

DESCRIPTION
OF A VIEW OF
THE CITY AND BAY
OF
GENOA;
NOW EXHIBITING IN THE
PANORAMA, LEICESTER-SQUARE.

PAINTED BY THE PROPRIETOR,
ROBERT BURFORD,
FROM DRAWINGS TAKEN BY HIMSELF, IN THE YEAR 1827.

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A VIEW OF THE
BATTLE OF NAVARIN,

IS NOW EXHIBITING AT THE
PANORAMA, STRAND.

GENOA.

“ Ecco! vediam la maestosa immensa
Città, che al mar le sponde, il dorso ai monti
Occupa tutta, e tutta a cerchio adorna.
Quì volanti barchette, ivi ancorate
Navi contemplo, e a poco a poco in alto
Infra i lucidi tetti, infra l'ecclisse
Cupole e torri, il guardo ergendo a l'ampio
Girevol mura triplicate, i chiusi
Monti da loro, e le minute rocche
A luogo a luogo, e i ben posti ripari
Ammiro intorno : insitata intanto
Vaghezza a l'occhio, e bell'intreccio fanno
Col tremolar de le frondose cime
Col torreggiar de l'appuntate moli.”

BETTINELLI.

THE appropriate epithets of “the Proud,” “the Superb,” and “the City of Palaces,” have, in the days of her splendor, been bestowed on this beautiful city: to the two latter she still lays claim, as she is, excepting Venice, the finest city in Italy; but her “proud” days have long since passed away. Genoa, once one of the most powerful republics in the world, whose numerous fleets were universally triumphant,—whose conquests humbled Saracens, Turks, Venetians, Pisans, and Spaniards;—Genoa, the rival of Venice, the mistress of the Mediterranean, who counted kingdoms amongst her tributaries, whose name was ennobled by great achievements abroad, and by industrious exertion and bold speculation at home,—is now but a portion of the states of the King of Sardinia.

Few cities in the world can compare with Genoa: all that is grand and gratifying to the eye, either in the proud erections of man or in the boundless view of nature's beauties, is here to be met with. The view from the Bay near the Light-house, (from whence the present Panorama is taken,) is of the most extraordinary and magnificent description. The whole circle of the bay presents a coup d'œil of a most imposing and beautiful kind: in front is the noble and capacious harbour, filled with the vessels of all nations; on its margin, and apparently rising out of the bosom of its deep blue waters, stands the city, forming a graceful curve, and gradually rising up the sides of the hills on which it is built, so that most of the principal buildings are seen: superb palaces and churches, lofty and elegant public and private buildings, rising one above another in dazzling whiteness, amid the verdure of hills, crowned on their extreme summits by forts and towers, and gay with the suburban palaces, high-poised casinos, and gardens filled with fine trees, colonnades, &c. of the wealthy citizens; the whole surrounded and protected by the rugged and barren Appennines, rearing their uniform conical summits amid the serene and cloudless sky of Italy, forms a spectacle that beggars description, and that fully justifies the title of “Genova la Superba.”

Genoa presents no vestige of antiquity: if she possessed in ancient times magnificent edifices or trophies of glory, they have long since mouldered into dust. That she is of high antiquity there can be no doubt. Muratori, in his History of Italy, dates the foundation 1400 years before the Christian era. This honour is conferred upon Janus, who visited Italy after the siege of Troy, as will be seen by the following inscription from the frieze of the cathedral: "Janus Princeps Trojanus astrologia peritus navigando ad habitandum locum querens sanum drabilem securum Januam. Jam fundatum a Jano Rege Italie presupote noe venit et eam cernens mare et mentibus dudisemam amplcavit nomina et poser." According to Livy, the city was totally destroyed in the second Punic war, by Mago, the brother of Hannibal. Strabo mentions it in his time as the capital of Liguria, and a place of great trade. An ancient inscription preserved in the city proves that it afterwards became a Roman municipal city. During the disasters of that empire, Genoa felt the fury of the barbarians who invaded Italy, and successively became the property of the Burgundians, Goths, and Lombards; was totally destroyed in the seventh century, and was rebuilt by Charlemagne, the deliverer of Italy. At the time of the Crusades, Genoa had attained great power, and, in the course of thirteen years, furnished the princes who embarked in that expedition with seven large fleets, one alone of sixty-eight galleys. About that period the Genoese greatly extended their commerce, and soon became one of the most opulent and powerful states of Europe. Corsica was in their possession; they held Pera, in the neighbourhood of Constantinople, as a reward for their services against the Venetians; and the famous engagement of Melorie gave them Sardinia; the islands of the Archipelago, and the coasts of Syria and Africa, acknowledged their sovereignty.

In 1317, the city successfully withstood a siege, which has been compared by Italian historians to that of Troy.

In 1339, the citizens, who had previously been governed by Consuls and Podestats des Abbes, elected Simon Boccanegra their first Doge. From that period until 1528, they were under the protection of various sovereigns by conquest, or Doges elected by the different factions of the Guelphs and Ghibelins, and the Adorno and Fregoso, by whose continual dissensions the peace of the city was disturbed. It was at that time when the oppositions of Charles V. and Francis I. had involved Genoa in the same danger as the rest of Italy, that Andrea Doria planned and executed with such ability and decision the revolution by which he rescued his country from France, secured her independence, and, by a fair and moderate government, found means to effect a reconciliation between his fellow-citizens. A long and prosperous calm followed, broken only by the astonishing and nearly successful conspiracy of John Lewis Fiesco.

