



a girl stringing flowers; these strings, or wreaths of gaudy flowers, are hung in festoons and fanciful devices over the doors and windows of houses on holidays; offering of flowers are also made to the various idols: at Christmas, the houses of the Europeans are made perfect flower gardens by the offerings of their Hindoo servants. Near her stands a servant, whose business it is to keep flies, and other insects, from annoying his employer; this is performed by flourishing his chowree, or fly-flap, made of the tail of the Thibet cow, kusa grass, or peacock's feathers.

#### 69.—*Fakir.*

There are four sects of Fakirs or wandering devotees in Hindoostan, some of whom go entirely naked, with their bodies frightfully painted. The Yogees of the Senassee tribe travel over all India, and sometimes unite in large armed bodies in pilgrimage to sacred temples or rivers; many are devotees of the strictest order, remaining buried in holes, or under banyan trees, their whole life in one position; some drag heavy burdens, others crawl on their hands and knees, or roll themselves on the ground half over the empire; some swing, tear their flesh out piecemeal, hang by the heels, or rub themselves with sugar that insects may torture them; they all however agree in one point, collecting alms for the avowed purpose of building a pagoda, sinking a well, &c.

#### 70.—*Europeans attended by a Ch'hata Wala.*

During the day it is imprudent for Europeans to encounter the heat of the sun without being provided with a ch'hata, or umbrella. The ch'hata walas are always at hand, and are engaged for a mere trifle; the ch'hata is formed of silk, or red or blue curwah, on a frame of bamboo.

#### 71.—*Procession of an Indian Prince.*

The state of the native princes, who retain any power, consists principally in the number of their elephants, camels, horses, armed and other attendants; and on the occasion of their visiting a durbar of the governor general, these used to be displayed with great magnificence. This useless parade has, however, been for some time on the decline, and is now nearly dispensed with; indeed, excepting on very especial occasions, elephants are not permitted to come within five miles of the city. Tippoo Sultan kept 7,000 elephants, 6,000 camels, and 11,000 horses. The Vizier Ally, who ended his days so miserably in the fort, had 1,200 elephants, and 3,000 saddle horses. The largest elephants are sometimes eleven or twelve feet in height, but the general average is nine: their natural life is about 120 years, and they are nearly half that time before they attain their full growth. The Indians are very fond of them, and they return this attachment in a remarkable degree: when very well trained, their value is about 5 or 6,000 rupees, and they have been known to fetch 20,000; the howdahs, or seats, are of various forms, and generally made to hold two persons; sometimes they have canopies in the fanciful form of birds, &c., particularly the peacock; others are of silk or velvet. Those used by Europeans when hunting, are in the form of the body of a gig, with a high splashboard to lean against when firing. The mahoot or driver, sits on the neck of the animal, and directs his movements by a short spiked iron; the assistants on foot keep continually talking to him, telling him to be careful where to tread, &c.

The camel is the most patient and serviceable of all the animals in India. They are fit for burden at three years of age, and seldom outlive twenty-five. Their burden is usually from five to six hundred-weight, with which they travel at the rate of three miles per hour, and are content with the coarsest food, and very little water.

The dogs used in hunting are of a breed peculiar to India, and are very ferocious. They are not allowed at large in Calcutta, and are therefore always accompanied by the doorea-a, or keeper.

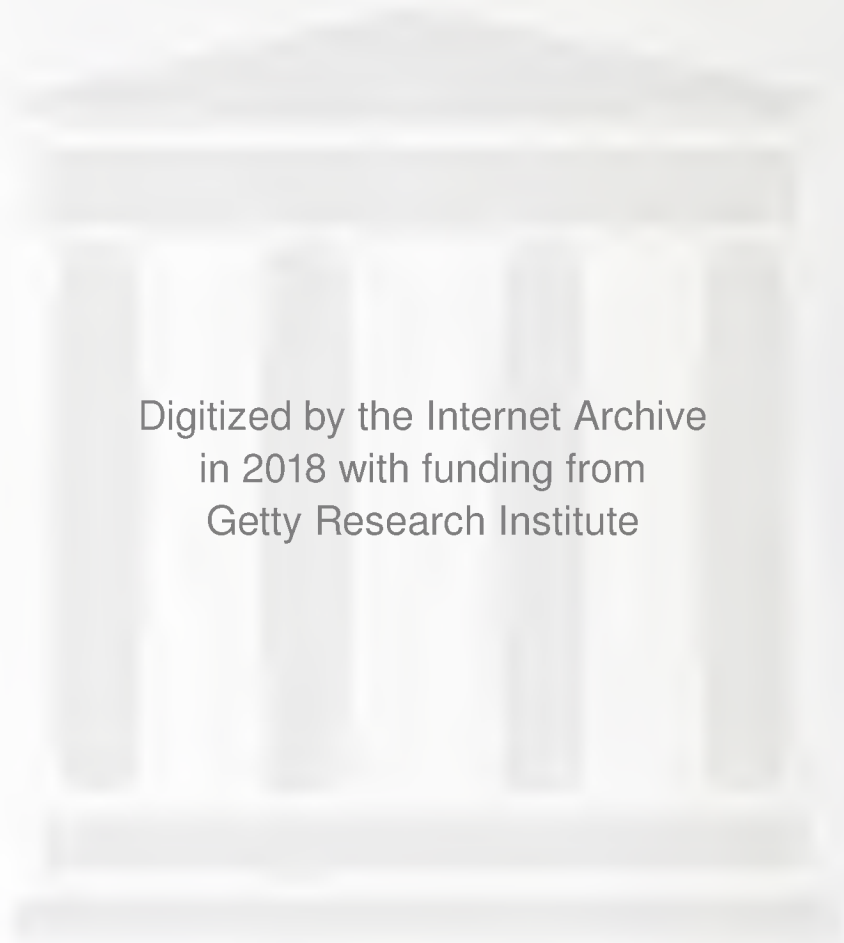
The eliceta, or small leopard, forms also a part of the hunting establishment of a great man; care is, however, always taken, to have raw meat at hand, to appease their ferocity, in the event of the game escaping; hawks and falcons are also kept, and the sport much followed. The remainder of the procession consists of armed Sipahces in various costume, innumerable servants, and their assistants, &c.

