.

Members of the Roman rowing clubs (*Canottieri del Tevere*) and their friends sometimes row down to Ostia with 4 or 6 oars in three or four hours, and afterwards to Fiumicino, returning thence to Rome by evening train. A six-oared boat may also be hired by strangers at the strand on the l. bank of the river, just below the Iron Bridge (Rte. 22), with two men to bring it back, for about 30 fr. (See p. 370).

OSTIA is 15 m. from Rome. A two-horse carriage to go and return in the same day may be hired for 30 fr. The

drive each way will occupy  $2\frac{1}{2}$  hrs., and 4 hrs. at least should be spent among the ruins. Take luncheon, and do not attempt to include Castel Fusano in the same day.

The road leaves Rome by the **Porta S. Paolo**, passing under the railway viaduct about 500 yds. beyond the gate, and follows the **VIA OSTIENSIS**, along the l. bank of the Tiber. Opposite the basilica of St. Paul, a cross-road to the Via Appia strikes off on the l., and soon afterwards that leading to the *Tre Fontane*. In the angle between the latter and our present road have been discovered ruins of the *Vicus Alexandri*, the landing-place of the great obelisk of Thothmes IV., brought to Rome by Constantius, and now in the Piazza at the Lateran. The hill is now crowned with a fort.

About 6 m. from the centre of Rome is the *Porto della Pozzolana*, from which is shipped the pozzolana found in great quantities in this neighbourhood. Nearly a mile further is the *Torre di Valle*, where the Rivus Albanus, which derives its source from the Emissarium of the lake of Albano empties itself into the Tiber. Near this the carriage-road to Castel Porziano, Decimo, and Pratica branches off on the l. A very extensive plain of pasture-land extends on the rt. to the Tiber.

9 m. from Rome, before reaching the *Osteria di Malafede*, we cross the *Decimo*, a considerable stream; and  $1\frac{1}{2}$  m. further, the *Ponte della Rifolta*, an ancient viaduct of peperino, resembling the *Ponte di Nono* (Rte. 46). It dates probably from the 7th cent. of Rome, and has a portion of the ancient pavement preserved. The road now ascends, passes the *Tenuta di Dragoncello*, on the site of the ancient **FICANA**, and gains the summit of the pliocenic

12 m. **Monti di S. Paolo**, from which there is a beautiful view over the delta of the Tiber and the sea. The

pine-forest on the l. belongs to the estate of Castel Fusano. Then follows modern Ostia, with its fine mediæval castle; the l. branch of the Tiber, or *Fiumara Grande*; and the *Isola Sacra*, with the tower of S. Ippolito. Fiumicino is seen near the mouth of the north channel, on the banks of which are Porto and the remains of Trajan's harbour. As we draw nearer to the village we traverse on an embankment the salt-marshes (*Stagno di Ostia*), established by Ancus Martius, and abounding in fish. The modern causeway, built on the line of the old aqueduct, crosses the marshes extending beyond the woods of Castel Fusano. These marshes, together with the *Stagno di Maccarese* (Rte. 58), have been drained by the Italian Government, and the land is now well cultivated by a colony of peasants from Ravenna, under a system well worth the attention of economists and statesmen.

**OSTIA**† (Pop. 100), now a miserable village, is situated at the bend of a dry channel through which the river, whose course has been diverted about  $\frac{1}{4}$  m. W., originally ran E. In the curve formed by this bend some anti-quaries place the ancient roadstead, while others recognise it in the semi-circular bank of sand near *Torre Boacciana*. This locality is historically famous for the exploit of the Cilician corsairs, who surprised and destroyed the Roman fleet commanded by a consul while it was stationed in the harbour. This feat is well known by the indignant denunciation of Cicero in his oration 'pro Lege Manilia':—*Nunquid ego Ostiense incommodum atque illam labem atque ignominiam reipublicæ querar, quum prope insperantibus vobis classis ea, cui consul populi Romani præpositus esset, a prædonibus capta atque oppressa est.*

Ostia is one of the most picturesque, although melancholy, sites near Rome; and during the summer is much afflicted with malaria. It was founded by Ancus Martius as the port of Rome and for many centuries was the place

† See Directory, p. 370.



of embarkation of important expeditions to the distant provinces of the Roman world. Of these the most remarkable were those of Scipio Africanus to Spain, and of Claudius to Britain. There were also extensive salt-pits here, and a large Roman fleet appears to have been stationed at this port in B.C. 217. Ostia at one time contained 80,000 inhab., who 'were Roman citizens, possessed from the first of the full rights of the Roman franchise.'—*B.* The Port, however, became seriously affected by the alluvial deposit of the river; and in the time of Strabo the channel was almost entirely choked up. But in spite of the removal of the harbour to Porto, the fame of the Temple of Castor and Pollux, the numerous villas of the Roman patricians abundantly scattered along the coast, and the crowds of people who frequented its shores for sea-bathing, sustained the prosperity of the city for some time. Nevertheless, the growing importance of the new town of Porto gradually led to the ultimate decay of Ostia, and in the time of Procopius it had lost its walls and was all but deserted. It gradually decreased in prosperity during the 6th and 7th cent., and in the 8th cent. was completely destroyed by the Saracens. In order to protect the few inhabitants left from further incursions, a new fortified town was founded by Gregory IV. in A.D. 830, and is mentioned in ecclesiastical documents of the period under the name of *Gregoriopolis*. Recent excavations have led to the inference that *Gregoriopolis* stood within the circuit of the ancient walls, towards the *Porta Romana*, instead of occupying, as supposed by Nibby and other topographers, the site of the mediæval Ostia which still remains. In the pontificate of Leo IV. (A.D. 847–856), it became memorable for the defeat of the Saracens, which Raphael has represented in the Stanze of the Vatican. For many centuries Ostia was a position of some importance in the mediæval wars, and the population appears to have been considerable as late as 1408, when it was besieged and

taken by Ladislaus king of Naples, who retained it until 1413. The fortifications were subsequently repaired by Martin V., whose arms may yet be seen on the walls. About the same time Card. d'Estouteville, bishop of the diocese, restored the town, and probably laid the foundation of the present

**Castle**, which was built and fortified by his successor, Card. Giuliano della Rovere, afterwards Julius II., from the designs of *Sungallo*, who lived at Ostia for two years in the service of the Cardinal. This picturesque fortress consists of a massive circular tower, surrounded by bastions, which are connected by a curtain and defended by a ditch. The arms of the Della Rovere family are still seen over the gate. Baldassare Peruzzi was employed to decorate the interior with frescoes; but all traces of his works have been destroyed by damp and neglect. The Castle became memorable for the Cardinal's gallant defence in 1492–1494, and for his defeat of the French troops, who had landed and occupied it in the previous year. Pius V. built as an additional defence the *Torre San Michele* lower down the river. The Castle was converted in 1880 into a Museum for the exhibition of objects of art and antiquity found in the ancient city; but these extremely valuable collections have now been most unwisely dispersed among the various Museums of Rome. Modern Ostia, after the death of Julius II., gradually declined, and was finally ruined in 1612, when Paul V. re-opened the rt. branch of the Tiber, precisely as the ancient city had been by the construction of the port of Claudius.

The small but tasteful **Cathedral** of S. Aurea was rebuilt by Card. della Rovere from the designs of *Baccio Pontelli* in 1497. The bishopric of Ostia was founded in the pontificate of S. Urban I. (A.D. 229), S. Cyriacus having been its first bishop. From the earliest times the Pope, when not in priest's orders at his election, was ordained by the bishop of Ostia, who is

always one of the six Cardinal Priests, and dean of the Sacred College. The see was united to that of Velletri by Eugenius III. in 1150. In the hall and on the stairs of the Bishop's **Palace** are some specimens of ancient sculpture, and numerous inscriptions, both pagan and early Christian, discovered amongst the ruins of the Roman port. S. Monica, the mother of St. Augustin, died here in 387.

The magnificent buildings of Ostia supplied marbles for numerous limekilns during four or five centuries of spoliation by Popes and Princes. When Poggio Bracciolini, the historian, visited Ostia, with Cosimo de' Medici, they found the villagers occupied with burning an entire temple into lime. Regular excavations were only begun at the end of the 18th cent. Among the earliest explorers were our countrymen, Gavin Hamilton, and R. Fagan, the British consul at Rome, by whose researches the well-known bust of the young Augustus, the Ganymede of Phaedimus, and other beautiful sculptures in the Vatican Museum, were brought to light. Pius VI. and VII. enriched the Vatican Museum with the splendid results of their researches during several successive years. Card. Pacca, then bishop of the see, and Signor Cartoni, in 1824, undertook a series of excavations on the W. side of modern Ostia, beyond the walls of the ancient city. The result was the discovery of numerous inscriptions and some sarcophagi, one of which, in white marble, covered with good reliefs of Diana and Endymion, is now at Felix Hall, in Essex, the seat of Sir T. S. Western. The other marbles and inscriptions were removed to the Vigna Pacca, outside Porta Cavalleggieri, and to the episcopal Palace (see above). A systematic excavation of the ruins was inaugurated in 1854 by Pius IX., under the direction of Visconti. The Italian Government bought the land from Prince Aldobrandini in 1881, and has entrusted the work of exploration successively to Comm. Rosa and Comm. Lanciani.

N.B.—It is better to explore first

the W. division of the ruins, returning to the Temple of Vulcan for luncheon, and reserving the E. portion of the city for the afternoon. The carriage can be ordered to meet the traveller at the Tombs beyond the *Porta Laurentina*, where the excursion ends (see Plan).

Following the high road from the Castle and turning to the rt., we reach in 5 min. on the l. a gateway leading into the *Via Ostiensis* (see below). Continuing along the road, we pass on the rt. the Farm of S. Sebastiano, and further on, to the l., the Theatre, the Temple of Ceres, and the Mithraic Temple (see below). The white building on the rt. is the **Casone del Sale**, where lives the *Custode* of the ruins (2-5 fr., according to the number of the party). Nearly opposite this building runs to the l. a wide street, 120 yards long, with an arcade of brickwork on either side; upon it open several shops, uniform in scale and size, with cornices of terra-cotta.

We now reach the great \***Temple of Vulcan**, a fine brick structure, of the time of Hadrian, raised on a platform approached from the S. side by 29 steps. Beneath the cella are extensive vaulted chambers, deriving light from eight loopholes, the lintels of which are made with blocks bearing earlier inscriptions. The pavement is of fine *opus spicatum*. The threshold of the cella is formed by a single mass of *marmo Affricano*, 16 ft. long, unfortunately injured by fire. The cella itself, once cased in slabs of coloured marbles, has on each side three niches for statues. The altar is almost entire. In front stood an hexastyle pronaos of fluted columns of white marble, about 3 ft. in diameter; and the pavement was composed of slabs, 6 ft. long and 3 wide. The huge fragments of entablature scattered around seem to belong to a restoration of the temple by Septimius Severus.

S. of the Temple lay the **Forum**, excavated in the beginning of the present cent., and subsequently filled

up again. It was surrounded on three sides by cipollino columns, 3 ft. in diameter; the length of the parallelogram being 73 yds., the width about 40.

On the W. side of the street by which we reached the Temple are several warehouses, Ostia being famous for its immense granaries, in which the yearly supply of corn for the population of Rome was stored. Nothing can surpass the picturesque effect of these beautiful ruins, and the preservation of their details. On a wall between two doors, there is a tablet in terra-cotta mosaic, a sort of advertisement of the trade of the place. A flight of steps leads to a second story, from which we gain a good view of the adjacent ruins.

From this point a path leads S.W. in 5 min. to the *Thermae*, in which have been excavated several *piscinae* and cold baths. Marble steps line the base of the walls, and the floors of the basins are of black and white mosaic representing sea monsters and nereids.

The ancient road following the embankment of the river from the warehouses has been carried away by successive floods and the encroachment of the stream. The modern path runs for 200 yds. across the fields, until it falls again into the old line, which may be called the **Street of Wharves**. On the river-side are warehouses, the floors of which, as well as the thresholds of the doors, are raised 3 ft. above the pavement of the street, to facilitate the loading of carts. On the opposite side the ruins seem to belong to magazines for the reception of merchandise. One of these is a well-preserved \*Room 12 yds. long and 10 wide, with six rows of large earthen oil-jars, 4 ft. in diameter, each bearing the mark of its capacity; they are all sunk deep into the sand. Another store, belonging to the same house, is vaulted over, and has two circular openings for elevators.

About 300 yds. further down, the street bends to the l., increasing in

width so as to leave a spacious sidewalk. Here is a well-preserved puteal of marble, the lip of which is deeply marked by the friction of bucket-ropes. The water of the well is excellent, notwithstanding the vicinity of the sandy river.

A few steps further is the postern entrance to the \***Imperial Palace**, ornamented with columns of grey granite and cipollino. This fine building was long supposed to be the *Thermae*, which Antoninus Pius is known to have constructed at Ostia. But an inscription discovered by Comm. de Rossi, in the manuscripts of Ennio Quirino Visconti, preserved in the Bibliothèque Nationale in Paris, describing the grant made by Commodus of a ground-room of the imperial residence at Ostia, for the worship of Mithras, followed by the discovery of the small Mithraeum itself, leaves no doubt as to the origin and purpose of this building.