The wars of Louis XIV. with the House of Austria and Britain exposed Genoa to severe injury and humiliation. The French bombarded the city from the 17th to the 28th of May, 1684, and peace was only obtained on condition of the Doge, who, by law, never left his palace, going to Versailles to do homage to the proud Monarch.

During the war of 1743, the city was occupied by the Austrian Army, under the Marquis Botta, who neglected no opportunity of treating the

inhabitants with great severity, a trifling circumstance (the ill-usage of a citizen by a soldier) occasioned a revolt, which more important considerations had not been able to effect : the people rose simultaneously, and, in spite of the most determined opposition, drove their enemies beyond the walls.

The French revolution paved the way for a similar event in Genoa ; in 1798 the aristocratic was changed for a democratic form of government : in 1800, Massena, with the remnant of the French army, sustained a long and desperate siege by the Austrians, perhaps the most memorable in the annals of Italian war ; and had hardly surrendered when they again became masters of the city by the victory of Marengo. In 1805 Genoa was incorporated with the French Empire, and remained so until 1814, when a British fleet blockaded the harbour. The city surrendered, and the Republic was again established ; the following year the Congress of Vienna united Genoa to the dominions of the King of Sardinia ; but she is still governed by her own laws, senate, supreme court of justice, provincial councils, &c.

The city is surrounded by a double wall or rampart ; the first, which is about six miles in circumference, encloses the old city, and sweeps along the shore, opening to the harbour by several well defended ports ; the second, called *Nuove Mura*, is about thirteen miles in circumference, in a triangular form, traversing the mountains in all their irregularities, and enclosing all the heights which command the city ; it has been proved during the late war to be of great strength, but is of such extent as to require at least 80,000 men to defend it. There are not any places in the city that can be properly denominated squares, and the streets are in general so narrow that they will not admit any kind of carriage ; the sedan chair is the only vehicle in use, as well for paying visits, as for conveying the dead to their last resting place. A striking exception must, however, be made in favor of the *Rua Balbi*, commencing in the *Piazza Verde*, the *Strada Nuovissima*, and the *Strada Nuova*, terminating in the *Piazza delle Fontane Amore*, which, although not sufficiently wide for the height of the buildings, are spacious and airy, and present a long line of princely edifices, monuments of the ancient wealth and splendor of the Genoese merchants, displaying not only the attractions of architecture, which, although not always of the purest, is often very rich in decoration, but of fine fresco painting and sculpture. So numerous and magnificent are these palaces that Mad. de Stael says that the street appears to have been built for a congress of Kings.* In many parts the houses, which are frequently of six or seven stories in height, are so close to each other that it is possible to shake hands from the upper windows across the street. These are overstocked with a crowded population, who may be said to live half their time in the open air, retiring to their houses for scarcely any other purpose than sleeping. In the mansions of the great, the economy is the reverse of England ; the narrowness of the streets, and height of the houses, although an obvious convenience in a hot climate, occasion the lower apartments to be very gloomy ; the basements are therefore let as offices, or stables, or are occupied by the meanest shops and stalls, exhibiting

* Amongst others, the Palace of M. Dominic Serra, in which the decorations of a single room, exclusive of Pictures and Statues, cost £40,000.

a strange mixture of magnificence and meanness, dirt and filth. The porticos, halls, and staircases are open, and a cobbler or stocking-grafter pays for permission to ply his craft in the midst of the most splendid works of art, by keeping out the idle and filthy. The first-floor contains the principal apartments, the receptacles of vast riches of the arts, and are as magnificent as marble and gilding can make them; being more stately than convenient, they are seldom used, but are at all times open to the visits of the curious; the noble himself being content with the attic story, or with an entresole between the first and last. The houses in general are well built, neat, and durable; marble is used in the greatest profusion, internally and externally; many houses are stuccoed and painted on the outside in fresco, in a very pleasing manner, with architectural decorations, landscapes, perspectives, &c. a fashion first introduced at Venice by the celebrated Giorgioni, which retain their original freshness, after having been exposed to the action of the air and changes of season for above a century, and are by no means the work of inferior artists. The roofs are covered with gray slate of Lavagna; many have pleasant gardens or balconies filled with orange-trees and flowering shrubs. The churches are numerous, and as splendid as marble, gilding, and painting, can make them; several are masterpieces of architecture, but ornament and glare is the prevailing taste. There are several hospitals founded and endowed on a scale scarcely to be credited even in a country where such institutions are common; they afford ample proofs of the taste and liberality of the citizens, and will form lasting monuments of the former wealth and consequence of this once proud, gay, and powerful republic. Charity was one of the virtues of the Genoese; the following instances of which deserve notice:—the noble family of Kugara were accustomed to spend each day a sum equivalent to £32, to provide for all the poor who came to claim it. Another Genoese devoted the whole of his property in his lifetime to the foundation of an asylum for Orphan Girls, who, to the number of 600, are educated, and provided with a settlement for life, married or single. The fine arts are assiduously cultivated; there is an academy erected principally by the family of Grimaldi, in 1751, which contains a good collection of models and drawings: and, for public instruction, there are, besides the University, the Royal College, and several schools, libraries, botanic gardens, &c. There are only two theatres, St. Agostono and Falcone, which are not much frequented. The population of the city underwent a great diminution during the late war, particularly in 1800; it does not now exceed 85,000, exclusive of the garrison and mariners.