EXPLANATION of a VIEW of MILAN, exhibiting at the PANORAMA LEICESTER SQUARE



- |                                   |                                   |                                  |                                    |                            |
|-----------------------------------|-----------------------------------|----------------------------------|------------------------------------|----------------------------|
| 1 S. M <sup>te</sup> delle Grazie | 14 Arena                          | 27 Palazzo Marino                | 40 S. Gottardo                     | 53 Palazzo Sforza Visconti |
| 2 S. Maurizio                     | 15 Lago Maggiore                  | 28 Duomo                         | 41 Porta Romana                    | 54 S. Alessandro           |
| 3 S. M <sup>te</sup> Segreta      | 16 Monte Leone Simplon            | 29 Palazzo di Giustizia          | 42 Ospedale Grande                 | 55 S. Lorenzo              |
| 4 Archivio Pubblico               | 17 Jung frau                      | 30 Crema                         | 43 S. M <sup>te</sup> del Paradiso | 56 La Vittoria             |
| 5 Monte Rosa                      | 18 Finster Aarhorn                | 31 S. Bernardino                 | 44 S. Nazaro Mag                   | 57 S. Satiro               |
| 6 Rho                             | 19 S. M <sup>te</sup> del Carmine | 32 Cremona                       | 45 S. Sofia                        | 58 S. Sebastiano           |
| 7 Monte Moro                      | 20 Teatro Filo Dramatico          | 33 S. Stefano Magno              | 46 Pavia                           | 59 Monte Viso              |
| 8 Fletschorn                      | 21 S. Simpliciano                 | 34 Lodi                          | 47 Certosa                         | 60 Turin                   |
| 9 Castello                        | 22 Teatro della Scala             | 35 S. M <sup>te</sup> de la Pace | 48 S. Celso                        | 61 S. Marta                |
| 10 Broletto                       | 23 Brera                          | 36 S. Barnaba                    | 49 S. Paolo                        | 62 Biblioteca Ambrosiana   |
| 11 S. Tomaso in terramala         | 24 Lago di Lugano                 | 37 S. Antonio                    | 50 Naviglio di Pavia               | 63 Mont Cenis              |
| 12 Palazzo Clerici                | 25 Monte S. Gottardo              | 38 S. Cattarina                  | 51 Specola Moscabi                 | 64 S. Ambrogio             |
| 13 S. Protaso ad Monacos          | 26 Como                           | 39 Palazzo Reale                 | 52 S. Eustorgio                    | 65 S. Vittore              |





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DESCRIPTION  
OF  
A VIEW OF THE CITY  
OF  
MILAN,  
AND THE  
SURROUNDING COUNTRY,  
NOW EXHIBITING AT THE  
**PANORAMA, LEICESTER SQUARE.**

PAINTED BY THE PROPRIETOR,

ROBERT BURFORD,

FROM DRAWINGS TAKEN BY HIMSELF IN 1830.

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LONDON:

PRINTED BY T. BRETTELL, RUPERT STREET, HAYMARKET.

1832.