The state entrance opens on the main street, which led from the Porta Romana to the Temple of Vulcan, and thence to the sea. But the present state of the excavations obliges us to commence our survey at the opposite end. The plan of the building resembles exactly that of the larger dwellings at Pompeii. The vestibule (*Ostium*) opens on a little *atrium*, having on each side bathing-rooms of great magnificence. The one on the l. is evidently a *piscina*, or cold swimming-bath, with steps leading down to it. The walls have nine niches, in one of which was discovered the finely draped female statue in the *Braccio Nuovo*, restored as Ceres. The *apodyterium*, between the *piscina* and the *atrium*, supported by columns of giallo antico, had a polychrome mosaic pavement of great beauty, some specimens of which are now preserved in the Lateran Museum. On the rt. are hot or vapour baths, having numerous earthen pipes built into the walls communicating with the *hypocaustum*, or heating apparatus, beneath. On the floor of these hot-air chambers are good mosaics of genii

riding upon dolphins, sea-monsters and gladiators.

The bathing apartments open on a large peristylum, surrounded with columns of brickwork, coated with stucco. The mosaic in the centre represents the plan of a labyrinth, enclosed by battlemented walls, with a tower at each corner, and four gates. In the middle of the labyrinth is the lighthouse of Porto. On the S. side is a small fountain, and near it the entrance to the *fauces*, leading from the peristylum to the atrium, which was decorated with Corinthian pillars of granite and a semicircular fountain. Near the doorway of the principal vestibule is a terra-cotta relief, built into the wall, representing Silvanus Dendrophorus, the protecting divinity of Roman houses. Between the atrium and the peristylum, on the l. of the *fauces*, is the **Mithraeum**, discovered in the spring of 1860, and supposed to be the same for which Commodus granted room in his palace. It consists of a small oblong room with a niche at the extremity, in the centre of which is the sacrificial altar, bearing the name of **CAIUS CAELIUS HERMAEROS ANTISTES HUIUS LOCI**, who erected it **DE SUA PECUNIA**. The niche is approached by a flight of steps. On each side of the altar were found statues of priests of Mithras, with Mithraic reliefs; in front is the circular depression which received the blood of the sacrificed victims. On the mosaic floor is a double inscription to the divinity by **L. AGRIVS CALENDIO**, who lived A.D. 162, the first year of the reign of Marcus Aurelius.

Several painted chambers have been opened in the vicinity of the Mithraeum, and on a staircase leading to an upper story a niche with a coloured mosaic of Silenus, now in the Lateran Museum.

W. of the Palace, and separated from it by a narrow lane, are some huge vaults, with an arcade in the front, of good *opus quadratum*, supposed to be the **Navalia**, or arsenal, constructed or restored by C. Marcius Censorinus, praetor of Ostia, A.U.C.

417, and represented on one of his coins. The foundations are built at a depth of 6 ft. below the level of the sea. Between the **Navalia** and the **Torre Boacciana** are extensive but shapeless ruins, of the time of Septimius Severus, who also opened the **VIA SEVERIANA**, leading from Ostia to Laurentum, Ardea, Antium, and Terracina. This district was excavated by Mr. Fagan in 1797, when the fine statues of Fortune and Antinous (Braccio Nuovo), the three figures of Mercury, the colossal busts of Claudius and Antoninus Pius, the busts of Lucius Verus, Tiberius, and Commodus, the Hygeia, and the semi-colossal statue of Minerva were discovered. The view from the summit of the **Torre Boacciana** commands the course of the branch of the Tiber by which Aeneas is said to have entered Latium. The well-known description of Virgil still applies to the locality in all respects.

Jamque rubescebat radiis mare, et aethere ab  
alto

Aurora in roseis fulgebat lutea bigis:  
Cum venti posuere, omnis que repente rescedit  
Flatus, et in lento luctantur marmore tonsae.  
Atque hic Aeneas ingentem ex aequore lucum  
Prospectit. Hunc inter fluvio Tiberinus amoenus,  
Vorticibus rapidis, et multâ flavus arenâ  
In mare prorumpit: variae circumque supraque

Assuetæ ripis volucres et fluminis alveo  
Aethera mulcebant cantu, lucoque volabant.  
Flectere iter sociis, terraeque advertere proras  
Imperat, et lactus fluvio succedit opaco.

*Aen.* vii. 25.

[Ferry hence to the *Isola Sacra* (Rte. 55).]

About a mile below the **Torre Boacciana** rises the octagonal **Torre di San Michele**, built in 1569 by Pius V., now a lighthouse.

Returning to the house of the custode, and bearing to the rt., we pass the ruins of a large **Private House**, with a peristylum of tufa columns, once covered with painted stucco. The square room opening on the S. of the corridor is considered to be a summer triclinium.

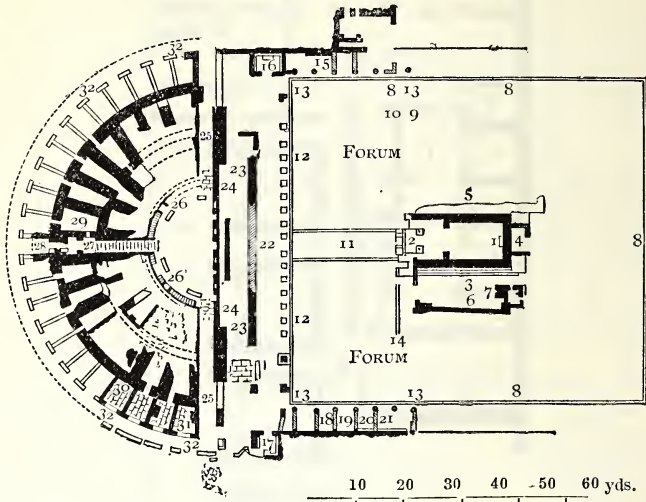
We now reach the excavations of 1885-86, which were intended to uncover a space 220 yds. long, separating



the directors of these researches for covering up this mysterious place of worship again, without allowing the emblematic mosaic pavement, benches, and walls to be injured.

It is 12 yds. long and 5 wide.

'The whole of the ground plan is in black and white mosaic. On the right of the entrance is a figure of the Summer Solstice, June 22, with a crow at his feet. On the left is the Winter Solstice, December 22.



THEATRE OF OSTIA. FORUM AND TEMPLE OF CERES.

THEATRE.

22. Post scena with cemented pavement.
23. Massive tufa wall of the scena.
24. Suggestum of the scena ornamented with niches.
25. Corridors dividing the scena from the caeca.
26. Marble parapets.
27. Central Ambulacrum.
28. Pedestals of statues used to strengthen the corridor walls.
29. Cemented room used as a sepulchral vault in 16th cent.
30. Stairs leading to the upper part of the caeca.
31. Room in which a statue of a goddess was found.
32. Semicircular Ambulacrum.

FORUM AND TEMPLE OF CERES.

1. Temple of Ceres.
2. Pronaos with bases and capitals.
3. Water-channel.
4. Later chamber.
5. Marble flags covering water-channel.
6. Site appropriated to the Peregrini.
7. Fountain.
8. Travertine channel round the area.
9. Site of pedestal of P. Aufidius.
10. Site of statue of P. Aufidius.
11. Cemented path from Theatre to Temple.
12. S. side of marble colonnade.
13. E. and W. sides of brick colonnade divided by transverse walls into chambers.
14. Lead pipe with inscriptions.
- 16, 17. Chambers containing altars.
- 15, 18, 19, 20, 21. Chambers used as offices by various guilds.

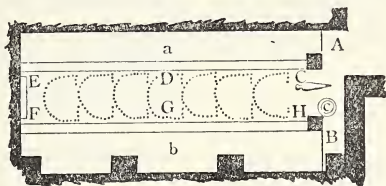
At the entrance on this side is a well for baptizing the candidates, and opposite the dagger, the symbol of death to those who divulged the secrets. The black and white mosaic flooring is divided off into seven por-

tions, the steps taken by the initiated to gain the full secrets of the mysteries. These steps were known by the following names:—Corax, Cryptus, Perses, Leo, Heliodromos, Pater, and, finally, Pater Patrum. On

the base of the seats are the six great planets, which revolve round the sun, thus representing the days of the week—the Sun, Moon, Mercury, Jupiter, Saturn, Mars, and Venus. On the seats themselves are represented on either side the symbols and stars of each six months, that is, the twelve signs of the zodiac.'

Passing on the l. the foundations of four small Temples in a row, the last of which has an altar inscribed VENERI SACRUM, we come to the \*Theatre mentioned in the 'Acta Martyrum' as the spot near which SS. Quiriacus, Archelaus, and Maximus, together with many early Christians, suffered martyrdom. The walls sup-

porting the *cavea*, discovered in 1880, are of brick and reticulated work, of the time of Hadrian. The foundation may be attributed to the time of Agrippa, its first restoration to Hadrian, its almost entire reconstruction to Septimius Severus and Caracalla, and its final hurried patching up to Honorius. There are traces of the primitive construction in the *scena*, in the corridor which divides it from the orchestra and seats, and in the porticus round the hemicycle. These portions resemble the best style of brick and tufa work of the Augustan age in the Capitol. The stage was of wood supported on cross walls of brick, in excavating which many fragments of sculpture and inscrip-



MITHRAIC TEMPLE.

- A. Summer Solstice.
- B. Winter Solstice.
- C. Venus.
- D. Mars.
- E. Saturn.

- F. Jupiter.
- G. Mercury.
- H. The Moon.
- a-b. Seats.
- c. Well for baptizing candidates.

tions were found. Portions of an inscription bear the name of AGRIPPA Cos. Of Hadrian's restoration few traces remain; but many fragments of a marble inscription, in honour of Septimius Severus, 10 ft. long, were found under and around the arch over which it was originally placed, probably A.D. 196-197.

The restorations of Honorius, especially in the *cavea*, are in the worst style, but it is to this period that we owe the preservation of no fewer than 16 marble pedestals of statues bearing interesting inscriptions, chiefly from commercial or industrial guilds of the city to their patrons or superiors.

In the hurried repairs of the 5th cent. these solid blocks were employed to prop up the central arch [Rome.]

giving entrance to the theatre, and the vaulted corridor leading from the arch to the orchestra. E. of the Theatre are the **New Baths**, excavated in 1891, with some fine remains of mosaic pavement. In front of the Theatre stretches the

**Forum of Ceres**, a piazza about 86 yds. square, originally surrounded with an arcade, the intercolumniations of which were made use of as meeting-places or offices of various commercial guilds, especially connected with the corn trade. Those most frequently mentioned in the recently discovered inscriptions are the *Mensores frumentarii*, also in connection with the name of *Sanctissimae Cereris*.

In these *scholae*, or guild meeting

rooms, on the E. side of the Forum, are some mosaic scrolls on the pavement which give the denominations of their occupants. Such are No. 18 (see plan) of the *Telonarii*, or excise corps of Ostia and Porto.

19—*Naviculariorum Lignariorum*, or wood-bargemen. Under the inscription is represented the Pharos of Ostia between two barques, one under sail, and the other close-hauled.

20—Other *Navicularii*, of unknown occupation.

21—*Mensores Frumentarii*, or corn measurers, whose occupation is indicated by a vignette of a figure measuring a bushel of corn.

On the opposite or W. side of the Forum, the chamber 15, occupied by a guild whose name is not mentioned, was distinguished by a mosaic pavement representing a gladiator. On either side of his helmet was the inscription:—

SPLENDO R · L · T

At each end of the S. colonnade is a chamber (16 and 17), with an altar of masonry opposite the entrance and marble benches on the sides. In that on the W. (16), belonging to the guild of *Sacomarii*, or official weighers, was found a \*marble altar, beautifully sculptured, now in the *Museo delle Terme*. Ancient depredators had rifled this chamber long ago, but fortunately a fallen mass of masonry had hidden this exquisite altar from their sight. On the S. side, adjoining the *scena* of the theatre, are four pilasters, and four marble columns 10½ ft. high. On the other sides the columns were of brick, stuccoed and grooved.

**Temple of Ceres.**—In the centre of the Forum, opposite the axis of the Theatre, are the remains of a Temple *in antis*, 27 yds. by 12. The walls of the *cella* are truncated near the level of the pavement, which was covered with marble flags. The altar at the end wall was rich in marble ornaments. The *cella* was surrounded lengthways by two steps or seats.

A door 17 ft. wide opens on to a *pronaos* with two pilasters and two columns, of which the bases and one capital remain. The marble steps, probably 16 in number, are missing; the height of the stylobate is 7 ft. above the level of the Forum. Inscriptions found in Ostia mention the erection or restoration of seven temples—those of Vulcan, Venus, Castor and Pollux, Fortune, Ceres, Hope, and Father Tiber. In the time of Marcus Aurelius, P. Lucilius Gamala erected a temple here to Ceres at his own expense—*Aed. Cereri sua pecunia constituit*.

In the closed building on the E. were quartered the *Vigiles*, or policemen, to whom was entrusted the protection of the warehouses from robbery or fire. It is in excellent preservation, and contains an *Augusteum*, with a beautiful set of inscribed pedestals. Here also is a good Mosaic pavement in admirable condition, and on the walls are numerous *graffiti*.

Continuing along the road, we pass on the l. the Farm of S. Sebastiano, and turn back to the rt. through a wicket. Here we come upon the pavement of the *Via Ostiensis*, leading to Rome and lined with tombs on each side. On the l. are two huge marble sarcophagi of the 3rd cent., which belonged to Sextus Carminius Parthenopaeus, a Decurion of Ostia, and T. Flavius Verus. In front of the *Porta Romana*, of which only the threshold and the base of the jambs remain, is a square, ornamented with a semicircular fountain. Another fountain is seen 84 yds. within the gate. At the corner of the street leading from this square, in the direction of Laurentum (Castel Fusano), are the ruins of a small building, with rows of *cellae* and coarse mosaic pavement, once occupied by a military guard, as shown by some *tabulae lusoriae* dug up on the spot. Proceeding W., the pavement of the main street leading to the Forum of Vulcan is well preserved; under it runs a large leaden pipe, for water, impressed with the mark *Colonorum coloniae Ostiensis*.