There are two rivers in the immediate vicinity of the city—the Bisagno on the east, and the Polcifera on the west; but the city is abundantly supplied with excellent water to the upper parts of the houses, conveyed from Scaffara, five miles east of Genoa, by an aqueduct erected in 1278, which, turning several mills, enters the city near the Gate of St. Bartholomew.

The surrounding country, being defended by the Appennines from the north winds, produces fruits equal in quality to those of the more southern parts; lemons, oranges, and pomegranates, ripen in the open air, almonds and figs are in abundance, and mulberries and olives innumerable. Oil is a great article of export, and is equal to that of Florence.

No. 1.—*Lanterna.*

THIS very lofty and handsome Lighthouse is built on an isolated rock at the extremity of the fortifications: beyond it lies the village, or rather suburb, of San Pierre Darena, which, being on the coast, and close to the Polcevera, is still a place of great resort. Many fine palaces, amongst others one planned by Palladio, remain as monuments of its former greatness. The Valley of Polcevera, formed by the torrent Porcifera, is in general nearly dry. The old road to Nice, &c. passed up the very bed of the river, which at times, suddenly returning, swept away travellers, and occasioned many disasters. A new road was commenced in 1778, which employed for three years from five to eight hundred men, at the sole expense of one of the Gentile family. The Bridge of Cornigliano over the river is another monument of the munificence of the same family. When the Austrians were driven from Genoa, in 1746, they encamped in the channel, six miles from the city; in the night, the stream descended with great velocity, sweeping men, horses, and even rocks, before it. The army escaped with difficulty; not without losing several hundreds. This road leads to the Bochetta, one of the highest, rudest, and least accessible acclivities of this part of the Appennines: it is 5000 feet above the level of the sea, and the road (for ages the only one to Lombardy,) runs nearly over the summit. A new and commodious road by the torrent of Ricco was commenced in 1822, to facilitate the communication with Piedmont, Lombardy, and Switzerland. The Bochetta is considered one of the greatest bulwarks of Genoa; it was, however, forced by the Austrians in the late war, and the French compelled to shelter themselves within the works of the city.

No. 5.—*Porta della Lanterna.*

The Gate of the Lantern is the principal entrance to the city from the roads from Provence, Pavia, &c.

No. 8.—*Casa del Ambasciadore,*

The house occupied by her Majesty Queen Caroline during her stay in Genoa.

No. 11.—*St. Francesco di Paula,*

In point of situation, the finest church in the new part of the city: it contains some good sculpture and rich coloured marbles, and some excellent paintings, amongst which are the Adoration by Cambiaso, and the Ascension by Paggi, both of which were taken to Paris by Buonaparte, and returned in 1815.

No. 14.—*Palazzo Doria.*

This superb palace was built by Montorsoli of Florence, and was presented by the republic to the celebrated Andrea Doria: it now belongs to the Princes Doria Panfilii, who reside in Rome, and suffer this monument of their great ancestor's fame to go to decay. The principal front towards the north has a portico, ornamented with two pillars of white marble; on the entablature, extending above 200 feet, is an inscription in honour of the liberator of his country, which was much defaced by the revolutionists, as was his statue near the palace. The Emperor Charles V. was magnificently entertained by Andrea in this palace, who gallantly flung the golden vessels in which he was served into the sea, that no less distinguished a guest might afterwards defile them; with true old Ligurian cunning, he had, however, placed divers to watch their fall, and bring them up again. On the opposite side of the road are some extensive gardens, terraces, &c. stretching up the hill, in which are a colossal statue of Andrea in the character of Neptune, and an inscription on a favorite dog, to whom he left a pension of 500 crowns.

No. 18.—*St. Tommaso,*

One of the most ancient of the churches of Genoa: it is ornamented with two twisted columns of yellow marble, and some good paintings, two by Piola, in imitation of bas-relief. In a subterranean chapel, beneath the great altar, are the remains of Santa Linbana, interred in 1200.

No. 22.—*Arsinale,*

Formerly a convent belonging to the Dominicans, suppressed in 1798: it is a vast building, and serves for a manufactory, as well as magazine of munitions of war. The government contemplated establishing a foundry, but have not; the artillery, therefore, comes from the capital. Amongst other relics and trophies preserved here is the rostrum of a Roman galley, found in the port in 1597, where it was supposed to have lain since the destruction of the city by Magon: it is of iron, in

the form of the head of a wild beast, and is the only one known to be in existence. There are also thirty suits of armour, made for the ladies of Genoa in the fourteenth century, who proposed making a crusade, but were prevented by Pope Boniface VIII. ; together with an ample supply (said to be 40,000) of muskets of English manufacture. Immediately adjoining the Arsenal is the harbour, where the national galleys are built and repaired, and laid up: also the quarters of the galley-slaves, (about 700 in number,) condemned to hard labour for various periods; when the punishment is for life, they are sent to Sardinia.

No. 23.—*Palazzo Reale.*

This palace, a proud memento of the former wealth and grandeur of the Genoese, belonged to the family of Durazzi, and was decidedly the most splendid palace possessed by any nobleman in Europe: it has recently been purchased by the King of Sardinia for 2,040,000 francs, exclusive of a head of a Magdalen, a *chef-d'œuvre* of Paul Veronese, valued at 120,000 francs, and a collection of prints, estimated at 800,000 francs. This building was the work of two architects, Cantone and Falcone; and the noble staircase, each step of a single block of blue-and-white Carera marble, by Fontana. The grand entrance, consisting of four doric columns, rising as high as the second story, each of a single block of marble, leads by this staircase to the hall and anti-hall, opening into a suite of ten saloons of the most magnificent description, filled with immense treasures in painting, sculpture, &c. by the best ancient and modern artists, amongst which are some of the finest by Vandyk, Giordano, P. Veronese, Tintoretti, Procaccini, Aldrovandini, Parodi, Cappuccino, Carlo Dolci, Albert Duro, Mich. Angelo, Guido, Rubens, Titian, Rembrandt, &c. There is a small chapel, beautifully painted by Parodi; and a vast court, with terraces, fountains, &c. ornamented with oleander trees.