# M I L A N.

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THIS large and flourishing city, the capital of the Austrian kingdom of Italy, forms an exception to an almost general rule, by not being built on the banks of a navigable river, which is the more remarkable as the Adda and the Ticino on either side, and the Po in front, offer at no very great distance that advantage; it stands on a perfect flat at the commencement of the immense plain of Lombardy, without the least natural defence, and has been indebted for its commerce and importance to two great canals, cut (one in the twelfth, the other in the fifteenth century) from the before-mentioned rivers; there not being the smallest rising in the ground, the immediate vicinity of the city offers but little variety, and the two formal canals, which completely encircle it (which from the height of the buildings are not seen in the Panorama), tend rather to increase than diminish the sameness; but beyond, the eye ranges to an immense distance over the rich and fertile plains of Lombardy, Piedmont, and the Venetian States, luxuriant with every description of rural beauty, intersected by rivers and lakes, and thickly studded with towns and villages, with their attendant gardens, groves, and vineyards. The Northern horizon, from East to West, is bounded by the vast chain of the Alps, which form a magnificent semi-circle at from eighty to one hundred and twenty miles distant, Monte Rosa, Monte Cenis, Monte St. Gothard, the Simplon, &c. covered with eternal snow, being conspicuous from their towering height; towards the South the view is bounded by the Apennines, extending across the peninsula from the Mediterranean to the Adriatic; and on the south-west, the Piedmontese hills, in the neighbourhood of Turin, appear a faint purple line on the horizon, so small as to be scarcely visible; the purity of the atmosphere enables the eye to discern the most distant objects with accuracy, and the brilliant sunshine gives inconceivable splendour to every part of the scene; each antique spire and curiously-wrought tower sparkles brightly in its beams, whilst the dark foliage of fine trees, even in the heart of the city, relieves the eye, and produces a beautiful and pleasing effect.

Milan, anciently called Mediolanum, is supposed to have been founded by the Gauls, nearly six hundred years before the Christian era, and was governed consecutively by the Romans (under whom it flourished long and splendidly, being frequently the residence of the Emperors), the Goths, and the Lombards; after the destruction of the kingdom of Lombardy by Charlemagne, it was subject to the Emperors of the West;

but having shown impatience of the yoke, Frederick Barbarossa, in 1162, destroyed the walls, gates, and principal edifices, with the exception of three churches, sowed salt on the ruins, and compelled the inhabitants to submit to the greatest indignities; recovering very slowly from this destruction, it became subject, in succession, to the families of the Torriani, Visconti, and Sforza; and, when governed by its dukes, gave laws to the other states of Italy. In 1536, Charles V. seized Milan as a fief of the empire, and gave it to his son, Philip II., whose successors, kings of Spain, held it until 1706, when it was appended by Joseph I. to the crown of Austria, at which period it was a place of great importance, capable of raising 30,000 men at arms. In 1796 it was subdued by the French, and formed part of the Cisalpine Republic; in 1799 it was taken by the allied Russians and Austrians; and the following year, after the battle of Marengo, was retaken by Buonaparte, and continued the seat of his Viceroy, Eugene Beauharnois, until 1814, when it was restored to Austria; being on the borders of Italy, it has been continually exposed to the ravages of war, and has often fallen beneath its barbarous invaders; it has been forty times besieged, twenty times taken and sacked, and four times almost entirely destroyed; it has also suffered much from internal discord, but has always rose from its misfortunes with renewed lustre, and still ranks as one of the finest cities of Italy.

The form of the city is nearly circular, about ten miles in circumference, although perhaps the thickly built and more densely populated part may be confined to an area of half that size. There are several large and handsome squares, but the streets, with very few exceptions, are neither wide or regular; the pavement is formed like that of Paris, of small sharp pebbles, with occasionally a narrow footway on each side, and the addition of two (or in the wider streets four) strips of flat stones in the centre, forming a sort of railway, on which the carriage wheels run with great smoothness and very little noise. The churches, hospitals, establishments for the poor, and other public institutions, are numerous, and display all the richness and magnificence of Italian architecture, and are at the same time endowed on a most liberal scale; the ancient palaces of the nobles, vast and rude, bear stamp of the importance of the city in the middle ages, when they served as domestic fortresses, and lodged well-appointed and numerous retinues; and although they cannot at present vie with those of Rome or Genoa, yet they display considerable architectural luxury, and contain fine collections of works of art; attached to many are large and well-stocked gardens, which add much to the beauty of the city. Very little regard is paid to regularity of appearance in the general buildings; they vary in height, from two to five stories, and are built of brick, or granite from the Lago Maggiore, plastered, coloured, or ornamented, according to the taste of the owner; many are still without the luxury of glass in the windows; the shops are numerous and well furnished; their entrances, as well as those of the coffee-houses, are frequently defended only by a coloured drapery, which, with the silk and tapestry hung at the church doors, and occasionally from the balconies, &c. has a gay and pleasing effect; indeed the whole appearance of the city is cheerful and flourishing. The population is estimated at about 150,000,



who are, generally speaking, an active and intelligent set of people. During winter the city is inhabited by a vast number of persons of rank and fortune, who formerly displayed in their mansions and style of living a degree of splendour and magnificence unknown in other parts of Italy, and who still make great show in the decorations of their carriages and in the number and liveries of their servants. The season of the Carnival is peculiarly devoted to the exhibition of pomp and pleasure, and the citizens are privileged to hold it four days longer than at any other place in the Pope's dominions. The latest French fashions are the prevailing costume; the only peculiarity in female dress being the total absence of bonnets, a transparent veil of black or white, or a thin muslin cap being substituted; a fan also is generally carried.