On the rt. are shops and private dwellings, not yet excavated. On the l. runs the mediæval wall of Gregoriopolis, built with fragments of every description, filling up the openings of doors and shops of the old Roman houses.  $\frac{1}{2}$  m. from S. Sebastiano a path branches off S.E. to the area and Temple of Cybele. This area, or **Campus Sacer**, has the form of a triangle, with a porticus of brick columns on the S. side. Near the well of reticulated work, at the E. extremity of the porticus, there is a small recess, with a raised step in the centre, on which the beautiful statue of Atys, now in the Lateran, and the bronze statuette of Venus Clotho, were discovered in 1869. The substructions of the temple are seen at the opposite end, behind which is the *Schola*, a triangular open space, with seats round the walls, and an altar in the centre painted red. The *Metreon*, or meeting-place of the *Canephori Ostienses*, was discovered in the same year, on the side of the *campus sacer*, facing the porticus. Its mosaic pavement was ornamented with emblems and mystic representations of the worship of the Phrygian goddess; the inscriptions commemorating many offerings of silver statuettes have been removed to the Museum in the Castle. Coming back to the road, which is lined with *tabernæ*, we see the foundations of the *Porta Laurentina*. Beyond the gate are several tombs and columbaria, which, although discovered in a perfect state of preservation, are now much dilapidated. From this point a road leads l. to ( $\frac{3}{4}$  m.) *Ostia*, rt. to (1 m.) *Torre Boacciana*, with its ferry (Rte. 55).

A carriage-road leads S. from Ostia to (2 m.) **Castel Fusano**, a castellated casino of the Chigi family, prettily situated in the midst of a pine forest (Adm., p. [38]). The Casino was built in the 17th cent. by the Marchese Sacchetti, and is a good specimen of the fortified country seats of that period. In order to protect it from the incursions of the pirates it has low towers at the angles pierced with

loopholes, and the staircase in the interior is so narrow that only one person can ascend at a time. On the summit are remains of stone figures of sentinels, placed there originally to deceive the pirates by an appearance of protection. The apartments are tenanted only during a few weeks in the spring. In the last century the property was sold by the Sacchetti family to Prince Chigi, and is now leased to the King. A fine avenue leads through the forest to the shore, paved with large polygonal blocks of lava taken from the Via Severiana. It is exactly a mile long, with eight termini; the space between them representing a Roman stadium. Some remains of foundations are still visible, and two inscriptions relating to the limits of Laurentum and Ostia, which stood on the bridge separating these territories, are built into the wall of the farmhouse. The name of the Emperor in whose reign they were set up is carelessly effaced; but from his dignities, left intact, they can be referred to the reign of Carus or Carinus (A.D. 284). The woods on each side, consisting chiefly of stone-pines and ilex, abound in game. Unfortunately a high sandbank at its extremity intercepts the view of the sea. The rosemary, for which it was celebrated in the time of Pliny, still grows abundantly in the forest.

Castel Fusano may be safely visited in the spring; in summer and autumn it swarms with mosquitoes, and is not free from malaria. Towards the S. extends a vast plain, protected from the Mediterranean by a sandy barrier planted with fine woods.

## ROUTE 57.

OSTIA TO PORTO D'ANZIO—BRIDLE  
PATH.

S.E. of Ostia extends the **Laurentine Forest** (*Selva Laurentina*), skirting the shores of the Mediterranean in an almost uninterrupted line for nearly 60 m. It spreads inland to the distance of 3 m. from the coast, and abounds with buffaloes and wild boars. The horseman may make his way through the most picturesque part of the forest from Castel Fusano, and ride along the sands to Tor Paterno. This district is utterly deserted, except by sportsmen or charcoal-burners, whose fires are seen among the dense thickets of the forest:

Bis senos pepigere dies, et, pace sequestra  
Per sylvas Teuceri mixtique impune Latini  
Erravere jugis. Ferro sonat icta bipenni  
Fraxinus; evertunt actas ad sidera pinus;  
Robora, nec cuneis et olentem scindere cedrum,  
Nec plaustris cessant vectare gementibus  
ornos. Aen. xi. 133.

A tolerable road, following the track of the ancient VIA SEVERIANA, leads from Castel Fusano to (7 m.)

**Torre Paterno**, a solitary tower, distant about  $\frac{1}{2}$  m. from the shore, inhabited by a few soldiers of the coast-guard. Italian antiquaries for some time identified this spot with the site of LAURENTUM, the most ancient capital of Latium, founded 70 years before the siege of Troy, and celebrated by Virgil as the residence of Latinus when Aeneas landed on his arrival in Italy. More recent topographers reject that opinion, and fix the site of Laurentum at the farm of *Capocotta*, 3 m. inland, which corresponds better with the description of Virgil, the 'Ardua Moenia' and the 'Vasta Palus' beneath, in the 12th book of the Aeneid. Torre Paterno stands on the ruins of an

ancient villa, which there is some reason for regarding as that to which Commodus was sent by his physicians at the time of the great plague in Rome (A.D. 187). The scent from the large woods of laurel and bay trees was supposed to counteract the influence of the malaria. Near this also is the site of Pliny's *Laurentinum*,† which he describes with so much enthusiasm in his letter to Gallus (ii. 17). The old brick tower, which still forms a conspicuous object from all parts of the Alban hills, was a place of some strength even in recent times, and was dismantled by English cruisers in 1809. The marshy ground round Capocotta is still remarkable for its frogs, whose ancestors were celebrated by Martial as the sole inhabitants of the coast:—

An Laurentino turpes in littore ranas,  
Et satius tenues ducere, credis, avos?  
Ep. x. 37.

A road through the forest, practicable for carriages, leads N. from Torre Paterno to (20 m.) Rome by the ancient VIA LAURENTINA, passing through (5 m.) *Porcigliano*, where there is a royal villa with good preserves for the shooting season. The road continues thence to the (3 m.) *Osteria di Malpasso*. The ancient pavement is perfect for several miles, but the roots of trees have displaced many of the large polygonal blocks. There is another but longer route through Decima, avoiding Porcigliano, and joining the first road at the *Osteria di Malpasso*; and a third from Porcigliano to the (4 m.) *Osteria di Malafede*, on the high road from Rome to Ostia (Rte. 56).

From Torre Paterno a guide should be taken through the forest to ( $1\frac{1}{2}$  hr.) *Pratica*, as the tracks of charcoal-burners are not always clear between the two places.

*Pratica* (310 ft.) is distant about 18 m. from Rome, 3 from the sea-coast, and 7 from Ardea. It is the modern

† See Burn's 'Rome and the Campagna,' p. 411, where the letter is translated, and a plan of the Villa engraved.

representative of the city of LAVINIUM, founded by Aeneas in honour of his wife Lavinia, and the metropolis of the Latin confederation after the decay of Laurentum. It is situated on a strip of table-land, about 650 yds. long by 130 broad, connected with the plain by a natural bridge of rock. The modern name is a corruption of *Civitas Patrica*, or *Patras*, as it is mentioned in ecclesiastical documents in the 4th cent. Perhaps this name records the *Patris Dei Indigetis*, the title by which the Heroum was dedicated to Aeneas after he disappeared in the Numicus. Only a few vestiges of the ancient city walls may be traced. Pratica has a scanty and fluctuating population, as the place is heavily afflicted with malaria. The baronial mansion of the Borghese family, built in the 17th cent., contains a few inscriptions discovered on the spot, which place beyond a doubt the site of the Trojan city. Its lofty tower commands a most imposing panorama.

Half-way between Pratica and Ardea we cross the *Rio Torto*, identified by modern authorities with the classical *Numicus* (or *Numicius*) in which Aeneas was drowned. Towards its mouth this torrent forms a large marshy tract. Virgil commemorates the 'fontis stagna Numici'; and Ovid, describing the fate of Anna Perenna, mentions the same marshes:—

Corniger hanc cupidis rapuisse Numicius undis  
Creditor et stagnis ocululise suis.  
*Fasti*, iii. 647.

On the rt. bank of this stream is the *Campo Jemini*, a plain in which antiquaries place the site of the great sanctuaries of ancient Latium, the *lucus Patris Indigetis*, the temple of Anna Perenna, the Aphrodisium, and the great temple of Venus which was common to all the Latin tribes. About 3 m. W., on the sea-shore, is the *Torre Vajanica*, where several sculptures were found in 1794, including a statue of Venus in Greek marble, which was carried to England. The Roman Emperors kept an establishment for

breeding elephants in the territory between Ardea and Laurentum.

Ardea † (Pop. 100) still retains the 'mighty name' of the Argive capital of Turnus, king of the Rutuli:—

Locus Ardea quondam  
Dictus avis; et nunc magnum manet Ardea  
nomen. *Aen.* vii. 411.

Its Citadel occupied the crest of a lofty rock, 4 m. from the sea, insulated by deep natural ravines except at one point on the E., where it is united to the table-land by an isthmus, in which are deep ditches and some lofty mounds resembling the agger of Servius Tullius at Rome. The entrance-gate is under the N. extremity of the Palazzo Cesarini, to which family the country around belongs. On the edge of the rock forming the boundary of the modern village still exist good remains of the citadel walls and a later tower. The walls are of tufa blocks, put together without cement, and are among the earliest examples of this construction. They enclose some scanty ruins of drains, and several rock-tombs. Lower down are some columns, and the platform of a Temple. The circuit of the walls may be made in  $\frac{1}{2}$  hr. In the ravine surrounding the city are numerous sepulchral chambers excavated in the tufa rock; here were found most of the curious Ardean terra-cotta sculptures in the Campana collection at Paris. Ardea, as the capital of Turnus, was conspicuous in the wars of the Acneid. It is also celebrated for its siege by Tarquinius Superbus, and for the asylum it afforded to Camillus during his exile; he defeated Brennus and the Gauls beneath its walls, and was residing there when he was elected dictator and summoned to return to Rome to undertake the siege of Veii.

#### ROME TO ARDEA.—CARRIAGE-ROAD.

The VIA ARDEATINA, which anciently led direct from Rome to (23 m.) Ardea, is now only used during a part

† A local name for *Heron*.

of its course. It left Rome by the *Porta Ardeatina* (p. 353), now closed. The modern road to Ardea (3½ hrs., two-horse carriage, 40 fr.) quits Rome by the *Porta S. Paolo*, and follows Rte. 40 as far as the entrance to the *Abbadia delle Tre Fontane* (p. 343), about 2½ m. beyond the gate. Continuing along the *Via Laurentina*, we reach the (2½ m.) *Osteria d' Acquacetosa*, and cross the (1 m.) *Ponte della Chiesaccia*, to the left of which are some extensive ruins. 3 m. further is the *Ponte della Mandriola*. After crossing the *Rio di Decima* we reach (5 m.) *Solfuratella*, so named from its Sulphur Springs. Fine view of the Alban hills to the l. Here we join the ancient *Via Ardeatina*. At (3 m.) *S. Procula* we cross the *Rio Torto*, and turn due S. to (6 m.) **Ardea**.

A rough road leads from Ardea to (11 m.) *Albano*, crossing two rivers.

#### ARDEA TO PORTO D'ANZIO.

Leaving Ardea, we descend along the *Fosso Incastro*, and, after crossing the *Fosso della Moletta*, reach the sea at the (4 m.) **Torre di S. Lorenzo**. Thence, skirting the coast S.E., we enter the country of the Volsci, through dense forests of oak and ilex, arbutus, and heath, here and there interspersed with cork-trees and myrtles. 3 m. beyond Torre di S. Lorenzo is the *Torre di S. Anastasia*, about ½ m. from the sea, and 3 m. further the **Torre Caldara**, near which there are extensive sulphureous emanations. Crossing an open country bordering on the Mediterranean, we next reach

4 m. **Porto d'Anzio** (Rte. 54).

#### ROUTE 58.

FROM THE CENTRAL STATION TO CERVETRI, BY PALO.—RAIL AND CARRIAGE-ROAD.

Miles.	Stations.
	<i>Rome Central</i>
2	<i>Roma Tuscolana</i>
6	<i>Roma S. Paolo</i>
10	<i>Magliana</i>
15	<i>Ponte Galera</i>
22	<i>Maccarese</i>
26	<i>Palidoro</i>
30	<i>Palo</i>
36	<i>Furbara</i>
42	<i>S. Severa</i>
	45 <i>S. Marinella</i>
51	<i>Civita Vecchia (buffet)</i>

The principal and still recognizable localities of ancient Etruria are described in the *Handbook for Central Italy*. A visit to the sites of **Caere** and **Pyrgos**, which can be hurriedly made in a long day from Rome, are however included in the present volume. Travellers will derive the most enjoyable information from Mr. Dennis's 'Cities and Cemeteries of Etruria,' † which is a real Handbook to ancient Etruria; and from Canina's 'Etruria Marittima nella dizione Pontificia,' in folio, which, although too bulky to carry, ought to be consulted before setting out on this interesting excursion.

A Rly. journey of 1½ hr. will bring the traveller to the Stat. of *Palo*, whence he can proceed to Cervetri by carriage (see p. 370). Take provisions. By these means he may reach Cervetri in time to see everything of special interest, and may return in the evening to Rome, or go on to Civita Vecchia.

The Rly. leaves to the l. the lines to Florence, Tivoli, and Naples, and turns S.W. to (2 m.) *Tuscolana*. At

† John Murray, latest edition, 1878.

the Stat. of *S. Paolo* the slow trains make a long delay. For a description of the line from hence to *Ponte Galera*, see Rte. 55.

After leaving *Ponte Galera* the train enters a pretty heathland country, and turns N.W. Beyond *Maccarese* it crosses the rapid *Arrone*, which issues from the Lake of *Bracciano*.