The palaces of the Durazzi were once so numerous that it passed into a proverb to say, "If you see a palace, it must belong to a Durazzo." The Emperor Joseph II. was lodged here during his visit to Genoa, and acknowledged that it surpassed any that he was master of.

No. 24.—*St. Carlo.*

This church, built in 1628, is ornamented with some fine marble columns. It contains a statue of the Virgin by Parodi, a crucifixion curiously carved in wood, some fine busts in bronze, and a few good pictures.

No. 25.—*Annunziata.*

This church, superior in size and ornament to any in Genoa, was founded by the Umilianti in 1228; and, being thoroughly repaired in 1537, was called by its present name. The roof is ornamented with ten Doric pillars of white marble, the flutings of which are incrustated with a mixture of red and white; the roof painted by Carloni, the cupola by Fezzari, and the choir by Jules Benzo, are very fine. The family of Lomellini, ancient Kings of Tabarca, have rendered this church extremely rich in gilding, statues, and paintings, amongst which is one by Carlone of St. Clement on the rack. The façade is still in an unfinished state. A chapel, dedicated to St. Louis of France, contains the tomb of the Duke de Boufflers, sent by Louis XV. to the defence of Genoa, who died in 1747.

No. 26.—*Madonetta di St. Niccola.*

A small oval, well lighted, and extremely beautiful church. The front is ornamented with a fine group by Parodi. It contains six altars of curious marble, and many fine pictures by Guido, Carlo Dolci, Raphael, Ratti, &c. Also a subterranean chapel, covered with marble, bronze, and gilding.

No. 27.—*St. Niccola.*

This church, not very remarkable for the beauty of its architecture, contains a Magdalen by Guido, and two fine paintings by Carlone.

No. 28.—*Albergo dei Poveri.*

This most extensive and magnificent establishment, founded in 1650 by one of the Brignole family, and entirely supported by voluntary contributions, will contain 2200 persons. The principal front, facing the south, has a pavilion at each angle, and a centre adorned with six pilasters, surmounted by an attic, on which is a fine fresco painting by Carlone, and an inscription recounting the difficulties overcome in the erection. The building consists of five stories, with spacious corridors, halls for works, &c. The inmates who are able to work, manufacture lace, tissue, table-cloths, carpets, and other works in fine flax, embroidery, and articles of dress. They receive one half the produce of their labour; and, if a girl marries, she receives a small pension. Innumerable citizens have contributed to the support

of this noble charity, whose gifts are recorded in rather a whimsical manner : those who have bestowed 50,000 livres are honoured with a marble bust ; those of 100,000 have a full-length ; and those of a larger sum are represented seated. In the chapel of Santa Marie attached, amongst other fine pictures, sculptures, &c. is a very celebrated basso-relievo of Michael Angelo, of the Virgin and dead Christ ; also a Virgin by Puget. Besides the Albergo, there is the Hospital Pammatone, which is much larger, and is open to persons of both sexes and all countries. It was erected in 1420 by the munificence of Barthelemi Bosco, and enlarged by various other gifts. Seventy-five statues, eleven busts, and six inscriptions, are erected to its benefactors. In the chapel the remains of St. Catherine are preserved in a silver shrine. Amongst the other charitable institutions are : the Hospital for persons afflicted with incurable disorders, in which, those who can, pay according to their means, and the poor are admitted gratis ; a Foundling Asylum ; a Female Penitentiary ; and an Institution for the Instruction of the Deaf and Dumb, established in 1801 by Abbé Octavins Assarotti.

No. 29.—*Palazzo Spinola.*

This fine palace has an extensive façade, beautifully painted in fresco by Tavarone, with figures of the twelve Cæsars. The great hall contains paintings, by Semino, of the exploits of the Amazons ; there are also many good paintings in the principal apartments.

No. 30.—*Casa del Università.*

This magnificent palace (formerly the Jesuit's College), the work of Barthelemy Bianco, is of three stories, ornamented with two marble balconies ; the grand entrance having four Tuscan columns. The hall contains two majestic lions in white marble, and the court is surrounded by a double colonnade of thirty-two columns, the lowest of the Doric, the upper of the Ionic order ; a double staircase conducts from one to the other. The grand saloon, which occupies the whole front of the building, is beautifully painted by Carlone, and contains some good pictures and six statues in bronze by Jean de Bologna ; the Halls of Philosophy, Law, and Medicine, are also large and well decorated ; the Library on the third story contains 30,000 volumes in history and classical literature ; the Museum of Natural History is well arranged, particularly the minerals, birds, and fishes of the country ; the Botanic Garden is small and overstocked, many plants of the east are cultivated in the open air ; the department of Surgery and Chemistry is well attended, and has an excellent laboratory. There are four professors of law, four of theology, seven of medicine, and nine of general science. To each faculty is united a college of twelve doctors, who assist at public examinations ; the dignity of bachelor, licentiate, and doctor, are given in each. In the church of St. Jerome which joins are some fine bas-reliefs in bronze, by Jean de Bologna.