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## EXPLANATION OF THE ENGRAVING.



### 1.—*Santa Maria delle Grazie.*

A church much venerated by the Milanese, founded by the Jacobins in 1463, and repaired and beautified at a great cost by L. Sforza, in 1492. The façade is Gothic, and the interior is divided into three naves, with a splendid dome; the chapels, which form a semi-circle on each side, are from the designs of Bramante, and contain many fine paintings, by Leonardo da Vinci and his pupils. Those of the Virgin, and the Borromeo family, are particularly fine; the former contains the *Maria delle Grazie*, a wax figure, the size of life, with luxuriant ringlets, in a rich brocade dress covered with gems, and an Infant in her arms, with a flaxen frizzed wig; around the figure hangs petticoats, stays, and every article of female dress, votive offerings of true believers. The adjoining convent now forms barracks for the city guards, and the corps of firemen; in the refectory, a large unornamented room, is the celebrated *Cenecola*, or “*Last Supper*,” of Leonardo da Vinci, on which he was employed sixteen years, which, after having existed 350 years, and undergone various misfortunes, is now nearly defaced. In the same room is a second painting, of the *Crucifixion*, by Montafarno, in better preservation.

### 2.—*San Maurizio.*

A very ancient church, many parts of which are supposed to have belonged to a temple of Jupiter, which occupied the site; it was one of the three churches spared by order of Barbarossa, when he destroyed the city. The others were the cathedral and St. Ambrogio. The present church is partly the old one repaired, and in part rebuilt from a plan by Dolcebono, with a fine façade by Pirovano; it contains many ancient monuments and works of art. The monastery attached, called *Monastero Maggiore*, from its antiquity, and the privileges granted it, serves as a refuge for those expelled from the suppressed houses. The two ancient circular towers formed the prisons of the martyred saints, Gervaise, Protaise, Victor, &c.

### 3.—*Santa Maria Segreta.*

An ancient church, built in the eleventh century, and reduced to its present state in the seventeenth, by Galliari.

4.—*Archivio Pubblico.*

A large building, erected in 1233, for the safe keeping of the public archives. It is surrounded by other buildings, being offices of the different tribunals, and the whole forms a kind of exchange.

9.—*Castello.*

Two ancient towers are all that remain of the old ducal fortress, demolished in 1801, when commodious barracks for infantry and cavalry, with a noble entrance of red granite were erected, under the superintendence of Colonel Rossi. Adjacent, is the celebrated Arco de Trionfo, erected by Buonaparte, to celebrate his victories in Italy.

10.—*Broletto, Prefettura Dip<sup>te</sup>. e Municip.*

The ancient palace of P. M. Visconti, afterwards the residence of the Carmagnola family, from whom it was confiscated in 1605, and presented to the city. It is very large, and forms the residence of the magistrates of the municipal and provincial bodies, their offices, and the depository of their archives.

11.—*San Tomaso in Terramala.*

A small church, of one nave, with six chapels, containing some good paintings. It is said to have gained its name from J. M. Visconti having ordered a curé to be buried alive, who refused to perform the funeral service over a person whose friends were too poor to pay the fees.

12.—*Palazzo Clerici.*

Formerly one of the finest and best furnished of the palaces, now the offices of the civil tribunals of the first instance: many of the ceilings are finely painted by Tiepolo, the only remains of its former greatness.

13.—*San Protaso ad Monacos.*

A small neat church, of one nave, with six chapels, from a plan by Pelligrini, erected on the ruins of the house of Saints Gervaise and Protaise, martyred in the year 77.

14.—*Arena.*

A building in the form of the ancient amphitheatre on the Piazzo di Castello, erected by Buonaparte, from the designs of Canonica, in 1806. Here he witnessed, in person, the rejoicings that celebrated the birth of his son. The principal gate is of granite, with four columns, and a frieze of the Doric order. The pulvinare, for the royal family, is a fine building of the Corinthian order, with pillars of red granite; the seats, which are of turf, will accommodate 40,000 persons. The arena can be filled with water for *naumachia*, &c.

19.—*Santa Maria del Carmine.*

Erected in the thirteenth century, by the Carmelites, and at a subsequent period rebuilt, in a fine Gothic style, by Richini; the chapels are adorned with many rare works of art.