*Palo*,† now a summer station for sea-bathers and quail-shooters, represents the ancient *ALSUM*, where *Pompey*, *J. Caesar*, and *Marcus Aurelius* had villas. (See *Handbook for Central Italy*, Rte. 19.) The 16th cent. Castle belongs to the *Odescalchi*. The Bathing Establishment is at *Ladispoli*,  $\frac{1}{2}$  m. N.W. of the Stat., to which a branch line runs during the season (see p. 458).

From the Stat. the carriage-road crosses the Rly., and follows the track of the *VIA AURELIA*. After  $\frac{1}{2}$  m. it crosses a stream, and bends to the l. (short cut for pedestrians). At the same distance further on is another bridge, where our road turns to the rt., and ascends gently to (2 m.)

**CERVETRI**† (Pop. 1866). The guide (*Domenico Mancinelli*) may be heard of at the Inn.

*Cervetri* (or *Cerveteri*) is the representative of a city whose antiquity carries us even beyond the Etruscans, to a period more than 13 centuries before our era. It was the *Agylla* of the *Pelasgi* and the *CAERE* of the Etruscans, and was celebrated as the capital of *Mezentius* when *Aeneas* arrived in Italy. *Herodotus*, and the Greek writers before the Augustan age, call it *Agylla*, and even the Latin poets sometimes introduce the more ancient name for the sake of the metre. *Dionysius* mentions it as one of the chief cities of *Etruria* in the time of *Tarquinius Priscus*, and says that it changed its name when subdued by the Etruscans. *Strabo*, however, tells us (lib. v. c. ii.) that the new name was derived from

the salutation *χάρις*, with which the *Lydians* on their invasion were hailed from the walls by the *Pelasgi*. From its wealth and importance it became one of the 12 cities of the *Etruscan League*. When *Rome* was invaded by the *Gauls*, *Caere* afforded an asylum to the *Vestal Virgins*, who were sent there for safety with the sacred fire; and it is supposed that the *Romans* were first initiated in the mysteries of the *Etruscan worship* by the priests of *Caere*—a circumstance from which antiquaries have derived the etymology of the word ceremony (*caeremonia*). In the time of *Augustus* the town had lost nearly all its importance; and *Strabo* says that in his day it preserved scarcely any vestige of its ancient splendour. It appears, however, from a remarkable inscription preserved in the Museum at *Naples*, that *Caere* obtained celebrity in the time of *Trajan* for its mineral waters, the *AQUAE CAERETANAE*, still frequented under the name of the *Bagni di Sasso*, about 4 m. W. of the modern *Cervetri*. The town was the seat of a bishopric as late as the 11th cent., when it had considerably declined. In the beginning of the 13th the new settlement of *Ceri Nuovo* was founded, and the name of *Cerveteri* (*Caere Vetus*) was applied to the ancient locality.

*Cervetri* stands on a long strip of table-land, surrounded, except towards the W., by precipices of volcanic tufa (*Neffro*), in some places 50 feet in height. Two streams run through these ravines and unite below the town. On the W. side an artificial cutting completed the natural strength of its position. The modern village is supposed to occupy the site of the ancient *Acropolis*: it has a mediaeval gate, a ruined castle, and a large palace belonging to the *Ruspoli* family. *Don Giulio Borghese* now bears the title of *Duke of Caere*. The city of *Caere* was 4 or 5 m. in circuit, and covered the whole table-land to the E. of the point on which *Cervetri* is built, between *Monte Abetone* and the hill of the *Necropolis*. The *Venturini* and *Orsini* surrounded i

† See Directory, pp. 369-70.

with fortifications of tufa taken from the ancient walls.

The traveller, who proposes to examine the sites with some minuteness, should take the road leading to Monte Cucco, which skirts the Augustinian convent, traversing the site of Caere in its greatest length to the **Porta Coperta**, and passing on the rt. the Roman theatre and the excavations near it. From the **Porta Coperta** descend to the *Buffalareccia*, ascending a ravine lined with sepulchres to the N.E. extremity of the **Necropolis** or **Banditaccia**, and return to Cervetri. This will require 3 or 4 hrs. In another  $2\frac{1}{2}$  to 3 hrs. may be visited the Regolini-Galassi tomb, the ravine of the Vaccini, Monte Abetone, and the excavations on Monte Padulo. Many of the tombs, however, which were formerly visited have been abandoned, and the Custode now shows only six, which may be easily explored in 2 hrs. The seventh requires another hour, and a special permission from Signora Angela Giulimonti, which the Custode will procure.

Some remains of the ancient walls are still visible on the side of the ravine of **La Buffalareccia** opposite the **Necropolis**. Eight of the gates may be traced, with two roads leading to them; one paved in the direction of Veii, the other towards Pyrgos, the port of Caere. The hill of the **Necropolis**, now called **Banditaccia**, is separated from the town by a deep ravine in which runs the rivulet of the *Madonna de' Canetti*. Its surface is excavated into pits and caverns, and in its cliffs are ranges of tombs. There are no architectural fronts to the tombs, but several of those on the **Banditaccia** are surmounted by tumuli or pyramids, the bases of which are generally cut in the solid tufa of the hill. Beneath are the sepulchral chambers, varied in style and form, to which long passages descend from the surface. In 1829 the sepulchres of this **Necropolis** were brought to light by the researches of Monsignore Regolini, the archpriest of the town, and by General Galassi.

Nearly all the vases, bronzes, and jewellery discovered at Cervetri during the last 20 years found their way into the hands of the late Signor Castellani, and were dispersed at the sale of his collection in Rome.

The tombs now shown are taken in the following order:—

1 **Grotta delle Sedie e Scudi**, containing two arm-chairs and footstools carved out of the rock, and shields in relief on the wall above them, as well as over the sepulchral couches on the sides. The form is that of an ancient house, consisting of a vestibule containing the seats, out of which open two chambers.

2 **Grotta del Triclinio**, discovered by Marchese Campana in 1846, a single chamber, with a broad bench of rock for the dead. It contains reliefs of a wild boar and a panther at the entrance, and its walls are painted with representations of a banquet scene, which have so greatly suffered from damp as to be now nearly effaced. The few heads which are still visible are very beautiful, and Greek in their character.

3 **Grotta delle Urne**, a tomb with painted couches, containing three large sarcophagi of white marble; one of them in the form of a house or temple, with tiled roof, the others having on their lids recumbent figures, with lions and sphinxes at the corners. The drapery of the figures and the style of execution show great antiquity. On the lids are recumbent figures of men in white marble, one lying on his side, and both crowned with wreaths of flowers. On each side of the entrance are rude representations of Hippocampi.

4 **Tomb of the Tarquins**, discovered in 1846, with two chambers and two stories; the outer and upper one leading by a flight of steps to the second and larger one, called from the number of the inscriptions, the '**Grotta delle Iscrizioni**.' This chamber is 12 yds. square, with two square pillars in the centre, upon one of which is a shield,



and is surrounded by double benches. The upper portions of its walls are hollowed into oblong niches for the dead, and in the centre of the roof is a square aperture communicating with the surface. On the walls and sepulchral couches the name of Tarquin, or TARCHNAS, occurs nearly 40 times, thus confirming the Etruscan origin of that celebrated family.

5 *Grotta dei Pilastrì*, called by the guides *della Bella Architettura*, and approached by steps. It consists of two chambers—the outer one having the roof supported by two pilasters, the inner one raised with a couch for two bodies.

6 \**Tomb of the Reliefs*, the most interesting about Cervetri, discovered in 1850 at the N.E. extremity of the *Banditaccia*; it is entered by a flight of steps descending between walls of tufa in large blocks.† The sepulchral chamber is oblong, having three niches on each side, except on that by which we enter, where there are only two, one on each side of the door. The roof is vaulted in four compartments and supported by two square pilasters, the whole cut out in the tufa. Five of the eight sides of these pillars are covered with reliefs representing sacrificial instruments, hatchets, knives, daggers, *skewers* bound together, long Etruscan trumpets. *pit-taci* or *litui*, the singular twisted rods seen in the processions on the Etruscan paintings of Corneto; a warrior's travelling-bag, very like a modern one, with a disk attached to it; a double-hinged door-post, a bronze vessel resembling a Chinese gong, a club attached to a cord similar to the weapon used by the Roman butchers of the present day in killing cattle; a tally of circular dies on their string; a cat playing with a mouse, and a dog with a lizard; a goose, one of the emblems of Proserpine; Etruscan vases sculptured in relief as hung on nails; the

whole evidently intended to represent objects belonging to the dead. Over the door are two short-horned bulls' heads, with wreaths, on the architrave over one of the neighbouring couches a tray, and on the jambs of the door circular Etruscan trumpets. On the lateral niches lay the bodies of the dead, the heads reposing on a stone pillow, the red painting of which still remains; on each were found the bronze armour and helmet of the deceased. In the centre of the back wall is a couch, bearing a singular relief of Mantus or the Etruscan Cerberus, with a figure holding in one hand a serpent, and in the other a rudder. On the frieze above are two busts of male bearded figures, one unfortunately mutilated. On the frieze which joins the wall to the roof and over the couches are representations of military implements, circular shields, helmets, swords, daggers, cereae, painted in red and in yellow. These curious reliefs are partly cut out of the tufa in which the chamber is excavated, and partly in stucco; they were all painted, several still retaining their colours. Upon one of the pillars supporting the roof is an oblong space or tablet with several parallel lines resembling a picture-frame, on which probably was an inscription. The floor is raised on the sides, and is divided off into oblong compartments, on each of which lay a skeleton. The door, like most of those at Cervetri, is of the Egyptian form, wide below and narrowing upwards. When the tomb was opened skeletons of warriors were found in all the niches, covered with their armour; the name of MATVNAS, engraved in the Etruscan character, which was found here, was probably that of the family to which this most interesting hypogeum belonged.

7 The \**Regolini-Galassi Tomb*, discovered in 1836 by the Prelate and the General whose names it bears, is on the hill S. of the town, at a short distance on the l. of the road to Palo, and is supposed to have been originally surmounted by an immense pyramidal mound, the base of which was sur-

† Very good representations of this tomb have been given by Sir G. Wilkinson; less accurate ones by M. Noel Desvergers in his 'Etrurie et Etrusques.' Paris, 1864.

rounded by a wall with sepulchral chambers for persons of inferior rank. It is 20 yds. long, with sides and roof vaulted in the form of a pointed arch with an horizontal lintel or top, as at Arpino and other Pelasgic cities, thus showing an antiquity prior to the introduction of the circular arch. This narrow vaulted chamber was divided into two portions by a wall. In the outer one were found a bronze bier; a four-wheeled car of bronze, supposed to have been the funereal one; a small bronze tray on four wheels, considered to be an incense-burner; an iron altar on a tripod; several bronze shields, beautifully embossed; some arrows; two caldrons on tripods; several bronze vessels suspended from a recess in the roof by bronze nails; and numerous earthenware figures, the Lares of the deceased. On the wall which closed to a certain height the inner chamber, were attached several vessels of silver; from the vault and sides were suspended bronze ones, some bearing the name of 'Larthia;' and on the floor, without bier or sarcophagus, lay the most marvellous collection of gold ornaments discovered in a single tomb in modern times, and evidently occupying the spots where they had fallen when the body they once adorned had crumbled to dust. All the jewellery, bronzes, vases, and other ornaments have been removed to Rome, and now form the most interesting objects in the Gregorian Museum at the Vatican. Opening on either side into the outer chamber are two oval cells; in that on the l. were found several bronze vessels, and in the opposite one small cinerary urns and figures in terracotta. The great outer chamber of the Regolini-Galassi tomb contained probably the body of a warrior, the inner one that of a lady of high rank; the lateral oval cells are perhaps of a later period. Some antiquaries suppose that the inner chamber was the original sepulchre, and the outer one a mere vestibule subsequently used as a burying-place. The discovery of this tomb has led to a great deal of antiquarian speculation:

Canina considered that it was at least 3000 years old, or about coeval with the Trojan war; and that, like the circular tombs at Tarquinii and the Cucumella at Vulci, it was erected in honour of a chief slain in battle.

**Ceri Nuovo**, a hamlet of 74 inhab., is picturesquely situated on a hill of tufa, 3 m. E. of Cervetri. In the contests of the Roman barons it was a place of some strength, and was for a brief period subject to Cola di Rienzo. In the 15th cent. it belonged to the Orsini of Anguillara, who built a new fortress in 1470. It afterwards passed to the Cesi, Borromeo, Odescalchi, and Torlonia.

Returning to Palo by the high road,  $\frac{3}{4}$  m. beyond the bridge and fountain where it turns to the l., a cart track leads across fields in  $\frac{1}{2}$  hr. to the sands at *Ladispoli*.† The last part of the walk lies through pleasant woods, crossing the Rly. Thence the Stat. is regained by a carriage-road.

Continuing by rail towards Civita Vecchia, we reach in  $\frac{1}{2}$  hr. the Stat. of **Santa Severa**, with a Castle standing picturesquely upon a foundation of Pelasgic masonry, and supposed to mark the site of PYRGIOS, the ancient port and arsenal of Caere. Beyond this we reach **Santa Marinella**, with another Castle, and soon afterwards

51 m. **Civita Vecchia**† (see *Hand-book for Central Italy*).

† See Directory, p. 369.

## ROUTE 59.

FROM THE TRASTEVERE STATION TO VITERBO, BY BRACCIANO.—RAIL. EXCURSIONS TO VEII, GALERA, AND THE BATHS OF STIGLIANO.