No. 31.—*Palazzo Durazzo,*

The last in Rua Balbi. This most superb building is of immense extent, embellished on each side with two covered colonnades of white marble ; the entrance is ornamented with two marble columns, and statues of Concord and Discord. A noble flight of steps leads to a vast court, surrounded by twenty-four columns of white marble, from whence a fine circular staircase by Tagliacchi conducts to the principal suite of apartments, painted by Piola, Costa, Boni, &c. which contain a princely collection of pictures, sculpture, &c. ; the whole was from the designs of Galeazzo Alessis.

No. 32.—*Palazzo Brignole,*

Commonly called Rosso from its colour, and to distinguish it from another in the possession of the same family : it stands in the Rua Nuovo, and is, notwithstanding the disagreeable colour with which it is covered, the finest in the street ; it has a vast portico, and a small court, surrounded by fourteen Doric columns. The furniture and ornaments are elegant, and the collection of pictures, arranged in eighteen galleries and saloons, equal to any in Genoa. Comte Antoine Brignole Sale is the proprietor. Lord W. Bentinck gave a splendid fête in this palace in 1814.

No. 35.—*Palazzo Cambiaso.*

The principal front of this fine palace is ornamented with two superb columns of marble, some fresco paintings of mythological subjects by D. Piola, and some perspectives by Brozzi.

No. 36.—*St. Siro,*

The most ancient in the city. When Saloman, first Bishop of Genoa, fixed his

see, in 250, it became the Cathedral, and remained so until 985. It was repaired and beautified in the sixteenth century. It is extremely rich in marbles; and the roof (supported by sixteen columns of marble of the Composite order, each of a single block of great height, and each said to have cost 600 Spanish pistoles) is finely painted by Carlone. The façade was erected, in 1820, by Barabino, which, although fine, does not correspond with the interior. It contains ten chapels, filled with paintings, bronzes, &c. and three powerful organs. This church is remarkable in history for councils held, and plots for revolutions formed, within it.

No. 39.—*Nostra Signora delle Vigne.*

This ancient edifice was restored in 980, and put into its present state in 1680. It is well lighted, and consists of three naves; the centre ornamented with sixteen columns of marble, each of a single block; in the right hand nave is a single remaining column of the ancient church; the cupola was painted in 1815 by Pagenetto. In the chapels are some fine sculptures by Parodi and Pnget, a few good paintings, and a very celebrated picture of the Virgin, found in 1603.

No. 40.—*Villetta Dinagro,*

The splendid retreat of M. J. C. Di-Negro, near the gate Aquasola, stands in a very commanding situation, enjoying a fine view of the city and the suburb d'Albaro. The gardens are very celebrated, and are laid out with great taste.

No. 41.—*Dogana.*

The Custom-house is a large building; the great hall is ornamented with thirty-three statues, busts, and inscriptions; and over the principal entrance are suspended some large iron chains, being part of those with which the Pisans secured their gates when defeated by the Genoese in 1290. The upper part of the building contains the treasures, &c. of the once famous bank of St. George, which was dissolved by Buonaparte. Adjoining the Custom-house is the Porto Franco, a series of eight large buildings, enclosed by a very high wall: all merchandize arriving in the city, either by sea or land, must be entered and warehoused here, not paying any duty unless for home consumption. The transit trade of Genoa, although not what it was some years back, is still very considerable: she has always in her port vessels from the East and West Indies, and countries bordering the Mediterranean; and is a depôt for goods from all parts of the world. Her exports are silks, velvets, oils, fruits, and paper. The port is open to the public every day but Sunday: ecclesiasties, military, and females, are however excluded, "as persons who may pilfer, and cannot be searched." No native porters are allowed to enter: those called caravani only are employed; they tread the streets nimbly with immense loads, suspended by ropes from lateral poles, each of which rests on two men's shoulders. They are natives of Bergamo, and are a singular self-incorporated body, governed by their own laws. The women always return to Bergamo to lie in, to qualify their sons to be the only porters of Genoa.

No. 42.—*Palazzo Pallavicini.*

This large and fine palace, built from a design of Michael Angelo, belongs to Paul Jerome Pallavicino, who possesses a rich collection of paintings.

No. 43.—*Conservatorio delle Fieschine,*

So called from its munificent founder, Dom. Fieschi. It was erected in 1760, and will contain 600 females, who are principally employed in making artificial flowers, which are exported in large quantities. The church in the principal front is circular, paved with marble, contains a fine statue of the Virgin by Bocciardi, and a painting of St. Catherine by Ratti. Very near is the Conservatorio delle Bignole, erected in 1641 by a Genoese lady, Virginie Centurione. Its revenues will sustain 300 guls: its chapel is richly decorated and painted, and several good pictures adorn its walls.

No. 44.—*St. Georgio,*

One of the smallest and least ornamented of the churches of Genoa, remarkable only for a few good paintings.