20.—*Teatro Filo Dramatico.*

Erected on the ruins of a monastery, by a society of amateurs, under the title of Philo Dramatic Academy. It is composed of academicians, associate performers, and pupils. The theatre has four tier of very commodious boxes, and will hold 800 persons. The performances are once a week; the admission by tickets, from the members only.

21.—*San Simpliciano.*

A neat Gothic church, originally erected by St. Ambrose, but took the name of Simpliciano, when that saint was interred in it, in the year 400. The adjoining convent is converted into barracks, for the guard of honour and a regiment of cavalry.

22.—*Teatro della Scala.*

This noble and well known theatre, the largest in Europe, may be considered, for accommodation, splendour, and ingenuity, a chef d'œuvre. It was erected on the ruins of the church of Santa Maria della Scala, by the celebrated Piermarini, in 1768. The façade, in the Composite order, is very handsome; the interior contains six circles of boxes, of forty-seven in each tier, having small retiring apartments behind every one; the royal saloon occupies the space of three boxes, three tier in height, in the centre of the house. The whole will accommodate 3200 spectators.

23.—*Brera.*

A vast, noble, and solid edifice, of the Doric order, by F. Richini, formerly belonging to the Jesuits, now the college of fine arts; in which are the schools of painting, sculpture, engraving, &c. The building is of two stories; in the upper is the pinacoteca, or national gallery, formed by the French, of all that could be purchased or collected from the suppressed monasteries, forming together a noble collection. Other halls are also filled with statues, busts, casts, models, and every description of works of art. The library contains about 70,000 printed books and manuscripts, some very scarce, and valuable. The observatory is a square well-constructed edifice, erected for the Jesuits in 1766, by the celebrated astronomer Boscovich; it is furnished with a good collection of French, English, and German instruments, and a small astronomical library. The botanical garden is kept in good order, and contains many curious plants.

28.—*Cathedral.*

This grand and imposing specimen of pointed Gothic architecture, the finest extant (by the natives termed the eighth wonder of the world),

stands near the centre of the city, and may, on many accounts, be considered one of the most stately and splendid foundations of Italy. It ranks next in size to St. Peter's, being in length 490 feet, in breadth 298, in height, internally, 260, and externally, to the top of the tower, 400; unlike most buildings of the kind it is not cased, but is composed, in all its parts, even to the covering of the roof, of solid fine white marble, every piece most elaborately carved, and connected together by a cement, which has the durability and appearance of stone itself; the whole is remarkable for extreme lightness of construction, elegance of form, and resplendent brilliancy of material. The foundation was laid in 1386, by Giovanni Galeazzo Visconti, Duke of Milan, in fulfilment of a vow made by him to the Virgin; and from the vast number of artists employed, and the immense sums annually expended on the work, it appears almost incredible that, after 400 years, it should have been in an unfinished state, yet such was the fact; the munificent donations given and left by various individuals, amongst whom, a citizen named Carcano gave, in one sum, 230,000 crowns of gold, were all expended, and the work standing still, when Buonaparte, viewing it, as every one must do, with admiration and delight, gave orders in 1805, for the completion of the façade (which had been commenced at the expense of San Charles Borromeo, by the celebrated Pellegrini), and provided for the purpose five millions of Milanese livres, arising from property belonging to the church itself. The original plans having been lost, new ones were furnished, by Carlo Amati and Giuseppe Zanojo, and in about three years the whole was finished, in its present gorgeous and splendid style: this part alone contains 250 statues, forty-two bassi-relievi, and innumerable other sculptured ornaments.

The cathedral stands in a square, unfortunately not parallel with the front, partly occupied by the royal palace, a handsome building, yet being of the Ionic order, ill suited to the cathedral, to which all should be subservient, and partly by a line of ancient buildings, supported on slender Gothic pillars, under the arcades of which are a range of shops. A broad flight of steps leads to the superb façade, and five gates open to the five naves; these doors and the lower windows are the remains of Pellegrini's plan, and, having Roman pilasters and pediments, are discordant with the Gothic ornaments by which they are surrounded. The front forms a pyramid, rising in a straight line from the sides, without divisions, the want of which gives it a great breadth to the eye; pillars or buttresses, supported on the shoulders of colossal figures, rise between the doors to the whole height of the building, and terminate in most beautiful pinnacles surmounted by statues; the niches of these buttresses are filled with statues, and the pedestals enriched with bassi-relievi; indeed every part is decorated with sculpture by the first Italian artists. Over the principal entrance is a fine bas relief, representing the formation of Eve, by G. Vismara, for which he was paid 33,000 livres. Over the side doors are portions of the histories of Judith and the Queen of Sheba, by the same artist; of Esther, by C. Biffi; and of Sisera, by P. Lasagna; each of which cost upwards of 5000 livres. The flowers and fruit are the work of Bono and Castelli; and the modern ornaments are from the chisels of the most approved artists, after the designs of Felix Soave. Over the dome of the

church rises a tower, with a spire or obelisk, which, although in itself elegant, rich, and fantastic, and extremely ingenious in its construction, from its insignificant size adds but little to the beauty or magnificence of the structure; it was erected in 1763, and is surmounted by a large figure of the Virgin, of copper gilt; from the tower is an extensive and beautiful view.