Miles.	Stations.
	Rome ( <i>Trastevere</i> )
2	Rome ( <i>S. Pietro</i> )
4	S. Onofrio
10	Storta-Formello
15	Cesano
18	Anguillara
26	Bracciano
29	Manziana
32	Oriolo
34	Bassano di Sutri
38	Capranica
	1 Madonna del Piano
	5 Ronciglione
43	Vetralla
49	S. Martino
52	Viterbo

The most interesting object upon this Rte. is the site of (12 m.) *Veii*, to which some persons may find it more convenient to drive. (For the excursion on horseback, see p. [65]. Carriage for four persons, there and back, 25 fr.) Crossing the (2½ m.) *Ponte Molle*, and leaving on the rt. the *Via Flaminia*, we follow the *VIA CLODIA* over the (1½ m.) *Acqua Traversa*, and reach on the l. the (1 m.)

**Tomb of Vibius Marianus**, commonly called the Tomb of Nero. It consists of a massive oblong sarcophagus, with a huge cover in marble, and an inscription to Vibius Marianus, Procurator of Sardinia, Prefect of the 2nd Italian Legion, and a native of Dertona (Tortona). The monument was raised to his memory, and to that of his wife Regina Maxima, by their daughter Vibia, and dates probably from the end of the 2nd cent. [Here a short cut (better for riding than walk-

ing) turns off to the rt., joining in 10 min. the ancient *Via Veientina*, with vestiges of pavement and foundations of tombs.]

We next see on the rt. the picturesque group of pine trees and fortified farm of (2 m.) **Buon-Ricovero**. Further on the l. is the mediæval *Torre dei Corvi*. At (½ m.) *La Giustiniana* we cross the underground *Acqua Trajana*, and the road from S. Onofrio falls in on the l. The *Via Clodia* now runs beside the Rly. as far as (2 m.)

## La Storta.†

From the *Trastevere* Stat. in the *Viale del Re* (Rte. 27) the Rly. runs at first S., and then curves back to the rt., and enters a tunnel of nearly ¾ m. under the *Villa Pamphili*. It then passes on the rt. the picturesque walls of Urban VIII., and reaches the Stat. of

2 m. **S. Pietro**, close to the Church of *S. M. delle Fornaci* (p. 237). Over a viaduct of six arches and a short tunnel it passes behind the Vatican, and crosses the opening of the *Valle dell' Inferno*, upon a fine \*Viaduct of 15 arches, 120 ft. high. Another short tunnel and a gradual rise to the upper part of the valley, which is crossed on a Viaduct of seven arches, 150 ft. high, lead to the Stat. of

4 m. **S. Onofrio** (Rte. 39). The village lies nearly a mile E. Soon afterwards we join the carriage-road. 3 m. further, at *La Giustiniana*, the *Via Clodia* falls in on the rt., and runs beside the Rly. as far as the Stat. of

10 m. **La Storta**,† whence a road, bearing always to the rt., leads to (2 m.) *Isola Farnese*, the nearest point to the **RUINS OF VEII**.

The miserable village of **Isola Farnese** (Pop. 100) belongs to the *Ferrajoli* family. The Church, dedicated to the Virgin and *S. Pancrazio*, was built in the 15th cent., by *Caesar Borgia*; it

† See Directory, p. 370.

contains a fresco of the Coronation of the Virgin. 'The rock of Isola is most interesting to the geologist, consisting of large fragments of black pumice, cemented together by volcanic ashes, deposited under water. It is literally a huge heap of cinders thrown out by the rapidly intermittent action of some neighbouring volcano.'† Here a guide will be found, and the key of the Painted Tomb must be obtained. The guide can provide donkeys. To see the Mill, the Ponte Sodo, the gate of the Columbarium, and the Painted Tomb, requires 2 hrs.; the Arx another hour. To visit all these, and make the complete circuit of the city, 4 hrs.

Tourists who are pressed for time should descend from Isola to the *Molino*, follow the l. bank of the torrent as far as the *Ponte dell' Isola*, cross it, and continue along the bank of the *Cremera*, having the escarpment which supported the walls on the right, and the Necropolis on the other side of the river. Further N. are the *Porta Spezieria*, the *Painted Tomb*, and the *Ponte Sodo*. Thence strike across the table-land to the ( $\frac{1}{2}$  hr.) *Piazza d'Armi*, from which there is a splendid view over the Campagna. Descend along the torrent, visiting on the way the *Arco del Pino*, an arch in the tufa, by which the road in ancient times is supposed to have descended to the river, to (1 hr.) *Isola*, the entire walk having occupied about 3 hrs. In the interior of the plateau of Veii there is little worth the trouble of a scramble through its brushwood and briers.

As early as the 15th cent. Italian antiquaries began to discuss the locality of Veii, and no ancient site has been more the subject of speculation and dispute. Dionysius says that it was the most powerful of the twelve cities of the Etruscan League, distant from Rome 100 stadia ( $12\frac{1}{2}$  m.), situated on a lofty and insulated rock, and as large as Athens. On the capture of Veii by Camillus, B.C. 393, after 10 years' siege, the site was long deserted,

† Macmillan's 'Roman Mosaics,' chap. vii.

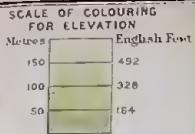
until the time of Julius Caesar, when an Imperial municipium arose in it, far within the circuit of the ancient walls. Propertius tells us that the Etruscan area was converted into pastures in his day:—

Nunc intra muros pastoris buccina lenti  
Cantat, et in vestris ossibus arva metunt.  
*Eleg.* 4, 11.

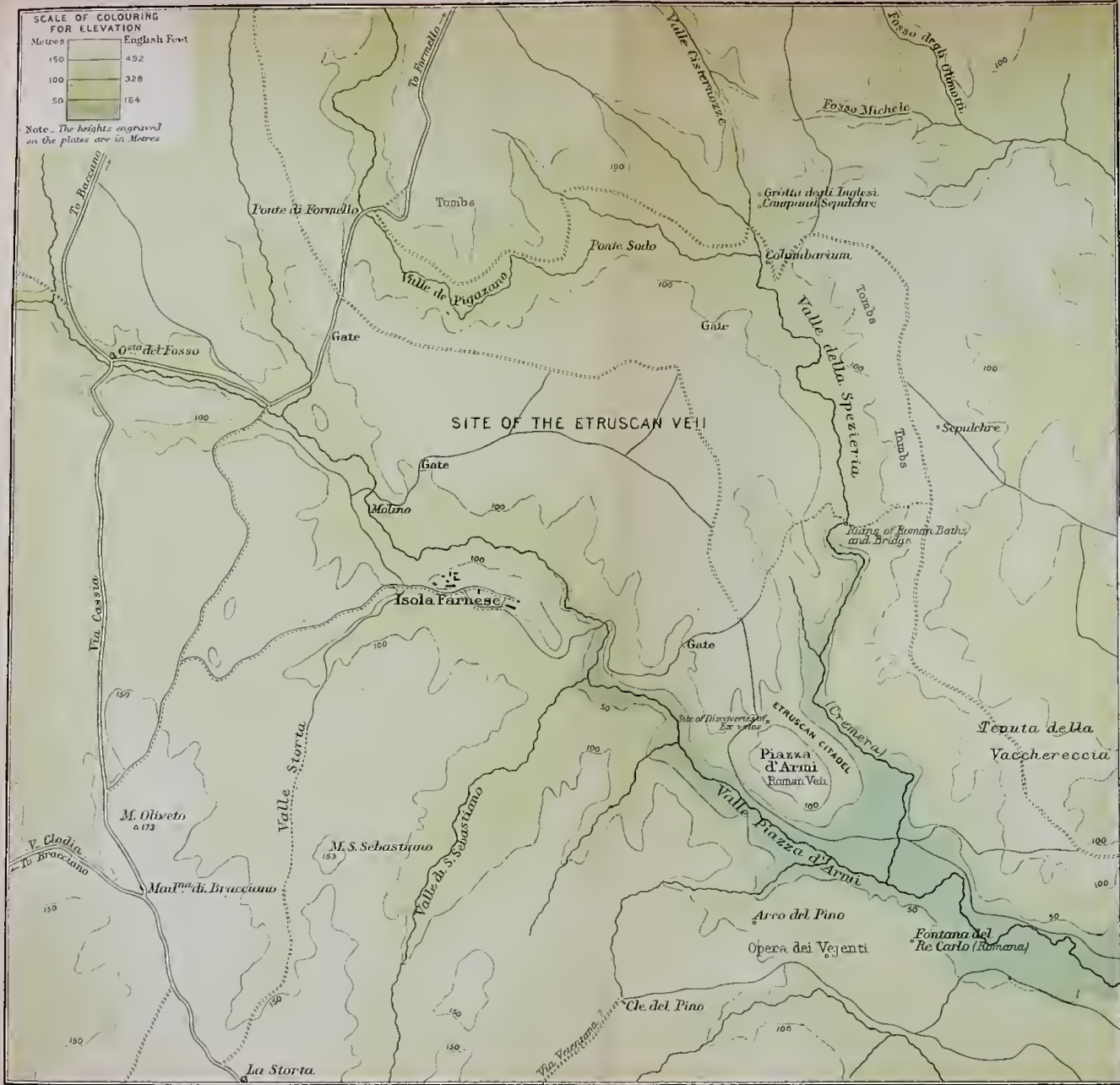
In the reign of Hadrian, Florus says, 'Who now knows the site of Veii? What ruins, what vestiges of it are visible? It is difficult to put faith in our annals when they would make us believe in the existence of Veii;' a remarkable passage, as the Roman municipium was then flourishing within a short distance of the Etruscan walls. In the beginning of the 10th cent. a castle existed on the isolated rock which is now considered to have formed the citadel of the ancient city. It derived from its position the name of *Isola di Ponte Veneno*, and in more recent times *Isola Farnese*. This tower was a position of some strength, as the hostages sent by the Emp. Henry V. to Paschal II. were placed in it for security. In the 14th cent. it was held by the Orsini, and in 1485 was captured by Prospero Colonna. In the contests of Alexander VI. with the Orsini, Isola was besieged by Caesar Borgia, and captured after twelve days' siege, when the greater portion of the castle was destroyed. It appears at a later period to have been incorporated with the duchies of Castro and Ronciglione, from whose possessors it derived the name of *Farnese*. In the 17th cent. it passed to the Papal Government, and was sold in 1820 to the duchess of Chablais, from whom it descended to the Queen of Sardinia, and from her to the late Empress of Brazil.

Although Nardini and Holstenius had both fixed the site of Veii at Isola Farnese, Sir William Gell was the first antiquary who examined and traced the ancient walls throughout the greater part of their circuit, proving that the account of Dionysius, describing the city as being as large as Athens, was not exaggerated. The few frag-

# ETRUSCAN VEII



Note. The heights engraved on the plates are in Metres



Copyright

English Mile

Kilomètre

J. Bartholomew, Edin'



ments of wall thus discovered, concealed among tufts of brushwood and by accumulations of soil, are composed of quadrilateral blocks of tufa, some of which, particularly on the N. and E. sides, are from 9 to 11 ft. long. Sir W. Gell considered that the semi-detached spur at the S.E. extremity of the ancient city, called by the peasants the **Piazza d'Armi**, was the Etruscan citadel, and that Isola stood outside the walls. From the sepulchral caves and niches, 'most of them apparently Etruscan, which are hollowed in the rock in every direction.' Mr. Dennis is of opinion that 'Isola was nothing more than part of the Necropolis of Veii.' Nibby thought that Isola was too commanding and too important an elevation to be allowed to remain without the walls by a people so warlike as the Etruscans, and consequently regarded it as the ancient Arx, whereon stood the celebrated Temple of Juno, into which the mine of Camillus penetrated. In the flanks of Isola are numerous sepulchral chambers, but no trace of the *cuniculus* of Camillus has been discovered, and this opinion is now considered groundless.

On the sloping sides of the valley beneath the cliff, on the N. side of the rocky ridge connecting the citadel with the city, were discovered in the spring of 1889 an enormous number of ex-votos in terra-cotta, bronze, and marble, which had been thrown over the precipice at this spot, as thank-offerings to Juno. It was usual to bury such objects in the *Favissae* beneath the Temple, but there appears to have been none such at Veii, on account of the difficulty of excavating vaults in the solid rock on which the citadel stood. The excavations, begun by Alexander VII. in 1665, were resumed by the late Empress of Brazil in 1889, and the number of objects collected in two weeks amounted to four thousand.—L.

The site of Veii lies between two streams. The first of these is the *Fosso di Formello*, the ancient CREMERA, well known in the history of the wars of Veii with the Fabii: it

rises under Monte del Sorbo, to the W. of Baccano, and encircles the site of Veii on its N. and E. sides. The second stream rises near Torretta, on the l. of the Via Cassia, and is traversed by the modern road near the *Osteria del Fosso*, 12 m. from Rome. Near Veii it precipitates itself in a fine cascade over a rock 80 ft. high, and then flows in a deep channel, separating Isola from the rest of Veii. At the S.E. extremity of Isola it receives the two small torrents of the *Storta* and the *Pino* (whence it is called the *Fosso de' due Fossi*), and joins the Cremera below the Piazza d'Armi. These two streams very clearly define the triangular space occupied by the Etruscan city.

The ruins are undergoing such constant changes that no description can hold good even from year to year.