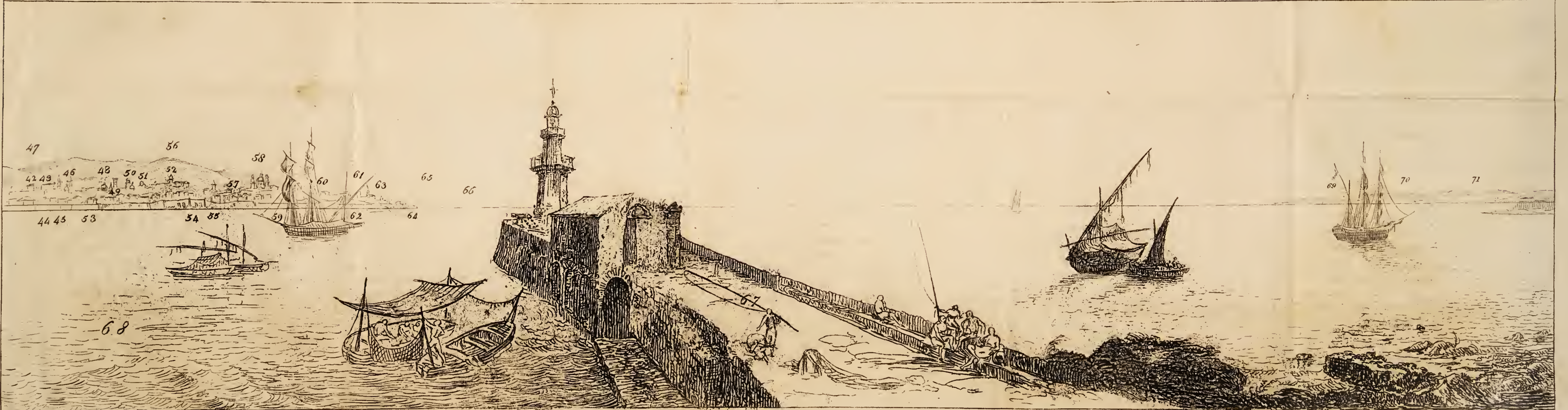
No. 45.—*Il Duomo.*

The Cathedral of St. Lawrence bears marks of great antiquity. It is of Gothic architecture, of no very great beauty, entirely covered with black and white marble, in alternate squares. The front consists of three majestic pointed arches, each decorated with twenty finely-wrought twisted pillars of black and white marble; over the centre is the martyrdom of the Saint, above are statues

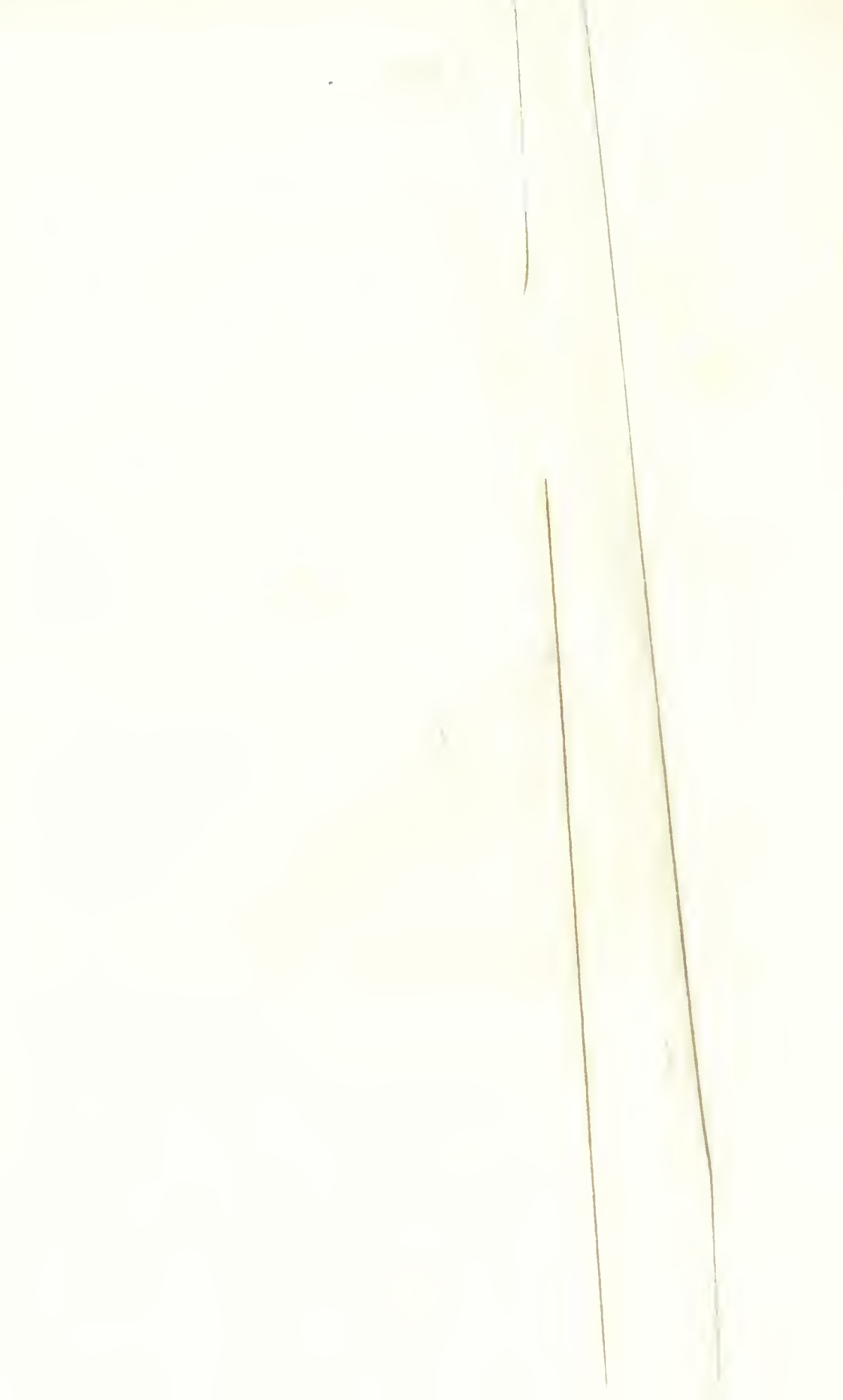
EXPLANATION of a VIEW of the CITY of GENOA, exhibiting in the PANORAMA, LEICESTER SQUARE.