The interior, being much broader in proportion to its length than Gothic churches usually are, is divided into five naves by four rows of columns, or rather clusters of pillars, eighty feet in height, having niches filled with statues, and heavy frowning capitals. The pavement is of coloured marbles, disposed in various figures, and the whole is vast and sombre. The chancel is separated from the naves by its superior height; in the front, on four additional steps, stands the great altar, having behind it the semi-circular choir, so the altar is between the clergy and the people; one of the large pillars on either side is surrounded by a bronze pulpit, supported by gigantic figures of the same material; the interior of the choir is ornamented with fine carving of every description, particularly in wood, which is highly esteemed. Numerous statues embellish every part of the church, the total number being about 11,000. The most remarkable in the interior is that of St. Bartholomew, just fled alive, with his skin hanging over his shoulders; the muscles are well displayed, but it is rather a disgusting sight; it was the work of Agrati. There are also many good sepulchral monuments. A subterranean chapel, under the great altar, contains the remains of the good and pious St. Charles Borromeo, who died in 1584. It is of an octagonal form, fifteen feet in diameter, lined with silver, divided into panels, representing in relief the principal actions in the life of the saint, whose body, dressed in full pontifical robes of gold brocade, with a mitre and crown enriched with jewels, lies near the altar, in a shrine of rock crystal; this shrine was presented to the cathedral by Philip IV. of Spain. The pieces of crystal are about ten inches square, so clear and fine, that they are more valuable than their weight in gold.

### 30.—*Crema.*

A considerable town in the Venetian territory, twenty miles N.W. from Cremona.

### 32.—*Cremona.*

A city of Lombardy, celebrated for its silk manufactories, and long noted for the excellence of its violins, thirty-eight miles from Milan.

### 33.—*San Stefano Magno.*

Formerly a collegiate, now a parish church, supposed to have been erected by Bishop Martinien, in the fifth century; destroyed by fire in the eleventh, and rebuilt. The present church was erected in 1696, by the Cardinal F. Borromeo, from a plan by Aurèle Trezzi. The interior is very neat, and well arranged; it consists of three naves, and has six

niches on either side, in which are as many chapels, containing some fine paintings. The ancient clock tower, which had been preserved, having fallen, the present handsome one was erected by Jerome Quadri.

### 34.—*Lodi.*

A large town on the Adda, over which it has a bridge of wood, 600 feet in length, celebrated for having been forced in a most extraordinarily bold and intrepid manner, by Buonaparte, in 1796. Sixteen miles from Pavia.

### 36.—*San Barnaba.*

Founded in 1545 by a new order, called Barnabite, and established by three fathers, to whom one Alexander Taegio gave the ground necessary for the church and convent. The church is very neat, of a single nave, with three chapels on each side, and a large presbytery and choir. At the suppression of religious houses, the church and convent were purchased by J. M. Andreani, and assigned as a refuge for those turned from other houses, and some old and infirm priests, to whom he affords succour, who form a community for the service of the church.

### 38.—*Santa Cattarina.*

A branch of the great hospital, for the reception of pregnant women and foundlings; of the latter, about 4000 are received annually in a turning-box at the entrance. The establishment is well conducted, and the women treated with every care and kindness their situation requires; the foundlings are educated, some in the house, others in various parts of the country; most of the females are taught the art of midwifery, and when married are presented with a dowry of 75 livres, 75 centimes.

### 39.—*Palazzo Reale.*

A large and handsome building, of the Ionic order, in the Piazza del Duomo, principally erected in the last century, a small portion only of the old ducal palace having been preserved. A spacious court and fine staircase conducts to a noble suite of apartments, about fifty in number, furnished with every comfort and luxury during the French dominion, for the residence of their viceroy, Eugene Beauharnois. The ball room, a noble apartment, 120 feet long, is surrounded by a gallery supported by caryatides, finely modelled by Albertolli, between which are large mirrors and superb draperies of silk, in good taste. In another apartment is some valuable Gobelin tapestry, representing the Cartoons at Windsor Castle. Most of the ceilings are painted in fresco, by Appiani; on that of the audience chamber he has introduced the Apotheosis of Buonaparte. The floors are inlaid with walnut, cherry, and white hornbeam wood; a few good busts are scattered about, but very few other works of art. The small church of St. Gottardo, forming a chapel to the palace, is very ancient, and has been often repaired—recently by Canonica. It contains some fine stuccoes by Albertolli, and a few paintings.