From Isola we descend the valley to the picturesque *Molino* (Mill), where the torrent forms a cascade (see above) over a vertical precipice of volcanic tufa. Proceeding along the rt. bank of the river, we soon reach the **Ponte dell' Isola**, an ancient bridge of a single arch, 22 ft. in span. The gate which opened from it is supposed to have been the entrance of the road from the Septem Pagi, and has been called from that circumstance the **Porta de' Sette Pagi**, through which passed the road from Veii to Sutri. Returning, and following the stream downwards, opposite Isola is the **Porta dell' Arce**, a gate which appears to have been formed in the walls which united the town with the citadel on the rock of Isola. E. of Isola on the plain below the rock, near the junction of the Fosso del Pino with that of Isola, are some mineral springs, and the **Porta Campana**. Beyond, on the S.E., in the ravine separating the plateau of Veii from its Arx or Piazza d'Armi, are ruins of the **Porta Fidenate**, leading to Fidenae. Descending along the base of the Piazza d'Armi, and turning l. into the valley of the Cremera, we reach the **Porta di Pietra Pertusa**, so called from a remarkable cutting, 3 m. N.E., through which

the road from Veii joined the Flaminian Way. On the road, which is supposed to have opened beyond this gate, is the *Vacchereccia*, a tumulus with a crest of trees, forming a conspicuous object in the Campagna, and excavated by the Queen of Sardinia. Higher up the stream is the *Porta Spezieria* (drug-shop): some of the internal fortifications of this gate, forming a kind of Piazza, have been preserved, together with the remains of a massive bridge composed of quadrangular blocks of tufa. Two roads led out of it, one to the *Pietra Pertusa*, the other to (8 m.) *Monte Musino*, a remarkable conical volcanic hill N. of Formello, surrounded by broad artificial terraces, whose summit, clothed with fine groves of oaks, and commanding a noble view, is still crowned with the ruins of a circular building supposed to be the *ARA MUTIÆ*, or Temple of the Etruscan Venus.

[Below it, to the N.E., stands *Scrofanò* (Sacrum Fanum).]

Inside the *Porta Spezieria* are some remains of an Etruscan *Columbarium*, in the form of pigeon-holes irregularly pierced in the vertical walls of the tufa rock; and higher up a \*well-preserved fragment of a Roman road.

On the other side of the valley to the N. is a very interesting \**Painted Tomb*, discovered by Marchese Campana in the winter of 1842. It is the only tomb now open at Veii, and has been left with its furniture in the exact condition in which it was when opened. The passage cut in the tufa rock leading to the tomb was guarded by two crouching lions, and there are two at the entrance itself. The sepulchral vault consists of two low, gloomy chambers excavated in the volcanic rock, with a door formed of converging blocks of the earliest polygonal construction, and best seen from the inside. The walls of the outer one are covered with grotesque paintings of men, boys, horses, leopards, cats, winged sphinxes, and dogs, remarkable for their rude execution,

strange colouring, and disproportionate forms. These paintings are of the highest antiquity, and are much ruder and less Egyptian in their character than those discovered in the painted tombs of Tarquinii and other Etruscan sites. On either side of the tomb is a bench of rock, on each of which, when it was opened, lay a skeleton, but exposure to the air soon caused both to crumble into dust. One of these had been a warrior, and on the rt. bench are still preserved portions of the breastplate, the spear-head, and the helmet, perforated by the weapon which probably deprived the warrior of life. The other skeleton is supposed to have been that of a female. Micali remarks that the style and decorations of this tomb show no imitation of the Egyptian, and that 'all is genuinely national, and characteristic of the primitive Etruscan school.' The large earthen jars, which were found to contain human ashes, are in the earliest style of Etruscan pottery. The inner or smaller chamber has two beams carved in relief on the ceiling, with a low ledge cut in the rock round three sides, on which stand square cinerary urns or chests, that contained human ashes, with several jars and vases. In the centre is a low bronze brazier about 2 ft. in diameter, which probably served for burning perfumes. On the wall opposite the doorway are six small many-coloured discs. Above them are some stumps of nails in the walls, which have rusted away. This sepulchre has no epitaph or inscription, on sarcophagus, urn, cippus, or tile, to record the name of the persons who were interred in it.

The next gate was the *Porta Capenate*, beneath which is the \**Ponte Sodo*, a bridge excavated in the tufa, 80 yds. long, 5 broad, and 20 ft. high, to afford a passage for the river. It is so covered with trees and brushwood that it may easily be passed without notice, although it forms one of the most picturesque objects during the excursion. This gate was probably the principal entrance to Veii from the N., and that by which the roads from



Capena, Falerii, and Nepetum entered the city. The hills on the N. side of the stream here formed the principal Necropolis. The tumuli hereabouts were explored by Lucien Bonaparte, who discovered in them some beautiful gold ornaments. Beyond this is the **Porta del Colombario**, which derives its name from the ruined Columbarium near it (see below). Some of the polygonal pavement of the road which led from this gate to Formello may still be traced, with its kerbstones and ruts worn by ancient chariot-wheels; remains of the pier of the bridge are also visible in the bed of the Formello. Further on are some fragments of the city walls, resting on bricks.

In the plateau on the N. side of the city are several traces of a Roman road and some vestiges of tombs and of a columbarium, marking the site of the Roman municipium, founded by the Emperors on the site of the Etruscan city. It was about 2 m. in circumference. The columbarium is now the only representative of the Roman settlement: it was found entire, but its stucco and paintings are now destroyed, and its chambers are in a state of ruin. Near it were discovered the colossal heads of Tiberius and Augustus, with the sitting colossal statue of Tiberius preserved in the Vatican Museum, a mutilated statue of Germanicus, and other fragments.

The last gate is the **Porta Sutrina**, near a bridge of Roman brickwork built upon Etruscan piers. The ancient road which entered Veii by the gate of Fidenae passed out of it here, after traversing the whole length of the city, and fell into the Via Cassia near the 12th milestone on the modern road from Rome. The gate faces Sutri, and is supposed to have led to it. This brings us back to the **Ponte dell' Isola**, after describing the entire circuit of the walls (about 6 m.).

The antiquarian will find a detailed description of Veii, accompanied by numerous plans, maps and views, in Canina's 'L'Antica Città di Veio,' printed at Rome in 1847, at the expense of the Queen dowager of Sar-

dinia; in his great work on the Etruria Marittima; and in the first volume of Mr. Dennis's work on the 'Cities and Cemeteries of Etruria.'

The Rly. now crosses the *Via Clodia* and the subterranean *Acqua Paola*, which supplies water from the Lake of Bracciano and its neighbouring springs to the Fountain on the Janiculum (Rte. 33), and runs to

15 m. **Cesano**. The village lies 2 m. on the rt. Further on is

18 m. **Anguillara**, probably a corruption of *Angularia*, from its situation on a lofty insulated rock above the S.E. angle of the lake, 2 m. to the rt. of the Stat. In the 14th cent. it gave its name to the lake, and conferred a title on that branch of the Orsini family which figures so conspicuously in the history of the period as Counts of Anguillara. Their baronial Castle, crowned and defended by towers, still retains their armorial bearings (two eels), and is remarkable for its successful resistance in 1486 to the army of the Duke of Calabria. The Church, dedicated to *S. Maria Assunta*, commands a fine view over the lake. In various parts of the neighbourhood are vestiges of ancient foundations and numerous fragments of marbles and inscriptions, supposed to mark the sites of Roman villas. The deserted Church of *S. Stefano*, about 2 m. S., is of great extent, and is considered to belong to a villa of the 1st cent. 2 m. to the l. of the Stat. is the *Osteria Nuova*, from which a rough road leads S. in  $\frac{1}{2}$  hr. to the deserted village of

\***Galera**, near the site of the ancient CAREIAE. The ravine through which the Arrone runs is beautiful, enclosed between precipices of tufa and basaltic lava, on one of which is perched the mediaeval town. No ancient remains have hitherto been discovered. Galera has existed from the 11th cent., and its counts in the 12th and 13th were influential lords of the district situated between the lake of Bracciano, the hills of Baccano, and

the Via Clodia. In 1226 Galera was acquired by the Orsini family, who held it, with frequent vicissitudes, until 1670. The town has for half a century been abandoned, owing to malaria, and presents a strange aspect of desolation with its unroofed and abandoned churches and houses, overgrown with rank vegetation and tenanted only by reptiles. The rock on which it stands is a fine mass of black lava, rising through the volcanic tufa, surrounded on three of its nearly vertical sides by the deep ravine at the bottom of which runs the *Arrone*. The town is entered by a double gate towards the N., over which are the Orsini arms; many of the houses and two Church-towers are still erect. The older walls of the 11th cent. may be seen at the N.W. angle of the town; on these rises the Castle of the Orsini, a fine brick edifice. The position is exceedingly romantic, and its complete solitude is one of the most impressive examples of the influence of malaria which it is possible to conceive. The valley of the *Arrone* is extremely picturesque in its upper portion; while lower down it consists of rich meadows, over which rise woods of ilex, cork trees, and oak.

A pleasing glimpse of the Lake is obtained on the way to

26 m. **BRACCIANO** † (Pop. 3050), which enjoys a certain degree of prosperity from its iron-works, fuel being abundant, and good water-power from the surrounding hills serving to turn the mills. At its N. extremity, overlooking the lake, is the baronial

\*Castle (945 ft.), built in the 15th cent. by the Orsini. They retained possession of it until the close of the last century, when they sold it to the Odescalchi family, from whom it passed into the possession of Don Marino Torlonia, but after some years was re-purchased by the Odescalchi. It would be difficult to find in any part of Europe a more perfect realization of a baronial residence; it was the first place in the neighbourhood

† See Directory, p. 369.

which Sir Walter Scott expressed an anxiety to visit on his arrival in Rome. It is perhaps the best, although not the most ancient, specimen of the feudal castles of Italy, and presents a noble and imposing aspect. Its ground-plan is a pentagon of unequal sides, the longest, towards the town, having two lofty towers connected by a machicolated wall; three other towers stand on the opposite side towards the lake. The windows are square and small, and the walls built of black lava, from the pavement of the Via Clodia. On the N. side is the entrance by a double gate and covered way, partly excavated in the volcanic breccia of which the hill is formed, and flanked by round towers. The central court is an irregular square, surrounded by a portico now built up, the pilasters bearing the shields of the Orsini; a decorated outdoor staircase, with some remains of frescoes, leads hence to the upper story. In the great hall are traces of frescoes, attr. to *F. Zuccherò*, forming a kind of frieze of family portraits. The apartments occupied by the owner are small. From the Tower is gained a magnificent \*View; beneath is the town of Bracciano; beyond it the Capuchin convent in the midst of a grove of ilex; on the rt. the valley of Manziana, with the hill of Monte Virginio crowned by a convent behind it. Along the shores of the lake extends a rich plain, covered with olive trees and vines, above which rises a thick forest reaching to the summit of the hills that encircle this picturesque basin. In front is seen the mass of buildings surrounding the baths of Vicarello, and further to the rt. the town of Trevignano upon a promontory jutting into the lake. Behind Trevignano rises a remarkable group of hills, in the centre of which is the pointed peak of *Monte di Rocca Romana* (1975 ft.). To the rt. of Trevignano a white house marks the site of Polline, at the entrance to the Val d'Inferno; and farther still a white line near the lake shows the course of the *Acqua Paola*. The plain through which the *Arrone* flows from

the lake intervenes between this point and the high promontory on which stands the town of Anguillara; the fine woods between the latter and Bracciano are those of Mondragone. Beyond Monte di Rocca Romana may be discovered the peaks of the Ciminian range, Soriano, and Monte di Vico; farther E. the ridge of Soracte, and more in the foreground, extending towards the Tiber and the Sabine Apennines, the low volcanic group surrounding Baccano, with the pointed hill of Monte Musino at its E. extremity.

The **Lake** (540 ft.), a beautiful sheet of water, 20 m. in circumference, 6 m. across, presents all the characteristics of a great volcanic depression. It is the **LACUS SABATINUS** of the ancients, and derived its name from an Etruscan city of Sabate, which was believed by the Roman historians to have been submerged under its waters. It is famed for its eels and fish.

A good road leads from Bracciano to (4 m.) *Vicarello*, round the N. shore of the lake, passing the Church of (2 m.) *S. Liberato*.

**Vicarello** derives its name probably from **VICUS AURELI**. It is remarkable for the ruins of a villa, probably of the time of Trajan, and for its mineral waters, known in ancient times as the **AQUAE APOLLINARES** of the Antonine Itinerary. The Baths (113° Fahr.),  $\frac{3}{4}$  N. of the village, are much frequented, being sulphurous and efficacious in cutaneous and rheumatic affections. They are slightly acidulous, and contain a proportion of salts of soda and lime. Being situated in an insalubrious region, they can only be visited in May and June. In 1737 these baths were given by Clement XII. to the College of German Jesuits, who did much to render them available. Several very interesting antiquities were discovered here in clearing out the ancient reservoir, and are now in the Kircherian Museum. In the middle ages Vicarello was a fortified village belonging to

[Rome.]

**S. Gregorio** on the Caelian. It is supposed to have been ruined in the contests of the Roman barons with Cola di Rienzo. On the lake, about 3 m. E., is

**Trevignano** (Pop. 750), a picturesque village on a projecting rock of lava, crowned by the ruins of a 13th cent. Castle. It occupies the site of the Etruscan **TREBONIANUM**, of which some remains of walls are still visible. Trevignano is one of the feudal possessions of the Orsini family, to whom it gave the title of count in the 14th cent. The Orsini were besieged here in the 15th cent. by the Colonna and by Caesar Borgia, who took the castle and sacked the town, which never afterwards recovered. [Boat in 2 hrs. to *Anguillara* (see above).]

From Trevignano a road leads S.E. through the deep ravine of the Val d'Inferno to the (7 m.) *Casale di Polline*, on the ridge which separates the lake of Bracciano from the tarns of Martignano and Stracciacappa. 3 m. along this road another turns off l. to (4 m.) *Sette Vene*, 25 m. from Rome on the Via Cassia.

A tunnel of  $\frac{1}{4}$  m., and a viaduct of six arches, lead to

29 m. **Manziana**, whence a road runs W. to the (6 m.)