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|-----------------------------|---|---|--|----------------------|--|
| 1. Lanterna | 8. Casa del Ambasciatore | 15. Bastione di S. ^{ta} Giordana | 22. Arsenale | 29. Palazzo Spinola | 36. S. ^{ta} Siro |
| 2. Ponte della Lanterna | 9. Missionari di Fascio | 16. Madonna di Loreto | 23. Palazzo Reale | 30. Università | 37. S. ^{ta} Maria della Sante |
| 3. Casa del Commissario | 10. Oratorio del Rosario | 17. Porta di S. ^{ta} Tommaso | 24. S. ^{ta} Carlo | 31. Palazzo Duzzo | 38. La Porta del Molo Vecchio |
| 4. S. ^{ta} Benigno | 11. S. ^{ta} Francesco di Paula | 18. S. ^{ta} Tommaso | 25. S. ^{ta} Annunziata | 32. Palazzo Reale | 39. Nostra Signora delle Vigne |
| 5. Porta della Lanterna | 12. S. ^{ta} Teodoro | 19. Spaccola | 26. Madonnella di S. ^{ta} Niccola | 33. Molo Vecchio | 40. Villetta Dinegro |
| 6. Tenaglie | 13. S. ^{ta} Rocco | 20. S. ^{ta} Giovanni | 27. S. ^{ta} Niccola | 34. Castelletto | 41. Degana |
| 7. Ospedale Militare | 14. Palazzo Doria | 21. Collegio della Marina | 28. Albergo dei Poveri | 35. Palazzo Cambiaso | |



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| 42. Palazzo Pallavicini | 47. Il Forte di Richelieu | 52. S. ^{ta} Silvestro | 57. Ponte di Carignano | 62. La Batteria della Cava | 67. Molo Nuova |
| 43. Conservatorio delle Fieschine | 48. Nostra Signora del Rimedio | 53. Oratorio di Giovanni della Marina | 58. S. ^{ta} Maria di Carignano | 63. S. ^{ta} Bernardo della Foce | 68. Harbour |
| 44. S. ^{ta} Giorgio | 49. Palazzo Brignole | 54. S. ^{ta} Salvatore | 59. S. ^{ta} Margherita | 64. Collina di Albano | 69. Savona |
| 45. Il Duomo | 50. S. ^{ta} Maria di Castello | 55. S. ^{ta} Maria in Viola | 60. Palazzo Balbi | 65. Montagna di Porto Furo | 70. Livini |
| 46. La Torre del Palazzo Ducale | 51. S. ^{ta} Maria delle Grazie | 56. Montagna di Fascio | 61. S. ^{ta} Giacomo di Carignano | 66. di Misco | 71. Coccolletta |



of our Saviour and the four Evangelists. The bell tower is on the right; on the walls are many ancient inscriptions, and in an angle a statue of Fourbisseur, carved by himself in 1100. The nave is ornamented with sixteen Composite columns of black and white Paros marble; four very large columns support a cupola, finely painted; the pavement is alternate slabs of green and white marble; many fine paintings, statues, and bronzes, adorn the various altars. Amongst the relics, preserved with great care, are the bones of St. John the Baptist, transferred from Mirre, in Syria, in 1088; they are deposited in an urn of iron, under a fine pavilion of porphyry, in a chapel entirely of marble, richly ornamented with statues, bas-reliefs, &c.; but the most precious relic in the possession of the Genoese is preserved in the sacristy, being the celebrated Sagro Catino found at the sacking of Cesario, in 1101: it is of an hexagonal form, with two handles, and was supposed to be formed of one entire and perfect emerald. It is said to have been one of the presents of the Queen of Sheba to King Solomon, and formed part of the treasures of his Temple; and was afterwards the dish from which our Saviour ate the Paschal Lamb. It was anciently guarded by knights of honour called Clavigini, and exposed to public gaze only once in the year, at which time it was allowed to be touched with a diamond for a fine of 1000 golden ducats. In 1809 the French seized this relic, and sent it to Paris, where it was examined by the Institute, and, after minute investigation, in which M. de la Condamine took an active part, was declared to be nothing but green glass; a discovery made by the Abbé Barthelemy sixty years previous. The affair has, however, been hushed up, and the relic was restored by the King of Sardinia in 1815, with an assurance that it was the invaluable emerald dish. There is also an agate dish of great antiquity, sculptured with the head of St. John the Baptist, presented by Pope Innocent VIII. in 1483. This church is said to have been erected on the site of a hospital in which St. Lawrence was lodged in his last journey to Rome, in 259. The present edifice was erected, in the eleventh century, at the public expense, and with it was instituted the third Archbishoprick of Italy.