40.—*Torre della Capella San Gottardo.*

This tower, belonging to the palace chapel, was erected in 1336, and is considered a fine piece of architecture; it is surmounted by a large figure of an angel, in copper gilt, which turns with the wind. The clock in this tower is said to have been the first made to strike the hours.

41.—*Porta Romana.*

Erected in 1598, from a plan by Martin Bassi, in honour of the entrée of Margaret of Austria, wife of Philip III., King of Spain and Duke of Milan. It is a very handsome stone building, of the Doric order. The wide street leading to this gate, called the Corso di Porta Romana, is a much-frequented promenade.

42.—*Ospedale Grande.*

The great hospital is a large and handsome building, forming a long parallelogram divided into three nearly equal parts; the centre forms one handsome court 300 feet square, surrounded by an arcade of Ionic pillars of granite; above which is a gallery or second arcade, in the composite style: the wings on each side are divided each into four small courts. The façade of the whole is not uniform, having been erected at different periods. This grand and useful establishment owes its foundation to Sforza IV., Duke of Milan, and his wife Blanche, by whom one wing was built in 1456. In 1610, J. P. Carcano completed the work, by adding the centre and remaining wing, with a chapel, &c. from the designs of Richini. The beds are arranged in single rows in large well-ventilated halls, and every thing conducive to cleanliness and comfort is provided. The ordinary number of patients is 1200, but 2000 have been accommodated on extraordinary occasions. The poor are received gratuitously; those who can afford it pay a small sum. Portraits of all the benefactors to the establishment are taken, which are publicly exhibited once a year.

43.—*Santa Maria del Paradiso.*

A very handsome church, the roof of which is finely painted with the Assumption, by Ferdinand Porter; the walls are also decorated with many rare and valuable paintings. In the convent, formerly occupied by Franciscans, is established a manufactory of velvet, tapestry, satin, and gold and silver stuffs, of the richest and finest kinds.

44.—*San Nazaro Mag.*

This edifice is said to have been erected by St. Ambrose, in the year 382, to contain the body of St. Nazaro. A kind of sepulchre serves as a vestibule to the church. It is ornamented with Doric pillars, but the façade is not finished; the upper part is modern Ionic, with square windows and a dome and lantern; it has three doors. The interior is octagonal, very simple in its architecture. Three doors again lead into the church, which is square and irregular, and bears marks of great age.



45.—*Santa Sofia.*

Founded by St. Charles, for the education of the children of the poor, who at the time of the plague, in 1576, were very numerous. In 1715, the nuns of the Visitation were charged with its direction, under whose care it still remains. The Emperor Joseph II. gave a large portion of the suppressed convent of St. Appollinaire to increase its size. Fifty girls are admitted.

46.—*Pavia.*

A very ancient and considerable town on the Ticino, four miles from its junction with the Po. Milan derives from this place and its neighbourhood large supplies of wine and cheese, brought by canal.

47.—*Certosa.*

A considerable town in the Milanese, five miles from Pavia.

48.—*San Celso.*

Said to have been erected in the year 396, to contain the relics of St. Celso, brought by St. Ambrose; in 992 it was rebuilt, and attached to a considerable monastery of regular monks, which has been suppressed, and partly demolished; the church contains some fine old paintings.

49.—*San Paola.*

Formerly attached to a convent of Augustines, of which it is the only remnant; it was erected in 1531 by the Countess Torelli, who expended 80,000 crowns of gold on the work; the plan was by G. Alessi; the façade, which is very judiciously and richly ornamented, by Cerano; and the many statues, bas reliefs, &c., with which it is covered, by the best artists of the day; the interior forms a single nave with three chapels on each side, richly decorated. Immediately above is seen the roof of San Lucca, a handsome edifice, formerly belonging to the Benedictine monks, whose order having been suppressed, it was opened as a college for the orphans of military men in 1802; the number received is 300; of these, 50 pay a small pension, the remainder are received gratuitously; they remain until they are eighteen years of age, when, if deserving, they receive considerable military advancement.

50.—*Naviglio di Pavia.*

This fine canal was commenced in the sixteenth century, but from various political causes was shortly suspended. In 1805 the French recommenced the work; in 1814 it was navigable three-fourths of its course, and in 1819 its junction with the Ticino was completed. It is eighteen miles and a half long, and has twelve locks; the expense was 7,694,707 francs.

51.—*Specola Moscati.*

Formerly the tower of a suppressed monastery, recently formed into an observatory by the Count Moscati, a gentleman well known for his talents and liberal encouragement of science, who has furnished it with a fine collection of instruments.