**Baths of Stigliano** (700 ft.), much frequented by the Romans for their mineral waters in the months of May and June. The modern name is derived from **STYGIANUM VICUS**, a Roman Station on the Via Clodia. The waters are very efficacious in eruptive diseases, in nervous and scrofulous affections, rheumatism and paralysis. There are five springs—two for bathing and three for drinking. The temperature of the *Bagno Grande* varies from 95° to 104° Fahr., of the *Bagnarello* from 140° to 158°. They contain sulphates, carbonates, and muriates of lime, magnesia, soda, and iron, smaller proportions of salts of ammonia and iodine, and sulphuretted hydrogen gas.

Another short viaduct and tunnel are passed on the way to

32 m. **Oriolo** (Pop. 1207), containing a villa of the Altieri family. It stands in a pretty country on the skirts of the great forest in which the *Acqua Paola* has its sources. The Church is beautifully placed on a hill commanding the whole of the lake: it dates from the 8th or 9th cent., and occupies the site of a Roman villa called PAUSILYPON, built by Metia the wife of Titus Metius Hedonius, as recorded on the inscription under the portico. The pavement is composed of ancient fragments, among which is one with the name of Germanicus.

34 m. **Bassano di Sutri** Stat. The town lies 2 m. to the rt., but is best approached from *Sutri* (see below).

38 m. **Capranica** Junct. The town lies a mile on the rt. A branch Rly. descends from the W. side of the Stat., passes under the main line, and runs N.E. to the Stat. of **Madonna del Piano**. 3 m. E. lies *Sutri*, from which a road runs S. to (3 m.) *Bassano*. The branch line continues N.E. to **Ronciglione** †—described, together with *Sutri*, in the *Handbook for Central Italy*.

**Bassano di Sutri** (Pop. 1962) has a 16th cent. Castle of the Odescalchi family, with moat, and square towers at the corners. Some remarkably fine but little known frescoes, by *Domenichino* and *Albani*, adorn the principal halls, and are as effective as the celebrated works of the Carracci in the Pal. Farnese in Rome. The Hall, painted by *Albani*, has on the vaulted ceiling a good Fall of Phaeton. On the walls are the Toilet of Venus, a fine group of Syrens, Galatea with Tritons and Nymphs, and a Satyr drinking. In a room painted by *Domenichino* is the 'Sacrifice,' a beautiful composition comprising numerous figures, and balanced by Diana and Actaeon.

Beyond *Capranica* the train crosses

a viaduct of nine arches, and passes over the branch Rly.

43 m. **Vetralla**. The town lies 2 m. to the l. The hills rising on the rt. enclose the beautiful little *Lago di Vico*, an extinct crater.

49 m. **S. Martino al Cimino**, with a remarkable Palace of the Doria family. We now reach

52 m. **Viterbo** † Stat., on the W. side of the town, which is entered by the *Porta Romana*. The Stat. for *Attigliano* is on the S. side. (See *Handbook for Central Italy*.)

## ROUTE 60.

FROM ROME TO MENTANA, BY THE VIA NOMENTANA AND MONTE ROTONDO.  
—CARRIAGE AND RAILROAD.

Miles.	Stations.
	<b>Rome</b>
3	<b>Portonaccio</b>
9	<b>Castelgiubileo</b>
17	<b>Monte Rotondo</b>

This interesting excursion, involving a round of about 34 m., can be made in a carriage, visiting first the several sites on the *Via Nomentana*, and returning by the *Via Salaria*.

Leaving Rome by the **Porta Pia** (Rte. 36), we pass through a modern suburb, behind which is a series of villas: near the gate on the rt. is the *V. Patrizi*. To the l., on the *Via Salaria*, is the beautiful *V. Albani*. Farther on, to the rt., are the *V. Massimi* and *V. Torlonia*, the latter containing some pigmy copies of ancient edifices, altogether

† See Directory, p. 370.

† See Directory, p. 370.

out of taste; then the *V. Mirafiore*, built by the late King of Italy. About 2½ m. from the Piazza di Spagna is the Church of *S. Agnese*. 10 min. further on the rt. is the entrance to the *Batteria Nomentana*, an outlying Fort; on the l., in a field 200 yds. off the road, is the *Sediaccia*, or *Sedia del Diavolo*, a curiously-shaped ruin of a Tomb, which stood beside the more ancient road. A gradual descent of 10 min., crossing the Rly., now leads to the *Anio*, which is spanned by the *Ponte Nomentano*, 2 m. from the *Porta Pia*.

The *PONS NOMENTANUS* was built by Narses after the destruction of a more ancient one by Totila; the upper part and its tower are of the 8th cent.; the more recent defences were added in the 15th by Nicholas V. On the rt., just beyond the bridge, rises the celebrated *MONS SACER*, where the Roman Plebeians retired, B.C. 492, and (Livy ii. 32) were induced by the fable of the Belly and the Members, told by Menenius Agrippa, to accept conditions and return to Rome to assert their liberties. A Temple to Jupiter was erected to commemorate the gathering. The hill now serves as a *Castellum* for the *Acqua Marcia*.

The road now ascends between two ruined tombs, beyond which the *Strada delle Vigne Nuove*, on the l., leads to the *Suburbanum Phaontis*, or *Villa of Phaon*, to which Nero fled on hearing of the defection of the last Roman legion to the army of Galba, and where he slew himself with a dagger on hearing the tramp of horses on which were mounted the soldiers sent to arrest him. Further on, the by-road turns again to the l. At the first gate on the rt. we enter the (15 min.) *Vigna Chiari*, the exact scene of the suicide, in the upper part of which have been preserved a few capitals and other fragments found among the ruins of the *Villa* (25 c.). Here also is a facsimile of the Epitaph which marked the tomb of *Claudia Egloge*, Nero's nurse, who was buried on the spot where the Emperor's re-

mains had been cremated. The original inscription is in the Capitoline Museum.—*L.*

Returning to the high road, on the rt., 1 m. farther, are the castellated farm-buildings and villa of *Casale dei Pazzi*, before reaching which a road branches off to the l. leading to the farms of (1 m.) *Cecchina*, (4 m.) *Casale della Bella Donna*, and the valley of the *Allia*, a very agreeable drive over the Campagna. The road now crosses the *Fosso della Cecchina*, and on the top of the ascent beyond the 6 kil. stone passes on the rt. the *Spunta Pietra*, an elegant little tomb of brick, with traces of ornamental stucco-work. Further l. are the farm-buildings of *Coazzo* and *Pietra Aurea*, and on the opposite side of the road, 6½ m. from the *Porta Pia*, the

\**Catacombs of St. Alexander*, discovered in 1853. Here was buried a certain martyr named Alexander, with his two companions *Eventius* and *Theodulus*. In the Catacomb was erected a *Basilica*, several galleries being destroyed to make way for it, though the resting-place of the Martyr himself remained untouched. Descending a flight of steps, we reach the centre of the nave, out of which opens on the rt. the chancel, the floor being paved with marble. Here and there are some fragments of columns and some early sepulchral inscriptions. There are also remains of an episcopal seat and of a perforated *cancelli*. On the l. are two granite columns, which flanked the entrance into the nave from the *Via Nomentana*. From the N.E. side a door leads into the Catacombs, many of whose graves are still closed. Several objects found in the loculi have been placed within a grating opposite the door; close by is an inscription in large letters on the tiles which close the grave, with remains of paintings. The inscriptions range from the end of the 3rd to the end of the 6th cent. There is no proof that this Catacomb was the burial-place of Pope Alexander I.; and the fact that *Eventius*

and Theodulus are mentioned before Alexander in an inscription makes the supposition improbable.

From hence we follow the line of the Via Nomentana, portions of the ancient pavement of which are here and there seen, until we reach the ( $1\frac{1}{2}$  m.) **Casale di Capo Bianco**. Here the road divides, the branch on the rt. leading to (12 m.) *Palombara*. Bearing l., we pass over for more than  $\frac{1}{2}$  m. an ancient pavement, perhaps the best preserved specimen of a Roman road near the capital, before reaching the farm-buildings of the **Casa Nuove**. Here commences a series of ascents and descents, following the top of the watershed between the Allia on the l., and the Anio on the rt. About 11 m. from Rome we leave on the l. the **Torre Lupara**, one of the finest mediæval defences of this description, consisting of a base of black lava, the centre of red and yellow brick, and the upper portion similar to the base. A short way farther are the ruins of the **Casale di Monte Gentile** (450 ft.), the probable site of **FIGULEA**, a prehistoric town, taken by Tarquinius Priscus, B.C. 614. Beyond this two ruined tombs mark the direction of the Via Nomentana. The geologist will here observe that the volcanic rocks disappear, the hills around being composed of marine tertiary marls (pliocene), abounding in fossil shells. From this part of the road the views down the valleys of the Allia and the *Fosso di Quarto*, towards the Tiber, are very beautiful, while those towards Monte Gennaro and the Corniculian hills at its base are extremely grand. The highest part of the road (702 ft.) is attained about  $\frac{1}{2}$  m. before reaching Mentana, to which a well-managed descent leads.

16 m. **MENTANA** (Pop. 1060) occupies the site of **NOMENTUM**, one of the oldest of the colonies of Alba in the Sabine territory, founded by Latinus Sylvius, contemporaneously with Fidenæ, Gabii, and Crustumium. It is consequently the only one of these celebrated sites of the Prisci Latini which still con-

tinues to be inhabited, owing probably to its more healthy and elevated position (480 ft.). Nomentum was a place of some importance during the Roman Empire; its territory was then, as it still is, celebrated for its wines; Ovid, Martial, and Seneca had villas in the neighbourhood. It was the seat of a bishop as early as A.D. 415; during the middle ages we find it designated as *Civitas Nomentana*. As Mentana, it acquired some celebrity from the meeting between Pope Leo III. and Charlemagne, when the latter came to Rome in A.D. 800 to receive the Imperial Crown; and in the following cent. as the birthplace of Crescentius, who played an important part in the affairs of Italy in the 10th cent., and was put to death by Otho III. in 996 after his gallant defence of the Castle of S. Angelo. After various vicissitudes, Mentana was given by Nicholas III. to the Orsini, from whom it was purchased for 250,000 scudi by the Peretti. It now belongs to the elder branch of the Borghese family. The modern village is a miserable place, consisting of one street and the baronial castle, surrounded by an agglomeration of hovels.

The **Castle** is founded upon massive substructions towards the valley, which date from the 13th cent., and bear the arms of the Peretti. There is a good Pointed gate in white marble opening into the upper court, with an ancient relief of a horse over it; and within is a large baronial hall, much neglected. In the street near the Church are some masses of marble, used as seats by the inhabitants, bearing the names of the families of Herennius and Brutius.

Mentana has acquired some celebrity on account of a victory by the combined Papal foreign troops and their French auxiliaries, in October 1867, over the insurgents under Garibaldi; the action took place on the S.E. of the village, the centre of the Garibaldian position being the *Vigna Santucci*. A handsome monument 50 ft. high, with an inscription, has

been erected on this spot to the memory of those who fell.

The Via Nomentana continues N., passing by the Church of the *Pietà*, to (3 m.) **Grotta Marozza**, the probable site of the ancient ERETUM, where it joins the Via Salaria, 17½ m. from the Porta Pia.

2 m. N.W. of Mentana is

**MONTE ROTONDO** (Pop. 4000), a town of modern origin, having a territory fertile in vines. Owing to its elevated position (540 ft.) its climate is tolerably healthy. The baronial **Castle**, built on the ruins of one of the mediaeval strongholds of the Orsini, now belongs to the Prince of Piombino. The interior, nearly unfurnished, contains a fine carved ceiling, and some frescoes. From its lofty tower the view over the valley of the Tiber, the N. Campagna, embracing Rome itself, and the whole of the Sabine mountains, is magnificent. In the **Collegiata** is a picture of S. M. Magdalene, attributed to *Carlo Maratta*.