No. 46.—*La Torre del Palazzo Ducale.*

The immense and beautiful building to which this tower belongs was formerly the residence of the Doges, or rather their state prison, for they were not permitted to leave it during the two years of office. It now serves for the meetings of the Senate, and for various public offices. It is massive and well built, and, the roof being vaulted, it may be considered incombustible. It has, however, a much more venerable appearance than its date warrants, it having been built in 1777, after the destruction of nearly the whole of the old palace by fire. The exterior is decorated with pillars, cornices, and balustrades, in marble, and many statues, well arranged. From a large court, in which were two statues to the Doria's, thrown down and destroyed by the French, the entrance is by a vestibule, supported by eighty marble columns. A fine staircase conduets to the hall of the Senate, a noble room 125 feet long, 45 broad, and 66 high; a magnificent suite of columns and pilasters of Brocatello, a richly variegated Spanish marble, ornaments the interior crown by a gallery for spectators and bands at the state balls: Caryatides, &c. occupy the remainder of the height to the roof, which is finely wrought in stucco by Pozzi of Milan. On the walls are many fine paintings by Tiepoli, Tagliafichi, and David, of various particulars in the history of the state, which have replaced some celebrated frescos by Franceschini and Aldrovandini, destroyed at the fire. Some fine marble statues have been replaced by casts, the draperies of which are ingeniously composed of fine calico; the folds are beautiful, and the deception complete. Adjoining is a smaller hall, equally decorated with paintings, copies of the former ones by Solimene, which were destroyed, and some statues. The chapel contains a fine statue of the Virgin by Schiaffino, and some frescos by Carlone.

No. 48.—*Nostra Signora del Remedio.*

This church, founded in 1650 by the gift of Jean Thomas Yorea, is circular, with a splendid façade, ornamented with columns, and the finest cupola in Genoa. The interior is very rich in marble, sculpture, and good paintings.

No. 49.—*Palazzo Brignole,*

Belonging to M. Antoine Brignole, also proprietor of the red palace. It has a fine marble portico, staircase, &c. and two large gardens: it contains many very celebrated pictures.

No. 50.—*Santa Maria di Castello,*

A very handsome Gothic church, with three naves, sustained by ten columns of granite. The present edifice owes its foundation to the family of Castelli, in 1000. The former building, which occupied the sacristy of the present, was the most ancient in the city; the earliest Genoese converts to Christianity were baptized in it. It was formerly collegiate, but suppressed by Pope Eugene IV. who gave it to the Dominicans.

No. 52.—*St. Silvestro.*

This church is united to a convent of nuns of great extent. The roof is finely painted by Cappuccino, and some good paintings adorn its walls.

No. 57.—*Ponte di Carignano,*

Thrown over a deep dell between the hills of Sarzano and Carignan. It consists of three large, and four small arches; it is 110 feet in height, and of great boldness; beneath are houses of six and seven stories in height. It was erected at the sole expense of a grandson of Sauli, who built the church, to facilitate the approach to that monument so honourable to his family. The bridge and hills are a favorite promenade.

No. 58.—*Sta. Maria di Carignano.*

Full in front of the bridge, on the swell of the hill, and in a most commanding situation, stands the Church, built at the sole expense of a noble Genoese, of the name of Sauli. It was commenced in 1552 by Galeazzo Alessi, who planned many of the finest palaces. It is a square, adorned with Corinthian pillars; the four sides having the same ornaments and the same pediment, excepting that the western or front is enumbered with two towers; in the centre rises a dome. The Genoese compare this church to St. Peter's at Rome, but the comparison does not hold either in form or size. The interior is a Greek cross, and the ornaments are placed with great taste and simplicity. Over the entrance is a statue of the Virgin; and, at the sides, St. Peter and St. Paul. The four pillars which support the dome have four statues—St. John the Baptist, St. Barthelemy, Bishop Alexander Sauli, and the celebrated St. Sebastian, by Puget. The grand altar is of coloured marbles, and bas-reliefs in bronze; there are also many fine paintings. The view from the cupola is one of the finest in Genoa: it commands the city, moles, port, and a great extent of coast; in fine weather, even the Island of Corsica may be distinguished.

No. 68.—*Harbour.*

This magnificent and commodious harbour is 1000 fathoms in diameter, enclosed by two strong and well-built moles, Il Molo Vecchio in the east, and Il Molo Nuovo in the west; the opening between the two is about 350 fathoms. Near the new mole the water is very deep, and will admit eighty-gun ships. Two towers ornament the moles; one serves as a lighthouse, the other for the protection of the entrance. A south-west wind, called Libeio, from which the harbour is but inadequately defended, occasions a very rough and troublesome sea, which rushes in with tremendous violence. A very singular and most abundant spring of fresh water rises nearly in the centre of the harbour; this fountain appears to have been produced by some great convulsion of nature in modern times, as no mention whatever is made of it by ancient writers. In calm weather, innumerable gay pleasure and fishing boats are seen on the placid surface of the water; a favorite amusement of the Genoese being to sail out a few miles to enjoy the beautiful prospect. Some excellent fish are caught in the harbour, but not in any large quantity, owing perhaps to the generally troubled state of the water. A bitter sarcasm has been for ages applied to the Genoese by their neighbours: "Men without faith, women without virtue, sea without fish, and mountains without trees." The two latter are to a certain extent true; and the custom which universally prevails of having a Patito or Cicisbio, who attends them to church, in their walks, to the theatre, or at home, may have given rise to this sweeping imputation on some of the most beautiful and virtuous females of Italy. The personal charms of the Genoese ladies are set off to much advantage by the simplicity and neatness of their dress; white muslin, varying in fineness, and a Pezzotto, or long white veil, thrown tastefully over the head and shoulders, may be said to be the national costume for all ranks. The sumptuary laws regarding dress were at one time very strict, and it is now a fashion from which but few depart. The middling and lower classes, however, on holidays may be said to be covered with gold and silver.