52.—*San Eustorgio.*

The foundation of this church is supposed to be the most ancient in the city; it is said to have been erected in the fourth century, by San Eustorgio, to contain the bodies of the three Eastern Magi who worshipped our Saviour, which he brought from Constantinople. The church has been several times destroyed and rebuilt, lastly from a plan by Richini; the interior contains a fine Gothic shrine, in which are the remains of St. Peter, the Dominican martyr; the tower, which from its height and architecture is an ornament to the city, was erected in 1309, and disputes with St. Gottardo the honour of having the first clock that struck the hours.

53.—*Palazzo Sforzia Visconti.*

The ancient residence of this remarkable family at present belongs to the family of Erba Odescalchi, who reside in a more modern and elegant building adjoining, erected from a plan by Pellegrini.

54.—*San Alessandro.*

An ancient church, rebuilt in 1602, from a plan by L. Binagni; it is in the form of a Greek cross, in the Corinthian order, with a magnificent dome; it has a fine but badly executed façade; the interior forms three naves, and is celebrated for the costliness of its ornaments; the grand altar, pulpit, and fine brass gates, are enriched with precious stones of great value, partly the gift of the Marquess Modrone.

55.—*San Lorenzo.*

An ancient church, rebuilt on its old foundation by S. C. Borromeo, from a design by Bassi; it is of an octangular form, with four recesses, forming three large chapels and the entrance; it has a fine cupola; the four ancient towers, at the four corners, are remains of the former building; the interior contains many rare works of art. In front of this church stands the only remnant of antiquity Milan can boast, being sixteen beautiful fluted columns of the Corinthian order, twenty-five feet in height, with a frieze, found walled up amongst the buildings of a neighbouring tannery; the inscription leads to the supposition that they formed the colonnade to the baths of Maximium.

56.—*La Vittoria.*

Erected in 1669, from a plan by Bernini, at the expense of Cardinal L. Homodei, and attached to a considerable monastery now suppressed; the church is square, solid, and handsome; the façade is still unfinished.

57.—*San Satiro.*

This church, dedicated to the Virgin, was erected by order of L. M. Sforza, from a design by Bramante; it consists of three naves, and is in the form of a letter T, space being wanted to finish the last arm of the cross; this defect is ingeniously supplied internally by a fine arched perspective in bas relief, painted by Vasari. This church is generally called St. Satiro, from being attached to a chapel erected in 869 by Archbishop Aspert Confalonieri, in his palace, and dedicated to that Saint, who was the brother of St. Ambrogio.

58.—*San Sebastiano.*

Erected in 1576, from a plan by Pellegrini, in fulfilment of a vow made by the citizens when the city was afflicted with the plague: it is of two orders, the lower Doric, the upper Ionic, richly ornamented and surmounted by a dome; the choir is octagonal with a circular dome, and the whole forms one of the finest buildings in the city.

60.—*Turin.*

A large city of Piedmont, on the Po, 75 miles from Milan; it is the capital and seat of the Sardinian monarchy, and was the scene of much contention between the French and Austrians during the late war.

62.—*Biblioteca Ambrosiana.*

This library, well known through Europe, is perhaps the finest establishment of the kind ever founded by a single individual; it was opened to the public in 1609, at the sole expense of Cardinal Fred. Borromeo, nephew to the saint; it consists of 60,000 volumes and 15,000 rare and curious manuscripts. There is also a small collection of paintings, but so fine that thirty-six of them were taken to Paris by Buonaparte; also some statues, casts, and antiquities; the whole well arranged, in a noble building erected for the purpose from the designs of F. Mungone.

64.—*San Ambrogio.*

The most ancient and most remarkable church in the city, erected in the fourth century on the ruins of the Temple of Minerva; it consists of three naves, surmounted by a dome. St. Ambrose, who was Archbishop of Milan from 375 to 397, used to preach in this church, in which his liturgy is still used, and the curiously carved Cyprus-wood gates are said to be those he closed against the Emperor Theodosius after the massacre of the citizens of Thessalonica, although most persons consider them the work of the ninth century. The church contains a fine monu-

ment to the Saint's sister, by Canova, the tombs of several of the Longobardic kings, the ancient stone chair in which the Archbishops were robed before they proceed to the cathedral, and many fine works of art in sculpture, mosaic, and painting. The adjoining large monastery, built in 1498, by L. Sforza, was suppressed in 1797, and now forms a military hospital. In the ancient and dilapidated cloisters are many remnants of antiquity.

### 65.—*San Vittore.*

Called in St. Ambrose's time Basilica Portiana, and ennobled by connection with that saint and his contests with the Arians. The church was rebuilt in 1542 in its present state by the Olivetan monks, to whom the adjoining convent belonged; the façade is not yet finished; the interior forms three naves, divided by Corinthian columns, and is richly adorned with paintings, &c. ; the dome is finely painted by Crespi, a Milanese. The monastery was converted at its dissolution into cavalry barracks.

FINIS.