Monte Rotondo was supposed by Gell to occupy the site of CRUSTUMERIUM, whose extensive fields supplied Rome with corn; but it is more probable that the district lay further S., perhaps at *S. Colomba* or *Marcigliana Vecchia*. Crustumerium was also noted for its pears, described by Servius † as red on one side—a

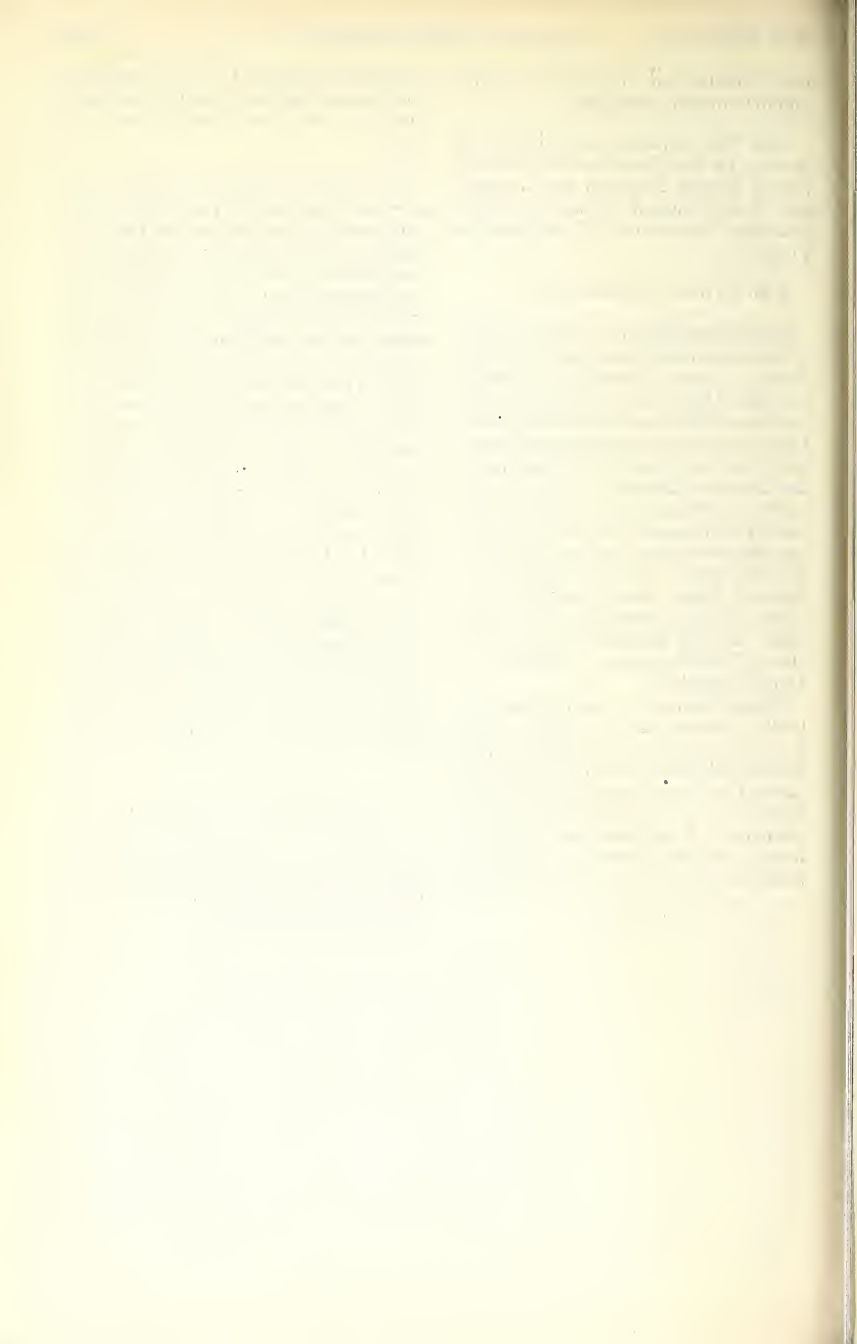
† Ad Georg. ii. 88.

peculiarity which the very abundant wild pears of the country between Monte Rotondo and Marcigliana still retain.

From Monte Rotondo a good road of 2 m. descends to the Via Salaria and the Rly. Stat., where the traveller may catch an evening train for Rome, or continue N. to *Orte* (see *Handbook for Central Italy*). The carriage-road towards Rome passes (2 m.) **Fonte di Papa**, on the edge of fine meadows extending to the Tiber, and skirts the Rly. 1½ m. farther is the *Osteria di Forno Nuovo*, with the *Casale S. Colomba* on the hill above. 3 m. beyond this, *Marcigliana Vecchia* (265 ft.), with its scanty ruins, stands on an eminence on the l.; and 1 m. farther is the bridge of *Malpasso* over the Allia, near its junction with the Tiber. † After another 1½ m. we pass on the l. the farm of the **Sette Bagni** (see p. 321). Nearly opposite on the rt. is *Castel Giubileo*, beyond which a road strikes W. and crosses the river over an iron bridge to the *Via Flaminia* (Rte. 38). Our road continues S. to the (3 m.) *Ponte Salaris*, where it crosses the *Anio*, and enters Rome at the

14 m. **Porta Salaria** (Rte. 37).

† Comm. P. Rosa supposes that the Allia is represented by the *Scannabecchi*, 11 m. from the city, and that the site of the victory of the Gauls was in the plain that extends from below S. Colomba to Marcigliana.





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Lifts. Electric Light throughout, Charges Strictly

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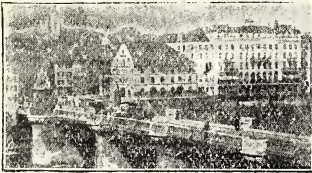
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ENGLISH SPOKEN.

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Central for the whole of North Devon, Westward Ho, Clovelly, Hartland, Bude, Ilfracombe, and Lynton.

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**HIGH CLASS.**

Overlooking the River Torridge and Old Bridge.

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**ATHOLL ARMS HOTEL.**

ADJOINING THE STATION.

FIRST-CLASS FAMILY HOTEL.

BLAIR ATHOLL is much the nearest and most central point from which to visit Killiecrankie, the Queen's View, Loch Tummel, Rannoch, Glen Tilt, Braemar, the Falls of Bruar, Garry Tummel, and Fender; the Grounds of Blair Castle, etc.; and it is the most convenient resting place for breaking the long railway journey to and from the North of Scotland.

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**GRAND HOTEL DE BLOIS.***(Near the Castle of Blois.)*

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MOST HIGHLY RECOMMENDED TO FAMILIES.

*Baths, Central Heating, Shower Baths.*

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**STORAGE FOR MOTOR CARS AND CYCLES.***Carriages for Chambord and Environs. English spoken,*

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Electric Light.

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Situation without Equal, facing Rhine, seven Mountains, and Landing Pier. Extensive English Garden overlooking the Rhine Valley as far as Remagen. First-class French Cooking. Wholesale Wine Merchant. Advantageous Arrangements for prolonged stay.

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Large High-class Hotel. Full South. Garden. Terraces. Grand situation on elevated ground commanding finest view of the whole coast. Electric Light. Lift. Bath-rooms on each floor. Corridors and public rooms heated by steam. Sanitation certified. Every modern appliance.

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Family House. Full South. Central situation in a fine garden near railway station. Electric Light throughout. Known for its comfort and good cuisine. Moderate prices. J. KUNZLER (Swiss), Manager.

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**HOTEL MEURICE.**

FIRST-CLASS. Recommended to Tourists. Select Company. Situated in the most Central part. Choice Cuisine and Wines. Arrangements made for a protracted stay. Electric Light throughout. Telephone. Moderate Charges.

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**GRAND HOTEL de PARIS**

The best in every respect.

Lift. Electric Light. Telephone.

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Openly situated on three sides. Fireproof.

**EVERY MODERN COMFORT. MODERATE TERMS.****ROBERT SCHRADER.**

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**OLD RENOWNED FIRST-CLASS HOTEL.**

Every Modern Comfort.

Room from 2 marks upward.

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**HOTEL KURHAUS BRÜNIG, PENSION**

3400 Feet above the Sea.

Railway Station between Lucerne and  
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Comfortable Hotel. Modern Sanitation.

**SPLENDID HEALTH RESORT.**

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the Corner of the Boulevards Botanique et du  
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Telephone, 64. Electric Light throughout.

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BUXTON, DERBYSHIRE.

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Apply, Mr. H. LOMAS.

SITUATED over One Thousand Feet above the sea level, sheltered from the north and east, overlooking the Public Gardens, and close to the celebrated Mineral Wells and Baths. Magnificent Public Rooms, American Elevator, Electric Light, Hydropathic Baths of every description, Electric Baths, Massage, Electro-Massage, the Nauheim Treatment and the Greville Hot Air Treatment.

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The Waters of Carlsbad are prescribed for disorders of the Stomach, the Intestines, the Spleen, the Liver, the Kidneys and Urinary Organs, Hemorrhoids, Gout, Obesity, Constipation, and (with great success) Diabetes.

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Is to be recommended for its comfort.  
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MODERATE PRICES.

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Charming situation, overlooking Stephen's Green Park. Most Central Position.

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Electric Light. Hydraulic Passenger Elevator.

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Season 15th May—30th September.

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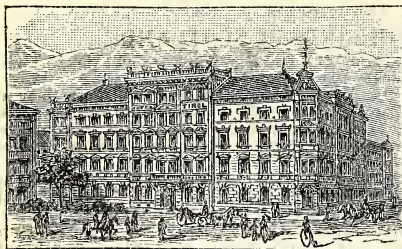
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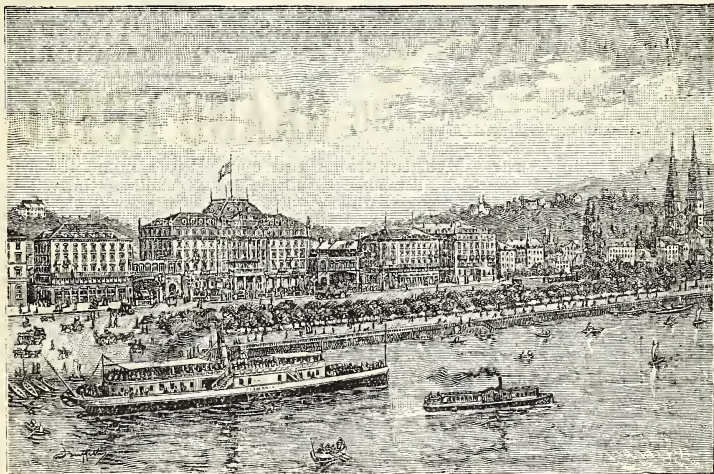
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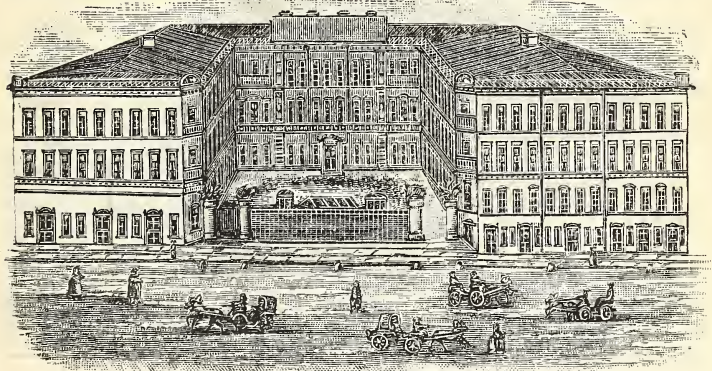
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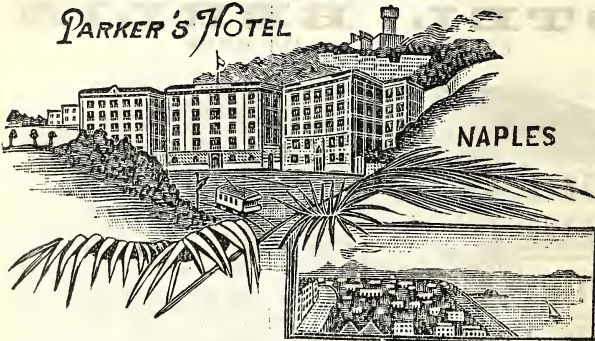
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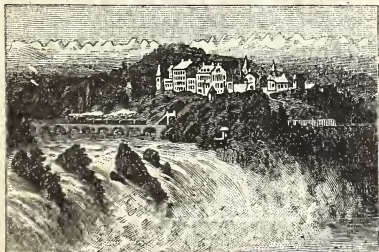
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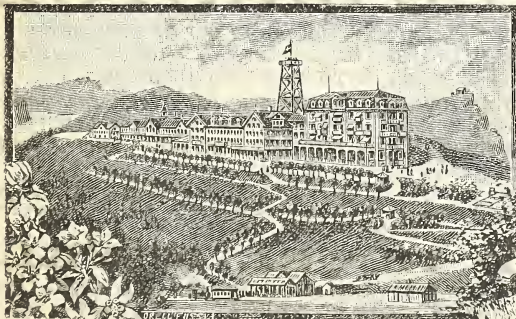
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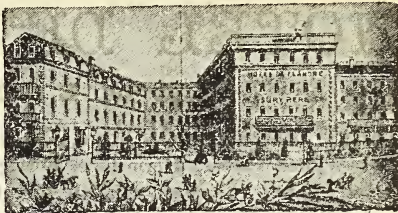
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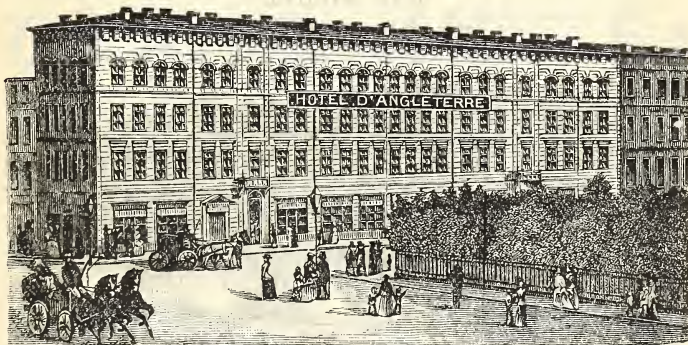
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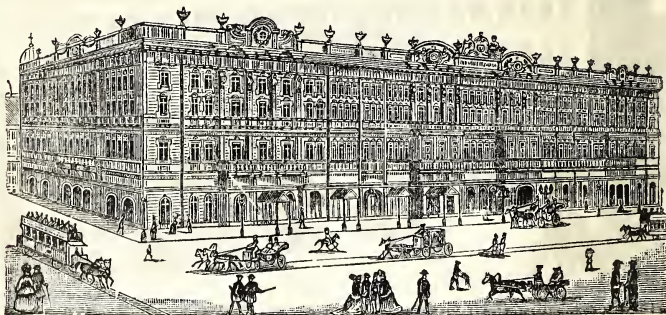
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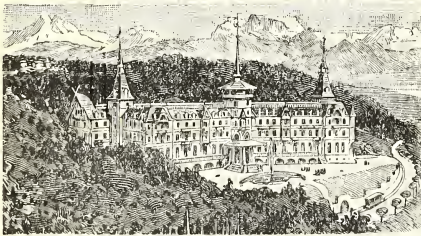
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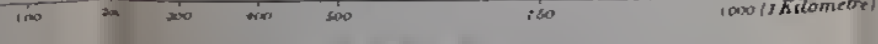


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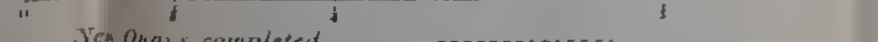
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